

VARIETY

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40 PAGES

LITTLE THEATRES A CRAZE

GEO. LEDERER SEEKS NEW TALENT THROUGH WANT ADVERTISEMENTS

Buffalo Papers Carry First Advertising—Connection with Broadway Productions, Inc.—\$1,000,000 Loaning Concern for Theatricals

Buffalo, May 3. George W. Lederer, the theatrical producer, arrived here yesterday. The following advertisement is appearing in the Buffalo papers:

Young ladies wanted for the stage. George W. Lederer, international theatrical producer, desires to engage from Buffalo and vicinity, girls possessing musical, dramatic and other stage talent for lucrative positions in important New York productions now in preparation by Broadway Productions, Inc. for early Autumn presentation. Youth and comeliness essential. Experience unnecessary. All applicants will be interviewed in person by George W. Lederer, president, Broadway Productions, Inc. Apply stage door, Majestic theatre, Wednesday morning, 11.

Such applicants as may be accepted by Lederer will be given engagements, it is said, with attractions operated by Broadway Productions, a recently incorporated concern of which Lederer is president. Stock in Broadway Productions is reported having been offered to Buffalo investors through a New York brokerage house with local connections.

Mr. Lederer will leave here the end of the week, returning to New York. Show people around understand he will seek new talent for the stage in the several large cities of the East where the same New York brokerage firm has branch offices.

Broadway Productions, Inc., lately incorporated with a capital of \$1,000,000, has had its stock underwritten, according to reports, by Jones & Thurmond, New York brokers, who specialize in promotion deals. Fifty thousand shares of the concern's preferred stock, guaranteeing 10 per cent dividend yearly, are offered for sale to the public at par, \$10 a share, with one share of common stock as bonus for each preferred share.

Broadway Productions will be a holding company. It will finance and invest in approved theatrical propositions in the legitimate classification, whether drama, comedy or musical comedy. When a play is accepted by its board of directors,

MOVEMENT GOES OVER ENTIRE COUNTRY

More Than 400 Groups Now Active—New York Has 50—Drama League Was Started More Than 12 Years Ago—Now Has 17,000 Subscribers to "The Drama"

The growth of the Little Theatre movement has been so rapid within the past several years and so active this season that in addition to its artistic value a theatrical commercial field has developed in the form of special Little Theatre departments in scenic studios both here and Chicago. There are between 300 and 400 Little Theatre groups, with New York having 50 or more and Chicago nearly as many. So widespread is the movement that it

ILL. SUNDAY ALLIANCE STARTS REFORM DRIVE

Chicago, May 3. What looks like the "advance guard" attack on Sunday amusements happened last week when the Women's National Sabbath Alliance held its meeting. Speakers said that, while they did not want to deprive the laboring man and his family of amusement, they did object to commercialization of pictures and baseball.

It is said that this is the first of a series of meetings which this organization will hold for the prime purpose of having measures introduced at the 1923 session of the State Legislature for the passage of a law prohibiting amusement of any sort or type to be given on the Sabbath.

Members of the organization have been quietly working among legislators for the past few months spreading the propaganda of the organization.

No effort has been made by either the local managers' association or the motion picture exhibitors' body to thwart the endeavors of the Alliance.

RADIO CONCERTS MUST PAY ROYALTY FOR USING SONGS

Nathan Burkan Renders Opinion for American Society—Copyright Rights—Method for Licensing to Be Determined

Nathan Burkan has rendered his opinion on radio to the American Society of Composers, Authors and Publishers, stating the performance of copyrighted songs via the ether constitutes a public performance for profit and that the copyright owners are entitled to revenue for the privilege.

The A. S. C. A. & P. last week formally adopted a resolution that such performances without license are infringements subject to prosecution. A performing rights tax system is now being formulated. Several are under advisement, including a royalty per radio set sold or a lump sum according to broadcasting station location.

Early this week a form letter was mailed to all the radio broadcasting stations notifying them of the attorney's opinion, with the warning any performance of copyrighted music by radio will be prosecuted as an infringement of copyright. Which means that if the radio stations still care to wireless copyrighted music they will be compelled to apply for license privilege to the A. S. C. A. & P. and make any arrangements necessary. Mr. J. C. Rosenthal, executive secretary of the authors and composers society, states that all such applications will be subject to any royalty arrangements that will be adopted.

The Westinghouse company for the past fortnight has recognized that the copyright owners through their American society are entitled to an equitable arrangement and have not permitted the performance of copyrighted music from their station in Newark without having the performer secure permission from the A. S. C. A. & P. Such permission up to now has been readily granted upon application. What the arrangement will be for the future is still in abeyance.

Although there are scores of broadcasting stations in operation throughout the country, the Westinghouse, General Electric and the Radio Corporation of America are the three major concerns conducting stations from coast to coast. Because of their entertaining programs, the listeners-in have been educated to tune up to their wavelength even in favor of stations

located nearby comparatively. It has been proved that a mid-west farmer would rather listen in on Station WJZ (Westinghouse, Newark, N. J.), for instance, than Chicago, because of the novel features of evenings.

The others of late seem to be falling for the cut and dried statistical stuff augmented only by a local prep school's glee club.

THEATRE ON ROOF

New Amsterdam's Aerial Auditorium to Seat 700—Roof Forever Gone

"Frolies" and "Midnight" shows have seen their last day on the roof of the New Amsterdam theatre. The Erlanger-Ziegfeld-Dillingham combination has decided upon a "drawing room" theatre instead for the roof. It will seat 700. Alterations are expected to remake over the roof within two months. Loges will front the balcony of the two floors.

The first attraction to be presented has not been selected as yet. It will either be comedy or musical.

The Amsterdam's roof will be the fourth of its kind in New York giving regular performances. The others are the 44th Street (Bayer theatre), Century (now dark), and New York Roof (Loew's pictures).

For several years Flo Ziegfeld produced his "Midnight Frolies" on the Amsterdam's top.

JOLSON'S COAST TRIP

Following the conclusion of "Bombo" at the Shubert, Philadelphia, next week, as now planned, Al Jolson will prepare to sail from New York to Los Angeles.

The trip by water will require about 15 days. Mr. Jolson expects to spend his vacation on the coast, mostly in fishing off Catalina Island.

THE CIRCUS BAND

Promptly America's kids to shout, "Go, the Circus is in town!" and promptly to tell you that Barnum-Bailey Ringling Bros. Combined Shows make their "first flash" in each city with Brooks uniforms.

BROOKS
"EVERYTHING"
143 West 40th Street, N. Y. C.
.....Brooklet No. 30.....

CALLED BEST SCOTCH PLAY SINCE "BUNTY"

Author and Star of Piece at
Queens Hailed as
Genius

London, May 3. "Lass o' Laughter," which came to the Queens, April 29, is declared by the London commentators "the best Scotch play since 'Bunty.'" It has scored a tremendous hit.

Nan Mariott Watson, its star and part author, is hailed as a genius. She comes before the British public suddenly and without preliminary exploitation.

"Lass o' Laughter" is a kind of Scotch "Peg o' My Heart" in its story outline, although its atmosphere and people are Scotch instead of British and Irish.

The Selwyns are prominent among the American managers who have placed bids for the production rights in the United States, although there is some division of opinion as to the play's appeal on the other side of the water.

DEATHS ABROAD

Mme. Schneider, known as Camille Ober, French cafe concert singer, died at Marseilles.

Charles Marobelli, clown (Marobelli act) died suddenly at Marseilles, France.

Joseph Oller, whose death was reported by cable, was born in Spain in 1839, and was the inventor of the "Pari-Mutuel" (mutual betting scheme now controlled on French race tracks by the government). The French State prosecuted him as a gambler in 1875 for using his betting machine, and in 1887 offered its official patronage by making the system compulsory. Oller thus passing from a sinner to a saint in government eyes when money from taxes on betting was apparent. Oller owned at different periods the famous Moulin Rouge, the Olympic music hall, Nouveau Cirque and the Jardin de Paris. He was instrumental in the creation of some of the new race tracks around Paris.

H. V. Esmond, English playwright, died in a Paris hotel from heart disease, April 17, at the age of 53 years, while on his way to London from Algiers. He was the son of R. G. Jack, and was formerly on the stage. His first play, "One Summer's Day," was produced in 1897. His best known work is probably "When We Were Twenty-one." He married the actress, Eva Moore, in 1891, and leaves a son and daughter.

"ILE" IN ENGLAND

London, April 20. "Ile," the third of Eugene O'Neill's plays to be produced here, met with success at the Everyman, April 17, when it was included in Norman Macdormott's holiday program. Like the two previous pieces, "In the Zone" and "Different," it is mainly a study of seafaring men and manners.

Three other playlets comprised the program, "Daily Bread," in which Milton Rosmer and Isabel Jeans satirized a flirtation very cleverly, "The Bargain," showed a Persian swindling a British officer who was buying "dud" jewelry, and John Galsworthy's war sketch, "Defeat."

J. J. NOT INTERESTED

London, May 3. J. J. Shubert is among the recent arrivals in the British capital. He declares he is not on business and has no desire to see the majority of current shows, judging from the reports that have reached him. He will go to the Continent in a few days, remaining abroad two months.

SAILINGS

Reported through Paul Tamsig & Son, 104 East 14th street: May 3 (from Rotterdam to New York), Six Saratogs (Ryndam); (from New York to Europe) May 6, Ben Boyer (Homerie); May 6, Max Alex (Yorck); May 16, Gen. Ed Lavine, Mr. and Mrs. Robins (Bellance); May 20, The Flemings, Charlotte Parry, Olin and Johnson (Majestic); June 1, Six Stellas (Bayern); July 11 (New York to Germany), Jules Neuman and 7 Braacks; May 11 (New York to Germany), Marguerite and Alvarez; May 2, Fred Hoff (Aquitania); May 4 (London for New York), Edward Kinsella (America); May 2, Allan Artwater, Ray Henderson (Aquitania).



Boyce Combe and Van Hoven wonder why they are not on all bills together, well, often is all I mean to say. Omaha is closed. Meet Mr. Combe and his charming friends. Have an enemy booked to ride daily in Melkeljohn & Dunn's big blue Packard.

FRANK VAN HOVEN

POOR DETECTIVE PLAY

Degosse and Clerc's Offering Mildly Received at Antoine

Paris, May 3.

"Le Spectre de Monsieur Embarger," the four-act detective story by Henry Degosse and Henri Clerc from Frederick Boute's novel, was produced at the Theatre Antoine, April 28, and was poorly received. In the cast are Arquilliere Bouliou and Charles Boyer, Mesdames Duluc and Leclerc.

The plot deals with spooks. A young man murders his uncle as a result of the nephew's love for his young aunt. In an effort to cover up the crime, the young man impersonates the dead man, hoping thereby to persuade the family that the uncle still lives.

But a clever detective also impersonates the dead man and thus wrings a confession of the crime from the guilty nephew.

END PLUGGING FEES

English Publishers Decide to Stop Paying Acts

London, May 3.

The end of the old system of payments to music hall acts by music publishers for singing catalogue numbers is believed to be in sight.

Although the system of premiums for pushing songs survived in England long after it had been discarded in the United States, the British publishing trade has taken its first step to eliminate the practice.

At its last meeting here this week the music publishers' association adopted a resolution to refrain hereafter from such payments.

NOTHING IN SIGHT

Savage Returns to London Reporting Dearth of Material

London, May 3.

Henry W. Savage returned from the Continent late last week, reporting that he had seen nothing worth while for America during his visit across the Channel.

FREDERICK VEHICLE

Woods Will Present Star in McLaughlin's "Fires of Spring"

London, May 3.

A. H. Woods will present Pauline Frederick in America next season in "Fires of Spring," the new play by Robert McLaughlin.

McLAUGHLIN HOME

Robert J. McLaughlin, manager of the Ohio theatre, Cleveland, and author of "Decameron Nights" now current at the remodelled Drury Lane, London, returned to New York on the Homeric yesterday.

He will remain here for a week or ten days completing arrangements for an attraction for next season's franchise on the Shubert time.

PEGGY O'NEIL'S SUCCESS

London, May 3.

Peggy O'Neill was a personal success at the Coliseum (vaudeville) this week in a machine-made sketch called "Kippers and Kings." The vehicle was especially prepared for the London venture.

7,000 POUNDS IN TWO IRVING BERLIN DEALS

Darewski Pays 5,000 for Two-Year Extension of Publishing Rights

London, May 3.

Irving Berlin is reported having completed two deals which put more than 7,000 pounds to his credit. On one hand, his representative, Max Bornstein, has completed a deal for the extension of publishing rights to Berlin music with Darewski, who pays 5,000 pounds advance royalty.

The other reported transaction is between Berlin and Sir Alfred Butt, who, it is understood, has completed arrangements to produce the Music Box Revue at Autumn, paying 2,000 pounds for the rights.

The Sam Harris New York office had not been notified up to Wednesday of the closing of the deal.

WM. MORRIS' PARTY

English Notables Gather for American Manager's Birthday

London, May 3.

Fifty representatives of the theatre and commercial activities gathered at the Piccadilly Hotel Monday to give a surprise party to William Morris, the American vaudeville manager, on the occasion of his 49th birthday anniversary.

Lord Dewar presided as toastmaster. Other notables said complimentary things about the American guest of honor.

SAY STOLL HAS "REFEREE"

London, May 3.

A rumor is current that Sir Oswald Stoll, who was a minor director in the company controlling "The Referee," has bought the property. "The Referee" is a Sunday newspaper which specializes in theatrical and picture news and comment.

Chambers Play Artistic

London, May 3.

The posthumous play "The Card Players" of C. Haddon Chambers was disclosed at the Savoy, April 26, as an artistic production.

Its appeal is sympathetic with special address to the intellectual and its future as a commercial property is the subject of speculation.

Sophie Tucker in Hipp

London, May 3.

Sophie Tucker joins the London Hippodrome show next week. During the engagement she will also appear at the Metropole cabaret midnight show.

Alan Brooks Liked

London, May 3.

Alan Brooks opened in Manchester this week and is reported as scoring substantially. He plays in London next week.

Ambassadeurs Vaudeville

Paris, May 3.

The Ambassadeurs reopens May 5 with a summer season of vaudeville under direction of Oscar Dufrenne.

Jenny Golder III

Paris, May 3.

Jenny Golder is temporarily out of the Folies Bergere revue owing to illness.

AMERICANS IN EUROPE

Paris, Ap. 17.

Rosalie Miller, soprano, is in London for a song recital, which she reports in Paris May 1.

Enid Watling has sublet one flat of Clara Robinovitch, pianist, in Paris, the latter having gone to the South of France.

Genevieve Pitot of New Orleans, who has been singing at concerts in Europe during the season, is at the American Hospital, Paris, condition is reported as improving.

Earl Leslie, after several months in Paris for the run of the Casino de Paris revue, is now dancing with Mme. Mistinguett at the Alhambra, Brussels.

Leonora Hughes, dancer, has gone to Paris from London.

Harold Henry, pianist, has taken a new studio in Paris.

Among the visitors are Edward L. Martin, of Harper's Magazine, and his daughter, Lois W. Martin; Crosby Gaige, theatrical manager of Detroit, arrived from a tour through Germany.

IN LONDON

London, April 2.

Robert Courtheige has arranged that Peggy O'Neill shall return to London in a new play at the end of her vaudeville tour. The Savoy's next attraction will be C. Haddon Chambers posthumous play "The Card Players" in which Godfrey Tearle, C. V. France and Pepita Bodadilla (Mrs. Haddon Chambers) will appear.

The lighting strike of the musicians on the Gulliver Circuit is at an end. A settlement was reached between the Amalgamated Musicians' Union and the management and those conductors and musicians whose place were filled will resume work at once; others will return as vacancies occur, said vacancies to be within a month from April 17. The sum total of the strike therefore seems to be a month out of work for most of the men.

The late Albert Mitchell, for long a member of the Stoll managerial circle and latterly the business manager of the Winter Garden theatre who died on March 13, aged 55, left £1,213.

Fred Warden and James Fortescue who have taken over certain of the Gulliver halls for the summer months, will not put on variety programs. They will rely upon drama, musical comedy and revue.

The repertoire for the first half of the run of the British National Opera season at Covent Garden which commencing May 1, includes: "Parsifal," "Maestersingers," "Rheingold," "Valkyrie," "Siegfried," "Twilight of the Gods," "Tristan and Isolde," "La Boheme," "La Tosca," "Madam Butterfly," "Aida," "Samson and Delilah," "The Magic Flute," and the recently produced "The Goldsmith of Toledo." According to present plans the season will last eight weeks.

The London County Council, chief oppressor of the entertainment world, and which recently refused to foot the bill for Shakespearean performances and readings given at their schools, makes the somewhat startling announcement it is prepared to establish two annual dramatic scholarships that will provide tuition at the Royal Academy of Dramatic Art for two years. The scholarships will be awarded to the students of 16 and 20 who show most aptitude for dramatic art. It would be rank heresy to insinuate that the London County Council is getting "wet under the thatch" or suffering from incipient senile decay. We must therefore assume they wish to perform a sort of amend honorable to a profession they have sorely harassed by recruiting for the ranks of the stage-struck, the incompetent and the unemployed.

Fortunello and Carillino, the acrobatic comedians in the "League of Nations" here last year, have signed for a tour of the Keith Circuit.

Maurice E. Bandman left £33,052. By his will one-fourth of all he possessed is to go to his private secretary, Annie Lewinstein (Nancy Lewis), in recognition of her loyal and faithful services; also silver, personal trinkets, jewelry, furniture and a motor car.

London is taking kindly, if by degrees, to the cabaret habit, and the "Midnight Follies" at the Hotel Metropole is doing well despite the grandmotherly restrictions of the London County Council, an august body that dislikes innovation and gaiety with a puritanical narrow-mindedness more in keeping with the days of the Reformation. The charge for supper and the show, wines not included, is 30 shillings a head, and a profit of £1,000 a week is being made. The current program includes Los Caritos, Gertrude Lawrence, Fred Duprez, Jack Buchanan, Norah Blaney and Gwen Farrar. Dancing is indulged in during the interval.

T. Nelson Downs, the coin manipulator, arrived here recently and immediately took to his bed with bronchitis and influenza. After an illness of 17 days he is now fit and about again.

Matinee idols seem to be going out of fashion. The late Lewis Waller suffered considerably from feminine adoration, his admirers herding together as the "K. O. W.s" ("Keen on Waller"). Now the British matinee idol among matinee idols, Owen Nares, revolts against the halo which has been handed out to him. He threatens that in the future he

will choose plays which will enable him to "show his ability as an actor and not as a beauty."

W. H. Pennington, the oldest British actor, is 89 years of age, hale and hearty. In the Victorian days he was known as "Gladstone's favorite tragedian." Apart from his age and record as a player, he is noteworthy as being the only survivor of the Eleventh Hussars who took part in the charge of the Light Brigade at Balaclava.

The long rest which followed Marie Lloyd's illness last year was supposed to have resulted in a complete restoration to health. She returned to her audience, who received her with all the old enthusiasm. The "come-back" unfortunately seems to have only been of a temporary nature, for she collapsed on the stage of the Empire, Cardiff. After singing one number she burst into tears and the curtain was run down. The management explained to the audience the comedienne had recently been seriously ill and was unable to bear the strain.

Sara Allgood has acquired the right to revive "The White-Headed Boy" during the run of the Irish Players at the Aldwych. The revival takes place at the matinee April 8, "Mixed Marriages" finishing its run the night previous.

The final performance of "Clothes and the Woman," in which Iris Hoey is starring in the provinces, came to an abrupt conclusion before the end of the first act at Prince's Manchester, when the Midland Railway offices next door took fire.

Of late, British dramatists of the intellectual class have developed the habit of explaining their pieces, should anything mar the triumph of the first night. George Bernard Shaw started the ball rolling seriously after the production of "Heartbreak House." Arnold Bennett is now explaining his "The Love Match," assisted by a newspaper dispute in which the producer Frank Vernon states his reasons for wanting the play altered and Bennett his for refusing to fall into line with the manager's commercial views.

With its second week's bill the Alhambra comes within measurable distance of its old glory. There is apparently, however, a lamentable dearth of comedians. The mantles of Dan Leno, Harry Randall, Herbert Campbell, Chirgwin, and a hundred other prime laughter makers of 10 or 20 years ago seem still to be suspended. They certainly have not fallen upon either of the comedians to be seen at the Leicester Square vaudeville house this week. Jay Laurier must have won his position in the vaudeville programs with vastly better stuff than he is using now, and Dan Whitley is anything but up to standard. Doris Lee and Elsie Steadman give an excellent turn, the musical equivalent to cross-talk. The New York Havana Band repeated its Coliseum success and took several genuine and hearty calls. Gene Gerrard is the one laughing success of the program, and his "bibulous" act is absolutely without offense. Herbert Clifton scored. Hetty King makes her "first appearance in London after her triumphant American success," according to the program. The final turn was "The Disorderly Room" provided by Leslie Henderson and Tom Walls, Ltd. This skit on a soldier being brought up for orderly room trial is played cut, and its jokes are threadbare. However, its music and the old jokes went well with a great portion of the audience, who obviously recognized dear old barrack-room friends.

Artists Desiring Engagements in England—Communicate With

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LEADING CARNIVAL MEN MOVING TO "CLEAN UP" THEIR CALLING

Meet in Chicago to Find Means to Curb Dishonest Faker—Startling and Promising Turn in Carnival Scandal—Chamber of Commerce Describes One "Carnival"

Communications sent to Variety this week indicate a startling if promising turn in the carnival scandal which has for half a century run riot through America, but which has been called to public, concentrated, national attention within one year by this newspaper.

It is from within that the final, the most immediately effective reform is about to come.

Word from Chicago states that representatives of five of the leading carnival companies in America called a meeting there for the purpose of taking up ways and means to curb the dishonest, the indecent, the illegal bands of roving marauders who, under the name of carnivals, outrage not only the communities they plunder and infect, but also the few respectable show outfits which have to share the blame for the stench stirred up by the shakedown men in "The Sewer of the Show Business."

Variety is not ready to announce the names of the several law-abiding carnivals that have started the movement to eradicate the swindlers and the panders. The prime movers want to get well started in their work without interruption, and will in due time make an announcement.

If ever there was a year for it, this is the one. The carnival crusade has become a crystallized thing across the continent. From every corner of the nation comes word of the long delayed but now rapidly developing closing in on the fakers.

Just what it is that they and Variety are fighting may be gleaned from a single report, typical of hundreds of others, by the Chamber of Commerce of Olean, N. Y., on one of the unclean carnivals:

"Its array of amusements consist of a ferris wheel, the usual exhibits of freaks, a few low-grade shows and a number of concessions. Cheap prizes are given patrons in some of these, while others are purely games of chance. The latter include a mechanical device for 'playing the ponies,' candy wheels, a pillow wheel, ball tossing for live fowls, etc. In the wheel games the patron places his money on one of a series of numbers painted on the counter. The wheel is then revolved and if it stops on a number corresponding to the number selected he wins a prize. As the numbers usually run from one to thirty, his chances are small.

"One of the repulsive exhibits is that advertised as the 'moaning and groaning' snake eater, who sits in a filthy canvas pit surrounded with reptiles. Mumbling and swaying to and fro, the 'exhibit' toys with these, stopping occasionally to nibble at a half-skinned snake lying nearby.

"The objectionable shows include a posing and oriental dance performance—objectionable because of the insinuations of the 'barker' and the remarks of the audience itself. The former confidentially tells the crowd, among other things, that if they are 'out for entertainment' they will certainly find it in the performance of the oriental dancer, who 'ances differently,' the dance 'being not with the hands or feet, but from the shoulders to the ankles. Ladies are asked to remain away from the evening performance, leaving the latter to the sole enjoyment of the men, who are advised not to 'talk in their sleep,' etc.

"Following this harangue the performers pass inside, uttering a few unenthusiastic shouts. The posing includes 'Innocence,' 'The Maiden's Prayer,' 'September Morn,' etc. The remarks of the spectators, however, are anything but innocent. During the posing the lightly clad performers are subjected to a continuous run of vile remarks from the crowd,

whose verbal indecencies are without limit, and no effort is made to limit them.

"Masquerading as a comedy, another show stages a number of very suggestive muscle dances, in which the women performers make a deliberate appeal to the sensual nature of the spectators, especially in certain movements. Some of the dancers engage in conversation with the men in the audience between performances."

There are not less than 200 "carnivals" touring America today which would, with minor changes of personnel, answer to the above frank, true description by the organized business men of a typical American town.

LOEW'S NET PROFITS EQUAL TO REGULAR DIVIDEND RATE

Statement to March 12 Shows Improvement—Price Held Down Until Operators Accumulate—New Top for Orpheum at 21—Goldwyn Reaches 9 3/4

The feature of the amusement stocks over the week was the publication of a new statement by Loew, Inc., showing net profits for 28 weeks from Sept. 1 to March 12 at the rate of about \$2 a year a share of the outstanding common after provision for all charges and Federal taxes. Orpheum touched a new peak—21 under relatively large transactions and Goldwyn got as high as 9 3/4 after suffering a minor setback from its previous top of 9 1/2.

The puzzle in relation to Loew was that in spite of its substantial improvement as disclosed by the new income and profit and loss account the price on the New York Stock Exchange remained stationary. The only explanation that seemed plausible was that the issue is in the hands of a market pool which is still engaged in a campaign to keep prices down until it has completed its plan of accumulation.

Bank Loans Reduced
Not only was the statement of profits extremely favorable, but officials of the company declared that since the financial survey was made further betterments had taken place in the reduction of obligations to banks, and the forecast was made that within a few months all bank loans would be liquidated. The published statement to stockholders signed by President Marcus Loew is dated April 26 and shows the condition of the property as of March 12. Up to March 12 "current liabilities" (another name for cash liabilities) had been reduced by \$1,000,000, and between March 12 and April 26 there was a further decrease in bank loans of \$345,000.

Other obstacles to the stock's advance also were out of the way. The president's note to the stockholders said: "The company's building program has been completed except for the Warfield theatre and ten-story office building at Market and Taylor streets, San Francisco, which will be opened May 13." This disposes of the company's biggest problem, and the situation would seem to be especially favorable in connection with the diminished outstanding loan. It is reported that bank loans, including the indebtedness of Metro, are now down to \$1,025,000, and this amount is expected to be crossed off shortly. It is understood in the trade that Metro is in better position than for a long time, due to profits from "The Four Horsemen" and increased activities in the West Coast

HERK HAS TIMBERG

Will Produce Two Unit Shows for Shubert Vaudeville

Herman Timberg was engaged Tuesday by I. H. Herk under an agreement that calls for Timberg to produce two units for the Shubert vaudeville circuit. Timberg will appear in one of the units as well as producing it. He will make one production for George Gallagher and the other for Ed Beatty.

ANOTHER JAMES B. CARSON

James B. Carson, an actor, arrested last week in New York charged with having stolen a diamond from Edna and Grace Dreon (in vaudeville), is not the comedian of that name who has appeared in vaudeville and musical comedy for several years.

The original James B. Carson is at present playing in the Ziegfeld "Frollic" in Chicago, and has not been here since the show opened some weeks ago.

RACING LOSS NOT DEDUCTIBLE

Albany, N. Y., May 3.

Losses at the race track may not be deducted from taxable income under the State Income Tax Law, the Court of Appeals held in a decision handed down this week in the case of Gustav Koenigswald of Brooklyn, who sought to deduct a loss of \$5,000 at the Saratoga races in 1919.

While the State law permits deduction of losses other than in business ventures, the State Comptroller adopted the regulations made by the Treasurer of the United States regarding the application of the Federal Income Tax Law, by which it was held losses in gambling, being a violation of law, should not be deducted as a matter of governmental policy.

Koenigswald instituted the proceeding to compel the Comptroller to readjust his tax return for 1919 and allow the deduction.

was a buying movement in Orpheum, the daily turnover jumping from the normal total of 200 to 300 to around 1,500. Wednesday morning a new top at 21 flat was established in a brisk first hour. The best previous price for the current year was 20 1/2. Orpheum is in practically the same position as Loew as regards resumption of dividends which have been passed since the final quarter of 1921. Nothing has come out as to the board's plan, but from the performance of the issue on the New York Exchange, it would surprise nobody if some news reached the public shortly. Orpheum has been behaving very well ever since the annual meeting last month. In January it reached an extreme low for its career at 12 1/2.

Goldwyn moved about as expected on the curb. After touching its new peak of 9 1/2 last mid-week, it suffered a minor recession to 8 and then, after a resting period, resumed the advance, holding pretty consistently at 9 or better. These fluctuations are typical of a stock under the influence of a strong bull group. Prices are held in firm control, and intermittent periods of dullness and reaction prevent a runaway climb.

Famous Players was featureless, with dealings moderate and in narrow range, top 8 1/2, bottom 8 1/4.

A statement of Eastman Kodak this week showed 1921 net profits, after all charges and taxes, of \$14,105,861, compared to \$18,566,210 the year before. The 1921 profit represents \$68.67 a share, compared to \$92.53 of the previous year. A statement from the President explained the decrease in profits on the ground of "business depression and foreign competition." The stock sold on the New York Exchange Tuesday at \$77.00. The 1922 range has been between 800 and 1,600.

The summary of transactions April 27 to May 3 inclusive is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	2,800	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	200	9 1/2	9 1/4	9 1/2	+ 1/4
Orpheum.....	4,200	18 1/2	17 1/2	18 1/2	+ 1/4
Friday—					
Fam. Play-L...	2,300	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	300	9 1/2	9 1/4	9 1/2	+ 1/4
Orpheum.....	1,500	17 1/2	17 1/4	17 1/2	+ 1/4
Saturday—					
Fam. Play-L...	2,800	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	1,100	17 1/2	17 1/4	17 1/2	+ 1/4
Orpheum.....	1,700	19 1/2	18 1/2	19 1/2	+ 1/4
Monday—					
Fam. Play-L...	1,500	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	100	9 1/2	9 1/4	9 1/2	+ 1/4
Orpheum.....	1,300	17 1/2	17 1/4	17 1/2	+ 1/4
Tuesday—					
Fam. Play-L...	4,100	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	600	9 1/2	9 1/4	9 1/2	+ 1/4
Orpheum.....	1,600	17 1/2	17 1/4	17 1/2	+ 1/4
Wednesday—					
Fam. Play-L...	1,100	8 1/2	8 1/4	8 1/2	+ 1/4
Loew, Inc.....	900	17 1/2	17 1/4	17 1/2	+ 1/4
Orpheum.....	8,100	21 1/2	19 1/2	21 1/2	+ 1/4

THE CURB					
Thursday	Sales	High	Low	Last	Chg.
Goldwyn.....	4,200	9	8	8 1/4	+ 1/4
Friday—					
Goldwyn.....	5,500	8 1/2	8 1/4	8 1/2	+ 1/4
Saturday—					
Goldwyn.....	700	8 1/2	8 1/4	8 1/2	+ 1/4
Monday—					
Goldwyn.....	9,400	9 1/2	8 1/4	9 1/4	+ 1/4
Goldwyn.....	100	4 1/2	4 1/4	4 1/2	+ 1/4
Tuesday—					
Goldwyn.....	8,100	9 1/2	9 1/4	9 1/2	+ 1/4
Wednesday—					
Goldwyn.....	1,800	9 1/2	9 1/4	9 1/2	+ 1/4

Orpheum's New Top

Beginning Saturday and continuing through Wednesday there

SO. AFRICAN PLAYERS SEEKING CLOSED SHOP

Chorus People Are Demanding Six Guineas and Fares

London, April 21.

James C. Aubrey has just returned from South Africa, where he has been producing "Chu Chin Chow" for the South African Theatrical Trust and playing the Oscar Asche part.

In Johannesburg "Chu Chin Chow" ran for 11 weeks and 2 days, breaking all records, a success which was repeated at Pretoria, Cape Town and Durban. In six weeks the entire outlay of the cost of bringing the No. 1 company scenery, dresses and principals from London was repaid.

The standard of players, native or staying in South Africa, is low, but the choristers demanded a salary of six guineas a week and pay for travelling and got it. They are demanding a "closed shop," their enmity being obviously directed against the British and American artists brought over from time to time by "the trust." They have founded an Actors' Benevolent Society.

Immediately on arriving a player is served with income tax papers. Enclosed with the demand is a form stating the artist's salary, which has already been ascertained from his management. The tax is one shilling in the pound with an individual rebate of £300 as against the British £225. Other allowances are liberal.

LAUDER'S LONDON SHOW

London, April 17.

William Morris opened his annual Harry Lauder season in London last night at Princess, and the reception accorded Sir Harry indicates the Scotch comedian is as big a favorite here as in America. That Morris has booked him for an eight weeks' run in a West End house would seem to be evidence he is eight times as popular in London than in New York, where he plays for a single week each season.

The star held the stage for one hour, 25 minutes, with his songs and patter in the presence of the smartest kind of an audience, at the end of which time flowers were passed over the footlights and he had to make a speech.

The comedian was preceded by five turns, four from America. They were Lelpzig, the card expert; Herman and Shirley in the contortionist sketch; Bob Milo and Princess Winona, the American Indian prima donna. The fifth is Stan Kavanagh, an Australian comedy juggler with a boy assistant. He is a very clever manipulator of light articles, with a keen sense of travesty humor and gets a lot out of the manner in which he "misses" his tricks. In many respects, he resembles the work of W. C. Fields and other jugglers, but he is in no sense a copyist. His act would probably be well received in America.

For the eight weeks of the Lauder engagement the turns preceding the star will be changed each week. The only one held over for the second week is Lelpzig.

"MR. FORD OF MICHIGAN"

Washington, May 3.

"Mr. Ford of Michigan" is a new monologist to big time vaudeville, at the local Keith's this week.

The Ford mentioned spoke at the recent dinner of the Vaudeville Managers' Protective Association in New York.

WIRE WALKING ON B'WAY

Kurzo, a Swiss high wire walker, will ballyhoo Loew's State Friday by walking a rope stretched between the roof of the Astor hotel and the upper floors of the Loew building.

A permit has been issued, the stunt to take place at 12:30. Kurzo recently arrived here.

Ned Norton Joins With Harry Welch

The vaudeville partnership of Lew Hilton and Ned Norton dissolved last week. This week Mr. Norton formed another, with Harry (Zoup) Welch. They are playing this half to "break in."

Trying for All-Summer Run

Keith's will try to play vaudeville all summer, as in previous seasons. Should it be decided to discontinue the variety bills through hot weather, stock may be tried.

BUT 2 PER CENT. OF NEW ACTS THIS SEASON ARE SUCCESSFUL

More Than Ever Before—Inexperience Is the Common Reason for Failing—Some Dislike to "Try Out," Although Part of Regular Bill

More new vaudeville material has appeared this season than ever before, according to a booking man. Less than 2 per cent. secured consecutive bookings through merit or knowledge of the rudiments of vaudeville requirements.

It may explain the number of repeats and standard acts playing the eastern big time houses over and over each season, according to this authority. The newcomers are from cabarets, service acts that developed during the war and from musical comedies that stranded early in the season after playing a few weeks on the road.

Vaudeville agents are continually offering new material they have discovered in obscure houses but the booking men are so swamped with acts they find it next to impossible to give the new acts an opening where they can review it.

Many of the acts that report to the Keith office are offered a Monday showing at Keith's Harlem opera house, New York, but shy away from the idea of appearing as a "try out." The try outs are sandwiched in with the regular bill and the audience is none the wiser.

HYPNOTIST IN KEITH OFFICE

J. J. Clifford, hypnotist, appeared on the fifth floor of the Keith office Monday afternoon and volunteered to demonstrate his ability, providing he could find someone to submit to his finger operation.

Following the collection of a number of agents seeking information concerning his nerve paralyzing ability, George Rose, with the collection department of the Keith office, braved the test.

The youngster was placed on a chair and within several seconds he was in slumberland; with Clifford explaining he had touched the nerves of the conscious brain, thereby producing a somnolent condition of the body. Clifford then worked on the sub-conscious mind by suggestion and produced artificial cataplexy or suspended animation, he said.

The victim was brought too, following several taps on his face.

"ACE" TELLS OF AILS

Kansas City, May 3.

"Ace," dramatic critic for the "Post," had fun last week at the expense of Roscoe Ails, headlining at the Orpheum. "Ace" runs a daily column, "Lobbying," and early in the week printed a personal letter to Ails, criticizing his actions during a performance in fishing for applause and "roughing" the audience for not warming up to him.

"Ace" called his attention to several threadbare gags and "alleged jokes" used, and jollied him for his inability to cope with the situation of no applause or laughter.

The article brought numerous letters to the critic's desk. He continued the affair by publishing one daily. All were in commendation of the writer's action.

FANNIE BRICE AT PALACE

Fannie Brice opens at the Palace, New York, June 12. The former "Follies" comedienne will remain three weeks at the Palace, on the present booking.

It is understood that if Miss Brice holds over beyond the three weeks, she will change her songs weekly. Miss Brice is playing vaudeville during the summer, but will not remain. Flo Ziegfeld says he is going to star her in a new musical comedy next season.

\$200 PRESENT FOR "VETS"

Following the final performance of the "Veterans of Variety" act at the Palace, New York, Sunday night, E. F. Albee sent a representative back stage who presented each of the eight members of the "Veterans" with \$200.

The present was in addition to the salaries received by the people in the act. The members included Eddie Gerard, E. E. Rice, Laura Bennett, Katie Rooney, Annie Hart, Leonard Grover and Ed Begley.

SHUBERTS AND JANS FIGHTING FOR RIALTO

Jans Secures Injunction—Shuberts Claim Broken Agreement

Newark, N. J., May 3.

The Rialto has been the scene of a war for the last few days, with the issue still in doubt. As reported in Variety the Shuberts unexpectedly closed the house April 23 after running pictures for one week. It developed, as then rumored, that Herman Jans, who controls the Goodwin, had negotiated for the Rialto. He announced an opening April 29 with the "F. nation" film and took possession of the house. The middle of the week Jans received word from the Shuberts he had no lease for the house, had no right to be in it and should retire at once. Jans refused to leave. Fearing an attack he hired detectives. Friday the house was twice assaulted by Shubert forces, but with the aid of the detective force, numbering 20, and several of the city police, the attacks were repelled. Policemen stayed on duty for a time while the detectives bivouacked in the theatre.

After Jans took possession he says Shubert complained he had given the newspapers information about the Shubert plan to take over Keeney's and had thus spoiled the deal. The next day they ordered him out. The Newark "News" published a disclaimer and sent a registered letter to the Shubert offices, stating Jans had no given it the story about Keeney's, and stating the actual source. As a matter of fact, Variety published the Shubert intention to take over Keeney's weeks ago before any of the Newark pers.

Lee Shubert has given a lease for the Rialto to Jacob Fabyan, who owns the Branford and Paramount here. The Shubert unit shows will use Keeney's next season, despite the Keeney denial.

Jans announced the opening would be postponed until May 6. Late Tuesday he secured from the Court of Chancery a restraining order forbidding the Shuberts from interfering with his possession of the house.

At the Shubert offices in New York it was said that Jans, after agreeing upon terms of a lease for the theatre, had failed to keep his appointments or agreement. The Shubert offices denied the Rialto had been leased as yet (Wednesday) to another picture exhibitor in Newark. It was admitted Shubert vaudeville will play Keeney's, Newark, next season, through the Shuberts buying off Frank A. Keeney's tenancy there for one year. The Shuberts' lease on Keeney's does not become effective until the fall of 1923.

The Shubert spokesman alleged Jans had obtained possession of the theatre by force and still held possession by the same means. The merits of the case would be determined upon the argument on the injunction, he said, with no eviction process to be sued out before that time.

COAST MUSICAL STOCK

Starting at Morosco's Casino, San Francisco—Three Weeks Now

San Francisco, May 3.

Musical stock is to be the policy of Loew's Casino, taken over by Oliver Morosco. The Century, Oakland, and a house in Los Angeles are also to be included in the string. The stock companies are to move around, alternating, which will avoid reproducing a new piece every week or so.



ANOTHER CRITIC CAPTIVATED

"Janet of France and Charles W. Hamp in 'Song Shopping' offer a snappy, rapid-fire volley of French chatter and song, with Janet running away with the honors.

"Judging by what we behold at the Orpheum this week, there is little wonder that the Yanks plunged through the Argonne and similar quiet areas in France in order to rid Lafayette's country of the despicable Hun. What chivalrous American could hesitate for a moment in fighting the battles of France with the beauty and vivacious feminine charm of that land ever urging him onward?"

This week (May 1), Shea's, Toronto

COOPERATIVE COMPANY TO TOUR FOR SUMMER

Organized in Chicago—Plays Percentage and Divides Profits

Chicago, May 3.

"Varieties of 1922" is the title of a vaudeville road show composed of Walter Weems, Gallarini Sisters, Olga and Mishka, Mr. and Mrs. Walter, Siegfried and Middletown's Manikins, which was formed here this week for the purpose of touring the Middle Western States and playing the intermediate towns.

The show has had block paper made, and will play all engagements on a percentage basis, with the company share split up among the acts. It begins its engagement next week in Wisconsin, and will play through that territory first. It expects to remain intact until August.

CONROY-LEMAIRE REUNION

Former Partners Returning to Vaudeville as Team

Frank Conroy and George Le Maire are to reunite for the National Vaudeville Artists' benefit performance May 14 at the Manhattan opera house and Hippodrome, New York.

The former standard team of five years ago will continue in vaudeville, it is understood. Conroy and Le Maire dissolved partnership about five years ago. Le Maire has been mostly with legitimate productions since, barring one period where he produced his own show, "Broadway Brevities," which ran at the Winter Garden, New York, for a time. He is now in vaudeville in a comedy sketch.

Conroy continued in vaudeville as a blackface comedian with several partners, among them Irving O'Hay and Bob Yates. Conroy and Yates teamed up about a year ago and mutually dissolved the partnership this week. Yates will continue with Paul Van Dyke.

ICE BALLET FOR MEXICO

Charlotte and Husband Engaged for Latin-American Enterprise

Dr. Anselm Goetzel, composer of a number of light operas and last season the musical director for the Russian and ice ballets at the Hippodrome, New York, returned to New York yesterday with his bride, who is Charlotte of ice skating fame. The pair eloped immediately after the closing of the Hippodrome season and have been honeymooning at Atlantic City.

Dr. Goetzel has contracted for the presentation of the ice ballet in Mexico City late in June at the bull ring. The engagement is to be for a period at least six weeks and two complete ice making plants will be carried with the organization which is to leave New York late this month.

"KA-LU-A" INFRINGEMENT ON "DARDANELLA," COURT RULES

Injunction Denied Fred Fisher, as "Ka-Lu-A," Important Contribution to "Good Morning, Dearie"—Court's Opinion After Hearing Disc Records

"Dardanella," the muchly contested popular song of two years ago, figured twice in the courts late last week in its series of legal actions still pending. In the Federal Court Judge John T. Knox denied Fred Fisher, Inc., a temporary injunction against the authors of "Ka-Lu-A" and the producers of "Good Morning Dearie," although opining there is an evident infringement on "Dardanella" in the "Ka-Lu-A" arrangement. In the New York Supreme Court Felix Bernard, one of the authors of "Dardanella," discontinued his action for an accounting and injunction against Fred Fisher, Inc., in favor of another action he claims will be started this week for accrued royalties due.

The "Ka-Lu-A" case has for its defendants Charles Dillingham, T. B. Harms Co., Inc., Jerome Kern, Anne Caldwell and Edward Royce. Kern and Miss Caldwell composed and authored the production, Dillingham produced, Royce staged and Harms publishes the music.

Judge Knox's opinion is interesting in view of the testimony. As he says, "the affidavits filed in support of and in opposition to the present motion for a preliminary injunction are of the most voluminous character; among them are the depositions of men whose names in the sphere of theatrical music are pre-eminent, and as to their expert qualifications to express an opinion upon the matter here involved there can be no question."

Judge Knox, however, could not go according to the affidavits but "must," for immediate purposes, recall the renditions of "Dardanella" and "Ka-Lu-A" from the phonograph records submitted upon the argument, and decide this motion, as he were, "by ear" and the convenience of the parties."

The charge of piracy was based on the left hand or bass accompaniment. The defendants' contention to this allegation was that the charm and popularity of "Ka-Lu-A" lay in its melody and not in the bass, and that furthermore "Dardanella," in employing its recurring bass, merely copied it from certain works of musical masters more or less ancient. Landon's, Schumann's, Wagner's and Schubert's compositions were quoted among others.

Arthur Lange, the arranger, supported the defendants' contention that if anything the arrangement of "Dardanella" should not be credited to its authors but to himself, stating, "It is an old accompaniment and we have been recently putting them in popular songs. The form of accompaniment was purely my own and was merely a matter of technique and arrangement, and I simply repeated the process that I had been using for a great many years; that is to say, taking a form of accompaniment that would be harmonious with the melody and arranging it to the best advantage."

From this it was argued the "Dardanella" copyright, as far as it affects the arrangement, was invalid.

Fred Fisher, the publisher of "Dardanella," states that Lange had little to do with the composition; that Johnny Black was responsible for that peculiar bass; that even if Lange was concerned he was at that time in his employ and that besides he (Fisher), who is a composer, note, made 51 changes in the manuscript before it was marketed.

A striking excerpt of Judge Knox's opinion reads: "After listening to many repetitions of the playing of 'Dardanella' and 'Ka-Lu-A' and from an examination of their respective scores, I have reached the conclusion that while the particular series of notes which go to make up the recurring bass was known to writers of music long prior to the advent of popular Hawaiian and South Sea musical numbers, the writers of 'Dardanella' have used it with a continuous persistency that materially qualifies, if it does not dominate, the

melody. If it be found that the composers of 'Dardanella,' and not Lange, are responsible for what was done, it seems to me that plaintiff is in a position to seek protection for his copyright. That 'Ka-Lu-A' as originally written, employed a part of 'Dardanella's' persistent bass cannot, I think, be successfully denied. Thereafter, the music was rewritten . . . there has been no change in the orchestration of 'Ka-Lu-A' and this latter contains bar after bar (perhaps in a different way) of the 'Dardanella' bass. It is necessary to say that the melody of 'Ka-Lu-A' is of more or less outstanding quality, and with an accompaniment differing from the 'Dardanella' movement its tunefulness, while modified, still persists and is recognizable as 'Ka-Lu-A.' This is one circumstance that makes me hesitant about granting a preliminary injunction."

Judge Knox evidently wishes to let the matter of final adjudication rest with the trial court. Trial will come up within two months. Meantime, the show is permitted to continue for, as the court concludes, "It is essential to bear in mind the circumstances of the parties involved. The first of these is that 'Good Morning Dearie' is reputed to be a successful production. To its success 'Ka-Lu-A,' as rendered since the opening of the comedy, has undoubtedly made a substantial contribution, and to now compel a change might work damage of the most serious character to defendants. . . These considerations make it seem unwise to take such action as would, in their absence, follow my present inclination to believe that Kern (Jerome Kern) in writing 'Ka-Lu-A' adopted a part of the 'Dardanella' figure because he conceived it to be worth while and of aid in adding to the attractiveness of his own composition, and that he and his co-defendants have incurred liability in consequence thereof."

When the case is tried, should Fisher prove successful, it would establish a legal precedent and would entitle the complainant to damages either of a lump sum or according to statute. The copyright law provides for \$100 for each infringing performance, \$1 a copy for each infringing sheet of music sold and 8 cents for each record sold.

Moers, Rosenschein & Abeles, acting for Fred Fisher, Inc., state they will move for a reargument only on the point of securing an order to compel the posting of a bond by the defendants, considering that Judge Knox is convinced there is an infringement. Nathan Burkan represented Dillingham, et al.

In the Bernard suit against Fisher, Mr. Burkan in this case appeared for Fisher, although opposing him in the other suit. Bernard, represented by Frederick E. Goldsmith and Harold M. Goldblatt, discontinued Bernard's suit for an accounting and an injunction. They will bring suit late this week in the Brooklyn Supreme Court against the same defendant for \$40,000 accrued royalties Bernard alleges is due him as co-author with John Black of 'Dardanella.' Bernard (also of Bernard and Townes in vaudeville) alleges that while playing in Texas he received a wire from Fisher that "Dardanella" was a "flop" and was offered \$100 for all his rights, which he accepted. Bernard's reason for the new suit includes a demand for a jury trial which was not forthcoming in the Supreme Court action in New York county before Justice Bijur.

An angle on this action also was Mr. Burkan's demand for an "allowance" to reimburse him for his lost time in court considering that Bernard, after pressing a suit two years, suddenly drops it. Justice Bijur did not allow it, stating it is just as equitable in view of the fact that an adverse decision might have been handed down in a few hours, considering that the case was nearing its actual trial conclusion.

A. D. G. Cohn, entertainment director of the Jewish Welfare Board during the war, has announced his engagement to marry Anne Weingarten of Atlanta, Ga.

McVICKER'S, CHICAGO, CLOSED; WORK STARTS ON SUCCESSOR

**Propose to Open New House in Four Months by
Freak Engineering Feat—Place Made Average
of \$3,000 Week Profit for Years**

Chicago, May 3.

McVicker's theatre, built in 1856 and rebuilt after the Chicago fire in 1871, is no more. Last Sunday night, after the last vaudeville act had walked off its stage, and the orchestra had played "Auld Lang Syne," as the steel curtain was rung down, a crew of wreckers took possession of the house and started to raze the premises. A new \$1,500,000 theatre will rise in its place. It is to be ready to house vaudeville under the direction of Jones, Linick & Schaeffer.

After a varied career, with some of the greatest American stars treading its boards, McVicker's was taken over by J. L. & S. eight years ago and a continuous vaudeville policy was inaugurated. Being in the heart of the shopping and business district, the house proved to be a success, showing in the first three years of its vaudeville policy an average profit of \$2,000 a week and during the past five years an average of \$3,000 a week profit. For its size this house was one of the biggest money makers in the country, operating 52 weeks a year. At the time J. L. & S. took over the house they had ambitions of some day building a bigger and finer amusement auditorium on the site. With this idea in mind the partners agreed to take the entire profits made by this house and place them in a sinking fund to be used for the purpose of the erection of a new theatre. Last September it was decided that this season would be the right time for turning this money into building material, and it was voted that the house close about May 1 and reopen in September.

Arrangements were made with the contractors whereby they could start work on the project last January, when the house was still operating, digging the foundation and laying the caisson work for the new structure. Permission was secured from the city officials to close up an alley adjoining the theatre to allow the excavators to work. The engineers placed the house on a temporary foundation and excavated under it. The earth dug up and all the material placed under the structure was never seen by persons passing the house on Madison street; it was all removed and brought in by the underground railway which takes merchandise to and from the business district to railroad terminals. Through these means the entire foundation of the new house has already been laid, and the time has come for the erection of the theatre proper, which will be three stories high.

The workmen who started in Sunday night are to work in three shifts of eight hours each in wrecking the building, and the construction gangs will work on a similar schedule.

The cost of the house has been underwritten by the three partners of the firm from the profits of the house, with the exception of about \$200,000 in stock, which will be apportioned to employees of the firm for their investment.

This will be the quickest work of the erection of a theatre in the history of the country, as only four months are to pass from the time that the old house closed its doors until the new 3,000-seat house will open its doors. The contractors are under a penalty bond to complete the new house within the prescribed time.

JENIE JACOBS INJURED

A laundry truck last Friday night sent Jenie Jacobs to her home, 201 West 54th street, in an ambulance, upon Miss Jacobs' refusal to go to a hospital. The truck ran over Miss Jacobs' knees. In throwing her to the ground she sustained a serious bruise on the eye when striking the curb. Examination disclosed there were no breaks nor fractures, but the agentess may have to remain in bed all of this week or longer.

Miss Jacobs had been to the Hamilton theatre at Broadway and 145th street. Leaving, she stopped to speak to some friends. When turning for the subway station, the truck bore down upon her without warning.

PROPOSED MEASURE

**Would Prohibit Sale of Tickets
When No Seats Are Available**

Indianapolis, May 3.

An ordinance which would prohibit sale of a ticket in any theatre or other amusement hall when a seat is not immediately available for the patron was introduced in the City Council by Councilman Heydon W. Buchanan. He also introduced a measure to require theatres and hotels which operate dance floors in conjunction with their regular business to pay an annual license fee of \$250. Penalty of from \$25 to \$100 fine is attached to both bills.

Mr. Buchanan made no secret of the fact he aims the second ordinance at the Lyric theatre, which operates a dance floor in its basement, permitting patrons to dance while waiting for a vaudeville bill to start. The theatre now pays only the regular theatre tax, he said.

The council took one step to the benefit of local theatrical interests however. It failed to pass the daylight savings ordinance over Mayor Shanks veto.

CURTIS ASSISTANT TO FISHER

Fred Curtis joined the booking staff of the New York office of the Pantages circuit Monday as assistant to Ed. C. Fisher. Dick Reilly, also assisting Fisher in the New York office remains in the same capacity.

Curtis was in charge of bookings for the Miles circuit from the New York end for several months until recently. Previously Curtis booked the Keeney houses.

TEAM RETIRES TO MANAGE

Frank Cotter and Signa Andree (Mrs. Frank Cotter), organized as a vaudeville team about five years ago, have announced their retirement from active stage duty, effective this week.

It is understood they have purchased a considerable interest in the Jefferson, Hoboken, N. J. Cotter will take over the managerial end of the house next week, with his wife acting as cashier.

ART HICKMAN BOOKED

San Francisco, May 3.

Art Hickman and his jazz artists are going into vaudeville via the Orpheum Circuit, having been engaged by Martin Beck.

Beck heard Hickman and his orchestra while they were playing in the Ambassador Hotel in Los Angeles, and is said to have made them an offer.



"DEMAND THE ORIGINAL"

BETTY—**MARTIN and MOORE** —PHILIP

"When we are more anxious to learn what is right rather than prove the other man is wrong, we shall have learned the first elemental principle of reasoning. Any manager who books **MARTIN and MOORE** has the right idea."

TALK No. 20

TOMMY'S DINNER

**Popular Author Draws Big Crowd
at Friars' Dinner**

The Friars toasted, roasted and fed Tommy Gray as their guest of honor last Sunday evening in the big hall of the Monastery. One of the largest crowds of the season at the Friary turned out for the banquet, distinguished by the mass of witty speakers on the dias. An entertainment was interspersed during the evening, the crowd remaining until a late hour for an affair of the kind.

Mr. Gray's career since he swore off on milk was wholly uncovered. He answered in kind, conceding everything bad that had been said about him and glossing over the rest.

Willie Collier was toast-master. Other speakers were Senator Ford, Julius Tannen, Raymond Hitchcock, Daniel Frohman, Anthony Paul, Kelly, John Pollock and Bugs Baer.

Freddy Goldsmith, the attorney, was called by Mr. Collier to speak for the Elks. Mr. Goldsmith, former Exalted Ruler of No. 1, New York, headed a delegation of Elks (Mr. Goldsmith is also a Friar). The lawyer lightly "indicted" Messrs. Gray and Collier for affording a pleasant evening, but said the Elks were charitable and on behalf of No. 1, he purchased a box for the Friars Frolic for \$500. Previously a box for that same Frolic had been raffled off among the diners, bringing \$1,000 at \$5 a ticket.

"LA LA LUCILLE" CONDENSED

"La La Lucille" is being condensed for vaudeville. Edgar J. McGregor is staging the miniature version of the musical comedy.

Bud Murray, at present touring with "The Last Waltz," will open in New York next month as an independent agent.



"DOLLING UP"

From the St. Paul News: "Taxie, known as 'the dog who reasons,' visited the style show at the Auditorium yesterday and made friends with the models. Olive Wengler, a model, dropped her purse to see if Taxie's manners were as reported, whereupon the dog picked up the purse."

The Pioneer-Press of the same date gave Taxie the headline notice of the bill, which was described as "so good as to give the reviewer a sigh of regret that it was the last of the season." Taxie and Ed. Allen are traveling eastward, stopping over at Keith's 105th Street, Cleveland, week of May 8th, and say, "Name it on E. K. Nadel."

SHUBERT VAUDEVILLE DINNER BRINGS MEMBERS TOGETHER

**Meeting Held Tuesday—Circuit to Open Sept. 17—
No Official List of Franchise Holders or Theatres
Given Out**

FEIST WOULD RESTRAIN DISCS OF NEW SONG

**Mechanicals Release Inter-
fered with Publishers'
Campaign**

The first case of its kind in the annals of the popular song industry was filed in the local district Federal Court last week by Leo Feist, Inc., music publishers, against the General Phonograph Corp., manufacturers of the Okeh disc records, asking for an injunction to restrain the further distribution of "Georgia," a Feist publication, on the Okeh discs. Although the record is alleged to be selling in large quantities, according to the complaint, the publisher will not permit the practice of releasing a song on the "mechanicals" in a date prior to that which the publisher sets. Feist sent letters to all the roll and record firms not to market "Georgia" before May 1, this particular grievance being it was on sale over a week before that, quoting an advertisement in New York "Globe" dated April 21.

The purpose of the publishers' deferred release date is twofold. One is to prevent the smaller firm getting the jump on the bigger companies by issuing the songs first, and, secondly and more important, to secure a greater volume of sales because of the greater amount of preliminary promotion work accomplished. The publishers gauge their campaigns so that the sheet music and mechanical sales are at their peak at a certain period, when both ride together.

Similar differences between the mechanical companies and the publishers have arisen during the past fortnight because of this disregard of the deferred release date, but did not reach the courts, although threatening to do so, the record people in all cases settling and promising to undo as much of the damage as possible. The music publishers are a bit aroused because of such misbehavior, some of them threatening to compel the mechanical companies to live up to the federal statute and remit royalty statements promptly the 20th of each month. As a special concession to the roll and record people, in order to eliminate extraneous bookkeeping, the publishers through their protective association in the past have been courteous to the mechanical firms in that respect.

DINTY MOORE'S STUNT

**Makes Own Disc Recordings to At-
tract Phonograph People**

Dinty Moore's orchestra, playing at the Chateau Laurier, has evolved a novel means to impress the various phonograph companies with its ability to make acceptable commercial recordings. At his own expense Moore has made a series of test records of popular tunes, which he is submitting to the various companies for their review and opinion with a view toward recording dates.

There are so many orchestras seeking interviews with the recording managers of the various phonograph laboratories that it is becoming rather difficult for newcomers to break in unless established and connected with some popular restaurant or dance place. Ofttimes after a test record is made it develops there is no "kick" to the recording because of average instrumentalization and orchestra arrangement. Moore's aim is for novelty in exploitation to attract attention.

Bobby Mack with Emmett's Minstrels celebrated his 50th year on the stage this week.

The first meeting and dinner of the officers, directors and franchise holders of the Affiliated Theatres Corporation, the organization which will operate the unit revues on the Shubert vaudeville circuit next season, was held at the Hotel Astor Tuesday night. The meeting took the form of an open discussion of plans and policies to be followed regarding the operation of the units and franchises were officially awarded to holders.

The Shubert vaudeville circuit will officially open Sept. 17, although a couple of houses here, and there may play a week or two of preliminary time. The Shubert circuit will play at \$1 top.

I. H. Herk, the president of the Affiliated, who presided at the meeting called for suggestions from those present, and a general exchange of views was secured.

Mr. Herk would not give out an official list of the unit operators or houses, stating that could not be done at present as a matter of policy.

Among those not heretofore mentioned as franchise holders awarded a franchise is Jack Reid, who operated a show on the American wheel for several seasons past.

The unofficial list of franchise holders who will have shows on the Shubert circuit includes J. J. Shubert, Lee Shubert, L. Lawrence Weber, I. H. Herk (2), Max Marcin (in association with Henry Dixon), Max Spiegel, Barney Gerard (2), W. B. Friedlander (2), Davidow & Lemaire, Ed. L. Bloom, Jenie Jacobs (in association with Jack Morris, the latter connected with the Shubert office), Arthur Pearson, Jack Singer, George Gallagher, E. T. Beatty (2), Jos. M. Galles, Arthur Klein, Eddie Dowling, Max Plohn and A. Mittenthal, heretofore reported as having franchises, are not included in the list.

Among those present were Joe Leblang, elected a director of the Affiliated; Forrest P. Trailles, representative of the Butler Estate of St. Louis, also a director of the Affiliated; Lee Shubert and some 30 others.

The unit shows will not have to spend extra money for advertising unless they desire to, but may spend a limit of \$250 each week, the latter being optional as regards extra advertising.

An unofficial list of the houses to be played includes theatres in Jamaica, Long Island, Brooklyn (Crescent), Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Chicago (two), Albany, Buffalo, Detroit, St. Louis, Newark, Boston, Montreal, Toronto, Kansas City, Dayton, Buffalo, Syracuse and Toledo.

RAIDING PUTNAM BLDG.

Tuesday a patrol wagon backed up to the Putnam building and the police cleaned out an office on the fourth floor, used, they claimed, by handbook men who were conducting a lively betting trade and were all primed for the opening of the racing season. Four young men were collected by the officers who not only took all paraphernalia but ripped out the telephone.

Raiding the Putnam has become a habit. Within the last three months, an alleged counterfeiting den and bootleggers were picked up.

TWO HOUSES TOO MUCH

Van and Schenck finished a week of doubling the Palace and Royal, New York, under severe strain, due to the throat ailment of Joe Schenck of the team.

The singers notified the Keith office Tuesday that it would be impossible for them to play the two houses for the balance of the week, but that they would finish the week at the Palace.

Upon being informed of a large advance sale at the Royal and the difficulty of securing a substitute headliner, they gamely consented to stick it out.

LICENSE COMMISSIONER'S OFFICE PREFER CHARGES AGAINST AGENT

John Wesley Miller Held for Special Sessions by Magistrate—Accused of Violating Agency Law—Higher Court Decision in Case

John Wesley Miller, the agent who has been making a specialty of securing concert artists for a number of the large picture theatres, was held for Special Sessions in New York by Magistrate Oberwager on a charge of having violated the Employment Agency Law. The action was brought in the Magistrate's Court as a result of the investigations of Inspector Gill of the License Commissioner's office.

Miller brought suit some time ago against Justin Lawrie, a tenor, and his partner, Fernando Guarneri, baritone, for commissions due him for having obtained engagements for them in Baltimore. The singers retained Frederick E. Goldsmith to defend the action, with the result the latter on appeal had a judgment obtained by Miller against the artists reversed.

The decision of the court in the matter was the basis for the action in behalf of the License Commissioner's office. Lawrie and Guarneri testified before the magistrate. On their evidence the agent was held for the Court of Special Sessions in the nominal bail of \$50.

STOCK TAB DRAMAS

Hoboken Strand to Start Novel Policy Next Week

The Strand, Hoboken, N. J., under the management of Sam Goldman, installs a combination policy commencing next week, including vaudeville, dramatic stock and pictures played continuously on a split week basis. The bills will consist of five vaudeville acts, a tabloid version of a dramatic play and a feature picture. The dramatic tabloids will be furnished by a permanent stock company under the direction of Marjorie Linder and will include condensed versions of Broadway attractions. The vaudeville will be booked by Jack Linder.

The admission scale for the combination policy has been placed at 10-15-25 for matinees and 15-25-40 for night shows. The house formerly played straight pictures.

FRINT GEORGE RESIGNS

Second Oldest W. V. M. A. Employee—Entering Real Estate Business

Chicago, May 3. Frint George, for 20 years with the Western Vaudeville Managers' Association, and their second oldest employee in length of service, has resigned his position as road man and will enter into the real estate business, opening offices at Wilmette, on the fashionable North Shore.

George was one of the best known of the road men traveling out of Chicago. At the time he joined the W. V. M. A. forces nine houses were being booked out of the office.

WIRTH FAMILY'S DATES

The Wirth Family will sail for England on the "Homer," May 6, the equestrian feature leaving a week ahead of the original date set. It is said to be the biggest act leaving this side for foreign appearances this season. The Wirths will open at Leeds on the Moss-Empires, May 29, the English dates calling for six weeks.

The family will spend two weeks on the continent, returning over here to open at the Illinois State Fair, August 20. The act is booked for seven weeks for fair this season, and will return to vaudeville in the fall. The act recently came east from the Orpheum time. It was to have played the Palace, New York, next week, but cancelled the date to make an earlier boat.

WILLIAMS AND WIFE ON BILL

Bob Williams, from legit and husband of Marion Harris, is framing a single to be booked on the same bill with his wife. Williams was last in "Friendly Enemies." Miss Harris is the "blues" singer and Columbia phonograph record artist.

WHITEMAN ABROAD

Finishing Ninth Week This Season at Palace, New York

The current engagement at the Palace, New York, will conclude Paul Whiteman's Band vaudeville appearances for the season. The present date is the concluding week of a four-week engagement at the Palace and the ninth week the band has played the house this season, an earlier five-week engagement having been completed several months ago.

The musicians will return to the Palais Royal restaurant and are dickering for engagements abroad which will call for vaudeville bookings in England and a run at the Hotel Savoy, London.

Harry Fitzgerald, Whiteman's Keith representative, will accompany the band abroad.

INTACT KEITH BILLS

Samuels Moving Same Shows to Three Houses

The bills for the Alhambra, Colonial and Royal, New York Keith houses, will be carried intact around the houses booked by I. R. Samuels, beginning next season, according to an announcement at the Keith office this week.

The plan has been tried before for a few weeks by the same booker and was found satisfactory. One other house may be included in the intact booking scheme.

HIRSCH BACK IN FOLD

Chicago, May 3. Arnold Hirsch, who for many years was associated with the Pantages office here as a booker and also assistant to J. C. Matthews, until five years ago, when he left here for a European trip, will again enter the ranks of the local bookers by becoming the manager of the C. L. Carrell Booking Agency, known as "The Woolworth of the Vaudeville Agencies."

After spending two years in Europe, Hirsch returned to New York, where he was booking acts until called here to take charge of the Carrell offices.

NEW HEMPSTEAD STARTS

The Hempstead, a 2,000-seat theatre, opened at Hempstead, L. I., last Saturday. It is one of the largest houses on Long Island. The premiere was accomplished under difficulties, the lighting system being unfinished. A nonunion crew and orchestra operated, the management not making terms with the union because of its policy of vaudeville Saturdays and Sundays only.

Pictures are offered the balance of the week.

Fally Markus, who books the house, ran the stage on the opening days.

SMITH AND DALE AT DETROIT

Smith and Dale, assisted by Frank J. Corbett and Sammy Mann, open on the Shubert vaudeville circuit at the Detroit opera house next week.

This will mark the return of the act in the Shubert circuit, following the litigation between the Shuberts and Smith and Dale when the latter failed to appear at the Winter Garden, New York.

The team will be billed as Smith and Dale.

HOUSES CLOSING

Loew's, Kansas City, closes May 13 for the summer. Loew's, Pittsburgh, house closes the week of May 8.

Victory, Charleston, S. C., split week vaudeville will close May 6.

Princess, Montreal, closes June 4, succeeded by "Orphans of the Storm" film, to run indefinitely.

Loew's, Holyoke, Mass., discontinues vaudeville May 15.

The Tower, Camden, N. J., discontinues vaudeville May 15.

Majestic, Dallas (Interstate circuit), closes May 8.



LEO—GENEVE
FLANDERS and BUTLER
"A VAUDEVILLE CONCERT"
Just closed a very successful season on the Orpheum Circuit.
Direction: BURT CORTELYOU

SUES COLORED DANCER

Davidow & LeMaire Ask \$5,000 from Maxie-Geo. White Defendant

Davidow & LeMaire, Inc., has started proceedings in Boston against Maxie McCree (Maxie and George), colored dancer, and George White, producer of the "Scandals," for \$5,000 for breach of contract. The plaintiff alleges a three years' exclusive contract to handle Maxie's bookings, guaranteeing him 30 weeks per season. White is involved on the allegation he knew of Maxie's previous contractual obligations.

O'Brien, Malevinsky & Driscoll are acting for White through Boston correspondents, stating White is merely an innocent party.

In New York City, in the Third District Municipal Court, Rufus LeMaire, Inc., last week brought suit for \$828.88 against George Price for services rendered the Shubert vaudeville as agents on a contract of April 22, 1920. Price is at present abroad on a pleasure trip.

3 SHUBERTS OPEN

Boston, Detroit and Philly Playing Vaudeville

The Shubert vaudeville has three houses open this week: Majestic, Boston; Detroit opera house, and Chestnut Street, Philadelphia.

"The Whirl of New York" is in its second week at Detroit, a straight vaudeville bill is at Boston and Philadelphia has five vaudeville acts and "Maid in Philly," a new local unit idea.

"Maid in Philly" will hold over next week, being prefaced by a change of vaudeville.

PANTAGES, MINNEAPOLIS

Chicago, May 3. Pantages, Minneapolis, which stopped Pantages vaudeville six weeks ago, will resume playing the Pantages road shows, beginning May 7.

It is said the local owners have agreed with Alexander Pantages whereby during the summer months he will forego the booking of the house portion of the payment fees to the circuit and also play only four acts and a feature film.

TWO IN W. T. INDEPENDENT

Chicago, May 3.

The Jones, Linick & Schaeffer vaudeville offices, which have been booking Loew Circuit acts in the middle west, last week lost the bookings of the Gaiety, Kankakee, Ill., and the Grand, Muncy, Ind. They have been playing five acts on a split-week policy.

In future the houses will book through independent agents, it is said.

HENDERSON'S SPLIT WEEK

For the first time in several years, the inauguration of full week vaudeville at Henderson's, Coney Island, N. Y., will not be attempted this summer.

Over the winter period the house plays a split week policy. As a result of last summer's full week failure, necessitating a cancellation of it after seven weeks, no change will be made this summer.

'SAWING A WOMAN' INJUNCTION DENIED BY JUSTICE DELEHANTY

Horace Goldin Loses Court Action to Restrain Clarion Photoplays from Distributing Film—Keith Circuit Books Illusion Picture Expose

HERK SIGNS BURG

Engages Publicity Man Who Put Over "Church Stunt"

Harold Burg, last season publicity director for Barney Gerard's "Follies of the Day," has been signed by I. H. Herk in a similar capacity. The exact nature of Burg's duties with Herk and the Affiliated Theatres Corporation will be decided on later by Mr. Herk, but they will be in the nature of publicity. Unknown to burlesque at the beginning of last season, he carved out a name for himself by one stunt alone that deserves a niche in the hall of theatrical press agency fame.

Early last season Burg was in St. Paul working for a picture concern. Tom Sullivan's American wheel show came to town, and Burg told Sullivan of a stunt he thought might get the show into the papers. Sullivan told him to go ahead. Burg selected one of the choristers, had her rehearse a sermon and arranged with a local church to have the girl deliver it in church Sunday. The result was that the stunt reached the Associated Press and was sent broadcast all over the country.

Gerard heard of that through reading of it in Variety and engaged Burg by wire to exploit the "Follies." Since then Burg has pulled several other nifties in the press agenting line, among them the stunt of having Sam Green of the "Follies" announce he would enter the ministry. On that stunt alone Burg got a whole page in the Evening World two weeks ago.

Another of the Burg stunts was to hook up with the new radio craze and have the Gerard show radioed. He secured more space for the "Follies" last season than all of the other Columbia shows combined.

LEAVES HIP JULY 1

Keith's Lease Ending in Cleveland—Keith's Palace Replacing It

The Keith office will discontinue vaudeville bookings at the Hippodrome, Cleveland, when the present Keith lease expires July 1. The lease was taken over two years ago by Walter Read, who will have possession when Keith leaves.

Work is being rushed on the new Keith house at Seventeenth street and Euclid avenue, Cleveland. It is expected to be ready to open some time in August. The new Keith house may be named the Palace.

The future policy of the Hippodrome after July 1 has not been announced. The opening of the Palace, Cleveland, will give the Keith people two new houses. The other is Keith's 105th Street, open.

GIFT OF REAL BABY

The management of the Riviera, the new Keith's neighborhood vaudeville house at St. John's place and Kingston avenue, Brooklyn, will give to one of its patrons a live white male baby Monday evening (May 8). The baby will be given for adoption to the patron holding a lucky number coupon, being distributed at all performances this week. The patron securing the winning number has the privilege of refusing to take the infant after seeing it.

The baby contest is one of a series of special publicity features being employed at the new house. The others include dancing contests and various stunts often used in pop vaudeville houses.

MANAGER CONVICTED

New Haven, May 3. Lawrence W. Carroll, who was manager of the Rialto, a local picture house which was burned Sunday night, Nov. 27, 1921, was found guilty of gross negligence today by Judge C. L. Avery in the Superior Criminal Court.

A jury trial had been waived. Carroll was fined \$1,000 and given one year in jail, with execution of the sentence suspended until an appeal to the Supreme Court of Errors which is to be taken is decided. Ten deaths resulted from the fire.

A decision by Justice Delahanty, sitting in Special Term, Part 1, of the New York Supreme Court, was handed down this week denying Horace Goldin his prayer for a temporary injunction to restrain the Clarion Photoplays, Inc., Weiss Brothers, Alexander Film Corp. and John E. Coutts from distributing and releasing a one-reel expose of the familiar "Vivisection" illusion, titled "Sawing a Lady in Half." The reels show Coutts actually performing the illusion and then exposing it, Goldin's grievance being that the expose would tend to damage him financially, Justice Delahanty's decision concludes with the statement: "From the voluminous papers presented I have great doubt of the ultimate success of plaintiff in this litigation."

Harry G. Kosch, appearing for the defendants, argued on the theory Goldin had no claim to the illusion, introducing evidence that the basic principle of the "Vivisection" illusion was known to the ancient Egyptians 3700 B. C., quoting Albert A. Hopkins' book, "Magic," published in 1897, wherein the illusion is detailed minutely. Kosch's contesting of Goldin's priority to the trick was the first time any opponent fought Goldin's allegation he invented and originated it. The other litigants against whom Goldin secured injunctions in various parts of the country all conceded he was the first to introduce it in this country, but none contested the claim it was never before performed in other parts of the world.

Kosch's supporting affidavits are "voluminous," as Justice Delahanty stated, including two by Jean Belasco and John Coutts, the former, alleging collusion whereby Goldin was allowed to secure an injunction against him (Belasco) in reciprocity for certain concessions. Coutts sets forth that Goldin secured an injunction against the Great Richards in the U. S. District Court for the Southern District of Illinois "in consideration of the Great Richards not defending this action and not protecting his rights to perform this act, the plaintiff gave to the said Great Richards license to perform two patented tricks belonging to the plaintiff herein and also agreed to permit the Great Richards to perform the plaintiff's act in all towns where there were no theatres, directly or indirectly controlled by the Keith interests."

Another suit still pending in the New York Supreme Court by Goldin against William J. Bird and others to restrain the release of a similar reel was decided in Goldin's favor by Justice Newburger only on the theory "the ownership by the plaintiff not being disputed, the application for an injunction will be granted."

The Keith circuit has contracted for 100 days' booking for the Clarion Photoplays "Sawing a Woman" picture. Another deal is on by the Keith people for the "Sawing" film for 49 additional days, which is understood to include bookings for Keith's Palace and the Cameo.

CLARK-ARCARO UNIT

Clark and Arcaro have been named by Davidow & LeMaire to head "Troubles of 1922," the Shubert unit show to be put out by them in the fall. It was denied Georgie Jessel would be featured.

Clark was operated on at the Prospect Heights hospital, Brooklyn, Tuesday. He is reported in favorable condition.

Music Trade Congress

A convention of the music trades is to be held in New York during the first week in June. All branches of the trade will be represented, including the piano players, disc machines, sheet music publishers, jobbers and retailers.

A committee having charge of the preliminary affairs of the convention arrived in New York from Chicago yesterday.

PATTERSON'S CIRCUS HARD LUCK, BUT DISASTER IS AVERTED

New White Top Saved by Passenger Train Running Slowly—Lost Opening Date Through Rain—James Patterson Also Has 25-Car Carnival

Kansas City, May 3.

The Patterson Trained Wild Animal Circus, the newest entry among the white top attractions, received its baptism into the business with a vengeance. After a brilliant opening at Paola, Kan., the home of the Patterson enterprises, it jumped to Fort Scott, Kan., for its initial stand. There the date was lost on account of heavy rains and mud. Tearing down early, the show got away for Pittsburg, Kan., but was wrecked a few miles from that place, when a fast Frisco passenger telescoped the rear of the circus train. Only for the fact that the passenger train was running slowly and the circus train also moving, the wreck would have proven a disaster.

As it was Pleas Hart (Calliope Blackie), of Pella, Iowa, was killed and the following injured: Ernest O'Dell, Uniontown, Kan.; E. E. Good, Springfield, Ill.; J. S. Moore, Omaha; Chas. Nelson, Chicago; Elmer Brooks, Battle Creek; Chas. Woodcock, Kokomo; T. Gallagher, Edricksville, Ohio; B. T. Curry, Conest, Ohio; Albert Jackson, Dallas; Walter Ager, Chickasha; F. E. Brooks, Columbus, Ohio.

The show is owned by James Patterson, who has risen rapidly in the amusement world in the past few years. He is also owner of a 25-car carnival attraction, and much valuable property at Paola, Kan., his winter quarters.

Artists with the circus are Alyne O'Connell, Eliza Harris, Grace Elder, Mrs. Alexander, the Nelsons, Lew Hefsey, Al Gelesta, the Cornallias, Ella Harris, Bert Mayo, Sig. Sosastian, Phineas and Alda, Lorain Brothers, Myrtle Mayo, Kate Smith, LaVerne Trio, W. H. Langer, Roberts and Alexander, Al McGee, Miss Sabhorn, Wilson Sisters, Captain Carling and Smithola.

310'S BULLETIN

M. M. P. U. Informs Delegates of Controversy

Mutual Musical Protective Union, formerly No. 310 of the American Federation of Musicians, has issued a four-page bulletin, which has been sent to every delegate to the forthcoming A. F. of M. convention at Grand Rapids, Mich., week of May 28.

The bulletin sets forth its side of the controversy between it and the executive board of the A. F. of M.

The M. M. P. U. will apply to the convention for reinstatement. The general plan is to bring about the amalgamation of the new local No. 802 and the M. M. P. U. (the latter now outside the breastworks), with 802 to be the labor organization and the M. M. P. U. the holding corporation.

A point that has complicated matters is that the 802 union has engaged individual quarters at 52d street and Broadway, containing a large assembly hall. No. 802's crowd plans to get into the new quarters about May 1.

This move is expected to have an important bearing on the question of the M. M. P. U. application for reinstatement in the A. F. of M. as the 802 members need not go on the M. M. P. U. to seek engagements, as the custom in the past.

INDOOR CARNIVAL CENSORED BY POLICE

Called 'Bazaar'—Had Gambling Devices—Outdoor Shows Cause

The recent raid by Inspector Dominick Henry of an outdoor carnival, conducted by the William A. Balsam Post, American Legion, at 167th street and Webster avenue, New York, which resulted in the arrest of ten men charged with operating gambling devices, is having an effect on local indoor carnivals, also called bazaars, sponsored by various political organizations.

It appears as though many political and social organizations when in need of extra capital inaugurate indoor carnivals, under the title of bazaars. It is also a menace to the community, according to orders prohibiting the usage of certain devices at an indoor affair of the South End Democratic Club last week.

The South End, one of the most prominent clubs in the Bronx, started an indoor carnival that proved to be a complete failure as a result of police orders directing the discontinuance of the "fortune wheels," notwithstanding volunteers of the club served in the operation.

Ralph Carlisle, one of the executive members of the club, and who was conducting the affair, declared the police interference came as a result of the scandal emanating from the various outdoor shows, and if the police orders continue to extend to small legitimate organizations, the former minstrel shows will have to be revived.

CARNIVAL PEOPLE IN BAD

Syracuse, N. Y., May 3.

When Bertha Meyers, 22, dancer, with the Twentieth Century Shows, a carnival troupe, complained to the Rome, N. Y., police that she had been struck in the face by Martie Berger, also a carnival employee, she started something. Police, trailing Martie, went to the Union Hotel, where they found him in a room with another dancer, who gave her name as Mary Pendof of Utica. Berger was arrested on a serious charge, while Miss Pendof, who says she is 17, was arrested, charged with outraging public decency. Her case comes up in two weeks.

Miss Meyers made a hasty exit from town after the arrest of Berger.

SPARKS' BACK IN VERMONT

Burlington, Vt., May 3.

Sparks' circus is to play six stands in Vermont this year. The circus will enter the state June 5, playing at Bennington, followed by Rutland, Burlington, St. Albans, Montpelier and White River Junction.

The show covered this same territory last summer.



PEGGY BURT

"THE MODERN BURGLARETTE" OF

JACK—FULTON and BURT

in "THE HOLD UP"

By PAUL GERARD SMITH

LITTLE THEATRE CRAZE

(Continued from page 1)

parallels the stock field in the possibilities of developing professional players of a better grade. In that the movement is probably more important professionally than the business opportunity.

The Little Theatre movement dates back 12 years. It was started by the Drama League of America, the aim being to study the drama and create larger audiences for better plays. "The Drama," the publication of the league, started as a quarterly and is now a monthly. It has 17,000 subscribers. The latter are virtually all amateurs, with the publication having little interest to the professional.

The league has co-operated with the profession, however, right along. The study of new plays presented includes the issuing of bulletins to all members. Wherever possible the bulletins are sent out in advance of the attraction, and at no cost to the show.

In addition to New York and Chicago, the most important fields for the Little Theatre movement are in Philadelphia, Washington, Baltimore and St. Louis. What are termed as "centers" are the major groups in those cities, while in the smaller towns the movement is termed "circles," there being circles as well within the larger centers.

The study of plays has in many centers been expanded to production, and that is rapidly increasing. In Washington there are three centers attracting attention. One is the Women's Party Pageant, the Women's Foundation and the Howard Players. The latter is a center for colored players and is actually a school for serious drama by colored amateurs. In addition to production, the development of dramatic craftsmanship is being fostered in many centers, with the designing and building of settings a feature.

In the South and in territory where regular attractions are scarce the Little Theatre movement is most flourishing. Hardly a community below the Mason and Dixon line is without a "circle." In Iowa there is a circuit of Little theatres and there as in most towns the town hall is used when a theatre is not available. The Drama League of Iowa makes the circuit in auto trucks. At least one New York agency specializes on booking attractions of one sort or another for Little Theatre projects, also supplying professional talent when needed in the way of players and directors.

The H. Robert Law studio has set aside a part of the plan for Little Theatre work, in charge of Susan Stubbs Glover. A set has been evolved along the lines designed by Gordon Craig, noted as an English scene creator. The set is made along classic lines, constructed of folding screens which are collapsible and easy to shift. It is easily lighted and so planned that additions can be readily built to it. E. H. Sothern used the same type of setting this season. Though effective, its simplicity permits the transportation of settings for the entire Sothern and Marlowe repertory in about half the space necessary heretofore. The Calkins studio, Chicago, was the first to enter the Little Theatre field and is said to have developed a surprising business from it.

New York's Little Theatre groups, though not affiliated with the Drama League, have advanced swiftly. The Neighborhood Playhouse, Provincetown Players, East-West Players and Greenwich Village groups have succeeded in interesting Broadway with their productions at times. Some of their players are professionals, but the basis was amateur effort.

PRINCIPAL CIRCUSES LINING UP FOR GENERAL ROUTING CLASH

Sells-Floto After Combined Ringling-B. & B.—Hagenback-Wallace Stalking Main's—Ringling's Route Extending Engagements

RAIN INSURANCE

Gambling on Hours and Measurement—Company Wins

Kansas City, May 3.

The rain insurance for out-door amusements is quite popular in this part of the country. Many managers are taking it.

It fails to work as expected in many cases. Last week the American Legion, on the Kansas side, promoted a street fair and carnival. Before the event commenced the management took out a policy providing for the payment of \$500 should it rain more than ten-hundredths of an inch between five and nine each night. The weather was wet and dismal all week, but the rain selected other hours, with the exception of one night. On that evening it rained within the time limit, but not enough to collect upon, although it spoiled the performance.

The Kansas City ball team management also took out policies covering its opening date, but it failed to rain during the game, although it was cold and threatening, and kept many away.

CONNECTICUT FAIR ADDING

Hartford, Conn., May 3.

The Connecticut State Fair Association at its annual meeting contracted to expend \$25,000 for free admission attractions at this season's fair, which will be held Labor Day week here. This is believed to be the biggest expenditure ever made by a fair association for features not calling for extra admission.

The scale at \$1 top admits to all attractions within the fair grounds. The special attractions contracted for include the Walter L. Main circus, the features being arranged through the fair department of Wirth, Blumenfeld & Co.

Last season but one free act was used. It is understood the reason for the big appropriation for free attractions was the flop of the trotting races last season. The Grand Circuit meet will be a part of the fair this season as last.

With all the principal big tops in the East this month, a circus war impends. The Sells-Floto show has purposely been routed in opposition to the Ringling Brothers-Barnum & Bailey outfit, and played a number of stands ahead of the combined circus. The Ringlings took to the lot this week, leaving the Garden Saturday and opening in Brooklyn. The Sells-Floto show is playing Philadelphia, which will be next week's stand for the Ringlings. Both circuses have the town flooded with paper, the latter engaging students to distribute heralds last Saturday to counter the opening of the Sells-Floto organization.

The circus battle appears to be a matter of sentiment on the part of the Muggivan-Bowers interests that control the Sells-Floto, Hagenback-Wallace and other big tops. The Sells-Floto show will play Newark one day ahead of the Ringlings and go into Boston a week ahead.

While the leading big tops are fighting it out the Hagenback-Wallace circus is following up the Walter L. Main show. The Hagenback animal show was sent into Pittsburgh two days after the Sells-Floto show for some reason. Both are Muggivan-Bowers circuses. The Main circus has been greatly strengthened, and is carrying a number of featured individual acts. The Ringling route has passed up many important stands not missed in the past. One is Pittsburgh. The big top will play Canadian territory for the first time since the war. There are one or two stands extended, Baltimore being made a three-day engagement.

To complicate the circus routing battle, the Charles Sparks show, which has been south, is working north into eastern territory.

Winter Quarters for Newton Shows

Oklahoma City, May 3.

William Newton, proprietor of the Honest Bill Shows, has purchased the fair grounds in Ada. The grounds are to be improved, in addition to fair purposes, as the winter quarters for the shows.



PAUL GERARD SMITH

Who in less than a year has established himself as a prominent factor in theatrical circles, particularly vaudeville. In association with E. K. Nadel, manager of the Pat Casey Agency's producing department, Mr. Smith has been very successful in writing acts that meet with the approval of the public and the booking managers.

At Keith's Riverside, last week, Mr. Smith was credited with two comedy hits—Paul Morton and Naomi Glass in "April," and Ernest Anderson and Marjorie Burt in "The Dizzy Heights." Both acts are at the Colonial this week.

Since coming to New York, Mr. Smith has also written acts for Harry Tighe, Wayne and Warren, Alice Hamilton, Fulton and Burt, Jean Sothern, Lillian Steele and Co., Cronin and Hart, Crane Sisters, Evans and Dean, Bert and Mary Gardner, Ray L. Boyce, Jack Allman, Dave Ferguson, Evelyn Cunningham, Ethel Davis, Phil Baker, Josie Heather, and "One on the Aisle," with James Tenbrooke and Co., and "Build Your Own Home" for Courtney and Irwin.

CIRCUS ROUTES

RINGLING BROS.

May 4-6, Brooklyn; 8-13, Philadelphia; 15-17, Washington; 18-20, Baltimore; 22-23, Newark, N. J.; 24, Allentown, Pa.; 25, Scranton; 26, Wilkes-Barre, and 27, Williamsport.

John Robinson

May 5, Columbus, O.; 6, Dover, O.; 8, Washington, Pa.; 9, McKeesport; 10, Conneville; 11, Uniontown; 12, Greensburg; 13, Charleroi.

Sells-Floto

May 1-6, Philadelphia; 8 and 9, Washington; 10-11, Baltimore; 12, Wilmington, Del.; 13, Trenton, N. J.

Hagenback-Wallace

May 5, Altoona; 6, Johnstown, Pa.; 8, Steubenville, O.; 9, New Castle, Pa.; 10, Youngstown; 11, Canton; 12, Akron; 13, Mansfield.

Gollmar Bros.

May 5-7, St. Louis; 8, St. Charles, Mo.; 9, Mexico, Mo.; 10, Columbia, Mo.; 11, Moberly; 12, Chillicothe; 13-14, Kansas City.

Walter L. Main

May 5, Milton, Pa.; 6, Bloomsburg; 8, Mahanoy City; 9, Hazleton; 10, Bethlehem; 11, Somerville, N. J.; 12, Perth Amboy; 13, Orange.

CABARETS

Palmer S. Canfield, Assistant United States District Attorney in the Ulster County district, and former Mayor of Kingston, N. Y., has been appointed head of the legal division of the prohibition enforcement forces for New York State. The appointment was made by Ralph A. Day, State Director, and takes effect this week.

An unknown bootlegger lost fifty bottles of perfectly good Scotch whiskey and a 1922 eight-cylinder automobile as a result of antique license plates on his car and a clogged gasoline feed line two miles from Warrensburg, N. Y., Tuesday. Corporal George Avery and Trooper William Kupperberg of the Troy Barracks, now stationed at Lake George, were out Tuesday afternoon in their automobile when they saw a big car approaching bearing 1921 license plates. They ordered the driver to stop, intending to question him, but as they stepped from their car, away sped the big machine. Shots failed to induce the driver to stop. The troopers gave chase and were overtaking the big car when the pursued driver abandoned it and fled into the woods.

As a result of constant interior police surveillance working in regular eight hour shifts at the Cloverleaf Inn, 39th street and 6th avenue, New York, on account of the establishment being charged with violating the Volstead act four months ago, with the waiter who was placed under arrest still out on bail of \$500, the place has been taken over by other interests and will be known as the Tangerine Gardens. Under the new management a cabaret revue will replace the present form of vaudeville entertainment commencing next week.

Charged by the Fleishman Bath interests, 42d street and 6th avenue, with misdemeanor and attempt to defraud under the hotel laws, Sally Bowman, cabaret performer, was arraigned in the West 54th street court Monday. Following a plea she would pay the amount involved, \$13.55 the following day, she was paroled, but Wednesday the bill remained unpaid, according to records of the bath establishment. According to the complaint the performer called at the baths last Friday. After paying admission which entitled her to a room and bath, it is alleged she took advantage of the inside privilege by ordering a variety of special treatments and departed without settling.

"Bandanaland" is now running in the room of that name at Reisenweber's. It's an all-colored floor revue, opening last week. The show was produced by Al Mayer, who promoted and is still largely interested, financially as well as managerially, in "Shuffle Along" at the 63d Street theatre. That "Shuffle Along" is employed in the advertising matter in connection with "Bandanaland" may have been an inducement for the Reisenweber restaurant to take on the colored revue, at \$1 cover (supper), following as it does the same shade of cabaret show at Plantation, where \$2 cover is charged. Mayer is reported to be guaranteed \$1,350 weekly for his "Bandanaland" room performance, with a split of all the covers. There is no cover charge at dinner (7 p. m.).

Sissie and Blake, composers of "Shuffle Along," provided all new songs for "Bandanaland," excepting "Dapper Dan." The floor revue runs about 42 minutes, having a colored orchestra that also plays the dance music. Behind the orchestra's stand is a background of a steamboat on the Mississippi. In the company as principals are Lottie Gee, Brown and Howard, Davis and Williams, Palm Beach Four (men), and Willie Wood, a dancer, now also with the No. 2 (road) "Shuffle Along." Besides are eight chorus girls of the creole type, all good looking and shapely. They loom up the best in a number when they wore but brief skirtings over bare thighs and legs. An unnamed toe dancer leads this number. It's rather attractive under the circumstances, the dressing of the girls with the girls at such short range from the tables making it more so. The final number is quite good, a "strut" song with the choristers having an individual chance to do something in the line of the old cakewalk. Wood did a neat stepping dance on the slippery floor, and Miss Gee had a couple of

songs, singing nicely. The quartet fills in for waits. Davis and Williams have played in vaudeville, man and woman, singers and dancers, with the man also doing a single dance in evening dress.

Al Mayer sends the show along at a fast clip. That helps it, with the frequent use of the girls another aid. The girls make several changes. There is a bit of costuming in a couple of the numbers, but the shows do not have to be "dressed." If there is a demand for midnight colored revues, and there seems to be from the \$2 thing at Plantation, with the evening clothes besides, "Bandanaland" at \$1 should do business. The seating capacity at Plantation is about 150; at "Bandanaland," around 400. While hard for some to reconcile the payment of a cover to see a colored revue of less than an hour in a restaurant at night, the record of the Plantation to date certainly does say that there are those who like it.

Al Mayer some years ago was a vaudeville agent when the big time had its offices in the St. James building. Now Al is out of the agenting business. When in it he looked about all of the colored acts, besides others. In those days the colored turns were thankful they had a look in and Al stood aces with them. After quitting vaudeville, he wrote a book about it, but later along came his idea of "Shuffle Along," a colored show that doesn't touch some of the old all-colored comedy performances with music given at the Lafayette on Upper Seventh avenue. In fact, some of the best business and numbers from those shows have been inserted into "Shuffle Along." Al got Harry Cort to put "Shuffle Along" on, both doing it on a shoe-string. Harry got his father to let them have the 63d Street theatre, that then was only an imitation theatre as the show was an imitation production, but it got over so strong that now Al Mayer is buying race horses. They are going to spend \$50,000 this summer improving the theatre, and the colored principals of the 63d Street troupe are driving around in autos, wearing the biggest jewelry one finger can hold and otherwise burning it up. Those are the breaks. While it did take a long time, Al finally got his. Al says he put on the midnight show in the restaurant to provide himself with a hangout after the theatre was over. At \$1,350 a week he can afford to hang out there with this show, even if he pays his own restaurant checks.

Colsimo's restaurant, Chicago, a favorite theatrical rendezvous, has announced the cover and admission charges have been abolished, with the exception of Saturday nights. The announcement also said that a substantial reduction of prices of foodstuffs had also been made.

WEBER'S OPPONENTS WOULD DEPOSE HIM

Movement, Headed by New Yorkers, Has Backing of Many Locals

For the first time in 22 years, Joseph N. Weber, president of the American Federation of Musicians, appears to be confronted with opposition in a national convention that may crystallize into a movement that will result in the element lined up against Weber nominating an entire opposition ticket when the A. F. of M. convention gets under way next Monday (May 8) at Grand Rapids, Michigan.

The movement to unseat Weber, who has been president of the A. F. of M. continuously for 22 years, with the exception of one year (1912, or thereabouts), when he declined to run, is principally backed by a large number of members of the new N. Y. local 802, who formerly belonged to the Mutual Musical Protective Union, former 310. It is understood the locals in Detroit, Kansas City, Chicago, Minneapolis and several in New England contain a large element in their memberships who are opposed to Weber's policies and against his reelection.

Thus far, no opposition candidate has been named, but it looks as if one will surely be uncovered at the convention.

SPORTS

Joe Pearlstein, Brooklyn heavyweight, made his debut in Berkshire boxing circles last week and scored a fourth-round knockout over Cleve Hawkins, of Pittsfield, Mass., at the show of the 20th A. C. in Pittsfield, Mass.

On Friday evening, May 26, there will be held at the Ring, Blackfriars Road, London, England, a boxing tournament, the entire proceeds of which will be devoted to the funds of the Blind Employment Factory. Many of the well known stars of the fistie arena will appear.

John R. Rogers has volunteered his services, offering to fight any Englishman within 10 pounds or 10 years of his age. Rogers admits to being 81 years of age, declining to admit the word "old," and if a suitable opponent can be secured all the Americans in London are prepared to back their native challenger.

Bert Acosta, widely known as an automobile racer a few years ago, finds flying "much more exciting," he told a Variety representative last week. The daring Italian is now rated as one of the greatest pilots handling a "ship," and some of his recent feats have received wide newspaper publicity. He flew the plane in which Lieutenant Belvin W. Maynard, "the flying parson," married a couple 3,000 feet over Times square last week, in the first wedding to be broadcasted wirelessly from a heavier-than-air machine. Sunday he participated in the spring flying show held at Garden City, L. I., for the benefit of the Veterans' Mountain Camp Fund, piloting a Curtiss "Wildcat" triplane, in which he reached a speed of 203 miles an hour. The record was not officially accepted because of lack of electric timing instruments, but Acosta is confident he can equal or exceed this speed on official timing. The present world's record is 203 miles an hour, held by a Frenchman. Acosta last year won the Pulitzer trophy at Omaha, Neb., flying 153.7 miles at an average speed of 176.7 miles an hour. He is in the employ of the Netherlands Aircraft Corporation in New York City. Before turning his attention to aviation Bert held many automobile speed records and was a familiar figure at Sheepshead Bay, Indianapolis and other "ground flying" centers.

The scheduled opening of Dyckman Oval, near the Dyckman street subway station, New York, with boxing sponsored by the Academy A. C. has been postponed from May 15 to May 22, due to minor alterations necessitating the one week's extension to complete. Pete Herman and Joe Burman will be the headliners for the initial contest, with Eddie Fitzsimmons and Jimmy Hanlon preceding them in the semi-final, scheduled for 10 rounds. Jimmy Kelly of the Bronx, will mix things with Al Norton of Yonkers, while Jimmy Carroll and George Engel will test each other's skill in a six-round encounter. The four round battle will bring Willie O'Connell, former amateur champion, against George Fitzsimmons. The prices formerly announced will be 6,000 seats at \$1 with the highest price seat at \$5, and plenty at \$2 and \$3.

According to the press and expressed opinions, fight followers are under the impression Tex Rickard, former matchmaker of Madison Square Garden, is entirely out of the boxing game, which is only propaganda by his associates to create public sentiment. Rickard, although not mentioned in connection with any Garden events is said to be indirectly controlling things, furthermore is the one responsible for the signing of a Leonard-Britton match for May 27 at Dyckman Oval and is the most interested figure in bringing Leonard and Tender together at Boyle's 30 Acres, July 4. According to reports Rickard will regain his former control and be the central figure of boxing events within a brief period. Rickard was charged with alleged assault, but was acquitted by a jury.

The original date scheduled for the 15-round battle between Harry Greb and Gene Tunney for the light heavyweight championship at Madison Square Garden has been changed from May 26 to May 23, by Frank Flourney, matchmaker in the Garden.

OBITUARY

HARRY S. SANDERSON

Harry Schley Sanderson, associated with Tony Pastor as general manager for 30 years, died at his home in Cranford, N. J., April 26. Mr. Sanderson had been ill for two years prior to his death which resulted from a complication of diseases. He was 80 years old and born in Baltimore. Mr. Sanderson started in show business shortly after he reached his majority. Among his earliest posts was with the business staff of Jarrett & Palmer, extravaganza producers. Later he joined the business staff of Bryant's Minstrel Hall. His brother, Nelse Seymour, deceased for many years, was one of the

HAROLD P. ABBOTT

Harold P. Abbott, 32 years old, died April 17 in Albuquerque, N. M., of tuberculosis. He was at one time

OUR DARLING SON,
ALFRED H. KNIGHT, Jr.
("KNIGHTIE")
Who Died April 27th, 1922.
AGE FOUR YEARS.
May His Soul Rest in Peace.
MOTHER and FATHER
(AL and ANGIE KNIGHT)

a member of Kolb and Dill's organization, and had played with various stock companies in San Francisco and on the coast. He was with Valeska Surratt as a dancing partner one season, and had played also with Mitzi Hajos and Rock and Fulton. He is survived by his wife, mother and a sister.

ELIZABETH JARRETT

Elizabeth Jarrett died on April 27 in her home from cerebral hemorrhage. She was the widow of the late Daniel Jarrett, a member of the Boston Opera company and also for many years with E. H. Sothern, Amelia Bingham and others. Her two sons, Arthur and Daniel, in vaudeville, survive her.

Florilla E. Nelson

Mrs. Florilla E. Nelson, formerly of the Sanford Sisters, musical act,

IN LOVING MEMORY
OF MY BELOVED FATHER
JOHN SULLY, Sr.
And My Brother
VINCENT
Who Passed This Life April 25, 1919.
JOHN SULLY, Jr.

died at her home in Venice, Cal., April 16. She is survived by a husband, James M. Nelson, and a sister, Mrs. Viola S. Wild.

Jack Arnold, property man with McIntyre and Heath in "Red Pepper" during the past season, died at the home of his sister in Toronto.

IN LOVING MEMORY
of my
FATHER
who passed away April 26th, 1922
May his soul rest in peace
MYRA KELLY

The deceased had been with Shubert shows for the past 15 years and was with the army in France, where he was gassed.

IN AND OUT

Lillian Broderick (Bryan and Broderick) while at the State-Lake, Chicago, last week, was stricken with pneumonia and removed to the American hospital. Howard and Fields substituted.

Sallie Fisher ("The Choir Rehearsal"), at the Majestic, Chicago, last week, was suddenly taken ill with throat trouble and retired from bill Wednesday. Lillian Shaw and Frazer and Peck replaced the turn.

Kitty Francis was unable to open at the State, New York, Monday, due to illness. Kavanaugh and Everett substituted.

Curry and Graham reported ill at the Metropolitan, Brooklyn, Monday, and were replaced in the first half bill by Newport, Stirk and Parker.

Lucille Chalfant, booked for a full week at the State, New York, last week, was forced out of the bill Thursday on account of illness. Doree's Celebrities secured the spot. Morton and Glass retired from the Colonial program for one performance Tuesday, being replaced by Armand Kaliz. Paul Morton suffered from throat trouble, causing the change.

MARRIAGES

Henry M. Lehman, picture director, to Mary Alice Simpson, in Los Angeles, April 27. The bride is known professionally as Jocelyn Leigh.

Joseph G. Shetfall, age 34, to Ida Griffin, age 25, both of "Creole Fashion Revue" (vaudeville), by City Judge Lamson at Buffalo April 26.

Joe Feinberg, manager of the Apollo, Chicago, April 23, in Chicago, to Esther Leakey (non-professional).

IN FOND MEMORY

—OF—

JOSEPH GOODMAN

WHO PASSED AWAY

MAY 4th, 1916

leading minstrels of the 70's, and appeared with the Bryant troupe at the same time Harry Sanderson was connected with the business end of the enterprise.

Mr. Sanderson was with the business departments of variety, minstrelsy and circus attractions from time to time until 1875, when he became associated with Tony Pastor. Pastor's was then at 585 Broadway. He was with Pastor for a year or so and left to engage in another branch of theatricals, but returned to Pastor in 1878. He remained with Pastor continuously thereafter until 1908, holding sway at Tony Pastor's throughout the tenancy of the famous variety

IN MEMORY OF HIS BIRTHDAY

"Time changes and man changes with it," but no change can ever come to the sweet and tender memories our hearts contain for our dear boy,

THOMAS MCINTYRE HEATH
who came to us May 4th, 1903, and in obedience to Divine Will, passed to peaceful slumber, October 28th, 1918.

Sleep on, dear Thomas, and may your Eternal Sleep be as sweet and fragrant as the flowers 'neath which we laid you.

MR. and MRS.
THOMAS K. HEATH

house at the theatre in Tammany Hall, now known as the Olympic. Mr. Sanderson's position of general manager for Pastor made him known to every variety artist in America, both large and small, and through fair business treatment and an unfailing courtesy he was held in the highest of esteem by variety actors of every degree.

In 1908 Mr. Sanderson joined the Proctor forces, becoming manager of Proctor's, Plainfield, N. J., a post he held until advancing age caused his retirement three years ago.

He was a Thirty-second Degree Mason and a member of New York Lodge of Elks for 45 years. During the years 1885 and 1895 Mr. Sanderson held the post of Grand Exalted Ruler of the B. P. O. Elks. A widow and three daughters survive.

ADA JONES

Ada Jones, heading her own road company under the management of O. E. Wee, died suddenly May 2 from uremia in Rocky Mount, N. C. The musical comedy star gave a performance Saturday night

IN LOVING MEMORY OF MY DARLING MOTHER

ELIZABETH JARRETT

Who Departed This Life April 27th, 1922.

ARTHUR JARRETT

and was removed to a local hospital, immediately after, where little chance for her recovery was looked for from the start. Following the death of Miss Jones the company, which included several musical features, was brought back to New York to be disbanded. Her remains will be taken to Huntington, L. I., for burial.

COLUMBIA WHEEL ANNIVERSARY FOR TWENTIETH YEAR, JULY 12

Parent Burlesque Body Incorporated in 1902—Seven of Original 17 Remain—Titles of First Shows

The Columbia Amusement Co. will celebrate its 20th anniversary July 12, having been incorporated on that date in 1902.

Of the original list of 17 men, those signing the incorporated papers, but seven are living. These include Sam Scribner, J. Herbert Mack, Harry C. Bryant, William B. Watson, Gus Hill, Phil Sheridan and Fred Irwin. The original incorporators who have died since the Columbia was launched are Harry Martell, Louis Robie, Abe Leavitt, George W. Rice and Charles Barton, Will N. Drew, Harry W. Williams, Harry Morris, A. H. Woodhull and Bob Manchester.

Among the show titles that the Columbia had in its first year of existence were Harry Martell's "Brigadiers," Sam Scribner's "Morning Glories," Louis Robie's "Knickerbockers," J. Herbert Mack's "World Beaters," A. H. Woodhull's "Lifters," Harry Bryant's "Australian Beauties," William B. Watson's "Boatmen," Harry Williams' "Imperialists," Bob Manchester's "Crackerjacks," Gus Hill's "Vanity Fair," Rice and Barton's "Rose Hill Filly Co.," Rice and Barton's "Big Gaiety," Harry Morris' "Night on Broadway," Will N. Drew's "Tiger Lilies," Phil Sheridan's "City Sports," Abe Leavitt's "Riffs Santley" and Fred Irwin's "Maestros."

TAX FRAUD INDICTMENT

True Bill Returned Against John Bilgen of Englewood, Ill.

Chicago, May 3. John Bilgen, manager of the National theatre, Englewood, which until recently played Burlesque Booking Office attractions, was indicted on April 24 by the Federal Grand Jury on charges of defrauding the United States Government of \$2,400 Federal admission tax. The National is now closed.

CHUCKLES OF 1922

Jean Bedini's "Chuckles of 1922," with Clark and McCullough starred, began the summer season at the Columbia, New York, Monday.

It is virtually the same show as given for the summer run at that house last year. A few unimportant changes have been made in the cast and there has been a change in the specialties. The Sterling Saxophone Four replaces the Seven Musical Spillers, valuable only because it is a change but not nearly as effective. Enos Frasers has been added to the circus scene and does a neat and altogether satisfactory aerial act.

The most noticeable of the improvements in the general performance is the excellent work of Seymour Felix in his rearrangement of the musical numbers, the best of which is the "Pony Trot," led by Elaine Beasley, in which 12 small girls appear in handsome tight costumes (the only tight displayed in the production).

Although playing the same scenes as formerly, Clark and McCullough have enhanced the value of their work. They have entirely discarded the unkempt, slovenly dressing of the tramps, perhaps a little more so than is permissible to retain the impression of "hobos." But, on the whole, they have improved their appearance. All through their scenes Clark and McCullough have brightened the dialog and elaborated the action, which serves to give a fresh twist to their work. They have new parodies that are on timely topics and well written and with an entire absence of anything approaching risqué double entendre.

Emily Earle, Ruth Wheeler, White Way Trio, Charlie Mac and the individuals of the White Way Trio (Jim Buckley, Wally Sharples and Eddie Bistand) repeat their work in the cast and succeed in keeping the performance up to its established high standard.

As for the rest of it, the scenery and costumes, fresh from the hands of painters and cleaners, look brand new, and the presentation in all particulars easily takes rank above anything that has been given upon the stage of the Columbia theatre. The house was two-thirds full Monday afternoon and capacity at night.

BURLESQUE COMEDIANS HEADING SHUBERT UNITS

Max Spiegel Engages Emil Casper and Abe Reynolds—With Columbia Shows

Emil (Jazz) Casper, principal comic with the Dave Marion Columbia last season, has been engaged in a similar capacity for one of the two Max Spiegel unit shows on the Shubert vaudeville circuit next season.

Abe Reynolds, heading the Spiegel Columbia show for several years, will head the other Spiegel Shubert unit.

SINGER JUMPS

Burlesque Producer Awarded Shubert Unit Franchise

The Shubert Affiliated Circuit gained another Columbia producer this week when Jack Singer was awarded a franchise for a unit show.

Singer has operated two Columbia shows for several years past, the Lew Kelly show on a partnership arrangement with John Jermon, and the Jack Singer show on a direct franchise, for the last three years.

Previously the Jack Singer Show for 10 years was called "The Behman Show," and operated by Singer on a franchise controlled by the Behman Estate.

The direct franchise on which Singer has operated on the Columbia for the last three years would not have expired until 1924.

BRIGHTON OPENS MAY 22

The New Brighton, Ocean Parkway, Brighton Beach, will open for the summer with Keith vaudeville Monday, May 22. This will inaugurate the 11th regular season as a summer vaudeville house.

George Robinson will be the general manager, as usual, with Edward King the new musical director. A. A. Collins, treasurer, and William Cohen, technical supervisor, complete the staff. The usual big time vaudeville will be booked by Lawrence Goldie, of the Keith office.

ILL AND INJURED

Harry A. Daniels of the Keith's New York offices is resting near Cleveland, recovering from a recent illness.

Mildred King ("The Rose Review") is recovering from a recent operation performed at St. Mary's hospital, Jamaica, L. I.

Roland Zermain, of Vallal and Zermain, vaudeville, suffered serious injuries last week when he missed his step in crossing a railroad track and fell, suffering a rupture and internal injuries. This took place while he was en route from Chicago to Peoria, and despite his pain he continued his journey there. When he arrived at that place he was in such a serious condition that he was removed to a local hospital, where it is said he will be confined for at least six weeks. Mlle. Vallal went through the routine dances of the act alone and will continue.

Frances Carroll, of the Broadway Music Corporation, was operated upon for appendicitis this week and is now recovering at the Union Hospital, 18th street and Valentine avenue.

Mayme Howland (3 Castle Sisters) was rushed to the Lenox Hill hospital, New York, this week and operated on for appendicitis.

John Mullen, advertising agent for the Eltinge, New York, was stricken with heart trouble Monday and is in serious condition at his home. Illness was superinduced by the death of his daughter several weeks ago. She was of the Gardner, a vaudeville dancing act, and dropped dead suddenly in the West.

COLUMBIA LINING UP NEW WHEEL PRODUCERS

Ten Men New to Big Route's List Scheduled for Next Season

Next season promises to find more producers new to the Columbia wheel operating shows on that circuit than any season heretofore since the Columbia was organized. Among those who are already set for Columbia shows next season and who have not operated shows on the "big wheel" hitherto are Jimmy Cooper, Billy K. Wells, Sim Williams and Rube Bernstein. George White, producer of the "Scandals," is also scheduled to have a Columbia wheel show next season. Others rumored slated to become Columbia show operators are Ed. Daley and Joe Oppenheimer. The list of producers new to the Columbia wheel will probably total a dozen or more by the time rehearsals begin.

There appears to be a general move on the part of the older Columbia producing firms controlling three and four franchises to confine their efforts to the production and operation of one, or at most, two shows, next season. Jacobs & Jermon with four franchises will lease the "Bon Tons" franchise to Sim Williams next season, and another of the four is also scheduled to be leased, in line with the plan of centralizing producing on one or two shows. Sim Williams was an American wheel producer for a number of years, and rates as a veteran in burlesque experience.

Rube Bernstein, also an American wheel producer for a number of years, will operate on the "Sugar Plums" franchise next season, the latter jointly controlled by several Columbia people.

Jimmie Cooper will operate one of the R. K. Hynicka franchises, and Billy K. Wells will operate the other. Cooper headed an Amalgamated show on the American for several seasons past. Billy K. Wells is general author and producer for James E. (Blutch) Cooper. Wells will continue in the two posts mentioned with James E. Cooper, in addition to staging and operating the show for Hynicka next season. Wells' show is to be titled "Bubble Bubble."

Lena Daley will be starred in the show Ed. Daley is to operate, provided Daley's deal for a leased franchise is consummated. Miss Daley headed the "Kandy Kids" on the American wheel for the last couple of seasons, and previously was a featured principal with American shows.

Joe Oppenheimer, also mentioned as a probable operator of a Columbia leased franchise, would not be listed as "new" for the Columbia in the same relation as the others, Oppenheimer having been on the Columbia wheel 10 or 12 years ago. The last few years he has operated American wheel shows. He is a veteran of burlesque, his experience embracing the production and management of shows covering a period of 30 years. He was the producer and manager of one of the pioneer burlesque shows, the "Fay Foster Show."

BARE LEGS ALLOWED

Columbia, N. Y., Joins Mob—Burlesque Cleanest of All Shows

For the first time in burlesque the ban has been lifted on bare legs at the Columbia, New York. Nude knees are on display in the present summer run of Bedini's "Chuckles."

The 18 chorus girls cavort and frolic through "Chuckles" in knee-length costumes. This may mean the permanent shelving of the bare leg prejudice which has existed in the realms of burlesque, although other musical shows have been capitalizing the bare-legged feature for seasons.

The Columbia heretofore has been strict in enforcing the fleshings edict, fearful some moldesome censor would object to bare legs in a burlesque show, despite that Columbia wheel burlesque has for years past been cleaner and less offensive than any other form of stage entertainment.

Columbia Men Obtain Postponement

The examinations before trial of Sam S. Scribner, J. Herbert Mack and Rud K. Hynicka in Fred Irwin's \$100,000 damage suit have again been postponed until next week. Scribner will be examined May 8, Mack, May 12, and Hynicka, May 15.

"FOLLIES" FOR RUN

Cancelled at Columbia, Goes to Gayety, Boston

"Follies of the Day," originally scheduled to go into the Columbia, New York, as the summer run attraction this year, but cancelled following the Columbia's objection to Gerard dickering with the Shubert Affiliated Circuit, will have a summer run after all, but not in New York.

"The Follies" will open at the Gayety, Boston, May 15, and play indefinitely, with the length of the run dependent as usual on business.

It will make the third engagement in Boston this season for the "Follies," the show having played the Casino and Gayety the latter last week.

GERARD REPRESENTED ON TWO CIRCUITS

Producing Show on Columbia—For Shuberts His Own

It was definitely settled this week Barney Gerard would produce "Follies of the Day" for the Miner Estate next season.

Sam Scribner, general manager of the Columbia circuit, agreed to a request by the Miners that Gerard be permitted to stage the show. The question whether Gerard will produce the other Miner Estate franchise, titled "Girls de Looks" for several seasons past, and called "Barney Gerard's New Show" towards the end of the current season, is still under discussion between the Columbia people and the Miners.

The decision of the Columbia to permit Gerard to produce next season's "Follies" for the Miners means Gerard will be represented by productions on both the Columbia and Shubert vaudeville circuits. Gerard has two Shubert unit franchises.

The two Shubert units will carry Gerard's name and will be produced and operated by him. Whether the "Follies of the Day" show to be produced for the Miners by Gerard, and which will play the Columbia circuit, will carry Gerard's name or not has not been determined as yet.

PICKING PAPER

Columbia Producers Have Individual Privilege for First Time

For the first time since the inception of the Columbia circuit, producers on that wheel will be permitted to order printing individually next season. The order also permits the individual producers to have their own designs. The latter must be o. k'd by the Columbia, but the producer is understood to have been given as much scope as desired on art work. The Columbia retains the privilege of putting the final o. k. on the drawings to prevent sensationalism.

The individual printing privilege appears to be highly regarded by the Columbia producers, who say better posters should result, with quite a saving in cost for the producer. Previously the printing for the Columbia shows was controlled and handled through the Columbia office in bulk.

The styles of posters will be the same as heretofore, one eight-sheet, two styles of threes and a single style of one-sheet.

FIVE SUITS STARTED

A. B. A. Brings Actions to Recover—Several Defendants

The American Burlesque Association, on top of the two Supreme Court suits filed against the Amalgamated Burlesque Ent., Inc., last week began five suits in the Third District Municipal Court, four against J. Herbert Mack and others and one against the Amalgamated.

The four actions are each to recover \$919.37 from J. Herbert Mack, Rud K. Hynicka, John G. Jermon and Sam A. Scribner, arising from a lease of the Van Curler theatre, Schenectady, N. Y., in which both parties are interested.

The suit against the Amalgamated is for \$331.60, due for its share of a pooling assessment to transport the various shows, on the American wheel to their respective on-ning points. Each show pooled \$390, but was later assessed over \$100 each to make up a deficit. The Amalgamated operated three shows on the minor wheel.

10 COLUMBIA SHOWS LAST WEEK; 8 NOW

Six Next Week—And Then the Finish of the Season—"Follies" Get \$8,800

Ten Columbia wheel shows and a like number of houses were operating on the Columbia wheel last week. The current week has eight Columbia shows routed. Next week will find the number reduced to six, with the following week practically winding up the season, with the exception of the Bedini show at the Columbia for the summer run and Gerard's "Follies of the Day" likewise in the Gayety, Boston.

The past week showed a general drop over Easter week in grosses on the Columbia. The Billy Watson show at the Columbia, New York, last week did \$6,200, a drop of \$500 under the Frank Finney show's takings the previous week.

The Gayety, Boston, with Gerard's "Follies of the Day," had the banner gross of the Columbia last week, getting \$8,800. The Casino, Boston, still operating with the continuous pictures and vaudeville policy in addition to the "Golden Crooks" as the burlesque attraction, did approximately \$3,200 on the week. The Gayety had no extra features aside from the "Follies" burlesque.

"The London Belles" at the Empire, Albany, did \$2,800 last week, and the Jack Singer show at Miner's Bronx, \$3,100. Gerard's New Show did \$3,800 at the Empire, Brooklyn. Other grosses of the Finney Show at the Casino, Brooklyn, "Bowerys" at Hurlit & Seamon's and "Harvest Time," playing under "Wine, Woman and Song" title at Miner's Newark, were comparatively low.

Played 3 Circuits, Among Others Jimmie Cooper's Show will have played three burlesque circuits, in addition to several independent bookings before the season closes.

The Cooper show started out on the American wheel, jumped to the Burlesque Booking Office wheel, and is booked in the Empire, Brooklyn, next week, the latter a Columbia house.

Sally Fields With Singer's Show

Sally Fields is finishing out the season with the Jack Singer Show at the Empire, Brooklyn, this week, having joined last week at Miner's, Bronx, on an emergency call to replace May Walsh, ingenue.

Miss Walsh was injured by tripping over a stage brace during a performance at the Gayety, Boston.

JUDGMENTS

Gus Chandler; Jerome H. Remick & Co.; costs, \$23.90.

Catherine Curtis; H. Milgrim & Bros., Inc.; \$403.88.

George W. Green; N. Seidenberg; \$82.29.

Elk Photoplays, Inc.; H. A. Sammler; costs, \$108.90.

Irwin Rosen; N. Y. Tel. Co.; \$19.02.

Topical Films Corp.; same; \$16.61.

Hayden Talbot; New Amsterdam Casualty Co.; \$3,000.

Elite Amusement Co.; City of N. Y.; \$43.69.

Low Cooper; H. Russell et al.; \$97.55.

Bernard Ferris; Blossom Health Inn, Inc.; \$1,549.97.

Rae Amus. Corp.; City of N. Y.; \$43.69.

S. & G. Amus. Co., Inc.; same; same.

Boston Road Amuse. Co.; same; same.

Bronx Exposition, Inc.; J. Reed-don; \$231.20.

Richard Lee; Tyson & Bros. United Theatre Ticket Office, Inc.; \$91.62.

Regal-Fisher Corp.; Styles & Cash; \$119.20.

Niles Welsh; 55-57 West 12th Street, Inc.; \$320.30.

Ziegfeld Cinema Corp.; Corlies, Macy & Co.; \$593.42.

Mollie King Alexander; Fitzgerald Mfg. Co.; costs, \$113.90.

Bessie McCoy Davis; B. Altman & Co.; \$569.03.

Satisfied Judgment

John P. Kirwan; Commonwealth Hotel Const. Corp.; \$107.50.

Judgments Vacated

Winifred Byrd; J. Dalbert; \$137.52; October 31, 1921.

E. Ray Goetz; M. Cronin; \$1,421.40.

Shubert Advanced Vaudeville, Inc.; D. Vine et al.; \$2,041.02.

Henry Miller; M. B. Fingerhuth; \$509.97.

BANKRUPTCY PETITION

Wid Gunning, Inc., motion pictures, 1540 Broadway.

CHICAGO JUDGMENTS

Chicago, May 3.

Ro-Hair Film Corp.; A. A. Roth-

engass and Morris E. Hair and R. H. Doederkein; \$600.

Harvey Orchestra; People; \$38.96.

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15 YEARS AGO

News Items Reprinted from Variety,
Dated May 5, 1907.

K. & E. vaudeville was set to start at the Lyceum, Rochester, the following week.—Cook's Opera House had Houdini, Eva Tanguay (reported getting \$600 then), DeWitt, Burns and Torrance and Flying Dunbars. The Lyceum had Four Mortons, Emma Caris, Woodward's Seals and others.

It was forecast George M. Cohan would do a single act in Klaw & Erlanger vaudeville the following season, but it wasn't certain. He did intend to revive the family vehicle, "The Governor's Son," and would devote himself to producing acts for the new opposition.

Edward Ackerman, William Weston, Sam Harris and Tony Lubelski met in New York as representatives of the circuits which opposed Sullivan & Considine in that territory.

A committee of the Vaudeville Comedy Club investigated charges against the Empire City Quartet, growing out of the breaking of a contract with Weber & Rush. Their report recommended Irving Cooper of the quartet be expelled from the club. This was the second expulsion, the other involving a team which had pleaded sick to evade a date and then played for another circuit.

Clifton Crawford was under contract to Joseph Hart for a production. He was anxious to enter vaudeville but found his agreement with Hart had another year to run.—Ed Blondell organized his own production company, capitalized at \$20,000.

The gold fever was on in Nevada and gold mine stock was as common as picture stock at a later date. The Nevada Hippodrome Circuit Co. had been organized in Tonopah and started to build theatres there and in Goldfield and Reno.

Al Sutherland claimed a new booking record. He informed the United Booking Offices Work and Ower, a comedy acrobatic team, would come over from England the next season, and 20 minutes later received contracts for 40 weeks.

Virginia Earl tried out a new act, "A Midnight Mistake."—Maurice Levi, bandmaster, was booked for a season at Young's Pier, Atlantic City, beginning June 30.

All the musical comedy stars were looking vaudeville-ward, attracted by the heavy money. Sam Bernard was a prospect. Lew Fields and Blanche Ring were about completing their legitimate season and they also were talked of in an indefinite way. The K. & E. venture had gone over the top the week before at the Chestnut Street opera house, Philadelphia. The gross was reported at \$12,602.

Bob Girard, a Times Square agent, went to San Francisco with his family to make his future home there.—The Barber-Ritchie Trio dissolved abroad, Ritchie and his wife making a new combination.

Josephine Cohan opened in a new sketch at the Palace, London, but withdrew, the vehicle being unsatisfactory. Subsequently Miss Cohan became a popular star in England.

Sim Williams organized "The Golden West Burlesquers," a catch-all-catch-all burlesque troupe, to tour the southern one-nighters for the early summer. Sim's ex-partner, Joe Adams, was running a popular resort in 44th street and periodically threatened to go back to the Wheel stage. Joe's was about the first real cabaret along the Broadway lane.

There were a lot of changes in

CARNIVALS FOLLOW BASEBALL AND PICTURES

Variety welcomes the tardy but now assured aid of the better carnival companies against the pillaging, corrupting, nauseating majority of the gangs of yeggs and wantons who have made the word "Carnival" synonymous with larceny, vice, disease and bribery.

At last the decent carnival men have come to realize that they must bear the burden of this disgrace upon their shoulders, that the ban against the thieves will be a ban against the honest ones, too, and that they cannot long survive—any of them—if what has been going on in "The Sewer of Show Business" continues.

The rest of the amusement business will gladly join with these within the pestilential traffic, for to millions of ruralite citizens the carnivals convey the impression of the entire amusement industry, and this has led to ill repute, drastic legislation and general loss of prestige.

It had to come. And it had to come from within. Perhaps the stubborn activity of Variety has helped to bring the climax sooner than it might otherwise have been struck. If so, Variety is proud—proud that it has had a hand in removing a stench from the field it works in, has had a hand in proving again the effectiveness of even trade newspaper publicity through carrying this fight into almost every other newspaper in the land of decency.

New the carnival business must purify itself as did the baseball business, the burlesque business, the motion picture business.

Like the rest of these, it has scandals to live down and an unsavory impression to eradicate and then replace.

It must go at it earnestly and mercilessly. And if it does not, it will be expunged. Public opinion is slow in massing and pointing and consuming, but it is irresistible when once it gets going. The liquor traffic refused to believe that—look what happened to it!

INSIDE STUFF

ON VAUDEVILLE

According to the vaudeville booking men who have played an act composed of veteran artists, the act does not draw any money into theatres for headline value on vaudeville bills. The act in question has been the hit of every bill on which it appeared, however. The personnel requires it get a headliner's salary. The bookers claim an apathy by the present generation of vaudeville patrons and their unfamiliarity with any of the former greats. This seems to prove the contention of several authorities that the present vaudeville patrons of the big time houses are drawn from a totally different clientele than the fans of former days. The fathers and mothers also seem to have deserted vaudeville, for the oldtimers failed to pull them back into the palaces of the two-a-day.

Mrs. Harry Von Tilzer has been ritzing her Freeport, Long Island, spacious home and grounds. Mrs. Von Tilzer calls her estate, "The Farm." Harry Von Tilzer has started on a song, inspired by the green grass all around. It's going to be called "By the Lights Near the Farm, I Can See 'Em Roaming in the Gloaming."

A single has been giving his services at the annual benefit show of a Jewish hospital and, although he is of another persuasion, his popularity at the affairs has been great. This season when the committee was framing its shows a member informed the monologist, who played Shubert vaudeville this season, that they did not think they could ask him to appear because as most of the bill came out of the Keith office it might be "opposition" if they had him at the benefit. A letter carefully explaining and expressing regret followed. A few days later another letter came stating the matter had been taken up at the Keith office and there was no objection. Would he please appear in the show? He will.

A vaudeville author came out of the Times building this week with the script of an act which he has made into a two-act musical show and which will shortly be produced, aimed for Broadway this summer. He explained he had been to an expert stenographer who took down all the "wows" for the show, but that the stenog "didn't crack a single laugh." The writer even "waited" for her to make some sign of "appreciation," but she never even smiled. He forgot to ask how much of it she had heard before.

The special reel made and exhibited last week in connection with the B. F. Keith anniversary celebration gives a few statistics about vaudeville, at the beginning, in 1885, when B. F. Keith's Boston Museum was next to the Adams house, and of the present. The films have different views of early Keith theatres in various cities and those more modern Keith's, in Boston, New York, Philadelphia and Cleveland, with the cost of the new Keith's (not yet open) in Cleveland placed at \$3,500,000, as against the cost of the first Keith's, \$30,000.

Other statistics included the weekly cost of the first Keith theatre, \$383, as against the \$2,000,000 weekly now paid out to operate all vaudeville; with the first seating capacity, 1,406, and at present all vaudeville seating 1,440,000; the first Keith vaudeville bill, holding nine artists, as against the 125,000 vaudeville artists at present, the statistics say, estimating the number of all people employed in vaudeville theatres each week now as 200,000.

Toward the end of the film pictures of the late B. F. Keith and his son, the late A. Paul Keith, are shown, with moving pictures of E. F. Albee, the head of the Keith circuit, at his desk in the Palace Theatre building, New York. Mr. Albee is described in a caption as "the most potent factor in the world of amusement."

Carl Copeland, the "straight" man of the Williams, Thompson and Copeland series of acts, popular in the west and middle west some few years back, has been elected Mayor of Cordell, Okla., a town of 12,000 inhabitants. Cordell is the birthplace of its Mayor, who spent most of his life in the show business, retiring a few years ago, when the act dissolved, Williams establishing a restaurant business in Ft. Worth, while James ("Fat") Thompson remained in vaudeville. Notwithstanding his sudden rise to political popularity, "Cope" still rolls his own makin's.

the burlesque lineup. Hyde & Behman's Adams street, Brooklyn, went into the Eastern Wheel and it was promised the Columbia coterie would have two other Brooklyn theatres the following season. It would have more theatres in New York, too, its holdings then being made up of the Murray Hill on East 42d street, and Hurlig & Seamon's Harlem music hall on West 125th street, about 100 yards east from their present Harlem stand.

The Empire Circuit or Western Wheel declared a 25 per cent. dividend on its stock and also was making plans for the next season. Among them it was declared would be a new house in Newark, N. J., in opposition to the Eastern Wheel, which played Waldman's. Subsequently the Miners built a New house.

The prospect was for some spirited clashes among the circuits.

reads the theatrical papers, looks after the stage morals of the one-nighters playing Cordell, and keeps in close touch with his former vaudeville associates.

A comedian in a Broadway production is said to have taken the pledge one morning when appearing at the theatre for rehearsal and finding an understudy there ready to go on in his part. Prior to that incident the management is reported to have had considerable trouble "handling" the comedian, who has been quite docile since the happening.

The government is doing away with the \$10 fee charged for all passports, dating from the war. Lately Americans going abroad have been assessed but \$1 for passports. The revision of the charges was made following complaints of Americans of retaliation by foreign countries. Every time an American citizen entered one of the continental countries a charge of \$10 per person was made, and passport fees alone ran in several hundred dollars. The charge for Britishers entering France, however, was but two shillings six pence, and all charges are said to have been lifted. The \$16 head tax for persons entering the U. S. is said to still remain.

TOMMY'S TATTLES

By THOMAS J. GRAY

Third of a century would be an awful long time to lay off, but some acts have done it without half trying.

Statistics on 33 years of vaudeville are now in order. In that time—29,654,209 telegrams were sent by actors saying "Where do we go next week?"

67,568 ladies entered in "one" and dropped a handkerchief to give a natty looking comedian an excuse for saying "Haven't we met somewhere before?"

457,349 funny fellows have looked up at someone in a box and said, "Take your arm off that rail; you make me thirsty."

564,432,179 acts have blamed the orchestra for "crabbing" their act.

564,432,179 orchestras have "crabbed" acts.

56,784 painters have been paid for painting a sign "Keep out of this entrance."

897,137,985 actors have read the sign and have yet to pay any attention to it.

784,999 song pluggers have waited by stage doors to say "Just come up to the place as a favor to me."

678,234 small black books were sold to agents.

\$4,267,175 was paid out in tips to stage hands who only seem to be in the theatre on pay night.

908,430,296 handkerchiefs tossed back and forth by acrobats.

6,648,932 sketches "would have been all right if they only had a better finish."

667,777 monologists saw "something funny happen on a street car while on their way to the theatre."

548,921 soubrets "sneaked" dogs past hotel clerks.

765,222,004 acts were asked to "Come over to the Elks and have a lot of beer and sandwiches."

9,675,453,123 yards of colored paper were taken out of high hats by magicians.

2,651,906 actors wished to be pardoned for "stepping out of their character."

7,623 female impersonators "walked off like a man" for a finish.

Over 2,000,000 pianos were worn out by composers "playing their latest composition."

6,894,157 invitations to "spend a couple of weeks at the farm with us this summer" were shouted from dressing room to dressing room.

6,890,537 men wore dress suits and looked terrible in them.

345,765 musical acts finished with "Dixie."

785,655 actresses were billed as "Somewhat different" while 885,655 were billed as "The little girl with the big voice."

"Humoresque" was played 10,000,000 times by 5,000 violin players.

8,534,908 acts refused to send royalties to authors after they left New York City.

4,321,890 photographs were given to "the best stage crew on the circuit."

467,223 wives announced that they "made their husbands what they are today."

65,111 trained horses would have their trainers work eight days a week.

555,888 acts were reviewed by Variety.

555,888 acts said they would never buy Variety again.

Two authors were given credit by actors.

One of them wrote the act for himself.

6,000,000 acts were "riots," 8,000,000 were "panics" and 10,000,000 knocked audiences out of their seats.

10,000,000 seats are still in the same places.

The Horrors of Hollywood

Reel Three

The horror of the "Used cars for sale" was an awful blow to Jasmer, but the horror of the puttees and the assistant directors was even worse. If it wasn't for his early training on the farm he might have become weak and fainted. But he had made up his mind to this devil-infested place, as the good Deacon called it, and he was going through with it. He walked up and down one street after another, expecting to see a couple of murders committed any minute, or at least see some one stabbed. He was disappointed. He looked around for bathing girls, surely the streets somewhere in the town were filled with pretty blondes and brunettes in those short bathing suits that he had seen so often in the pictures.

But where were they? Maybe after all the place was a fake? How could the Deacon be wrong? He was a smart man. Didn't he win two prizes for guessing puzzles in the town's weekly newspaper? Suddenly he saw ten men turn a corner. They were leading horses. They had great big broad-rimmed hats; they also wore chaps. They came nearer; he saw they all had shirts with large red and green stripes; some had yellow and purple; they were dazzling. One of them tried to ride his horse, but he fell off; as they came nearer Jasmer saw they had guns. Suddenly the thought struck him: "They are moving picture cowboys."

Good heavens! There he stood gazing right at another one of those Horrors of Hollywood.

(Don't know if the boss will let this last much longer.)

In the Pennsylvania coal fields Barnum & Bailey, Ringling Bros., John Robinson and Walter L. Main were booked for close opposition. The Ringlings, Pawnee Bill and Barnum & Bailey were due in St. Louis all within three weeks; and in New England the Frank A. Robins, Buffalo Bill and Hargreaves outfits were on each others heels.

Clarence Drownes came on from Chicago to be assistant to Martin

Beck in the Orpheum offices, and Charles E. Bray was designated northwestern general manager for the Orpheum with offices in Portland.

Among the new acts listed in Variety were Joe Kane and Josie Rooney, Charles Mack and Co. (formerly of Callahan and Mack), and "The Song Birds," an operatic travesty by Victor Herbert and George V. Hobart.

ZIEGFELD COMPLAINED OF THROUGH ACT

Shuberts Go to P. M. A.—Lew Fields Serves Notice He Holds Contract

Lulu McConnell and Grant Simpson have contracted for the new Ziegfeld "Follies," though still under contract, it is claimed by and to Lew Fields, who has taken steps to hold them to the agreement with him. It has one year more to go.

The team was selected for the Ziegfeld show by Ned Wayburn, who is staging the revue. Fields has advised Ziegfeld McConnell and Simpson are still under contract to him and he intends featuring them in a Shubert unit show next season. They may also be used in a Shubert revue this summer. The matter has been placed before the Producing Managers' Association.

Under the agreement, McConnell and Simpson's salary for next season is set at \$900 weekly, with Miss McConnell to be featured. Their salary with Fields this season was \$700, Miss McConnell getting \$450 weekly and Simpson \$250. The "Follies" salary for the act is \$750.

The Fields contract called for three years, the team being guaranteed 30 weeks a season. When taken over by Fields, he had been playing in vaudeville, where the salary is said to have been \$300. They were in "The Poor Little Ritz Girl" the first season under Fields, the show having a season of 33 weeks. This season the couple started with "Snap Shots," which ran at the Selwyn six weeks. The team then was a part of Fields' condensed revue for Shubert vaudeville, for a total of 36 weeks on the season. The actor-manager planned to use them this summer in a musical show prior to next season's production.

Fields stated he would not permit the act to open with the new "Follies," and in advising Ziegfeld of the existing contracts explained he wished to be fair in the matter and not wait until the show opened and then embarrass the "Follies" management. In the protest reported made to the P. M. A. the Shuberts are said to have claimed Ziegfeld knew of the Fields contract when engaging McConnell and Simpson. Though not in the by-laws, the managers' association is understood to be opposed to the practice of members taking players from each other. Fields is not in the P. M. A. but the Shuberts had an arrangement with him for the team's use.

Gallagher and Shean, also signed for the "Follies," may result in another contest. The team was supposed to be under contract for Shubert vaudeville, but, although an injunction to restrain them playing Keith houses was denied, a suit in the court of equity is still pending.

PASS UP FILM

Woods and Colonial Go Dark Rather Than Rent to Legion Project

Chicago, May 3. Instead of playing a feature picture exploited by the American Legion, for three weeks, beginning last Monday, the Woods theatre, which closed with "Ladies Night," will remain dark for that period to await the arrival here of Florence Reed in her new play, "The Divine Crook," which is now in preparation.

After the Legion people found that they could not get the Woods, they made endeavors to rent the Colonial for a similar period, starting next Monday after the "Ziegfeld Follies" left the house.

At first Harry Powers looked with favor on the proposition, as it was a rental one, but later decided that he would prefer keeping his house dark for that period, with the possibility of obtaining a new musical show to complete the balance of the season.

STOCK CO. BLOWS

Chicago, May 3.

Due to bad business and inability to meet its obligations, the Clyde Weston Dramatic Stock company suddenly closed its engagement at the Grand theatre, Terre Haute, Ind., on April 23.

It is said that the members of the company were stranded in Terre Haute and that a local collection had to be taken up to get them out of town.

WARM WEATHER ENDS SEASON; BROADWAY GROSSES DROPPING

Back to Holy Week Gait—Wednesday's Heat Hit Box Offices—"Partners Again" Among Leading Contenders—Cut Rate Aid Helping Show and House Grouping—"Commonwealth" Died Away

The drop in business along Broadway last week and this indicates the season is over. Matinee business Wednesday reacted to the first warm day of spring. It is virtually certain the list of attractions will shrink from next week on in proportion to the rise in temperature. Forecast of a cool summer provided some opinion of an attempt to keep Broadway active through the dull season, but that is unlikely.

The ability of so many attractions to continue this far is still partly a puzzle, but the answer lies in the revenues from cut rates, the cutting in salaries and the probable pooling of shows and houses. Wherever an attraction and the house in which it is berthed are under the same management, it is noticed the offerings continue at grosses lower than in several seasons past. The rent period is over, May 1 being the arbitrary limit set for the charging off most of the fixed costs of operation. From now on any percentage of profit is house "gravy."

The rise in takings for Easter week turned out to be a flash. Last week the bulk of attractions slid back to the pace of Holy Week. There were some exceptions, but that was counterbalanced by even sharper declines. Many non-musicals dropped \$1,500 to \$2,000, the musical attraction showing a

slightly higher slump. From 15 to 20 attractions are either on the edge or are losing money, even though the houses may not count the pace a loss. It is conceded the only way those shows could continue is by cut rate aid. The cut rates in maintaining the maximum of 28 attractions, are plugging strongly by circular advertising.

One hope of the spring going has gone glimmering. That was the commonwealth or co-operative attractions. Hopper's "Funmakers" withdrew from Jolson's last Saturday, after a stay of two weeks. "The Night Call," the second try of the Players' Assembly, finds little call at the Frazee, while the "Montmartre," which moved to the Bayes (roof) theatre, played to less business than at the Belmont. "The

COHAN'S SUMMER SHOW AS USUAL, IN BOSTON

"Little Nelly Kelly" at Tremont—"The Tavern" First—Cohan May Reappear

George M. Cohan is ending his season in New York at the end of the coming week, to protect the time booked by him at the Tremont, Boston. The house was secured by Cohan for a summer musical piece, which he has made a Boston fixture for the past three or four seasons. Cohan's "Mary" and "The O'Brien Girl" were summer shows there. This season's attraction is to be his "Little Nelly Kelly," to have opened this month, but which was held off because of "Sally" being sent to Boston.

Cohan's time at the Tremont starts May 15. He will present "The Tavern" there and at the same time rehearse "Little Nelly Kelly" in Boston, with the opening date set for some time in late June. John Meehan is advertised for the lead, but it is understood Cohan will step into the role of the "vagabond" himself. It is about ten years since he appeared on the stage in Boston. The supporting cast will be the same as in "The Tavern," which was sent to the Middle West this winter. The show closed in Detroit two weeks ago.

"Madeleine and the Movies" will be saved for the road next season. Cohan went into the piece the third day at the Galety, co-starring with his daughter, Georgette. The show has been a consistent money-maker, and it is believed its late arrival only stopped it getting across for a season's stay. Cohan thought of presenting "Madeleine" in Boston at the Tremont while the "Kelly" show was being readied, but figures the house too large for Georgette's voice.

The booking of "Sally" into Boston this spring has complicated the musical comedy situation there. No like attraction is anxious to go against the Ziegfeld smash. Because of it the opening of "Little Nelly Kelly" was set back until after the first flush of the "Sally" run and "The Tavern" inserted to fill in the intervening time.

"SHUFFLE ALONG" BALL

Colored Show Has Engaged Madison Square—Going to Chicago

Madison Square Garden during June will have one evening devoted to a "Shuffle Along" ball. Arrangements are being made for the event.

Following its long run at the 63d Street theatre, "Shuffle Along" will move to Chicago, opening, according to report, at the Olympic.

The 63d Street theatre will be given some decorative attention after the show leaves, to reopen with what will be called "The Second Edition of 'Shuffle Along'."

"Shadow" at the Klaw has failed to impress. It is an English work, but can play along to small business under the co-operative plan. "Engaged," to have been a co-operative revival, has been called off. The approximate aim of the co-operative companies was to permit the players at least 10 per cent. of their normal salaries.

In spite of conditions, four new attractions will arrive next week, replacing two current offerings and relighting two dark houses. The New Amsterdam reopens with the Russian Grand Opera, and the Ritz, dark six weeks or so, will get "The Advertising of Kate." "Letty Pepper" withdraws from the Vanderbilt with only one month's stay to its credit, and will be succeeded by "Fanny Hawthorne," a revival of "Hindle Wakes." "Thank-U" concludes at the Longacre and the house will get "Go Easy Mabel," Ethel Levey starred.

The list of withdrawals next week are topped off by "The Blue Kitten" which moved Monday from the Selwyn, and "Madeleine and the Movies" from the Galety. That some of the musical pieces and weak dramas will join the group stopping is sure.

Monday night had the ticket agencies dumping back all returns (Continued on page 15)

COURT OF APPEALS UP-HOLDS WOODS DECISION

Says Commissioner of License Has No Power to Revoke Eltinge Theatre License

By a four to three vote the Court of Appeals in Albany Tuesday decided that John F. Gilchrist, License Commissioner of the City of New York, had no power to revoke the license of the Eltinge Theatre, New York, where the A. H. Woods Theatre Co. is presenting "The Demi-Virgin." Gilchrist, who sought to restrain the further production of the play on the ground that it was immoral, was named defendant by Woods in an injunction suit to restrain any such attempt. Justice Wagner in the New York Supreme Court upholding Gilchrist's rights to such power.

Woods appealed on the ground such privilege was too arbitrary, the Appellate Division unanimously reversing the lower court's decision. Gilchrist, on the appeal to the Court of Appeals, propounded the question to the major judicial body to the effect whether or not a license commissioner has the right to revoke a license of a theatre where in his opinion an immoral public performance is being presented. The Court of Appeals evidently denies him such power.

Gilchrist has no further redress to a higher court, although Woods would in case of an adverse decision, but can make a motion for a re-argument. No statement has as yet been issued by the License Commissioner's office as to his further intentions.

Pending the legal adjudications and the appeals, "The Demi-Virgin" has continued to excellent business, further aided by the entailing publicity as a result of the court actions.

MOLLIE FULLER IN NEED

Mollie Fuller is at the Presbyterian Hospital, Chicago, where she has just undergone an operation which has left her totally blind. The physicians who performed the operation say that there is no hope that she will ever recover her eyesight.

Miss Fuller was brought to Chicago from Hot Springs, where she was stricken a short time ago.

Her present condition is pitiful and she is in dire need of funds according to advices that have been received in New York within the last week.

AUTHORITIES BALK AT AMATEURS' SEX PLAY

Frisco Police Threaten Action and Publicity Booms Enterprise

San Francisco, May 3.

"Wild Birds," a three-act tragedy written by Dan Totheroh, and which won a \$300 prize in a contest conducted by the University of California, stirred up great excitement here last week during its production at the Players' Club, an amateur organization, when the police censor ordered it taken off because he characterized the lines as "pretty strong stuff."

The play and the Players' Club came into a world of publicity and broke on the front page because of a controversy which was started. Chief of Police Dan O'Brien said he would put the author, the producer and all of the actors in jail if they did not take off the play. The author, Totheroh, and the producer, Irving Pichel, defied Chief O'Brien.

In the meantime a group of citizens interested in the club, "went to the bat" for them and urged the chief to be more considerate. In the face of this showing Chief O'Brien finally agreed that if they would change one word in the dialogue, "Wild Birds" could continue its fight.

This seemed like a fair proposition, and Author Totheroh and Producer Pichel agreed to have the father of the "heroine" call the girl "hussy" instead of a more picturesque epithet that was formerly used.

The publicity did its work, however, and as a result many theatre-goers who never heard of the Players' Club began to inquire where it was located. A line was in evidence at the box office for several nights. The engagement has been prolonged an additional week.

"Wild Birds" tells the story of a young girl adopted by a hard-fisted Western farmer. A youth, the graduate of a reform school, falls in love with the girl and they decide to go away together. An affair springs up between them and the girl is finally in a delicate condition. She tells the fact to her stepfather, who turns her out of doors. The ending of the play finds both the girl and the boy suicide.

A discussion of sex subjects is carried on between the characters, and the dialog, as the police censor described it, is "pretty strong stuff."

STOCK FUSS

Members of Mt. Vernon Stock Leave After Argument

Mt. Vernon, N. Y., May 3. Lillian Desmond, leading lady, and her husband, J. Dallas Hammond, and Richard Cramer, heavy, left the Westchester Players, a stock organization, at the Westchester Saturday as a result of a dispute between them. All three players resigned.

According to reports, admitted by certain members of the company, Cramer and Hammond had an argument over a remark alleged to have been made by Cramer. It was reported blows were struck. Following the argument all three gave notice.

Cramer will go to Poughkeepsie to run a stock house. Hammond and his wife did not announce their destination.

BERT SAVOY MARRIED

San Francisco, May 3.

It is circumstantially stated here on information said to emanate from Bert Savoy (Savoy and Brennan) that he was married in Portland, Ore., to Dolores Edwards, one of the show girls with the "Greenwich Village Follies," in which show Savoy and Brennan are appearing.

The entire company is said to have attended the wedding. Mr. and Mrs. Savoy expect to go abroad following the close of the season.

DE COURVILLE'S GOING HOME

Montreal, May 3.

"Hullo Canada," the de Courville English revue, is due here at His Majesty's about May 22 for a week or so, after which the company will leave for England.

The show is coming across from the west and will play Toronto before making this city.

Mr. de Courville is now in New York for a couple of days. He will return to Canada the end of this week.

BRADY SAILS

W. A. Brady, accompanied by his wife, Grace George, sailed on the Aquitania Tuesday. The manager is said to be seeking plays for production here next season. Brady planned a co-operative revival of "Engaged" this spring, but cancelled it last week.

William Harris, Jr., also sailed on the Aquitania.

INSIDE STUFF

ON LEGIT

The "Fatty" Arbuckle trial caused much embarrassment to Macklyn Arbuckle, who often was compelled to deny he was in any way related to Roscoe. The case also held up the release of a number of films starring Macklyn Arbuckle. All are now being placed on the market.

The Athambra, Brooklyn, a Ward & Glynne house, is playing stock, dramatic. Geo. Kann, its manager, has grown to be a self-starter at the typewriter, answering why his company does not present "The Music Box Revue," "Sally," "Rose of Stamboul" and "Tangerine." The Brooklynites want to see the Broadway hits at home. The other day "A Patron" wrote in asking Mr. Kann to please make the stock plays continuous so they could get home earlier.

"Whispering Wires" and "Weary Wives" are the titles of two legit plays lately produced.

The pooling of the Chicago legit theatres still hangs in the air, according to accounts. The hitch to date appears to be the A. H. Woods houses (Woods and Apollo). Woods has made certain conditions that have not been met. The Apollo is now held by the Shuberts under lease expiring Sept. 1, next. They are joint owners of that house with Woods. It is hardly likely the Chicago pool could be completed without the inclusion of the two Woods houses.

It's reported Shirley Kellogg may be seen in a Broadway production this summer, though no announcement has been sent out. Miss Kellogg, in private life Mrs. Albert de Courville, has been over here for some weeks. She was abroad for several years with her husband, and appeared under his management, mostly at the London Hippodrome, where she became something of a theatrical vogue for a while in the de Courville revues of that period.

"No Siree," a bill of bits and skits, written and played in by dramatic critics who programed themselves as "the vicious circle of the Hotel Algonquin," was presented at the 49th Street Sunday night, with the assistance of some honest-to-goodness actresses. John Peter Toohey was returned the best actor among the critics, only he isn't a critic, having reformed years ago to embrace press agency. Toohey had the single line in a "satire" on an O'Neill play, it being tabbed "The Greasy Hag." As "Coal-Barge Bessie," he reached for a booze bottle, which was empty. The line was "typically" O'Neill, and though in part it could get by on the stage, it wouldn't pass in print—"Just like them to put that over on me, the dirty —." Robert C. Benchley, who took second place, tied with Franklin P. Adams, appeared after the curtain fell on the skit, disguised as the Rev. John Roach Straton, whose comment was that the act would be alright if one line was cut.

"O'Neill stuff" was brought into a travesty that centered on Ethel Barrymore and Zoe Akins. The bit was called "Zowie," or "The Curse of an Akins Heart," being a sort of combination of "Deceased" and "The Varying Shore." The action was localized within a dairy lunchroom, with Marc Connelly giving a true impression of a man eating a sandwich. Ruth Gillmore won attention by her imitation of Miss Barrymore, but Louise Closser Hale pulled down the laugh when asked if she had seen "The Hairy Ape," and replying, "Yes, I sat in the first row and didn't miss a hair." In the act, also were Toohey, George S. Kaufman, Neysa McMein, J. M. Kerrigan, Alexander Woolcott and Harold W. Ross.

Benchley once was the spirit of the "drives." He started talking about making a drive for money from the audience for the benefit of somebody's children, but wandered to stray cats and dogs, and ended up by making it all go for a floating hospital. Bronie followed him on to say the previous speaker did not make clear just what the funds would be used for. Really the dough was designed to retire a bunch of W. A. Brady's scenery. Broun did a sort of Nikita Balieff, and was kept quite busy with the troupe.

"Connolly and Kaufman from the West" sung by those two budding playwrights, scored roundly, with the appeal coming from their claim of having a musical comedy on Broadway for four years, two years at Marc's house and two at George's.

"Between the Acts" had as principals Brock and Murdock Pemberton. It was a theatre lobby during intermission, with the audience talking about everything but the show. Mention of Joe Leblang was the comedy relief, so far as the show was concerned. Kelsey Allen talked about "Women's Wear," while other topics took the others' attention. In the skit were Dorothy Parker, Alice Duer Miller, Beatrice Kaufman, Jane Grant, Neysa McMein and the "regular cast" that hopped up the other acts.

The Theatre Guild was given attention twice, skits being "He Who Gets Flapped" and "Mr. Whim Passes By." They were enacted by Helen Hayes, Sidney Blackmer, J. M. Kerrigan, Robert E. Sherwood and the following "ingenues": June Walker, Winnifred Lenihan, Juliet St. John-Brenon, Tallulah Bankhead, Mary Kennedy, Ruth Gillmore, Lenore Ulric and Mary Brandon.

Sammy Shipman was given attention via "Big Casino and Little Casino," in which the mob finds out the deck is short, the 52d card (big casino) is missing. In addition to the others named, David Wallace tried to act. "The Editor Regrets," the first skit, had Donald Ogden Stewart, Harold Gould, Henry Wise Miller, Mary Brandon, J. M. Kerrigan and Marc Connelly.

Broun got away with a murderous pun at the close. Some one insisted the show had to have a finale, the columnist-critic suggesting McDougall's Alley—that being a "fine alley."

"Captain Applejack" counts as the most successful attraction of English import this season. "Bull-Dog Drummond," also English is a money maker, but in a less degree. C. B. Dillingham has the latter attraction, and for a time he had "Applejack," going so far as to send Wallace Edginger to London (where the show was called "Ambrose Applejack's Adventure") to look it over. Edginger is playing the male lead here, but the show is one of Sam H. Harris' productions. Dillingham released the piece to Harris, not because he did not have faith in it, but because of the tough going of the early season when he was marked up with a series of flops, and he did not care about going overboard with another.

Four choristers left "The Blushing Bride," now at the 44th Street, to join De Wolf Hopper's "Funmakers," which they thought would have a summer run. Hopper's commonwealth show closed last Saturday, running two weeks.

Rose Winter left "Montmartre," the Players' Assembly production, last week and opened Monday with Alice Brady at the Bushwick in the condensed version of "Drifting." Miss Winter is doing the role of "Lady Beamish," which she played earlier in the season when the piece was of three-act length.

Peggy Hopkins Joyce, who leaped into publicity again in the dailies this week through the suicide of an admirer in Paris, is due to return shortly to New York for a starring tour next season in a Shubert-produced play. Miss Hopkins left for Paris some weeks ago, following the settlement of her marital affairs in Chicago. The International News Service's weekly magazine section, edited by Jack Lait, has been running for several weeks a Peggy Joyce serial story of her life.

Mrs. Leslie Carter became perturbed in Montreal over the reviews by the local papers of "The Circle," in which she and John Drew are starred. Mrs. Carter vented her opinions of critics in general in an interview, saying, in effect, there should be a standard of criticism set up and maintained for men of the dailies.

GET "THE HAIRY APE," BEST CURSING ON STAGE

Con Sees O'Neill Show at Plymouth—Wonders What It Is All About

Dear Chick:—

Hop right over to the Plymouth and get a load of the "Hairy Ape" before they back in and take the joint. There's a bird named Wolheim plays the lead and he sure is one tough citizen. The plot shows this egg as a big hard boiled coal heaver on an ocean liner. His name is Robert Smith and he is gorillin' all the other stokers and handlin' things to suit himself until he runs into a broad who changes his whole outlook.

Up to the time he meets the wren this guy Smith has the world by the ears. He thinks he and his gang are the salt of the earth and that they are runnin' the world by the sweat of their greasy pans. Smith and his tribe belong but the rest of the non-manual animals are all apple sauce. If Smith and Co. stop passin' coal and laborin, the whole world stops.

Among the stokers there's a limey socialist and a Liverpool Irishman, both with a grouch against their environment. The limey preaches the usual socialistic routine against capitalism and wealth and the Irishman bewails the passin' of the clipper ships and the old order that had to sidestep for the present greyhounds of the seas with their slimy stoke holes and boiler rooms. Smith shuts them both up, tellin' them they're a couple of yellow bums and that instead of being downtrodden they are sittin on the world.

The Jane is a passenger on the ship, being chaperoned by her aunt. The young one has run out of thrills doin settlement work on the east side and is on her way to England to limehouse it a bit in Whitechapel. She's one of them curious kind that you've met around the gong who knock over the lamp tryin' to roll their own pills and then want the history of the grease from the time it wuz a poppy seed in China. She's a female oil can and no mistake but her owl man is president of the steel trust and a part owner of the steamship company so when she demands that they take her below and show her the stokehole there's nothin to do but take the slap.

This guy Smith has a mouth full of three syllable oaths that he can make sit up and beg. You can take it from me he don't carry his handkerchief in his sleeve and has never practised esthetic dancin. He's down below decks bossin the stokers who are supposed to be tandin' a watch and throwin coal into the boilers, but they're ain't no coal in sight and it grabs the whole scene to see these giboneys fakin' it with empty banjos. Maybe the cost of coal is gummin up the works but a guy like O'Neill who has a big league rep as a realist oughtn't to stand for no bush league stuff like that.

The moll goes below and walks in on the tale end of a speech by Smith where he's bawlin out the second engineer for pullin the whistle on the watch. Smith's speech would make you close your eyes and think you was back in the back room of Johnny Phaelon's, with the boys hittin on all cylinders. He tells the second all about his ancestors and makes a few playful remarks about his religion. Hearin a step behind him he turns to brain the officer with the shovel and stares into the frightened lamps of the millionaire kid. She takes a good long look at the toughest baby she ever seen and lets out a shriek about him bein an unspeakable beast whereupon the third engineer grabs her and hustles her out of their pronto. Smith throws the shovel at her as she exits but his control was bushy and he missed.

Back in the stokers' forecastle the gang kid Smith and tell him he's fallin for the dame, when he makes them quit singin so he can think. This gets his goat for fair and he goes bersicker rearin out that he's going top side to croak the broad. The mob leap on to him and hold him down.

The limey thinks he can rouse Smith's class consciousness and takes him to 5th Ave. after the return o'er the big puddle, for a peek at how the bloated plutes live, after the ship docks. Smith wants to clean up for them and the limey

(Continued on page 13)

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and cot in the St. Vincent Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many.)

The next sob sister that exploits me as a Pollyanna is going to be sued for libel. Every time I receive a letter from someone telling me my bravery is an inspiration to them I feel like an embezzler or someone taking money under false pretenses. My interpretation of a Pollyanna is a saccharine, a "she-who-gets-slapped" sort of a person, who always turns the other cheek or lets someone make a doormat of her and then thinks it is all for the best.

If any of my friends think I have acquired one of those mushy "re-signed to my fate" dispositions, they should have been present last week while I was being enveloped in a new cast. And, what's more, one of those timid "all-right-whatever-you-say" type of persons would not be here to write the tale. If I am brave it is because I have to be; there is no alternative. What else is there for me to do? I cannot walk out on the role. I am too thoroughly entrenched in the cast; in fact, I am the plot of the piece.

But I haven't absorbed so much religion that I won't protest if conditions justify. True, I have learned to be more patient, more tolerant than I once was, and have better understanding. But I am no angel—yet. And when anything happens to disturb me I can still express my disapproval in most convincing terms. And when I am in pain I make no secret of it, either. And when the doctor hurts me I say "ouch," just like everyone else does, and when he hurts me a whole lot I sometimes say more, "even as you and they." And when the hurt gets so hurty that it seems I cannot stand it, I yell. It doesn't do any good and it doesn't stop them from hurting me again, but I yell on purpose so that no one can mistake me for a Pollyanna.

Bonnie Gaylord in sending me a box of chocolate Easter eggs asked that I acknowledge their receipt, but omitted her route. She is as delinquent in this respect as Trixie Friganza, who writes me every week of her life, but never advises where a letter will reach her. When I chided her about it, she said: "Well, Frank Vincent never takes me into his confidence as to where I am going until the last minute. And then when he does tell me, the manager buttons up his theatre for the season before I can get there." That's one reason for keeping a route a secret. But Miss Friganza told me she fooled the manager in Sore Throat (Quincy), Ill., because she was booked so suddenly she had a chance to catch a train and arrive there before he could frame his announcement of closing. Oh, yes, Bonnie, I got the candy all right and am doing my best to ruin my waistline.

When I think I have troubles my thoughts turn to dear Mollie Fuller, who so recently lost her husband, Fred Hallen, and now has almost entirely lost her eyesight. She is in Hot Springs taking the baths in the hope they will benefit her, although the doctors are not very optimistic about her case. It must be terribly lonesome for Mollie out there, for she is unable to read or write as I can. But she can listen to letters read to her, and knowing as well as I do how much communications mean to those in distress I would urge all of Mollie's friends and acquaintances to write her. She is at the Rockefeller Hotel, Hot Springs, Ark.

Did you know H. B. Marinelli raises the carnations that take prizes at the flower shows? Neither did I until a dray full of them were delivered to me from his floral gardens. They are known as the Marinelli Carnation. Almost as large as peonies (spell that word, Betty) and one would keep Jule Delmar in boutonnières (I'm not sure of that word, either) for a week.

From the bunch of sweet peas that came from the wardrobe women of a show I once exploited to the magnificent basket and trees from the magnates, I know that the same thought is behind them all. I may in my time have stolen a few pages, provoked a few laughs, made a few happy or done a little good in my own way, but not me nor other mortals could have inspired all of the love and kindness that has been shown me. It is God's way of answering prayers.

Elo Irwin, having been two solid years playing in "Irene," has forgotten how to loaf. She runs in to see me occasionally and cheers me up by telling me about the beautiful automobile trip she had and how nice the mountains out west look. And then proceeds to pace the floor and tell me how her idleness is getting on her nerves. When she saw me laughing she realized the humor in someone talking about restlessness to me after my three years of inactivity.

When Sam H. Harris and Irving Berlin were here Christmas day they were looking around to see which of the Christmas gifts they would take. Irving thought the wrist watch would be useful in case of a depleted bankroll. Mr. Harris said he would take the coat check privilege. He left me in charge of it. And by Easter I hadn't collected a cent. Now he threatens to put a Greek in charge. I suggested Nellie Nichols was a good Greek. Sam thinks if he didn't get anything with one Nellie in charge that two Nellies might be worse.

Spaking of Nellie Nichols—she is taking a prolonged rest at the Gedney Farms at White Plains, N. Y., but comes in occasionally to visit with me and is sometimes accompanied by Rosa Roma, the erstwhile vaudeville.

The widow and daughter of the late E. E. Churchill were also among my week's visitors. Mr. Churchill will be recalled as having at one time been manager of the Western Vaudeville Association. He also operated theatres in Peoria, Grand Rapids and Kansas City. And at the time of his demise was heavily interested in South American amusements.

Haven't doctors mean dispositions? Ever since I have been here they have been trying to diet me. But I have too many friends who are good cooks or have good cooks. Among them is Tom Gorman, manager of Mr. Moss' Hamilton theatre. Tom and I have known each other many years, both having worked for the above mentioned Churchill in Peoria years ago. Tom was the treasurer; I did 12 in one. Tom knows I like good eats. Every time Mrs. Gorman cooks something that they think I will like he pilots it down here. Tom isn't feeling very well and went to a doctor, who put him on a strict diet. I am wondering just how his diet is going to effect my menu. Will Mrs. Gorman quit cooking? Is my doctor in on the conspiracy?

Four killers for last week were Mrs. Chas. Maddock and daughter Yvonne, Beaumont Sisters, Katie Pooney, Laura Bennett, Ada Patterson, Irvin S. Cobb, Mr. and Mrs. John E. Flinn, Jas Hawkins, Nora Bayes and children, Nan Halperin, Paul Fawley, Frank Pope and Lou Cline.

If this column is duller than usual just blame it on Lou Cline and Frank Hope, who just dropped in to tell me about the critics' show, "No Siree," which they appeared in last Sunday night.

DRAMA IN RURAL DISTRICTS SEEMS ON EDGE OF A REVIVAL

Kansas Communities Sprucing Up on Acting—Dramatic Department at State Fair—Amateurs Held Down to 30-Minute Stretches

Kansas City, May 3.

That interest in the drama as an educational feature and an amusement is not dead, but on the contrary right at the beginning of a revival, is illustrated by the intense interest being taken in the subject in this part of the country. At Kirksville, Mo., last night dramatic clubs from 12 small towns, bringing some 1,400 visitors, were contestants in dramatic presentations. If the rural Missouri boys and girls speak the tastes of their individual communities the drama with a poetic flavor will find most favor. A feature was the commencing of a Little Theatre on the grounds of the State Teachers' College.

In Kansas the interest in such things is as much in evidence. The Department of Rural Dramatics will be the latest addition to the Kansas State Fair to be held at Topeka, Sept. 11-16.

In announcing this feature, Phil Eastman, secretary, said: "In recent years the development of rural communities has resulted in a greatly increased interest in social life, centering around the church or school house. This movement has found expression in an endeavor along dramatic lines and is becoming an important factor in promoting education in rural districts. It is to satisfy this new interest and to encourage greater activity along dramatic lines that the new feature has been instituted."

Competition in the rural dramatic department of the State Fair will be open to any group, including school, church or purely social organization. Groups from rural towns also will be eligible to compete, although bodies from large towns and cities will be barred. Under the ruling of the contests, the plays or sketches must not consume longer than 30 minutes in presentation. It is expected that a large number of entries will be made and that the event will be one of the features of the fair.

BEST STAGE CUSSING

(Continued from page 12)

takes the air. Smith runs into a flock of rich guys with their women and tries to bowl them out but they don't rumble him. This burns him up so he takes a sock at an old bird who hollers copper. They settled Smith for thirty sleeps on Blackwells.

In the jug a guy listens to his story and reads him a vote gettin spiel by a U. S. Senator attackin the L. W. W. as a flock of bomb tossers and a menace to society. The eagle screams durin' the speech about this great and glorious democracy which gets a loud and raucous raspberry encore from the cons who are listenin' to their pal read.

Smith figures that's the way to settle the broad so when he gets out of stir he joins the "wobblies" and offers to go right in the box in the bomb league and pitch against the steel works. For this he gets the buns rush after they tell him they are on the square and not bomb throwers. He lands outside on the street and is convinced that he don't belong nowhere.

He offices the moon to read him the riddle of the universe but draws a harness bull instead. He gets over the look that gal slipped him and the Irishman telin him that she thought he was a hairy ape, that's the reason she screamed and become frightened. He never met anyone like her before and he certainly hates her guts.

Wanderin up to the zoo Smith cops a sneak on the keepers and hides after they lock the joint up when he goes to the gorilla's cage and tells him his troubles. Smith propositions the ape telin him that they will take a walk down Fifth Ave. but after he opens the cage the gorilla crosses him by squeezing him to death and walkin off. Smith is dyin in the cage. Even the ape didn't think he belonged. The final curtain drops after Smith has dragged himself to a standin position by holdin on to the bars and strainin out a speech about "La-

"FUNMAKERS" OFF

De Wolf Hopper's Commonwealth Venture Ends at Jolson

De Wolf Hopper's "Funmakers" closed at Jolson's Saturday after playing two weeks and one day. The organization was one of the biggest commonwealth attempts in years. Over 20 persons were in the cast, plus chorus and extra people.

The first week with a gross of around \$11,000 left very little to be shared after preliminary expenses were taken care of. It was reported that the principals received about the same as the choristers, who, under the Equity scale for New York, drew \$30. All but the choristers were commonwealth, the attraction playing the house on shares. Last week's business dropped down and with no prospect of moving the attraction, it was closed.

The withdrawal of "Funmakers" leaves Jolson's dark, with nothing in sight for it this summer.

HAMPDEN GROSSES \$7,000

San Francisco Business Disappoints—Olcott Gets \$17,000

San Francisco, May 3.

Walter Hampden's Shakespearean repertoire at the Century here brought about \$7,000 into the box office during his first week, and about the same amount for the second. His best role appears to be Hamlet. His "Othello" was pronounced only fair, his "Romeo" poor and his "Shylock" too harsh.

In the presentation of his original part of "Manson" in "The Servant in the House," the criticisms were unanimously favorable. Business for this play also was far better than for the Shakespearean offerings.

At the Columbia, Chauncey Olcott did about \$17,000 on his two weeks of "Ragged Robin."

MAKING MOROSCO EXPLAIN

Detroit, May 3.

Oliver Morosco will appear before Judge Harry J. Dingeman this week to explain the circumstances under which he was recently divorced here. The producer has been granted a few days' time in order to gather proofs of his residence in Michigan. Meanwhile the court is investigating the length of his residence in this State.

Morosco was granted a divorce in Judge Dingeman's court in March under his right name, which is Mitchell. A countersuit was filed by his wife and she was given the decree.

Three days later the producer married in Los Angeles. Judge Dingeman has since been asked to decide whether Morosco was legally divorced in Detroit. He claims Bloomfield Hills as his residence. That is a suburb of Detroit.

dies and gentlemen, step this way and see the only original hairy ape." That's the blow off.

A guy behind said, "Gee, that would make a corkin burlesque show and you could close with a monkey number. I think O'Neill is a sap if he don't re-write so that Smith can break into the dame's palatial home and drag her up to the Zoo with him. Anyways, Smith can roar louder than Henry Dixon and his cursin is the best I've heard since prohibition. But the dame has the best of it all through; she's home and in bed by 9:30 each night."

Confin out of the theatre all the peasants had a different version of what it was all about and at the last reading it was a toss up whether O'Neill is takin a bark handed slap at the care man propaganda or whether he was fittin Wolheim with a vehicle that would scare Dempsey out of his title.

As for your old sparrin partner all I'm worryin about is why don't they dump in a load of coal before the realists begin to pay off? Don't miff it. Your old pal, Con.

FRENCH CO. AT BELMONT BEST GROUP YET HERE

\$5,000 Last Week—"Le Retour" Brings Protest—Belmont's Next Is "Kempy"

"Le Retour," the second attraction of the French Players who are in their second week at the Belmont, brought a protest from a Broadway manager who had purchased the American rights to the piece. The presentation, which is the first time here, was made nevertheless, and a committee of French citizens cabled the Beaux Arts, asking that French authors arrange for American rights along different lines in the future. The suggestion from this side was that if representative French companies are expected to appear here they should not be hampered.

The committee's cablegram asked that when American rights are disposed of exception be made giving French companies the right to present the plays.

The new French company was a surprise and is claimed to be the best group of players yet brought here. The opening attraction last week was "La Rafale," a piece done here in English under the name of "Baccarat" and also "The Whirlwind." About \$5,000 gross was drawn in five days (premiere Tuesday), business being about 50 per cent. better than French offerings last season. The engagement has been extended for a third week, the final production being "La Belle Adventure." That play was also shown here some years ago, put on at the Lyceum with Charles Cherry and Ann Murdock.

"Kempy," a comedy by J. C. Nugent and Elliott Nugent, will be the Belmont's next attraction, opening May 15. The piece is being produced by Richard G. Herndon, with Augustin Duncan staging. Grant Mitchell will be featured, the cast having Lotus Webb, J. C. and Elliott Nugent, Robert Lee Allen, Ruth Nugent, Helen Carew and Jesse Cromet.

MILLER STARTS BIG

"Passing Show" Promises to Do \$19,000 Week in Frisco

San Francisco, May 3.

Henry Miller and Blanche Bates opened their five-week repertoire season at the Columbia on Monday night, getting a tremendous first-night house.

The Century, with "The Passing Show," drew \$6,500 in three nights, with the advance sale exceedingly good, giving indication that the attraction will draw about \$19,000 on the week.

"WEST OF PITTSBURGH" NEW

"West of Pittsburgh," a new comedy by George S. Kaufman and Marc Connelly, was placed in rehearsals this week by George H. Tyler.

It is the third collaborated piece by the authors to reach production this season, they also being responsible for "Dulcy" and "To the Ladies," the latter play now current at the Liberty, New York. The show will open May 22 at Atlantic City, playing two weeks and arriving on Broadway in August. In the cast are James Gleason, Marion Coakley, Gertrude Hitz, Robert W. McWade, Gertrude Quinlan, Frank Sylvester and George Abbott. Otto Kruger is staging the piece.

"LETTY PEPPER" TO PHILLY

Philadelphia, May 3.

Announcement was made by the Walnut management today that "Letty Pepper" had been booked back to that house, beginning May 15. This Charlotte Greenwood show played four weeks at the Walnut in March and April and did good business generally, and the star is credited with a bigger draw here than in any other eastern city.

The show may stay four weeks, which would keep the Walnut open until June, the latest of all legit houses here.

L. E. SHIPMAN EDITING "LIFE"

Louis Evan Shipman, playwright, has been appointed editor of "Life," succeeding Thomas L. Masson, identified with the publication for 23 years.

It is also reported Robert J. Benchley, who has been handling the dramatic department of "Life," is to transfer his activities to "Judge."

EDDIE PLOHN GEN. MGR.

Geo. M. Cohan Makes Appointment—Youngest on Broadway

Eddie Plöhn was appointed general manager for George M. Cohan productions this week. He is one of the youngest men holding a post of the kind on Broadway. Plöhn has been managing the No. 1, "The O'Brien Girl" on tour.

Cohan will shortly move his offices to the Fitzgerald building. The Cohan suite will be on the fifth floor directly in front of the offices formerly occupied by Cohan & Harris. The latter suite is now occupied by O'Brien, Malevinsky & Driscoll, the attorneys.

The present Cohan offices on 45th street may be occupied by the Shuberts who control the property. The press department is now using the upper floor.

SOTHERN-MARLOWE

GOT \$20,000 WEEKLY

Played Seven Performances Only—Closed Last Week in Philadelphia

A season's record pointed to with much pride by the Sothern-Marlowe staff is that the Shakespearean stars averaged \$20,000 weekly during their tour that closed last week in Philadelphia.

Performances were given but seven times weekly.

Allan Attwater, the Sothern-Marlowe manager, and Ray Henderson, press representative, sailed Tuesday on the Aquitania. They are going to France.

NEED TWO SHOWS

Couple of Shubert Chicago Houses May Get Revivals for Summer

Chicago, May 3.

Two of the Shubert local theatres are yearning for summer attractions. One is the Garrick, looked upon by the producers as sure-fire in hot weather if anything likely can be put in.

With nothing new of importance sufficient for a summer run, the Shubert staff in New York is said to be thinking of "Main Street" and "The Night Watch" as possible revivals for the local houses. Nothing has been decided.

The Shuberts' other attraction here, McIntire and Heath in "Red Pepper," at the Apollo, is running along to about \$14,000 weekly, just about a break for the show. It must keep up or better that pace to remain into hot weather.

TWO FOR FILMS

Lyric and Apollo Leased by Fox

The Fox picture concern has leased the Lyric (Shubert) and Apollo (Selwyns) for pictures. The Lyric's lease starts May 22 and runs until Sept. 1, next; the Apollo's from May 15 until the same date.

The Shuberts stated as recently as the end of last week their vaudeville would probably play at the Lyric with the opening of the new season, displacing the Winter Garden as their downtown stand for that entertainment. If the Fox lease is continued the Shuberts will replace the Lyric for Fox with another house.

The Fox people early this week had not definitely settled upon their opening feature films for the two houses.

WM. BLOCK AGAIN PRODUCING

William Block is going back into producing again. He is producing a musical piece entitled "And Very Nice, Too," by Percy Wenrich and Raymond Peck. The piece is being staged by David Bennett, and in the cast are Amelia Stone, Walter Lawrence, Alex Clark and Frances Kennedy.

Montreal is to be the opening stand next Monday, with Toronto to follow, and then New York.

Block some years ago was identified with the production of "Coming Thru the Rye," in which Neva Blake made her success as "The Girl on the White Horse." At that time Block had "Mike" Largey, the Butte copper millionaire, interested with him.

Montague Glass left New York for his California home Wednesday where he will spend the summer.

FARRAR IN "CARMEN" UNDER DAVID BELASCO?

Legit Debut Settled But Not Set—Could Not Agree Upon Terms for Opera

Geraldine Farrar is going to make her debut on the legitimate stage under the management of David Belasco in about a year's time. While the Belasco office will not confirm the story, it is understood that Mr. Belasco is already at work on a play for the grand opera favorite who left the ranks of the Metropolitan company at the close of the season there a fortnight ago.

Her reason for leaving the Metropolitan was she and Gatti-Casazza could not agree on the terms of a new contract for the diva. The Metropolitan management wished to cut down the number of appearances that Miss Farrar was to make during the season, and rather than accept a curtailment of her performances, which would naturally cut down her income, she arranged for a concert tour under the management of Charles Foley of Boston.

When leaving the Metropolitan an ovation was tendered to the singer, and on that occasion she intimated the Belasco management. She stated, "I will tell you there is a gentleman here today named David Belasco. He is a very tempting gentleman and he has been whispering things in my ear. I send him a kiss and I will keep our secret for the present."

Since some one rather close to the producer tried to ascertain what plans he had for Miss Farrar in the event that she decided that she wished to enter the legitimate theatre and the suggestion was made that possibly a revival of "Zaza" might be in order, because of the success the soprano achieved in the operatic version of the play.

It is quite possible though Miss Farrar may appear in the dramatic version of "Carmen," which Belasco has had in mind for several years and in which he intended to star Lenore Ulric. Miss Ulric, it is understood, has said if Miss Farrar wished to appear in "Carmen" she would gladly relinquish the idea of having Mr. Belasco hold it for her. Her success in "Kiki" at all events would make it impossible for her appearance in "Carmen" for at least another two or three years.

"Carmen" was one of the greatest roles in the Farrar repertoire in grand opera and undoubtedly it would be a most fitting vehicle for her debut in the spoken drama. She and Mr. Belasco have had business relations for some time past, he having coached her in the "Madam Butterfly" and "Zaza" roles.

WILK SUES HILLER

Asks for Receiver of Play Booking Agency

Jacob Wilk has retained Nathan Vidaver to represent him in a claim against Louis L. Hiller for an accounting of the assets of the Hiller & Wilk play broking agency. Wilk also asks that a receiver be appointed to take over the business, dissolve the partnership and divide the assets equally, alleging that since December, 1919, Hiller has taken possession of all the books and will not grant the complainant access to ascertain if there are any profits due him.

The partnership was formed April 15, 1915.

MISS BRADY'S FINAL DECREE

Alice Brady (Crane) was awarded her final decree of divorce from James A. Crane by Justice Cohan Tuesday, who signed the resettled order of final judgment which makes provision for the custody of Miss Brady's child. She is awarded its custody, but has waived any claims to alimony.

The issues were submitted to a referee who recommended the interlocutory decree which Justice Cohan affirmed. The advent of the baby necessitated a resettlement of the order.

LIFT EQUITY BAN

Chicago, May 3.

With the season drawing to a close, the ban placed against the Actors' Equity Association in the Powers-Erlanger theatres has been lifted in three of the four houses. The fourth, the Colonial, at which "Ziegfeld's Frolics" are playing, still deprives the Equity representatives from entering on the stage.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Blossom Time," Ambassador (32d week). Has made money since first night, and though season's hit, operetta dipped down during Lent, came back recently. Should run into summer. Beat \$13,000 again last week.

"Blue Kitten," Earl Carroll (17th week). Moved Monday from Selwyn, succeeding "Just Because." Will stay another week. Grossed \$12,000 last week, about even break.

"Bronx Express," Astor (2d week). Opened Wednesday last week with comment mixed; though expensive to operate. Second night drew \$1,000, showing promise; gross for five performances little under \$5,500.

"Bull Dog Drummond," Knickerbocker (19th week). Drawing between \$10,000 and \$11,000. English meller still having some agency trade, with cut rates aiding upper floor.

"Captain Applejack," Cort (19th week). One of season's hits which stands good chance of riding summer season. Clicking to \$15,500 and better right along. Last week close to \$16,000 claimed.

"Cat and Canary," National (13th week). Mystery drama hit which is getting as much as leading non-musicals in actual gross, though business varies. Last week nearly \$16,000. Additional mystery plays now competing, with "The Bat" still in going.

"Chauvis-Souris," 49th St. (14th week). Gest's novelty hit attraction, the Russian company counting with leading musical attractions of season. Continues at \$5 top. Plans call for moving to Century roof early in June.

"Czarina," Empire (14th week). Another three weeks will probably see end of run. Show started off with rush at \$3, though never at capacity, and dropped to \$2.50 top. Around \$8,000.

"Demi-Virgin," Eltinge (29th week). Still making money, with weekly pace between \$7,000 and \$7,500 now. Will ride into hot weather, with road prospect looming big; court publicity factor.

"For Goodness Sake," Lyric (11th week). One of early spring musical arrivals, which have pulled only fair business, with no profits to date. Last week gross was \$8,500 or little more.

"First Year," Little (50th week). Comedy run leader dipped again and last week's takings around \$7,000 or little more. For short cast piece profitable business. Will try for summer continuance.

"French Doll," Lyceum (11th week). Went under \$7,000 last week, but show claims to have made money. Figures to remain through May and probably first week in June.

"Funmakers," Jolson. Withdrew Saturday, unable to make grade. Commonwealth review tried for Broadway. On business done share to cast was very little.

"Good Morning, Dearie," Globe (27th week). Seat sale goes into July; pace still capacity. "Dearie" and "Music Box Revue" musical smashers of season. "Dearie" gross around \$29,000; only recently arrived "Make It Snappy" getting more.

"He Who Gets Slapped," Fulton (17th week). Moved downward around \$1,800 last week, when takings were \$8,300. That probably makes money for both house and show and above stop limit.

"Kiki," Belasco (23d week). One of present crop sure of summer, demand keeping up to capacity and leading entire field in agencies. Draw approximates \$16,500 weekly.

"Lawful Larceny," Republic (18th week). Getting over \$10,000, proves drama's strength in season of this kind. Cast expensive and attraction's profit moderate.

"Lettie Pepper," Vanderbilt (4th week). Leaves at end of week, returning to Phila., where it played successfully prior to Broadway opening. "Fanny Hawthorne" succeeds next week. "Lettie" around \$5,500 last week.

"Madelaine and the Movies," Gaiety (9th week). One more week to go. Show has made money, though recent pace not quite up to gross permitting house to make much. George M. Cohan going to Boston for summer activity. "Haunted" may succeed.

"Make It Snappy," Winter Garden (4th week). Leading street in business. Cantor show topped at \$3 and pace around \$31,000. Looks like clinch to run through summer.

"Marjolaine," Broadhurst (15th week). Probably will stay through month if weather continues cool. This musical piece never big, but drew around \$11,000 first two months. \$8,000 last week.

"Montmartre," Nora Bayes (12th week). Co-operative production of Players' Assembly moved over from Belmont last week. Business here expected to be better with two for ones, but takings first week away off. Little over \$3,000.

"Music Box Revue," Music Box (33d week). Another of sure summer stayers. Revision of scale to \$4 top, made recently, is working out perfectly. Demand at box office holding up as strongly as ever. Over \$26,000 last week; all house will hold.

"Partners Again," Selwyn (1st week). New "Potash and Perlmutter" show, with Barney Bernard and Alex Carr starred. Brought in Monday, "Blue Kitten" transferred to Earl Carroll. "Partners Again" regarded as strongest comedy show in years.

"Rose of Stamboul," Century (9th week). Broadway's biggest \$2.50 show. Opened to comparatively moderate business and is holding to that gait. Business between \$18,000 and \$19,000 weekly, with cut rates feature for upper floor money.

"Rubicon," Hudson (12th week). French adaptation of risqué farce that fooled talent. Was panned, that advertising show, and business has shown profit. Again over \$9,000 last week.

"Shuffle Along," 63d St. (50th week). Another show listed for summer continuance. Colored troupe has surprised managerial talent of street; parked in out of way house which it has established; steadily piled up profits. Over \$8,000.

"Six Cylinder Love," Sam Harris (37th week). A Sam H. Harris winner and one of longest stayers of season. Slipped down but moved up again, with cut rates not factor; gross over \$10,500.

"Tangerine," Casino (39th week). Top run of this season's shows. Fell markedly during Lent but came back with bunch. Is musical show framed for moderate operating cost. With \$12,300 in last week made good profit.

"Thank You," Longacre (21st week). Final week for comedy that piled up much better run here than first anticipated. Fought its if out of cut rates for time. Will lay off until next season. "Go Easy, Mabel," succeeds next week.

"The Bat," Morosco (89th week). Broadway's run leader. Show has been marvelous money maker and easily ahead of "Pard in Full," also a Wagenhals & Kemper production. Will try for summer.

"The Blushing Bride," 44th St. (13th week). Not hurt by switch from Astor, gross better in fact; takings close to \$9,000 again. For this musical show that probably makes little profit.

"The Charlatan," Times Square (2d week). New mystery play got off to better start than anticipated at this time. First week grossed \$7,500 and should build.

"The Dover Road," Bijou (20th week). Jump of Easter week not maintained last week, but this Mine comedy is still well on right side of ledger in weekly takings. Last week around \$7,000.

"The Goldfish," Maxine Elliott (3d week). Business with new Rambeau attraction started well, but second week not as strong; business dropping about \$1,000 for a gross of \$9,000 last week.

"The Hairy Ape," Plymouth (3d week). Doing fairly good business. If produced earlier might have landed bigger. Second week up-town dropped to between \$8,500 and \$9,000. First week of \$11,000 had nine performances.

"The Hindu," Comedy 7th week). On form recently this drama will not remain in running over few weeks. Last week takings under \$5,000.

"The Nest," 48th St. (14th week). This drama has been getting well over \$6,000 weekly. Last week slid down \$1,000, with total under \$5,500.

"The Perfect Fool," Cohan (28th week). Musical comedy that has made strong run and ought to continue into warm weather. Is cutting salaries all around. Made money at \$13,000 last week.

"The Hotel Mouse," Shubert (8th week). Went under \$7,000 last week, that being lowest gross since opening. Losing business and will leave soon if pace does not improve.

"The Night Call," Frazee (2d week). Co-operative production failed to get much of a break from reviewers and business reported weak.

"The Shadow," Klaw (2d week). Though sponsored by regular production office, this offering also on co-operative basis. Not impressed and not expected to remain long.

"To the Ladies," Liberty (11th week). Slowed down last week,

JOLSON'S TURNAWAY
LEADS ALL PHILLY

"Bombo" Got \$33,000 at Shubert Last Week—Sothern-Marlowe, \$19,000

Philadelphia, May 3.
The theatrical season is sliding away to an end, but much good business, better than that during some of the winter months, is accompanying the finale.

The reason is ascribed, not to the theatre-going public, but to the calibre of attractions. As a result a number of houses which were under normal takings for the year, will have a chance to recoup a bit. All in all, theatrical managers here are optimistic, but they do not seem to care to tempt fate by booking any more shows or of attempting any try-outs, though there are a number in nearby cities.

The result is that William Gillette's "The Dream Maker," at the Broad next Monday, is the only coming attraction, and most of the houses, unless the unforeseen happens, will be closed by May 13.

Al Jolson's "Bombo" has been doing such a whacking big business at the Shubert the engagement has lengthened to four weeks, of which the present is the third. It could remain longer, but Jolson put a stop limit on the time. This big musical comedy house has been doing over \$33,000 with Jolson, though reported at \$26,000 as full capacity. The scale is \$3. Staudes often send gross over capacity. Turnaways are reported. First week was \$32,161, last week \$33,192 and this week will equal last. Elsie Ferguson's "Varying Shore," now in its third and final week at the Broad, has done splendidly. It has reversed the rather doubtful criticisms and prophecies of the dailies and did fully as big a business the second week as the first, with class play downstairs every night.

The engagement of the Russian opera at the Forrest has been watched with all kinds of interest, and it can be said pretty safely now that it has gone over successfully.

It looks very much as if this company and its extended repertoire will come pretty close to revolutionizing the presentation of opera in the United States.

"The Varying Shore" (Broad, 3d week). Elsie Ferguson play has done surprisingly big, with downstairs play biggest. Society seems to have taken both star and play better here than in most cities. Last week \$12,000 and as much this week. "The Dream Maker" next Monday.

Russian Grand Opera (Forrest, 2d week). Seems now definitely over fence to success after some discouraging audiences early in the week. This week's repertoire practically same as last week, except "Boris Godonov," which is expected to draw big Friday and Saturday nights. Nothing underlined.

"Bombo" (Shubert, 3d week). To remain another week. Business immense since opening, star seeming to gain popularity with every visit. \$33,000, \$3 top. \$4,800 Saturday night; capacity \$4,600.

"Welcome Stranger" (Garlick, 2d week). Return visit with George Sidney. Sell-outs of February run not repeated. Will stay another week. \$12,000.

"Haunted" (Walnut, 1st week). Only opening and well received. Should put house back on map after weak three weeks with "Angel Face," which dropped to around \$5,000 last week. "Haunted" in for two weeks, then New York.

"Liliom" (Adelphi, 5th week). Molnar play big hit and everybody delighted, especially as house was doing weakly before coming of Guild play. Will end this week, but could last longer if necessary. About \$11,500.

Lyric is dark this week, but Sothern and Marlowe went out to Sully business, a big gain over first week. "Twelfth Night," "Shrew" and "Merchant" shared big houses, with "Hamlet" trailing. About \$12,500.

When takings were \$1,800 under Easter week. Gross little better than \$10,000. Profitable to attraction, though not to house.

"Up the Ladder," Playhouse (9th week). Brady drama that rode ahead of "The Nest," under same management, last week. Galt about \$5,500. House and show under same management in both cases.

"Truth About Blayds," Booth (8th week). Going last week approximated that of before Easter. Gross little under \$8,500. Attraction geared to make money at pace.

"What the Public Wants," Garlick (1st week). Final production slated for Theatre Guild opened Monday. Arnold Bennett play.

French Players, Belmont (2d week). This organization slated for Mont-real. It opened with "La Rafale," with "Le Retour" this week. Two weeks engagement extended week. Next week, "La Belle Adventure."

French company lauded, first week grossing \$5,000. Announced to return next season. House gets "Kempy," May 15.

CHICAGO SHOWS GO TO PIECES,
THREE MOVING OUT THIS WEEK

Ziegfeld's "Frolics" Business Collapses—"Bluebeard" and Mitzzi Also Leaving—Sunday Bad and Worse Monday Started Panic

BOSTON GETS 2 SHOWS;
'LADIES' NIGHT' LIKELY

Woods' Farce Without Competition—"Sally" Remains Hub's Sensation

Boston, May 3.
The Shuberts injected some new life into the local theatrical season this week when they booked into the Plymouth and the Shubert two new attractions. "The Chocolate Soldier" opened Monday at the Shubert to big business, and "Ladies' Night," the Woods' farce, opened at the Plymouth. In this choice the Shuberts are evidently going out for some of the pickings that come with the late spring and early summer business. They are better equipped to get this business this season than they have been for some time past. It will make two musical shows running in town under their direction, as "The Last Waltz" is now playing at the Wilbur, and it is reported business has been picking up for this show since it opened a couple of weeks ago. Whether the presence of "The Chocolate Soldier" will act against the business of the other musical attraction booked in at a Shubert house remains to be seen, but as both shows will draw from practically the same clientele it would not be surprising if this happened.

"Sally" is the real sensation of the town as far as business is concerned, but "Smooth as Silk" had the wise ones blinking by the way it has been getting over, it running even with Belasco's "The Gold Diggers," which is in at the Tremont, and which is rather a disappointment as far as business is concerned.

"Sally" did capacity last week, every seat in the house being sold out in advance. After the first couple of days there was no sale at the box office even for cheapest seats. The same situation prevails this week as far as this attraction is concerned, and it is now thought that for at least four weeks to come this show will keep well above the mark.

The gross for last week was actually \$32,800. If the house could have accommodated more persons the gross would have been larger. The show is playing at a \$3.50 top, something attempted here this season only by the "Follies" (and the showing of "Sally" is on a par with the former show) and "Tip Top," which, however, did not do quite this business for eight shows because it played at a \$3 top.

"The Gold Diggers" did \$10,000 last week. This is off about \$4,000 from the business of the first week, and it is now announced the show will close at this house in two weeks, at which time George M. Cohan will take it over.

With the departure of "Dulcy" for the storehouse Saturday the Hollis closed for the season. As far as can be seen now, nothing else is to be booked into the house and no arrangements have been made to get the house into condition for the run of a summer show.

Estimates for last week: "Sally" (Colonial, 2d week). One of the big money-makers of the season, doing \$32,800 for first week and assured of that much business for second week. "Spears" appeared in the neighborhood of this theatre last week, one of the few times this season they have showed. This show is good for several weeks to come, as town is all heated up over it now and every person turned away from the box office because of capacity conditions immediately becomes booster.

"The Gold Diggers" (Tremont, 3d week). About \$10,000 last week, falling off \$4,000 from business of previous week. Weakness of attraction surprising. It came here better boosted, but as Ina Claire, who was featured extensively in the New York run, is absent, the loss of business may be blamed on the reluctance of the better class of Bostonians to attend a show when changes in the cast have been made between the showing in New York and the local appearance.

"Smooth as Silk" (Selwyn, 3d week). \$10,000 last week; off from the business of week before, but still strong enough to prop up the hopes of those connected with the house that they have worth-while attraction. Even at \$10,000 attraction is money-raiser.

"The Chocolate Soldier" (Shubert, 1st week). Classy opening, one of best of season for Shubert house. This show as it was played here originally had long and successful

Chicago, May 3.
Business starting a week ago Sunday was enough to warrant attractions here putting out the S. O. S. signal, with the result that after the meagre returns at the box office Monday night three—Ziegfeld's "Frolics," "Bluebeard's Eighth Wife" and "Laddy Billy"—posted the two weeks' notice, and all three will depart Saturday.

Only one opening on that Sunday—"Just Married" at the La Salle, which registered a solid hit. The other shows operating about registered little above a corporal's guard in attendance. There was gloom in front and back of the houses. But it was decided to wait to see what Monday brought forth. The returns Monday proved less gratifying than Sunday, with the majority of the houses getting less than four figures in the night's receipts.

All over town the business continued to fall during the week, with the result but few of the attractions managed to gather as big a gross as they did the preceding week.

May Robson, not faring so well in "It Pays to Smile," has had her engagement extended until May 20 at the Olympic. "The Night Cap" is entering on its last two weeks at the Playhouse and will make way for the Jewett Stock of Boston, coming in for 11 weeks.

Estimates for last week: "The Dream Maker" (Powers, 3d week). Final week brought out big assemblage, close to \$12,000. One of the few which could get upstairs patronage. "Lilies of the Field" opened Sunday for unlimited engagement.

"It Pays to Smile" (Olympic, 2d week). Business bit better than preceding week due to number of theatre parties and cut rates. But it is said that it was not profitable to either show or house.

"Bluebeard's Eighth Wife" (Garlick, 10th week). Ran out with returns not satisfying. Attendance on lower floor fair while upper portion of house most unsatisfactory. Leaves Saturday. Nothing announced to follow. Around \$13,000, which about gives it even break.

"Ladies' Night" (Woods, 6th week). Final week on par with preceding week. Between \$6,000 and \$7,000. Florence Reed will follow, after house is dark for three weeks, with "The Divine Crook."

"Red Pepper" (Apollo, 4th week). Receipts here slid down all week, with show getting poor play on lower floor despite \$2 seats. Upper portion negligible. Between \$11,000 and \$12,000. Length of stay undetermined.

Ziegfeld's "Frolics" (Colonial, 6th week). Business collapsed; \$3,855 demand for lower floor and \$3.30 for balcony seemed to be above buying power here, with result business slid to \$15,000, meaning loss to attraction. Leaves Saturday with nothing carded to follow. House probably dark for remainder of season.

"Anna Christie" (Cort, 3d week). Pauline Lord seems to be under guidance of lucky star. Around \$9,600.

"O'Brien Girl" (Cohan's Grand, 4th week). Business on upward grade. Number of theatre parties and good advance from hotel stands. Around \$16,000, large increase over previous week.

"Lady Billy" (Illinois, 9th week). Mitzzi has about stayed limit here. Business fell off considerable last week, with show leaving Saturday. Nothing announced to follow. House will probably play "The Dark Secret" until fall. Around \$11,500.

"The Night Cap" (Playhouse, 17th week). For length of stay this attraction has been doing remarkably well. Business off just bit on week, but show and house were still on profit side, getting gross of \$6,500. Leaves next week.

"Lightnin'" (Blackstone, 34th week). Showed up mighty strong through convention groups and theatre parties of business concerns. Box office advance has fallen off, but parties managed to hold receipts up. Close to \$17,000 intake. Will probably continue indefinitely.

"Just Married" (La Salle, 1st week). Seems to be first winner of season at this house. Daily notices laudable; \$11,500 claimed for week and statement is made that show will remain over summer.

run. Donald Brian, popular locally, should add to drawing power. "The Last Waltz" (Wilbur, 3d week). Business satisfactory during past week and up to date has not shown any weakness.

"Ladies' Night" (Plymouth, 1st week). Good chance for good business; only farce in town, and will naturally get good play when weather conditions are such only musical show or very light form of entertainment will be acceptable.

GO EASY, MABEL

Atlantic City, May 3. "A Farce with Music" is probably the best sub-title for "Go Easy, Mabel," Charles George's new play which had its premiere at the Globe Monday. The greatest single incident is the return to the American legitimate stage of Ethel Levey, the international star, who plays the stenographer in typical Ethel Levey style.

The story deals with the unhappy circumstances of the Sparks after their marriage, which their friends thought an ideal one. Estelle Winwood as the discontented wife who has lost interest in her husband, and William Deming, the husband, whose affections for his wife are not as they should be, are led into a plot by their best friends in hope that the lost love may be revived by jealousy.

Tessie Clairs, the intimate friend of the wife, suggests Ted would represent a flirtation and that he would take a new interest in friend wife. But Estelle was a bit shy for fear that it wasn't safe until Tessie mentioned the name of her fiancé, George MacDonald, whom she trusted beyond doubt and was sure that he was perfectly safe. George has noticed the difference in the Sparks since their marriage. After much questioning he and Ted agree to a plan very similar to the plans made by Estelle and Tessie, except that a stenographer was to be hired by Ted, supposedly to type a new play but actually to vamp him.

Miss Levey as the stenographer didn't confine her vamping to Ted alone, for as the story goes on, his father-in-law, Edward Drenton, falls for her, as does Bruce Drenton, the son. The situations are much complicated and humorous.

Miss Levey, carrying the heaviest lines, with Miss Winwood, pleased the opening nighters much, as did James Marlowe, who played Mabel Sparks' father, Elleen Van Biese as Tessie, and Arthur Aylesworth, her fiancé, deserve mention for their roles. Mr. Aylesworth was especially comical during the many nervous moments. Others in the cast include Russell Mack, who pleases with a mellow voice and a specialty dance number, and Margaret Dumont as Mrs. Edward Drenton, who has the only serious part.

The chorus, though small, can be numbered among the best here in many moons. Every girl is unusually pretty and can sing and dance.

"Go Easy, Mabel," and "Oh, Papa," seem to be the outstanding musical numbers. They make one tap one's feet and want to whistle. "A farce with music" explains it all and will make its strongest appeal to married folks. Scheuer.

HAUNTED

Philadelphia, May 3. It is understood the author, William Hurlburt, does not wish "Haunted" to be styled a mystery play. The fact remains that, as revealed here Monday, "Haunted" belongs distinctly to the "Bat" school, and was so commented on by most of the dailies after its opening at the Walnut. The reason for Mr. Hurlburt's feeling on the matter is not explained, especially since he seems to have set himself to the task of patterning after more famous examples of the "Who Is Guilty" school.

"Haunted," in three acts, is late in getting started, but having done so, becomes a cracking good yarn, with creeps enough to make two women shriek out at the opening night performance, and that ought to please the author of this kind of a play more than fame down the ages. Mr. Hurlburt is unusually lucky in having a cast of extraordinary merit. In almost every part there is a veteran of personality and ability, and they read life and vigor and thrills into lines often banal.

The setting of "Haunted" is Greenwich, Conn. (says the program), and concerns Elsa Carroll, a young girl much impressed by the arguments and beliefs of an East Indian Swami. Some jewels disappear and the Swami locates them (by means of a crystal) in the possession of Elsa's sweetheart, who protests his innocence and determines to unmask the Swami, whom he believes to be a fraud. There is a mystery connected with the death of Elsa's father, said to have been a suicide, but believed by some to have been murdered. To test the Swami they ask him for details of the father's death, and he describes the murder in faithful detail. It later turns out that he is the murderer, who has assumed Oriental garb and returned to the town to get hold of the fortune which was left to Elsa.

The first act is nothing but talky-talk, and is only redeemed by the excellent playing of Robert Edison as the Swami, Fuller Mellich as Elsa's uncle and Hilda Spong as the lady who lost the jewels and thus started all the trouble. The only action that is accomplished here is the fastening of apparent guilt on the hero.

In the second act the Swami is put to the test and the ghastly details of the murder (on the staircase) are told, ending with the sudden appearance and piercing shriek of the girl, who says she has just been to the house where the murder was committed and had been pushed down

the stairs "by a ghostly presence." The third act is laid in the "haunted house," which, it is developed, has been secretly rented by the Swami. Here for the first time it is shown that he is a charlatan. The hero and uncle come doing amateur detective work, and the "ghostly presence" on the stair is discovered to be an electric apparatus. The Swami is finally overcome through the efforts of his servants, who desert his master and protect the girl. There are enough thrills in this act to make up for the lack in the first, and the presence of two "ghosts" elicit the shrieks aforementioned. A silly rustic comedy relief was the act's main flaw.

Since its opening "Haunted" has been changed quite a bit, it is understood, and the part of an old mammy has been radically cut. It is said that in the hands of Lucille La Verne this part dominated at first showing. Although her name was on the program, she has left the cast, and the role is taken by Norene Pollock, who was only fair, despite some fat laugh-making lines. It is a direct pattern on the Vokes role in "The Bat."

More questionable comedy with an apparently effeminate reporter in the first and second acts was also out of place. Beatrice Hendrikson as the heroine was charming and capable, but she completely stepped out of her part on several occasions, notably in the first act, when she gave indication of a great love for the young man which her lines did not call for. The work of Effingham Pinto as the Swami's servant was outstanding and Bernard Delaney was a more than usually unaffected and personable hero. However, as now seen, Edison, gorgeously dressed as the Swami, rules the play. On the opening night he took a nasty fall (unintentional), which made his final overthrow more thrilling than usual. Miss Spong was uncertain of some of her dialog, but did generally well, and Fuller Mellich was letter-perfect in a role that everybody thought would turn out to be the villain's part.

The staging was only adequate, though there was an excellent "ghostly" lighting of the last act. The first-night audience seemed to think "Haunted" in all respects adequate. The original (and better) title, "On the Stair," may be restored before the show goes to New York. "Swami" would be another excellent name. Waters.

SUE DEAR

Atlantic City, May 3. At the Apollo Monday a musical comedy, "Sue, Dear," opened for a week's run.

It is cut from the pattern of the Princess theatre productions—a trace of plot, a few real voices, a chorus small enough for each one to be represented with a name on the program and a line or two in the play, and the entire thing, written by Bide Dudley, goes through without a single reference to a bed. "Sue, Dear" is a jeweler's clerk who arrives at the home of Minerva West to deliver some pearls, just in time to impersonate a guest for whom Minerva was to give a dance that evening but who telegraphed she couldn't come. Minerva's match-making aunt, Mrs. Summer, has already arranged that her woman-hating brother shall fall in love with the visitor and he proceeds to follow the program. That the girl is not the heiress from St. Louis makes it difficult for a time, but Sue produces a family tree that satisfies even Mrs. Summer.

Olga Steck as Sue has a voice remarkable for its sweetness and strength. She sings several tuneful numbers. Clare Stratton and Bradford Kirkbride both did their share in the singing, and Alice Cavanaugh as Zoe the maid was piquant. The best songs of the evening were "Lovers' Lane with You" and "Lorayne." Scheuer.

MADE IN PHILLY

Philadelphia, May 3. Although the Philadelphia papers were kind, the general consensus was that "Made in Philly," the second edition of a revue presented by Frank Orth, was pretty crude stuff, enlivened with one or two sparkling specialties presented by some real artists. It is at the Chestnut Street Opera house (Shuberts).

The revue looked particularly sad when "smashing ensemble" and "grand finale" numbers were attempted. The chorus was neither large enough nor good looking enough to make much of an impression, and some of the staging resembled amateur performances in somebody's barn. A back drop, representing the Delaware River bridge, now in the making here, attempted something really elaborate, as did others showing imaginative scenes of the coming "quint-centennial." The most that can be said is that they were no worse than the Panama Canal nightmare George White used in this year's "Scandals."

As long as El Brendel and Flo Bert were on the stage nobody could complain of the tempo or quality of the entertainment, even though much of their stuff has been used by them in two former appearances here this year. Brendel is at his best in the skit in which he illustrates by actions "Casey at the Bat," which Miss Bert recites. The slow-up features, based on the recent developments in picture pho-

NEWS OF THE DAILIES

Max Marcin has accepted for production a new comedy by Aaron Hoffman entitled "Give and Take," to be produced in the Fall.

Sam H. Harris denies Grant Mitchell will appear in a play entitled "Footsteps" under his management.

Surrogate James A. Foley dismissed the objections of Mrs. David Bispham last week against allowing the will of the late baritone going to

tography, was a real novelty and brought plenty of laughs, especially with Brendel's retarded motion as he swung on the third strike. Miss Bert sang one or two new songs and some old ones, such as "When You and I Were Young, Maggie."

Naturally, since everybody in the cast was local (and a lot of them had the appearance of amateurs), many of the gags and songs had purely Philadelphia application. For example, Jean Cozzart, who sang some good songs and some which were not so good, scored her biggest hit with "A Tough Dame From Manayunk."

Val Adley and his jazz band (nine got repeated encores on selections which were hardly more than passable and certainly could not be mentioned in the same breath with Ted Lewis and the Santley organization. Some of the other talent were young and tried hard, but they just didn't get across. The whole effect was that somebody planned up a nice, well balanced bill and then took anybody who came along. The result is a lot of misfits.

The Shuberts have added a number of straight acts on the bill to fit out this "Made in Philly" revue show. Waters.

BRONX EXPRESS

Produced by the Coburns at the Astor Theatre April 26. Adapted by Owen Davis from the Yiddish comedy by Ossip Dymow from a translation by Samuel Golding. Staged by Fred Stanhope.

Principals: Charles Coburn, Bertha Creighton, Howard Clancy, Sidney Blackmer, James H. Lewis, Joe Sterling, James R. Waters, Thomas Williams, Mrs. Coburn, John G. Hertin, Willie Fish, Nevin Clark, Kayton, Eustace, Nick Stark, Lillian Spencer, Lark Taylor, Madge Suters, Dorothy Griffen, Frances Clark, H. Lawson Chaffin, Glen Hopkins, Esther Morgan, Eustace Powers, John C. Douglas, William Dean, Helen Tilden, Vivian Hewitt, Edna Rivers, Henry Roberts, Clarence Walker, Howard Clancy, Kay Barnes, Rodd Roan, Margaret C. Sullivan, Helen Bates.

With a world of Jewish character actors to pick from, Charles Coburn, ambitious gentle stars himself as a Bronx button-maker of the ghetto Jew type, and Mrs. Coburn in an Oriental bit. As his wife in the play he has cast Bertha Creighton, who is as far from a Jewess as Coburn is a Jew, at least on the stage. This is the main unfortunate blowhole in an interesting and rather attractive venture.

For David Hungerstolz, the luckless victim of conditions and Bronxitis, nature would have cast a piping little Hebe with a whining wheeze. Coburn is more than six feet in height, a robust giant, who was perfect for Old Bill in "The Better 'Ole." He couldn't get sympathy in a role from heaven, and, miscast in a characterization alien to his personality as well as his peculiar talents, he is lost—and the play, probably, with him.

It will take a lot of money to keep "The Bronx Express" alive on the best little rent-eating corner of the Main Drag, where the Coburns have to guarantee a minimum of \$4,000 weekly to the house. The guarantee is easy, because if they can't give the house more than that they can't live with this hippodrome, for it has two scores of principals and must employ an army of stage hands.

Owen Davis, as an author, shares some of the malapropos selections of Coburn as a star. Broadway has Aaron Hoffman, Jules Eckert Goodman, and even a few Christians who have specialized at writing Yiddish stuff, such as Hugh Herbert and Harry Breen. Herbert would have been ideal to write it as well as play it. Davis knows construction, but "The Bronx Express" had that; what it needs is that Potash-Perlmutter sort of wham, woof, wow downtown cloaks-mit-suits comedy. There are many laughs, but there could be twice as many more.

The plot is carried out in whimsical and partly allegorical treatment. Hungerstolz, an old-fashioned, downtrodden Hebrew workman, sees his only daughter run off because he doesn't understand that she is a second-generation American. He looks for her all night in vain, and falls asleep in the subway on the way to his sweatshop next morning, and has a dream.

All the familiar figures in the subway ads come to life. He runs through a wild series of adventures with them, part dream, part hysteria about his daughter and his property, and comes out of it a better man, a progressive and a success. The plot is there, all right. And the method in spots is extremely effective, especially a fragment of a subway ride in a fragment of a subway car.

But, on the whole, it fails to ring that surefire bell that Yiddish comedies have changed forth in the past, and will have to struggle against the overhead, the heat and the competition with only a so-so success. Lail.

probate on the grounds that insufficient evidence was submitted to prove that Mrs. Henrietta M. Ten Eyck had used undue influence upon him when he drew up the document. Mrs. Ten Eyck, a friend, secured one-quarter of the estate and his individual estate of \$25,000.

Clara Chester, who claimed to be an actress, was arrested in New York last Friday charged with shoplifting. She was held in \$1,000 bail to await Grand Jury action.

The drama library of the late William Winter brought \$5,200 at public auction last week.

Mme. Louise Herat has resigned from the Metropolitan Opera Co., she having refused to sing German operas. She returned to France last week.

"Her Temporary Husband," with Tallulah Bankhead, opens May 9 in Stamford.

Carle Carlton has started casting his new musical piece, "Paradise Alley."

David Belasco will produce "The Merchant of Venice" next season, with David Warfield as "Shylock."

Mary Young has commissioned Sylvia Cushman to write a play. Miss Cushman is the assistant dramatic editor of the Boston "Telegram."

Louise Ducey, late of "The Wild Cat," appeared this week before Surrogate John P. Cohan to contest the will of her late husband, which left all of his estate to his sister. The Duceys had been separated, with the sister claiming the breach was caused by Mrs. Ducey going upon the stage.

Julia Keely has started action against Nan Gray, the janitress of an uptown house in New York, to secure the return of \$35 which, it is alleged, she was forced to give up in order to secure her trunk when leaving the premises. The action is to be brought up in the Fourth District Court.

Helen Tombes, the wife of Andrew Tombes, was found in a semi-conscious condition in her room in a New York hotel Monday night after the couple had quarreled just previously in a cabaret. When found a bottle of iodine was at her side, with a note which read: "I leave all to my mother." She was taken to Bellevue, where she said she had taken the poison by mistake.

Charles M. Powell, of Camden, N. J., confessed Saturday in Philadelphia he murdered John Brunen, owner of the Mighty Don's Shows Carnival, who was shot in his home in Riverside, N. J., March 10. Powell accused Harry C. Mohr, a brother-in-law of the slain man, of having hired him to do the killing. Mohr has been arrested and taken to the county jail in Mt. Holly, N. J., where he withstood several hours' grueling by county detectives, but refused to make any other statements other than he was innocent.

The site of the Knickerbocker, Washington, D. C., the collapse of which caused the death of nearly 200 people last January, was sold at auction last week to Harry M. Crandall, who was a part owner of the theatre. Crandall intends to erect a new theatre on the site regardless of the protests of many Washington residents, who desired that a memorial be erected there for the victims.

Mary Garden and Sidney Blackmer are to appear in "Pelléas and Melisande," the Maeterlinck play, under the management of Charles L. Wagner next season.

CRITICISMS

The Bronx Express

Comedy in three acts from the Yiddish of Ossip Dymow, adapted by Owen Davis, at the Astor theatre, April 26.

"Bronx Express" is the result of a head-on collision between a "Potash and Perlmutter" comedy and "The Poor Little Rich Girl."—Times.

"Its success before the audiences of the Yiddish Art theatre is easier to understand than its success before any other public might be."—Herald.

Partners Again

(Comedy in three acts by Montague Glass and Jules Eckert Goodman, at the Selwyn theatre, May 1.)

"Line for line, this fourth Potash-Perlmutter opus is the funniest of them all. 'Partners Again,' let it be recorded, is a huge hit."—Times.

"Partners Again" is the least funny of the Potash and Perlmutter combinations, but it will nevertheless make plenty of friends, and automobile fans, of course, will be immensely amused."—American.

"If you ask only laughter in the theatre, there is nothing much to be said about the new play by Montague Glass and Jules Eckert Goodman. You will receive full measure."—World.

William A. Brady is to produce in August a musical version of Frank Craven's "Too Many Cooks," Harry Tierney and Joe McCarthy are to write the music and lyrics.

BROADWAY STORY

(Continued from page 11)

possible, that going for the leading money getters. The latter are reported selling out at the box offices, however. "Kiki" at the Belasco, outfoots everything on the list, with "Make It Snappy" at the Garden leading or tied with the musical hits. "The Cat and the Canary" is the mystery play leader at the National. It is drawing an average of nearly \$16,000 weekly, but varies in gross as much as \$1,700. "The Bat," Broadway's run leader, is still making a little money and its management is aiming for continuance through the summer. It has not yet tapped cut rates, figured to ride the show two months. "The Charlatan," latest mystery play arrival, started fairly at the Times Square, but is not conceded in the running for big gross.

"Partners Again," the new Potash and Perlmutter show which bowed in at the Selwyn Monday, is the latest contender for leadership among the non-musicals. The second night was a complete sell out. That gives the dramas four distinct successes, "Captain Applejack" counting with the best, while the musical field has an equal number—"Make It Snappy," "Good Morning Dearie," "Music Box Revue" and "Chauve-Souris" (the latter moves to the Century roof June 3). The balance of the list is marked with a wide gap in the business gait.

The French Players, opening at the Belmont last week, attracted attention and are staying another week. May 15 the house will get "Kempy," a new comedy. Aside from "Partners Again," the only premiere this week was "What the Public Wants," an Arnold Bennett play produced by the Theatre Guild at the Garrick. A difference of opinion indicates a short stay for it. "Creditors" reached the Greenwich Village, but will stop Saturday, the house taking a revival of "Billeted" on a co-operative basis next week.

Last week "Smilin' Through" as a picture and in play form were opposed attractions in Brooklyn. The film drew big business at the Strand, and the Majestic, next door, was able to turn in a profitable week at the scale, the gross being a bit over \$9,000.

Stir Over "Partners Again" Buy Selwyn & Co. had a clash with the brokers over their new production, "Partners Again," which came into the Selwyn Monday. Tuesday there was a scramble on the part of the agents that had refused to "buy" to get seats, but then the management was not willing to part with seats on the same basis. Originally the Selwyns wanted the agents to take seats outright for 12 weeks. Two, McBride and the Tyson Co., were agreeable to meet the managerial demands but the others felt that too much was being asked of them to take over seats for the period the managers wanted to sell for. Wednesday the two agencies were the only ones handling seats for the attraction outside of the theatre, although the others were trying hard to patch matters up with the Selwyn office.

With the addition of "Partners Again" and "The Bronx Express" to the buy list the total attractions that the brokers held were 14. They are: "The Bronx Express" (Astor), "Kiki" (Belasco), "Dover Road" (Eljoui), "Perfect Fool" (Cohan), "The Hindu" (Comedy), "Capt. Applejack" (Cort), "Good Morning Dearie" (Globe), "The Goldfish" (Maxine Elliott), "Music Box Revue" (Music Box), "Cat and the Canary" (National), "The Hairy Ape" (Plymouth), "Lawful Larceny" (Republic), "Partners Again" (Selwyn) and "Make It Snappy" (Winter Garden).

The cut rate list, however, practically held its own with 27 of the current attractions listed, with the demand strong during the early part of the week. The shows offered were: "The Bronx Express" (Astor), "Truth About Blayds" (Booth), "Marjolaine" (Broadhurst), "Tangerine" (Casino), "Rose of Stamboul" (Century), "Blue Kitten" (Carroll), "Demi-Virgin" (Eltinge), "The Czarina" (Empire), "The Nest" (48th Street), "The Blushing Bride" (44th Street), "The Night Call" (Frazee), "Creditors" (Greenwich Village), "Six Cylinder Love" (Harris), "The Rubicon" (Hudson), "The Shadow" (Klaw), "Bulldog Drummond" (Knickerbocker), "To the Ladies" (Liberty), "Thank You" (Longacre), "The French Doll" (Lyceum), "For Goodness Sake" (Lyric), "The Goldfish" (Elliott), "Montmartre" (Hayes), "Up the Ladder" (Playhouse), "The Hairy Ape" (Plymouth), "The Hotel Mouse" (Shubert), "Shuffle Along" (63rd Street), and "The Charlatan" (Times Sq.).

ALICE BRADY and Co. (4).
"Cassie Cook of the Yellow Sea"
 (Dramatic).

 24 Mins.; Full Stage (Special Set).
 Bushwick.

With a wealth of stage and screen fame surrounding her, Alice Brady is debuting in vaudeville with what the program says "Is the Fifth Incident of 'Drifting,'" recently played by Miss Brady at her father's Playhouse in New York.

The Bushwick is in the Bushwick section of Brooklyn, a typical curiosity neighborhood. If a "name" can draw, that is the spot. Tuesday evening the big Keith's Theatre was barely short of capacity. In proof Miss Brady did draw, the theatre's allotment for the day of programs had been exhausted long before she appeared. That seems conclusive, since who should know better how many to expect in on Tuesday night than the management, almost again proving Miss Brady even topped the management's expectation.

There is little doubt this young woman of the wistful look could be a permanent card in vaudeville, though she will remain now but briefly. The compressed playlet sets her forth in a romantic mood. It is the love scene from the play. In the compression though and perhaps necessarily the edges of the condensed story remain ragged with the finale not "the finish" vaudeville looks for. But that is of no consequence, as attested at the Bushwick, where the house applauded even at closing intermission until the star responded with a speech. She told a humorous story in dialect, of herself, the screen and the stage. It wound up the Brady moment with a laugh.

A noteworthy portion of the Alice Brady variety essay is the casting. In support are John Cromwell, Rose Winter, William Blaisdell and Barney T. Turner. That tells Miss Brady wanted the playlet right. The set is the Inn scene.

Sime.
CRESSY and DAYNE and Co. (1)
"Without a Will There's a Way"
 (Comedy)
 18 Mins.; Full Stage (Special Set)
 Riverside

Will Cressy, veteran vaudeville depicter of rural characters and author of innumerable vaudeville sketches, has a companionable follow up in his 1922 edition. The story has to do with two half sisters who dislike each other. They have resorted to law to settle a battle over an \$8,000 inheritance consisting of a small farm in Bradford, N. H.

They are sent to the village referee's office where Cressy is holding forth and attempts to arbitrate the matter. After exhausting all his ingenuity the old rustic brings out that one of the sisters was a nurse overseas during the war and the other lost her young husband at Chateau-Thierry. The referee has a boy buried in France. He reads them an eye dimming lecture that prompts them both to renounce their claims in favor of the other.

The skit has a surprise finish, the sisters offering Cressy the deeds of the place, each announcing it her intention to live somewhere else. Cressy refuses, advising them to go to the old house and talk it over, and informs them that he can't take a fee for his services as he is the village paper hanger and is about to paper the referee's office.

Miss Dayne as the city bred sister plaintiff handles her role splendidly, and is supported by Marion Hodges as the country plaintiff. The latter has a peculiar speaking voice at times indistinguishable.

The playlet did nicely in third position and can hold that spot on the big time bills.

Con.
KETCH and WILMA.
 Singing, Talking, Ventriloquist
 11 Mins.; One
 58th St.

Decorative drop in "one." Soprano solo off stage at opening. Woman singer comes on to complete solo. She is off and ventriloquist's dummy peeks from under the drop for comedy bit. Man ventriloquist enters and goes into comedy talk routine with doll, featuring a wordy quarrel with the manikin for laughs.

Dummy tells gag with catch line "wash your neck," and woman returns for exchange of talk with the doll involving further play on the same line. Man is excellent voice placer, getting extremely good volume and laughable expression into exchanges of talk. On second at the 58th Street and made a capital laughing number. Woman is a handsome blonde and makes several attractive costume changes.

Rush.
HENRY B. WALTHALL (3)
"The Unknown" (Dramatic)
 20 Mins.; Full Stage (Interior)
 Hillstreet, Los Angeles

Los Angeles, May 3.

Henry B. Walthall made his vaudeville debut at the Hillstreet as the headline attraction of a strong bill. The play is titled "The Unknown," written by Ethel Clifton. It is an extremely heavy vehicle based on the supposed return of a dead French soldier to his home and the startling effects on an invalid father. Two slide announcements are made giving the cast, following which a strip of a news picture showing Marshall Joffre digging at the grave of an unknown hero is injected. In its present condition the news reel is misplaced but could be woven in to be more fitting. A prolog in "one" has a man in a French soldier's uniform explaining the play. He takes the audience to this French home and asks that you presume what follows is possible.

Mr. Walthall plays a dual role. He is the paralytic father and then the son, Roy Sutherland and then the announcer, excellently done, Brenda Fowler makes an appealing mother. The scene is a home in Paris on Armistice Day, 1920. The father embittered by the thought that his son was shot by his fellow soldiers for desertion has become ill in mind and body. He will not allow his wife to raise the curtain and witness the passing funeral which is for the French unknown dead hero. The father lies down to rest. Lights low. The spirit of the son returns attired in a private's uniform torn as when the son was killed. The son, with hands outstretched and in heavy voice, goes to the bedside of the father (where the European style of curtailed-bed prevents one from seeing the father) and explains his exoneration on the desertion charge by a military judge and describes how he joined the boys in the thick of a battle and how, as a hero before his comrades, he was slain. The father on awakening calls his wife to open the curtains which have been drawn for five years and himself walks from his bed without aid. As the curtain rings down the couple are preparing to attend the funeral ceremonies. The effect of the "dream" has made the father a new man.

The play is done extremely well, this despite the fact that it is only a week old. Mr. Walthall stands out. There are some points which are "thin," but the fact remains that it gives Walthall a chance to do some real dramatic work which he handles in masterly style. The Hillstreet audience greeted him with tremendous applause, requiring a speech.

TOM HOWARD and CO.
 Comedy Skit.
 18 Mins.; One. (Special Drop.)
 City.

Tom Howard is late of burlesque, a good comedian and well aided here by a fast working "straight" man, the couple offering the old "African Dodger" routine before a special drop showing the exterior of a circus tent.

The talk is nicely blended into some good action, Howard doing a putty-nosed, wise-cracking town hick. The incidental patter relative to his being engaged to duck the baseballs calls for many laughs, and the imaginary restaurant "bit" (done by Howard in burlesque) kept them in good humor at the City, where a poorly attended house seemed willing to laugh at almost anything following the several preceding acts. The introductory rhyme is good and the finish is well touched off.

It's a comedy vehicle for the three-a-day theatres, and might hold an early spot on the medium grade of two-a-day circuits. Scored nicely Tuesday night.

Wynn.
WILL HOWARD and INEZ DE VERDIER.
 Talk and Songs.
 14 Mins.; One.
 City.

Both from burlesque, with a routine around the time-worn "love tablet" scene and the union "bit" entailing the use of a "plant" and the wrecking of two straw hats, both burlesque tid-bits of yesterday. The closing number, with Miss De Verdier using her arms and hands in gesturing with Howard singing, a nother burlesque item, earned them a fairly good hand at the finish. The singing is off because neither can boast of a good voice. Howard looks funny, and with something original the pair might connect, but in its present condition the act doesn't look like a contender for anything better than an early spot on the small time.

Wynn.
SEYMOUR and YATES
 Comedy and Songs
 16 Mins.; One
 American Roof

Seymour was formerly of a brother team in vaudeville, Miss Yates was in a production for a time, principally as understudy. She looked sweet from the front.

The routine used is about the same material once employed by Houghton and Sully, and for a time by Mack and James, it being flirtation idea, with the girl consenting to aid her middle aged sweetheart to whom she writes a letter, the boy then discovering the other man to be his father.

The dialog is now arranged that songs may be cued in instead of dances. Seymour with a single, while Miss Yates changed, put over "Oh Marie" to good purpose. Miss Yates' single contribution was the semi-classical "Roses of Picardy," she making a mistake in reaching for too high a finale note. After the letter bit and relations nonsense, the couple went into a duet for the finale. On fourth the turn was liked, and it will take that spot right along in three-a-day. *Ibec.*

LAMBERT and FISCH
 Comedy
 19 Mins.; One
 American Roof

Eddie Lambert was formerly teamed with Joe Phillips. He is now with Miss Fisch, whom he calls "Minnie." The act has played around the Loew circuit, including the coast time.

Lambert is a piano comic with business bits at the instrument and with his partner. His entrance has been done before. The first duo bit is a singing lesson, with Miss Fisch made up and dressed in eccentric style, the cut of her gown being akin to that used at first by Hilda Wolfus (Williams and Wolfus). The nonsense is made laughable with Lambert at the conclusion straying over the piano keys with variations and leaving the number with Minnie flat.

While she is off for a change he monologizes, mostly about her. Mention of Minnie being chaperoned always by her mother at Yandis Court went over for a local.

With Miss Fisch back in regulation evening frock, Lambert announced a ballet by "the hag and I." It drew an encore, Lambert doing that bit alone, in the form of a comedy poem. He said something about the way he vamped women (though bald), saying in response to the laugh that it was possible.

Lambert and Fisch are a good laugh turn. With cuts here and there of the several "blue" lines, it should make big time. *Ibec.*

SUMMER DUO.
 Acrobatic.
 7 Mins.; Full Stage.
 58th St.

Man and woman in full black tights. Disclosed at the rise of the curtain on double trapeze. Have neat, fast, snappy routine of turns, holds and poses, with the woman acting as bearer for the man in various holds and postures.

For the finish the woman remains on the high apparatus, hanging from a teeth hold with a swivel device and spinning dizzily, while the man goes to another apparatus on the ground. This is like a miniature edition of one of those whirling see-saw ladder affairs, except that the ladder is about man-high, is pivoted about the level of an ordinary horizontal bar, and the man does a fast series of forward turns. It is as though a man held onto a gate with hands and feet as it revolved in a horizontal direction. Both whirling figures made a good action climax. Opened the bill at the 58th Street and proved fairly interesting to aber. *Rush.*

BINGHAM and MEYERS.
 Talk and Songs.
 12 Mins.; One.
 City.

Man and woman with songs and talk, the latter almost wholly finding a blank reception because of age and repetition around the pop houses. The girl's initial song in a spot was nicely received. She sings well, looks good and while working opposite the man's comedy efforts did as best could be expected, but the routine is sure to handicap the pair, even on the small time. The Washington "gag" is mildewed with age, the recognition of mother has long since been discarded by everyone, and the comedy song title could have been heard down the street at the Jefferson by another act the same evening, not to mention numerous others. The double number closing earned a bow, but they need an entire new act to move ahead.

Wynn.
"RICHARD IS HIMSELF AGAIN."
 Comedy Sketch.
 16 Mins.; Full Stage.
 City.

This sketch has the basis of what might have been a good laughing vehicle were it properly constructed, but as it stands it is talky, lacks action, runs through an inconsistent channel and is poorly played by the cast, barring the girl as the wife.

It deals with the absence of the man of the house during an entire night. His wife becomes frantic with worry. She calls the family physician. The husband returns, hair disheveled, but otherwise looking all right, explaining to the audience through a conversation with the maid he had been in a raid.

He decides to sham aphasia. The doctor says an operation will help, leaving the house and returning with his operating gown and instruments. The side-talk should provide comedy, but it wasn't played nor staged right. Eventually the doctor goes through a love scene with the wife and the man becomes himself. For a tag line a phone call arrives from a grocer asking if they wish any apples, and the man orders a bushel, avering an apple a day keeps the doctor away.

This skit could have been worked into a good farce, but it is stupidly constructed, poorly staged and through the husband's acting becomes a mere jumble of conversation. At the City it failed to evoke more than an occasional titter, yet there are ample opportunities for a good comedy skit if rewritten. As it is now it looks too weak for continued vaudeville nourishment to aid.

Wynn.
HANSON and BURTON SISTERS
 (3).
 Magic; Songs and Dances.
 17 Mins.; Full Stage (Special Set).
 Jefferson.

This combination has a unique and apparently original method in introducing a magic specialty, surrounding it with a song and dance production, some reasonably good comedy talk and some special numbers. The man opens with an introductory line or two, followed by the girls in a double number explanatory of what follows. During its rendition they proceed through some simple magic feats, after which Hanson comes on for some small illusions, producing a flock of pigeons from an apparently empty box, turning an ordinary-sized egg into a larger one from which a hen leaps out, etc. Cabinet tricks are cleverly introduced with songs, one of the girls lyrically explaining her desire to have her kewpie doll turned into a kewpie boy, which the magician proceeds to do with a large cabinet representing a child's block. A watch is turned into a bird and later appears in a series of boxes; flags are brought from their hiding places to drape a cabinet from which the two girls later appear for the finale, a trio number.

It's a novelty, well staged and well played, away from the beaten path, and one that should arrest big time attention. It did exceptionally well at the Jefferson.

Wynn.
MACK and CARLTON
 Songs and Dance
 12 Mins.; One
 State

Two boys in street clothes, opening with a double song with a dance to the second chorus. Solo dances follow, first one offering some good acrobatic steps, the other going through Russian manoeuvres that called for intermittent applause. Alternate dancing follows with a double number closing, some fairly good comedy aiding somewhat. A shoulder stand with some rough comedy attending brought some laughs, the understander dropping to a split with the other chap maintaining his balance. This got them off to some applause.

Good small time No. 2 and held this spot at the State.

Wynn.
MATILDA and DAY.
 Song and Dance.
 11 Mins.; One.
 City.

Both colored, fair dancers and with a routine sufficiently good to keep them going on the smaller circuits in an early spot. The double routine at the finish is well staged and brought them a fair hand. The man's solo entailing some comedy "walks" eked out some applause, with a good laugh earned from his unique instrument, a common washboard upon which he scrapes out jazz sounds with thimble fingers. The double song is lyrically strong and fits them nicely. They did fairly well, and should connect in the "two-spot" on the "top" circuit.

Wynn.
MONS. OLEON (Kerekjarto).
 Violinist.
 27 Mins., in "One"; Spl. Plush.
 Palace.

Programmed as "Monsieur Oleon, Royal Violin Virtuoso," and carded as "Mons. Ducl de Kerekjarto," a spiritual-looking foreigner (probably Spanish), with shiny, wavy hair and a fiddle, walked out on the Palace apron before a red velvet drape. At the sombre grand piano sat an elderly and unvaudeville gentleman (Maurice Eisner), who struck up Sarasate's "Andalusian Romance." Within half a minute the entire audience was aware that it was in the presence of the extremely unusual.

Oleon, or Kerekjarto, is a violinist that has few equals on this globe. It seems a reminiscent name, Kerekjarto, and if memory is true, it had been blazoned in concerts. Surely there are few in that field who can approach this temperamental, fiery, technically exquisite bowman.

He made his sonorous instrument weep and whistle, laugh and crouch. He did a Paganini "Witches' Dance" that made the ceiling quiver and the audience scream with enthusiasm. For an encore he tried Schubert's "Ave Maria," a severe test following difficult fingering and what, in a less brilliant artist, might be termed "trick stuff." The Schubert number is almost hymnal, and absolutely "straight." It was a triumph that matched the others.

The man has no vaudeville mannerisms, natural or applied. He is diffident and academic; he never moves from one spot, and never lifts an eye over the foot. But he has a genius that needs no "showmanship." He is a virtuoso. And vaudeville, with its mixed audiences, never fails to rise to true merit, be it in any known or even hitherto unknown endeavor. So this newcomer can tour vaudeville as a star so long as he wants to.

Latt.
MONROE and MAE
"The Love Burglar" (Skit)
 15 Mins.; One and Two (Special Drop)
 58th St.

Thomas Monroe and Helen Mae are presenting "The Love Burglar," by Miss Mae, starting in "one" with the old handkerchief dropping flirtation bit. Monroe pulls a gat and sticks his partner up. She confesses she's a poor haw, but promises to be back tomorrow at 11:30. She will have some money then to make it worth while for him—40 cents, she adds. The burglar refuses to get up so early; it's against the rules of the Burglars' Union. Exit.

To "two." A prop telephone switchboard is disclosed, Miss Mae as the operator. The scene purports to be a hotel, the girl springing the usual wise-cracks to the guests' requests. She reminds herself she must ring a male guest up at 10. It is now 12, so she better remind him his train is two hours late. Assuming the man at the other end is another of those fly traveling salesmen, cross-talk ensues. He is shown in bed through a scrim drop, phone in hand.

To permit his changing, Miss Mae sings a number. He enters; they recognize each other and it winds up with a ditty about treading the straight and narrow path.

The skit requires some kneading to make it compact. Acceptable for the three-a-day.

Abel.
FRIDKIN, JR., and RHODA
 Dances
 10 Mins.; Full Stage (Special Set)
 Jefferson

Man and woman offering two double dances and two solos, the opening double being the best and one that gave them a great start which they fail to take advantage of.

The girl comes from a large vase and the position dance that follows is as good as the best, her contortion efforts, back bending and leg work standing out in such conspicuous fashion they called for individual applause. Her classical dance alone was fairly well received and the man's spins following earned him a fair hand, but the opening was so far superior to either solo or the closing double dance the audience seemed to lose interest, naturally expecting something of exceptional merit for a finale. When it was not forthcoming the couple were allowed off with much less applause than their efforts deserved.

They closed the show, and realizing they have the ability should retain the best of their repertoire for the last. As it is they gave the audience the reverse and suffered as a consequence.

Wynn.

LILLIAN LORRAINE'S VERSE

By LILLIAN LORRAINE

Well I can't get over Bert Savoy calling me a "copy cat," Anyone but Bert Savoy—but for him to call me that. I tried to answer him last week, but this rhyming had me up a tree; But I made up my mind if it took a year, I'd answer that slam at me. Of course, I don't think Bert Savoy wrote that rhyme at all; It's true he signed his name to it, but that was just a stall. Jay Brennan did the dirty work, I'll bet a million francs, And poor Bert had to stand for it, like for all Jay's funny pranks. But to how me up in Variety, that's the thing that hurt, So I decided I'd go down and thrash it out with the Skirt. She writes on clothes, and no one knows quite as well as she That I don't copy Bert Savoy, but he always copies me. So I put on my best bib and tucker, you should have seen me, Bert! And down I went to Variety, and met, Ye Gods! the Skirt! Bobbed was her hair, its color red—almost a grenadine— And the hat that sat on that head so red was a brilliant creme de menthe green; Her gown, designed by Paul Roger, made her look slim and pale, For it was sort of a cross between Chatterbox and Bass' Ale. Well, I got one flash at the colors, she looked like a pousse cafe. So this is the Skirt that writes on style—how does she get that way? We started out for the Palace, she looked like a bootlegger's bride; And I in a gown of ginger ale brown felt like a chaser on the side. We got there in time to see Van and Schenck stop that show so sweet, Then came the Morgan Dancers, and what an artistic treat. How those little girls are trained! the act was Greek in theme, And what a garland of colors, a regular rainbow scheme. Blue that looked like Creme Yvette, reds that looked like wine, Yellows pale as Pilsener—a favorite shade of mine— And in the midst of the color danced youth with strength aglow; And as they danced I found myself thinking of last week's show At the Anniversary, when I saw the Veterans of Variety appear— Dear, dear vaudevillians of the yester-year. And I thought at the next Anniversary, Bert, maybe you and I Will do a sister act, and we'll call ourselves Rock and Rye, We'll give them a vaudeville cocktail, and sparkle like old champagne— "Them days is gone forever!"—

Thirstily,

Lil Lorraine.

PALACE

Some ten years ago this reporter drifted into the Indiana theatre, a small-time, three-split shack in the black belt of Chicago. He "caught" two unknown boys, one at a rickety upright piano, harmonizing the ditties of the day. It was around October, and the Cubs that year had landed the pennant that week. So he had baseball on the brain, and he went wild over the boys, so he called them "The Pennant Winning Battery of Songland."

Monday night he saw that line on the Palace program, and it awoke some recollections of Van and Schenck when they were swinging just as well as they are now, but the hits all went into the air then. Monday night at the Palace it was all different—just as different as the Palace is different from the Indiana. The boys hadn't changed a great deal, but everything else had, including even this reporter, for in 1912 there wasn't any Palace, and his first act was headlining Hammerstein's, and in 1922 there wasn't any Hammerstein's and the act he had "discovered" at the Indiana was headlining the Palace.

Just those things make the show business the fascinating gamble it is. A few years revolutionize it; a few years make stars of nonentities and nonentities of stars. When Van and Schenck were playing the Indiana in Chicago, Rae Samuels was knocking out 40 frolics a day at the Alcazar. Lenore Ulric was a chorus girl at the La Salle, poor old Jake Sternad was the western booking king, Laurette Taylor was in stock, Marjorie Rameau was in rep in Salt Lake City, Mary Pickford was playing ten-twenty-three tanks in New England, Doug Fairbanks was in vaudeville, Bill Hart was looking for the last half, and most—yes, MOST—of the stars of today hadn't even seen their names in print—any size print.

And if more were needed to prove it, there was Paul Whiteman on the same Palace bill. A year ago a cafe leader, today the biggest record seller on earth, a vaudeville card who never needs to leave the Palace, an international celebrity.

What other business could do it? Not even oil, that eldorado, that goldmine. Surely not cloaks and suits, or even that sister profession, Journalism.

And it takes so little—so little that means so much. "Van is no Caruso, Schenck is no Paderewski—just a couple of likable lads with a knack for witty characterization, a dash of genuine sentiment, pleasantly blending voices, radiating personalities. And for them the short span of a decade bridged the gulf between the Indiana and the Palace, the canyon between obscurity and immortality, the chasm between less than nothing and more than everything.

They were received like homecoming conquerors, though it was their second week there. They did a few songs and got away. Joe handled his piano as no one else can handle one for vaudeville, but he handled it just that way at the Indiana in 1912. Gus sold a wop lyric as no one else can in vaudeville, but he sold it just the same way at the Indiana in 1912. The mystery isn't at all that they goaled 'em at the Palace; the mystery is that they ever, even in 1912, had to play the Indiana.

Whiteman's band couldn't give the house enough. It is the greatest organization for the expression of typically native American music in the history of this nation. Great as the band is, Whiteman is greater;

without him it wouldn't be a band at all. Mons. Oleon (Kerekjarto), who had scored a triumph earlier in classical violin (New Acts) was still in the theatre he must have rubbed his eyes over the saluos that greeted this strange, almost baroque music, also led by a violinist, Whiteman. But he is a musician, and he must have granted that it was music, for Whiteman is a music master, with a genius for crescendo and climax and pianissimo and passion and pathos.

Lewis and Dody closed the show in "one," following all this and a lot more, entering at 11. They held them solidly and amused them until they made exit for an encore, which was a mistake. Custom should be defied under extraordinary circumstances. This is one of the strongest two-acts on the horizon at present, giving Gallagher and Shean a runner-up's argument. The laughs were tremendous.

Page, Hack and Mack opened with a bang, the final trick bringing the house almost to its feet. It was a spring, hand-to-hand, from a tall perch to the understander, holding the girl twined about him in a contortion knot. There isn't a more hair-raising stunt in the business.

Shaw and Lee got the comedy living with their droll, sad opening, and carried it along to an easy hit in the early duce assignment. Harry Langdon got a halting start with the golf prolog to his auto burlesque. In his new vehicle (no comedy intended) he humors his slow personality a bit too much. It is a unique and laughable technique, but it does slow up business. He closed to very little, having tired the audience with repetition of gags and draggy delivery. The act, of course, is of high grade, as its nucleus is "Johnny's New Car," which had developed into one of the surest skits of years when Langdon decided to experiment.

The Morgan Dancers showed a vastly improved presentation since the Manhattan opening at the Riverside. The work was snapped up and, in the Palace atmosphere and lightings and with the Palace orchestra, it rose to important proportions. It was heavily applauded.

Elinore and Williams opened the second portion, acting and getting exactly the same as has marked the recurrent appearances of this team for these several seasons. Fair would describe it, and outclassed by the rest of the bill would explain it.

Lail.

COLONIAL

Blame it on the weather, the end of the season, prohibition or daylight saving—but business was bad at the Colonial Monday night. About half capacity downstairs, with dressing making it look a bit better, but the boxes looked lonesome. The show was probably the real reason for the business. Poorly arranged, with three turns of a sketch nature, a dumb act closing, trained horse opening, and the rest running to singing and dancing.

Two of Paul Gerard Smith's sketches are in the show, Anderson and Burt in "The Dizzy Heights" and Morton and Glass doing "April." The "Dizzy Heights" turn was third and "April" second after intermission. Both have the husband and wife quarrel thing for comedy, the Anderson and Burt act depending entirely on that theme and the Morton and Glass act having the domestic battle as the second part of "April." The first part of "April" is a flirtation. While the two acts are not similar in title, the husband and

wife bickering idea, used in both, makes it once too often with the two acts on the same bill. Both turns are conspicuous for attractive scenic settings and both got over pleasantly.

Walsh and Edwards were second with singing and dancing. The house liked them, the man's eccentric stepping and the woman's cute appearance counting as salable assets. Jean Granes and Co. programmed next to closing, exchanged spots with Ruth Royce, the latter cleaning up a vociferous ovation in the late spot. Miss Royce did seven numbers, stopped the show for a minute or more after the fifth and generally whooped things up for a tumult. A tough song written in real West Side New Yorkese was filled with laughing punch lines, all brought out by Miss Royce. Another, a published number, based on the fads and foibles of the modern callow youth, had the house roaring with approval.

Jean Granes and Co., fourth, did well with an audience turn, with two plants in the orchestra, who go on the stage after the opening. The plants get comedy out of an argument as the turn starts, but after the two men reach the stage the act resolves itself into a straight singing turn. One of the men has a big voice, but appears to have most of the finishes a bit too high.

Morrissey and Young opened the second half. It's a comedy talking and tumbling turn, with indications that the boys both saw a lot of vaudeville before putting the act together. The travesty Apache, the falls and more than one of the gags have been seen and heard before many, many times. The pair went after laughs and got plenty.

Jack Norton and Co. closed the first half with a comedy skit called "Recuperation," written by Hugh Herbert. Mr. Norton makes the business and talk stand up through clever manipulation, mugging and falls. He's a likable comic with an inclination to force matters a bit too much at present. Bob Anderson and Poly Pony opened. A dandy animal act.

Marguerite and Alvarez closed with a trapeze turn that had the man doing some nifty head balancing and the woman also performing a routine of risky looking stunts.

Beil.

STATE

Loew's ace house was below par on business Monday night, probably because of the weather, although it was comfortably populated at least three-quarters from the Roy A. When they're not standing three deep at the State it becomes striking, considering the customary overflow.

The State bill was a little above the average, with Vardon and Perry and Kavanaugh and Everett featured in the lights. The latter is really a five-people song and dance revue, Kavanaugh and Everett being the leading dance couple. Sumptuously mounted and sartorially perfect, the turn would have qualified completely as a big time production a season or two back, although flash acts of this type have since become a drug on the vaudeville market. For the big three a day it's sure fire for any position. It closed the show here, and held them, for they started walking when the feature commenced immediately following.

Vardon and Perry, next to shut, proved entertaining from their first Spanish ditty right through their "chicken chasers' ball" nonsense for the getaway. That got them off big, the boys cluck-clucking a la flirtation with a chicken assistant.

Fulton and Mack opened with a well turned six-minute hand-to-hand routine. Working neatly in street clothes, they have evolved a series of lifts that are productive of returns from the start. A one-hand lift was spectacular, bringing them back for a routine encore stunt wherein the understander somersaults and employs his head as the fulcrum for the lift.

Cortez and Ryan, mixed team, made considerable of the second hole. Miss Ryan's vivacity accounted not a little for this, counterbalancing Cortez's serious harp and violin work effectively. Miss Ryan essays a comedienne type throughout, hoking it considerably and later announcing she can be serious as well. She sang a few histrionic extras. Her impression of various stars singing a "bubbles" song chorus was well received, particularly the Bert Williams imitation.

Al Raymond monopolized his familiar chatter for the allotted period, annexing a goodly share of laughs. Raymond gathers speed as he goes along, his topical comment clicking strongest. Bob Ferns and Co. were No. 4.

Ferns, in blackface, is assisted by a man and woman, each intent on securing the lease of an advertised five-room apartment for \$55. Ferns is the janitor-bellhop-switchboard operator-elevator chauffeur of the apartment hotel, and explains that the rooms are \$55 each, or \$275 for the apartment. The couple start bribing the colored boy with bonuses to secure preference, both winding up with the decision to get married and share it 50-50. While by no means subsidiary to the star, Ferns really carries the act, capably supported by the ingenue and juvenile.

It is a pleasing skit for the body of any small big-time layout.

"Penrod," Marshall Neilan's picturization of Booth Tarkington's story, was a very pleasing feature with Wesley Barry starred.

Abel.

5TH AVE.

Average small time bill the first half at the Fifth Avenue, with its high spots next to opening in the clean cut musical and dancing specialty of Wyeth and Wynn, and the comedy talk and blues numbers of Moss and Frey next to closing. In between the entertainment was rather hard to classify. Individually the acts were interesting, but there was no building up of values, either of comedy, music or dancing, and the whole frame-up had a rather indefinite character. Probably the trouble with the whole show was that it had too much "class" and too little effective low comedy.

Mantell's Manikins, a flashy, elaborate puppet show, opened the proceedings. Good matinee feature with its mechanical dolls with a lot of the old breakaway stuff, but no outstanding novelty.

Wyeth and Wynn are a model of clean-cut specialists. They have very little talk, but go from number to dance and dance to number without waste of time and with engaging directness. The girl is an exhilarating stepper, and they both hold to jazzy numbers, with their best having a "blues" rhythm. The finish is a dandy quiet musical bit, with the man playing a curious "blues" melody on a harmonica held between his teeth and strumming an odd monotonous accompaniment on the guitar. The applause winner of the layout.

Valentine Vox has an uncertain line of comedy talk and business with his ventriloquist's dummy. The play on the pronunciation of "fawncy" becomes tiresome. His best bit is the "double voice" trick, probably done with an assistant. But it impresses the crowd. Whether the set used at the Fifth Avenue belongs to him or to the house, it is a record for futuristic wildness. Its colors and design would distract attention from any act. Just looking at its nightmare pattern makes one uncomfortable.

The Yip Yip Yaphankers injected a world of variety and speed into the entertainment. A hard-working aggregation of young men is this organization. With speedy acrobatics, catchy harmony and bits of drill, together with the knockabout comedy in the hands of a short, dark young man, they manage to fill out their allotted period without giving interest a chance to lag.

Maker and Redford are a likeable young couple. The man has an agreeable voice, and the young woman wears a rich assortment of pretty costumes and does some slightly stepping. The lyrical story of a card game romance is one of Jack Lait's clever bits of word manipulation and drew a patter of applause as delivered by the dress suited singer. The pair work fast and pack a good deal into their 17 minutes. Their youth, looks and energy carry them through satisfactorily.

Allen Stanley is a gifted character singer and in her series of special numbers strung along on the thread of a story about a visit to the phonograph shops make a capital variegated song cycle. But where does Miss Stanley get the idea that a semi-strait act before a Broadway audience calls for the wearing of a sweater coat and sporting skirt and waist? Is it her idea that playing the Fifth Avenue is something in the nature of a slumming party? A single woman depends too much upon the impressiveness of her appearance to take a chance of this sort. Such dressing is bad business. It detracts from the importance of the offering.

Moss and Frey illustrate the force of good comedy characterization. In spite of the absurdity of their tangled talk it is all well within the dark character, and its amusing quality arises from this circumstance. The pair have an excellent idea also in their handling of "blues" and jazz numbers without orchestra accompaniment. In the way they do it it becomes a novelty.

Mile. Rhea and Co. were a rather weak closing number. The act has impressive sight features in the multiplicity of drops and stage fixtures and in the gorgeous dressing of the dancing girl, but showmanship is lacking. It is just a routine series of dances varied by the solos of the singing juvenile and the selections of the young man violinist. Mile. Rhea is not an especially accomplished dancer, it would appear to be good policy to put the soft pedal on her solo work. Probably if she could devise a good dramatic pantomime as a background for her dancing the interest of the story would make up for her deficiency in real dancing while at the same time it would probably help to emphasize her pretty face and trim figure. These attractions and her beautiful frocks are almost lost now in the dimmed lights.

Rush.

23RD ST.

The first half bill was overbalanced with pictures, containing a six-reel feature, two-reel comedy and a news reel. The vaudeville was limited to the customary six acts. The Monday night business

was fair, with the foreign feature picture, "The Wife Trap," failing as a drawing power.

Downey and Claridge opened the show. Downey follows the usual Joe Jackson tactics in tramp make-up with the breakaway bike. Miss Claridge is a neat appearing miss, doing capable work on the cycle and rollers. Her work is the only asset, her partner offering pure mimicry of another. Maud Allen, announced by a slide as a former war worker with the Y. M. C. A. in France, provided a refined vocal offering No. 2. Confining her efforts to four numbers of the ballad and lullaby type, Miss Allen displayed a voice of exceptional sweetness and appeal. The downtown audience expressed immediate favor for the singer.

Lowry and Prince were nicely placed No. 3 for comedy returns. The girl, a diminutive miss, offers a neat male impersonation and works in cleverly in kidding with her partner. He is an energetic boy inclined to copy the Eddie Cantor style, especially with the vocal work. The Chinese number at the finish has a good comedy punch and tops the act off nicely. There is sufficient pep to this couple for them to keep a show moving speedily. Baldwin and Blair in "The First Month," a husband and wife sketch, experienced little difficulty in developing laughs. The vehicle is nicely played, it depending almost entirely upon the work of the two people. The theme is of light texture but is made to stand up by the players. This combination added class to the bill and a goodly amount of applause was forthcoming at the finish.

Next to closing had Leonard and Willard, a mixed team, who secured comedy returns. The act is of a calibre for late spots in houses of the 23rd St. grade. Miss Willard supplies a sufficient amount of hokum comedy to land the necessary punch. The act appealed to the downtown audience. Seven Honey Boys closed the vaudeville section. They proved the big feature of the bill and easily lived up to expectations. The minstrel work registered and the individual efforts of the boys left little to be desired.

Hart.

JEFFERSON

Monday night the Jefferson's two floors measured as close to capacity as capacity would allow and with a surprisingly dignified audience, the kind one would never expect from the neighborhood. They like the comedy as rough as possible, but show little or no hostility toward the refined brand. The management shows keen sense in having the usheresses parole the orchestra aisles after each specialty act—a sort of forewarning against cat-calls and the other noises once so prevalent at a Jefferson performance.

Williams and Wolfus are the big attraction this week, next to closing, and while the two preceding numbers walloped out healthy hits, the headliners went them both a bit better and lived entirely up to expectations. The closing bit with the "plants" singing simultaneously eked out enough applause to warrant a half dozen recalls and let the couple off with top honors without a contest.

The Shattucks opened with a well dressed club and hoop production, before a florist shop set, the hoops and Indian clubs being draped in bouquet style. The girl opens in an evening dress wielding a duster. The duster might be omitted, for it seems inconsistent. Why not use a water spray or merely rearrange the flowers for the opening number? Much of the talk revolving around flowers has been heard before. Diamond and Brennan's former act carried one of the brief routines and, while it fits well here, the idea allows sufficient opportunity for original patter. The club handling is superbly done, especially the girl's portion. It's a good opener and did nicely.

McFarlane and Palace clinched the second spot with the double version of a popular ballad, the harmony and accompanying recitation striking home solidly on East 14th street. Both have personality and sing above the average. Flavored as it is with just a dash of comedy, they make a good singing combination for this position.

Hanson and Burton Sisters (New Acts) next, followed by Ward and Bohman, who did exceptionally well. Marty Ward is a natural comic with all the requirements for the part, and Bohman is good looking, a great "feeder" and packs a good singing voice. The talk kept them laughing and the double parody on a popular and operatic melody gave them a corking start. They earned one of the hits.

Ruth Budd didn't impress them for a few moments, but once she took to the air the result was a foregone conclusion. Her voice was a trifle off, the piano lamp wobbled visibly and the Jeffersonites leaned back. But when the young lady went above the applause was loud and lengthy. Her work on the rope called for intermittent outbursts and at the finale they paid her off in applause to time beats. She temporarily stopped things and earned second honors, but for this mark she ran a dead heat with Jack Joyce, who followed.

Joyce was greeted like a neighborhood favorite. His initial dance

settled any existing doubt of the finish. The talk went a trifle high in spots, connecting well in others, but it was his foot-work that won his audience and they rewarded his agility and gracefulness in noise and shrill whistles. Joyce doesn't look for sympathy. In his curtain speech, following a number of bows, he explained his gratitude, informing his audience that while he lost his limb in France he didn't want to trade on this fact for his stage success.

Following Williams and Wolfus, Fridkin, Jr., and Rhoda (New Acts) closed the vaudeville portion, the feature, "Fair Lady," holding the majority in for the exit march.

Wynn.

CITY

With five of the eight acts on the City bill new and all but one failing to register what might be classified as a favorable impression, the show ran somewhat behind the average Fox layout. The business was away off as well Tuesday evening, barely a half orchestra floor being in sight, although the preceding night at the Jefferson, a few hundred feet down the same block, the attendance measured capacity.

Mae Bronson, with her cute little schoolroom act, was the feature and this little miss had no trouble whatever in carrying off the honors of the evening. Every point registered with a resounding laugh return and she was rewarded with a trio of bows, just three more than any other act on the program. The talk is smartly arranged and her conception of the school kid is a fine piece of character work. The young woman essaying the school teacher provides the contrast, and the author has done the rest. It's a big time vehicle and Miss Bronson is a big time attraction.

Al Stryker opened the regular show with three tricks that should bring him big time attention. Stryker is a contortionist and has a rather neat style of presentation, walking on nonchalantly, going through his routine slowly and convincingly and exiting as he entered. A back bend with a complete round twist, drinking a glass of colored fluid, is well staged and earned individual applause. A series of body evolutions with his head held in a stationary position on the stage floor assured him of a safe passage. He did exceptionally well.

The Equilla Bros. closed the show with their familiar routine of strength feats, followed by a Will Rogers feature, "A Poor Relation." The new acts include Tom Howard and Co., Matilda and Day, Howard and De Verder, Bingham and Meyers and "Richard Is Himself Again" (New Acts).

Wynn.

BROADWAY

The lower floor of the Broadway failed to hit capacity Tuesday night, with the other portions of the house comfortably filled. The audience strolled in up until 9 o'clock, and when once settled in their seats remained in a comatose condition for the greater portion of the evening. The comedy section of the bill, including Jimmy Barry, Bert Fitzgibbon and J. Francis Dooley, fail to enliven the program, as would be expected of standard comedy turns of their nature.

Meehan's Canines opened the show, carrying off one of the applause hits of the evening. The entire strength of the audience was apparently spent urging the leaping hounds on to greater efforts. Jason and Harrigan, a sister team, hit a responsive chord in a quiet way. The girls have worked up nicely in the sister act field and are now ready for the bigger houses. Their double harmony work averages up nicely with the solo efforts. The layout of numbers includes voice displays and diversity. The returns were sufficiently bountiful for the early position. Mr. and Mrs. Jimmy Barry had the first opportunity for comedy, No. 3. The rube stuff secured a few snickers and apparently entertained, notwithstanding the lack of responsiveness. Fair applause was tendered at the finish, with Bert Fitzgibbon taking up the burden from then on. Fitzgibbon unearthed a few laughs with his customary clowning. No undue effort was used on his part to instill enthusiasm, which from general appearances would have been fruitless.

The flash dancing turn presented by Walter Manthey and Girlies gained returns in spots. Manthey has surrounded himself with capable girls. A too dancer and number leader are outstanding features. The vocalist is ready to step out as a single, with the youthful toe worker securing the honors of the act. The solo work and double dances with a heavy girl partner by the featured member take a back place to the toe specialist. Dooley and Sales, next to closing, endeavored to instill appreciation for comedy in the nonresponsive assemblage. They succeeded to a fair degree. Dooley was tempted to try horseplay, which from general appearances is the type of comedy needed for the house. Talk fails to penetrate. Fair applause at the finish, but not enough to warrant an encore. Stanley Bros. with hand balancing closed the show.

The new Keith order limiting the number of passes to theatres has

been placed in effect at the Broadway. As often is the case when authority is placed it is misused. At this house newspaper reviewers are put through a third degree before they are admitted, unless their own names appear on a list the doorman holds, notwithstanding the paper represented is listed. When finally admitted the reviewer was notified the courtesy to newspapers was for one person only.

Hart.

AMERICAN ROOF

Theatre managements hereabouts are not known to have voiced themselves against the daylight savings idea. There are some houses that frankly claim the long day plan is injurious to business. So far as the theatre is concerned, it is assumed patrons never get used to the idea of attending an evening performance before the bright lights are turned on. The clocks were put ahead an hour Sunday morning. That evening a drop in the usual American attendance was noted, and that applies to Monday night as well. The lower floor was more affected than the roof, where the average fair house was in.

Intermission period on the roof was filled the first half with a new Buster Keaton comedy, "The High Sign." That is the custom whenever the bill includes a Chaplin or Keaton picture, and it gives the roof show nearly all that is offered below. The "High Sign" film is made amusing by a house chase, made lively by trap doors, secret escapes, and the like.

Salle and Robles annexed first half honors next to closing. The comic with his wild hair, cuckoo laugh and bag of mimicry tricks is a likely candidate for big time or a production. In addition to his vocal tricks he possesses a very good baritone. That was shown when he successfully essayed a ballad, virtually his only straight contribution. Their "Heart of Italy" number was properly put over, the comic there inserting a few monk squeaks for laughter. The pop chorus treatment for the finale is a good idea and can be made more of.

"Annabelle," the feature turn, closed intermission, the regular slot in this house. It was formerly called "Olives," but the change of name did not mean much of a change in routine. A different setting is now used, but at the American the new scenery was hung downstairs and the old set was placed on the roof. The juvenile's lead song, "Girl of My Dreams," sounds like a former "Follies" number handled by John Steel. At one spot it seemed like he could not make the grade. "April Showers," too, has been added. Dave Lloyd and Harry Shayne are the leads, the four girls being Katherine Powers, who looks good, the Nevins Sisters, and Alice Manning. The latter, in an early toe number, attracted, having little else assigned her.

Paul Brady opened intermission. His song attempt was such a struggle that it looked like a mystery for the spot. Brady was a bit better with Irish stories, though none were so new. His value, however, was shown in acrobatic dancing and feats that won him hearty returns. Brady specialized on somersaults, and an encore stunt of three "head-spring forwards" sent him off well.

Eadie and Ramsden took the next spot. The man with the ranging legs trotted stiff-kneed all over the stage and literally kicked himself into favor. Seymour and Yates (New Acts) were on fourth.

Marshall and Connors, a two-man colored team, started the scoring from third. One of them is both singer and dancer. It is his hoofing skill that earned the lads their pork chops. After he strutted his stuff the house wanted more, but the team let it go at 10 minutes flat.

Manners and Loweree were number two, they offering a routine of duetted pop numbers. The boy is a neat youngster and the girl a graceful partner. They filled the assignment nicely. Hartley and Joe opened. Grace Ayres and her dwarf "brother" closed on roller skates, easily holding the house, though there was a wait while the mat was laid.

Ibce.

RIVERSIDE

This week's bill at the Riverside reads well on paper but doesn't work out quite that way. For one reason or another there are dull patches, seemingly from too much similarity.

Cressy and Dayne (New Acts) in "Without a Will There's a Way," 18 minutes of talk, were followed by J. C. Nugent, the monologist, in 20 minutes of conversation, making for too much sameness in this portion. Nugent shouldered his burden manfully and landed strongly after a battle. His "requests" for topics and his extemporaneous talks upon given subjects landed him safely after his straight monolog.

Howard and Clark followed, hanging up one of the hits with their old songs. Miss Clark makes a change for each song, showing a bewildering array of costumes. Joe sang the old favorites with a sureness and knowledge of values that cinched it for them.

After intermission Wyllie and Hartman started the second half to fair returns through Marie's clowning and nutting. The dialog is of ancient vintage, some of the

gags going back to the stone era. The mannerisms of the woman got laughs steadily. Wyllie does a falsetto double voiced number that landed and straightened acceptably. The material is decidedly in need of revision if they intend to play around the New York houses.

Signor Friscoe aided by several plants and a Victrola took down one of the winning numbers. The musician is an excellent showman with a winning personality and clean-cut appearance that softens it for him. "Requests" to be played on the xylo was hoked up by the usual plant clown requests, but handled exquisitely by Friscoe. A duet of one of his own records played on the Victrola accompanied by himself on the xylophone was so perfect it aroused suspicion, a trick record was used for the pauses.

William Rock closed the vaudeville portion acceptably. The act was spotted nicely, the production showing up strongly with not much ahead of it in a competitive line. Helen Eby, with her bobbed patent leather hair, and Nancy Welford foiled capably for Rock's numbers and characterizations. Rock's present act is all right for the two-day houses as a feature attraction, but for headline position he needs a strong woman opposite, and he hasn't got it in this turn. They held them in 100 per cent.

The Four American Aces duplicated their showing at the other metropolitan houses in the casting novelty. Each of the thrillers drew individual applause, one piling on top of the other to an ovation at the finish seldom accorded a bill-starting combination. This turn can and should hold spots.

Van and Tyson, second, were muffed by this reviewer, who was pegged just before they appeared. About a half a houseful were present with nothing "drawn" in the line-up to fight it out with the weather man.

Con.

ROYAL

A capacity attendance at the Royal in the Bronx, and it's one of the biggest big time houses in the metropolitan district, could have been drawn by but two causes, Van and Schenck, the headline, and the program as a whole. For it's good vaudeville this week. The Bronxites must have sensed it. Besides, there was Joe Cook, in the No. 4 spot. His usual next to closing spot was occupied by the two boys from "The Follies," who are doubling at this Palace this week. They probably barely made the long jump for a double date.

Forcing Cook into the first part would have made it hard for any light comedy turn to follow, but Diamond and Brennan did it very well with their new turn, "Something for Sale," having the added handicap as well of opening after the intermission and "Topics." Diamond and Brennan closed their act with "Yoo Hoo," Jim Diamond's eccentric dance at the finish was accompanied by Sybil Brennan's singing of the song; Van and Schenck, the second act after, opened with "Yoo Hoo," just as though the house had never heard it before. The boys had their own version for a harmonizing chorus, but the audience appeared to like the number about equally well in both acts.

The Van-Schenck singers didn't get on until 10:55 and went right through the act. It was their fourth show and walked. They have a couple of dandy comics. G. Van glides through as of yore with his fine character singing, and Joe Schenck looks just the kid now he did years ago. His voice is with him and while he did not attempt a solo at this performance, he let his voice out in the double numbers. The audience was waiting for the Van and Schenck flash, for they applauded the announcer, the only turn other than Cook to receive that reception.

Cook has put in several new comedy bits in his turn proper. One is a "committee" from the audience, a couple of plants who once on the stage to watch a trunk trick, are treated to beer, cigars and foot cushions. The other is a new circus drop and very well painted. Cook rolls the globe over an inclined board on one side and down the steps on the other, the latter delicately balancing. In the Alexander Brothers' turn, he kept the laughs up right to the closing first part curtain and held applause after that.

Second after intermission was the Edith Taliaferro playlet of episodes, "Under the Same Old Moon." It's but bits at best, of pathos mostly, the first being light. While extraordinarily sketchy through composed of three skits in the time of one sketch, it was all right for this audience. Gordon Wilde and Co. closed; Valda opened; Foley and Leture were second; Primrose Semon, Arthur Conrad and Co., third.

Sime.

81ST ST.

Business was decidedly off Tuesday night and those who were in didn't enthuse particularly about any of the six vaudeville acts. A Buster Keaton comedy started the evening, with the vaudeville getting under way at 8:24.

Willie Hale and Bros., one of the cleverest comedy juggling acts in

vaudeville, opened the show. The pair had quite a battle, but finished safely. The turn interested, but the comedy efforts were all relegated to the multi column until right near the finish, when the business with the ball and the comedy body balancing act got some returns.

Boyle and Bennett, a man and woman dancing team, were next, and also were recipients of frigid attention. The dancing included waltz clog, essence, eccentric and nut stepping, all well executed. Boyle is half of the former Boyle and Brazil turn, a standard two-man dancing act of several seasons ago. A superfluous speech flopped with a sickening thud.

Bert Baker and Co. in "Prevarication" followed and saved the evening. The Baker act is audience proof and laughs became audible for the first time as the story unfolded. Pearl Stevens as Baker's jealous wife gave her usual positive performance, but she should watch her diction.

Sylvia Clark also gave them a battle with her special songs. Miss Clark opened coldly with her "Spotlight" number. Hampered by unusual hoarseness, she went right after them with the "cabaret singer" number, which started the thaw, and meltingly got them with her Russian song and travesty "hoch" dance. "One Week From Today," following, served to pull her back for an encore of "Dapper Dan," her only published number, but excusable on account of the unusual delivery given it. She came nearer to Baker's returns than any.

The comedian of Kenny and Hollis was so hoarse at times it was hard to hear him. The gags got intermittent laughs, but the encore bit, a travesty classical dance, was forced on the customers.

Hyams and McIntyre closed with "Honeysuckle," their prettily produced skit by Frank Stammers and William Collier, with special songs by Harry De Costa. A classy looking blonde girl in the sketch was identified as a daughter of the couple. The airy dialog served to plant the story, but some pruning might get it down to the meat quicker. The act ran 28 minutes here, and has been playing most of the season. It holds interesting moments and several dull ones, being at all times secondary to the showmanship and personality of the two principals. Hyams and McIntyre would be a classy act doing anything. The feature picture closed.

Con.

58TH ST.

A six-act bill made up of an almost unbroken succession of comedy turns worked out into a 100 per cent. entertainment for the East side establishment. The fun was mostly of a robust low comedy sort, with values perfectly graded. The laughs began quietly and built up as the show progressed to a wow in Claud and Marion, and a super-wow in Jack Wilson and Co., closing the evening.

Those two turns would give balance and heft to any specialty show. The Claud and Marion routine is a loose affair, subject to change without notice. Mrs. Cleveland (Marion in this billing) usually slips over some ad lib stuff. For Third Avenue purposes they jazzed the turn up somewhat. This couple can get over vigorous fun without noise. They spent close to 25 minutes out in "one," and their stay was a steady row of vociferous yells. The "family row" technique as the basis of a conversation act is the surest sort of sure fire stuff, and in this case the pair take the unusual angle of the bullying, super-dreadnought wife and the meek, timid husband, which adds a double kick to the humor.

Having to follow this carnival of laughter and closing the show besides was a test of the Wilson new offering to try the hardest comedian, but Wilson was up to the grade. His burlesque blackface "dame" is effective low comedy made to order for the neighborhood clientele. Wilson makes a good start in his familiar plan for joshing the preceding turn, but some of his current talk has not quite the sparkle of the old routine. At the 58th Street he resorted to two parodies, both of them heard before. They were good for substantial laughs, but parodies of popular songs is scarcely the sort of thing one associates with Wilson. One looks for rather wiser and subtler humor from him.

Comedy also was the basis of Charles Havican's specialty, one of those German politician talks following in general scheme the act of the late Cliff Gordon and others. Havican works it legitimately both as to material, make-up and manner of address. The dialect is rich but not strained, and the strained and tangled English seems to be the better part of this type of monolog. It was a first-class laughing number placed midway in the bill.

The opener was a neat dumb act, The Summer Trio (New Acts), man and woman working the double traps. Ketch and Wilma (New Acts), man and woman, with ventriloquial offering.

The second straight number was made up of the Five Musical MacLarens, a fast-working, jazzy combination of four girls and a man wearing Scotch Highland costume and working out a swift and varied routine with singing, brass trio, dancing, and pipes. In the absence

of comedy there is no substitute equal to speed and jazz, and the quintet have both these qualities in generous measure. They open with a spirited dance by the four girls to the tune of the bagpipes off stage, and in a twinkling are out of the stepping and into a musical arrangement of xylophone, trombone and piano. As swiftly again they do a neat and slightly buck and wing, employing two of the younger girls and the man. For the finish they feature the chubby little blonde girl as a vivacious manipulator of the drumsticks and cymbals, a tricky little worker who counts in the effect.

The film feature was a new importation from the German studios, switched to, the out-of-the-way Proctor house for reasons that are evident. It's a cheap melodrama, done in the heaviest style of the Ufa school. They call it "The Wife Trap," and it's just family story paper fiction, artificial and stilted to the last degree. The film was the poorest part of the show.

ORPHEUM

One of those exceptional shows at the Orpheum Brooklyn, this week. Of the eight acts making up the bill, four went over for whoops Tuesday night that sent them back for legitimate speeches. Those who got in the after-dinner class for an oratorical outburst were Julian Eltinge, Harry Jolson, Bevan and Flint and Blossom Seeley and Co. Business was about seven-eighths capacity, a theatre party of some 200, helping to swell the downstairs population. The Crescent, a block or so away from the Orpheum, playing Shubert vaudeville all season, closed two weeks ago. The elimination of the Crescent competition may have added a few customers.

The show as a whole ran like clockwork, Willie Rolls starting it with a whizz with a roller skating-dancing specialty that included some flossy acrobatics on the rollers, and Blossom Seeley closing it with a bang, holding the entire house in tact. The Blossom Seeley turn is beautifully staged and emanates an air of big time class. Featured with real talent, it represents the ideal in a vaudeville specialty. Miss Seeley's conception of "blues" carries with it a breath of the real South. Bernie Fields, co-featured with Miss Seeley, registered heavily with a number that reminded of the late Bert Williams as regards delivery and phrasing. The entertainment contained in the Seeley turn is compact. It ripples along like a breeze, never stopping or halting until the final number has been concluded. The pianist, Harry Stover, and the assisting vocalist, Harry Miller, each contribute importantly to the general ensemble effect.

Wilfred Clarke and Co., third, with a sketch titled "Now What," had the house rocking with laughs a second or two after the playlet got under way. It's one of those French fare arrangements, stagey and improbable, and employing ancient expedients, but it's the stuff that vaudeville likes, and Mr. Clarke knows how to handle it to perfection.

Preceding, Russell and Devitt entertained pleasantly with some nifty acrobatic dancing and ground tumbling. Both are experts in the art of eccentric stepping, and the acrobatics carry a likable flavor of originality.

Harry Jolson, fourth, stopped the show cold with his singing and comedy turn. Jolson is assisted by a male plant who has a good sense of comedy. The plant insists on joining in Jolson's numbers, each interruption building up the comedy score. The gag about coming clean from Brownsville simply rolled them over in the aisles. Which proves it isn't what you do—it's who does it, and how.

Bevan and Flint, opening the second half, were a comedy wow. Mr. Bevan has a quaint manner of working and Miss Flint makes a splendid foil. The turn has rapidly worked itself into a standard.

Julian Eltinge received an ovation as soon as his card was shown, and another when he appeared. The act remains about the same, with a white-wigged dame for the opening, a sort of "when mother was a girl" hoop-skirted lass second, a spangled robed evening dress for an Irish number for third, and a beautiful silver cloth costume for a South Sea Island number for fourth. Mr. Eltinge closed the first half and held back the intermission for a minute or so.

Billy Glason, next to closing, was accorded a reception on his entrance, banged right into his routine, made them yell with his monolog and scored with his songs.

Bell.

BIRTHS

Mr. and Mrs. Lee David, son. Lee David is staff composer of B. D. Nice & Co., music publishers.

Mr. and Mrs. Andrews, April 27, daughter. The parents are Andrews and May, in vaudeville.

A new musical comedy tab featuring Harry Stepp and Mrs. Bob Fitzsimmons is being organized for independent vaudeville houses during the summer. The tab will include five principals and nine chorus girls.

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"Helen of Troy"

Composed, Staged and Costumed by MARION MORGAN

Playing B. F. KEITH'S PALACE, NEW YORK, for Two Weeks

This Week (May 1) and Next Week (May 8)

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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DETROIT	31	PORTLAND, ORE.	29
DULUTH	28	ROCHESTER, N. Y.	31
INDIANAPOLIS	31	SAN FRANCISCO	23
		SYRACUSE	30

All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

For the final week of the Palace season prior to going into a summer devoted to musical comedy, this house had what was billed a quadruple headline program, with Harry Watson, Jr.; Wm. Gaxton and Co.; Cameron Sisters and Fred Lindsay, each allotted one-fourth of the headline honors. The balance of the bill was composed of standard acts above the average type with plenty of comedy scintillating throughout the bill and only one popular song being rendered throughout the show, which some-

what upset the large gathering of song pluggers scattered about the house.

The audience were not as receptive as they usually are at this house. Way down on the bill, Frank Kellam of Kellam and O'Dar, after getting a little more than lukewarm reception at the conclusion of his turn, in the next to closing spot, stepped forward and made the remark to the orchestra leader, "Well, Dan, you and I certainly worked hard enough to get this." That was true. Kellam and Miss O'Dare, as well as Russo, worked hard to arouse the enthusiasm of the house, but the folks here probably have seen the turn so often that they could not grow as enthusiastic over it as they have in the past. Opening the show, Anderson and Yvel rolled around and gave the performance a good impetus by stopping the show with their apache number and its sensational finish.

Johnny Sully and Muriel Thomas

appeared in a comedy, song and dance skit, "Beauty, Youth and Folly," by Jack Lait. Sully, who has been hidden away with a girl act for some time, gets an opportunity to extend himself and does so with his keen sense of handling satire, his grotesque comedy efforts and dancing, and is ably assisted by Miss Thomas in a lot of good cross-fire talk and a novelty eccentric dance in which the chic and sprightly little blonde measures up well with her long and gaunt dancing partner. Even though on in the early spot, this couple did not take long in acquainting the audience they had something worth while, and at the conclusion they scored clean and aplenty. William Gaxton offered the satirical and humorous one-act playlet, "Kisses," which has not been seen in this house for six years.

Leo Beers came next with his planolog and whistling. Beers is a true showman and sells his material in showmanlike fashion, but he seemed to have made a mistake as far as the audience here is concerned by introducing several lyrics a bit too risque. The Cameron Sisters next with their novel dance offering. The girls are cyclones at the art of dance.

Harry Watson, Jr., knows how to wring laughs from his audience. Closing the show was Fred Lindsay, the Australian sportsman.

Even though Dave Harris has been told to desist in his use of the bass viola business that he is and has been doing, without regard for this warning Harris is at the State-Lake again doing practically every bit of the Three White Kuhn's bass viola bits from the straddling to the twisting of the instrument. It seems most peculiar that even though Harris admitted seeing the Kuhn's do this business some twenty years ago in Atlantic City, and that he even acknowledged to them some time ago in Kansas City that he was making use of their idea and promised if they gave him permission to do the bit he would acknowledge the use of it, that he does not do so. It is rather peculiar that the big time circuit, associated with the numerous theatrical organizations which are supposed to protect actors and their material, allow Harris, a big timer, to boldly emulate or imitate a small time turn, after he has been forbidden to do so.

Harris and his crew went mighty big at this performance, called on for several encores. In addition to the use of the Kuhn bit, Harris has gone considerably further in his endeavor to emulate Ted Lewis. Not content with one bit of the Lewis type of entertaining he adds several more. This might be overlooked, as there are a score of imitators of the "Jazz Hound," but there is none that can in any way give any realistic and natural impression of the creator.

Opening the show here were the Florens, man and woman, with novel gymnastic poses. Then came Be Ne One, Chinese character come Han and singer. This man has a good sense of humor and an inimitable way of getting comedy value out of song and talk. He was

a most pleasing person to gaze upon and listen to whether warbling or talking.

Following Harris, in the fourth position, were the Innes Brothers, with their grotesque humor and dancing. The boys stepped out and took the "mob" to them from the start and kept them all the way, even through the long and drawn-out "Doughnut" gag. It was miraculous the way they held them and held on to them.

Fink's Mules and Dogs came next and afforded a pretty picture with their tricks and stunts. Next to closing were Al Lydell and Carleton Macy in their tried and true comedy vehicle, "Old Cronies."

The way was well paved for this team and they kept moving along

on it in easy fashion. Closing the show were the Gellis, two men and a midget, with a good routine of acrobatic feats.

The Mosconi Family and Moore and Mary Jane were not seen at this performance.

Loop.

More than \$5,000 has been realized (Continued on page 22)

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Next Week (May 8), Proctor's Albany and Troy, New York

Playing Keith Circuit Exclusively

Direction ALF. T. WILTON

BILLS NEXT WEEK (MAY 8)

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 booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
 Ted Lewis Band
 Williams & Wolfes
 Blossom Seely Co
 The Caninos
 Morgan Dancers
 Harry Jolson
 Reed & Austin
 Bronson & Baldwin
 Kay Hamlin & K
 Keith's Riverside
 Creole Fash Plate
 Mr & Mrs J Barry
 W & J Mandel
 Furman & Nash
 Vadi & Gyl
 Clemen Seal
 Jean Sothern
 (Two to fill)
 Keith's Royal
 Santos-Hayes Rev
 Dewey & Rogers
 Roth Kids
 Weaver & Weaver
 Frances Arms
 H Marlotte
 Leon Varvara
 (Two to fill)
 Keith's Colonial
 Franklin & Charles
 Margaret Padua
 Kramer & Boyle
 Mack & LaRue
 Emile Lea
 Black & White
 Meehan's Dogs
 *Barrett & Farnum
 (One to fill)

(Others to fill)

Proctor's 12th St.
 2d half (4-7)
 Fred Bowers Rev
 Farrell Taylor Co
 Faber & Barnett
 Gillespie Sis
 (Two to fill)
 1st half (8-10)
 Jack Wilson 3
 Hans Roberts Co
 Wonder Act
 (Others to fill)
 2d half (11-14)
 Harriet Rempel Co
 Dixie Hamilton
 Lorimer & Hudson
 (Others to fill)
 Proctor's 5th St.
 J C Morton Co
 Leonard & Willard
 Boyle & Bennett
 Loney Haskell
 J & E Mitchell
 (Two to fill)
 Nola St Claire
 Cogan & Casey
 *Jean & White
 Knox Wilson Co
 (Two to fill)
 Proctor's 5th Ave.
 2d half (4-7)
 Ben Welch
 Veterans of Variety
 Julia Keiley
 Green & Burnett
 *Toto Hamner Co
 Brown & Whittaker

Murray Kissen Co

Spencer & Williams
 Jason & Harrigan
 Samsted & Marion
 (One to fill)
 2d half
 Chie Sales
 Thos Martin Co
 Vine & Temple
 Vincent O'Donnell
 Grey & Old Rose
 LaFleur & Portia
 (Others to fill)
 ALBANY
 Proctor's
 Vokes & Don
 Robinson & Pierce
 Billy Watson Co
 Patricia
 4 Headings
 (One to fill)
 (One to fill)
 (One to fill)
 Hanlon & Clinton
 Greenlee & Drayton
 Hegedus Sis
 Powers & Wallace
 Royal Gascolne
 (One to fill)
 AMSTERDAM, N.Y.
 Rialto
 LaDora & Beckman
 Grunee & Remig
 Wm Ebb
 Morgan & Binder
 Guilfoyle & Lang
 2d half
 Mang & Snyder
 Bobby Folsom
 Hal Johnson Co
 Glenn & Jenkins
 Clemens Bellings

GRAND RAPIDS

Empress
 Sylvester & Vance
 Anderson & Yvel
 Muldoon Flynn & R
 M Montgomery Co
 Young & Wheeler
 Emma Caru
 Holman Bros
 JACKSONVILLE
 Palace
 (Savannah split)
 1st half
 Loretto
 Jack Benny
 Princess Radjah Co
 Doris Duncan Co
 Reddington & Gra't
 (One to fill)
 JERSEY CITY
 R. F. Keith's
 2d half (4-7)
 Hawthorne & Cook
 Millard & Marlin
 Haig & LaVere
 Jans Roberts
 A & E Frabell
 (Others to fill)
 1st half (8-10)
 Jos K Watson
 Devoxy & Dayton
 Bernard & Garry
 (Others to fill)
 2d half (11-14)
 White Sis
 Faber & Burnett
 Magic Kettle
 (Others to fill)
 LOUISVILLE
 Keith's National
 (Nashville split)
 1st half
 W & H Brown
 Jack Gold
 Gerber's Rev
 Hval & Early
 Bud Snyder Co
 (One to fill)
 LOWELL
 R. F. Keith's
 Ruth Bude
 Gordon & Rica
 The Brightons
 Rome & Gaut
 Schwartz & Chifrd
 Dolly Kay
 Jewell & Raymond

PITTSBURGH

Davis
 Harry Conley Co
 Thos E Wise Co
 Van Horn & Inez
 Henry & Moore
 Huston Ray
 Vivien Segal
 Jack Donahue
 PORTLAND, ME.
 B. F. Keith's
 Frnces Wah-Letka
 J & B Morgan
 Van Cello & Mary
 Frank Ward

SCENECTADY

Proctor's
 The Heywoffs
 Pissano & Bingham
 Paul Johnson Co
 Glenn & Jenkins
 Clemens Bellings
 (One to fill)
 2d half
 Ormsbee & Remig
 Eddie Carr Co
 Wm Ebb
 Ona Munson
 (Others to fill)
 B. F. Keith's
 Rob Albright
 Swift & Kelly
 LaDora & Beckman
 Lorraine & Cagwin
 Murray & Oakland
 Louis Stone
 SYRACUSE
 Proctor's
 Mang & Snyder
 Eddie Carr Co
 "Springtime"
 Greenlee & Drayton
 Lutz Bros
 (One to fill)
 2d half
 LeVine & Walters
 Guilfoyle & Lang
 Rolfe's Rev
 (Two to fill)
 TORONTO
 Shea's
 The Veronicas
 Crafts & Haley
 Tracey & McBride
 Les Grohs

HARRY—JEANNE

LANG and VERNON

"Who Is Your Boss"

ORPHEUM CIRCUIT

Direction: LEO FITZGERALD

Moss' Broadway
 John B Hymer Co
 Mae Harlett Co
 Florence Brady
 Kitamura Bros
 Healy & Cross
 (Others to fill)
 Moss' Coliseum
 Bert Baker Co
 Elizabeth Brice
 Herschel Henlere
 Alma Nelson Co
 Williams & Taylor
 Blue Devils
 2d half
 Eddie Leonard Co
 Kenny & Hollie
 E R Hall
 (Others to fill)
 Keith's Fordham
 E C Hillman
 Perez & McGuire
 Eddie Leonard Co
 Kenny & Hollie
 Redmond & Wells
 (One to fill)
 Bert Baker Co
 Williams & Taylor
 Herschel Henlere
 Rose & Moon
 Shaw & Lee
 Blue Devils
 Moss' Franklin
 E R Hall
 Dugan & Raymond
 Frank Brown
 The Stanleys
 (Two to fill)
 2d half
 Sylvia Clark
 Edwin George
 (Others to fill)
 Keith's Hamilton
 Gus Edwards Rev
 Hackett & Delmar
 Clara Howard
 Brown & Whittaker
 Sandy McGregor
 (Others to fill)
 Keith's Jefferson
 Hawthorne & Cook
 Vine & Temple
 Thos Martin Co
 Edwin George
 (Others to fill)
 2d half
 Alma Nelson Co
 Murray Kissen Co
 Public & Nelson
 Lowry & Prince
 Joe Browning
 Jason & Harrigan
 Frank Brown
 Moss' Regent
 White Sis
 Fields & Harrington
 "Casper & Neddy"
 Lowry & Prince
 LaFleur & Portia
 (One to fill)
 2d half
 Mel Klee
 Anderson & Burt
 The Stanleys
 (Others to fill)

ATLANTA

Lyrie
 (Birmingham split)
 1st half
 Jane & Miller
 Walsh & Bentley
 Melody Sextet
 Cahill & Romaine
 McDonald 3
 BALTIMORE
 Maryland
 Joe Darcy
 Herbert & Dare
 Julian Ellinge
 Wayne & Warren
 Dorothy Walton
 (Others to fill)
 BATON ROUGE
 Columbia
 1st half
 Burke & Betty
 Ed Martin
 Thos J Ryan Co
 Silbers & North
 Tommie Martell Co
 (Others to fill)
 BIRMINGHAM
 Lyrie
 (Atlanta split)
 1st half
 G & M LeVere
 Moore & Davis
 Babcock & Dolly
 Ja Ds 3
 Plots Bros & Sis
 BOSTON
 B. F. Keith's
 Paul Sydel
 DeFor Boys
 Spencer & Williams
 Wilton Sis
 Valerie Bergere
 V & E Stanton
 Peggy Wood Co
 Joe Cook
 Alex Bros & E
 FAR ROCKAWAY
 Columbia
 2d half (11-14)
 Wm Rock Co
 Dugan & Williams
 Raydon & Raymond
 Jim Doherty
 Ruth Roy
 BROOKLYN
 Keith's Bushwick
 Van & Schenck
 Norton & Nicholson
 Harry Langdon Co
 4 Aces
 Howard & Ross
 Jim McWilliams
 Russell & Devitt
 (Two to fill)
 Keith's Orpheum
 Alice Brady Co
 Gallagher & Shean
 Allen Stanley
 Signor Friscoe
 Foley & LaTour
 Bobby Pandour
 Mr & Mrs G Wille
 Elina & Williams
 (One to fill)
 Moss' Flatbush
 Gallagher & Shean
 Jean Granes Co
 Leo Donnelly Co
 Murray & Gerrish
 Victoria & Dupree
 Tige Hack & M
 Keith's Greenpoint
 "Casper & Neddy"
 Wells Va & West
 Marc McDermott Co
 Wonder Act
 Stella Mayhew
 (Others to fill)
 1st half (8-10)
 Mantell Co
 Hurst & O'Donnell

BOB NELSON

With McIntyre and Heath

APOLLO THEATRE, CHICAGO, ILL.

THANKS TO MESSRS. HUGERT

HERRIE NEWSON SUI at Piano

Keith's 81st St.
 Inhoff Corinne Co
 Willie Solar
 U S Jazz Band
 Wiley & Hartman
 Millard & Marlin
 Willie Rolis
 Keith's H. O. H.
 2d half (4-7)
 "Springtime"
 Vera Sebina Co
 Leonard & Willard
 B & H Skatelle
 Chas Tobias
 (Two to fill)
 1st half (8-10)
 Jack Hedley 3
 Mrs Eva Fay
 Haig & LaVere
 (Others to fill)
 2d half (11-14)
 McCoy & Walton
 Stevens & Towel
 Mrs Eva Fay
 Grand Johnson

MR. GEORGE CHOOS

PRESENTS

EDDIE VOGT

IN ENGLAND

Touting Still Circuit.

ENG. REP. REEVES & LAMPORT

BUFFALO
 Shen's
 Elsa Ryan
 Plannigan & M's'n
 Martha Pryor
 Eva Shirley Co
 Eddie Ross
 "Dreams"
 CHARLOTTE
 Lyrie
 (Roanoke split)
 1st half
 Leddy & Leddy
 Lowe Peely & S
 Stars Record
 Zuhn & Dreis
 CHESTER, PA.
 Adgement
 Baxley & Porter
 Howard & Lewis
 Geo Reed Co
 (One to fill)
 2d half
 "Awkward Age"
 Shawky Roth & W
 McDermott & Cox
 (One to fill)
 CLEVELAND
 Hippodrome
 York & King
 I & J Kaufman
 Leavitt & Lockwood
 Jack Inglis
 Ryan Weber & R
 Novelty Clintons
 103th St.
 P & B Carmen
 Victor Moore Co
 Strind 3
 Taxie
 Daisy Nellis
 DETROIT
 Temple
 Jones & Jones
 The Gella
 Tolo
 Sallie Fisher
 Miss Ioleen
 Bob Hall
 Sully & Thomas
 Chas Keating Co

NEW YORK

PHONE: BRYANT 8917

BOOKING WITH ALL

INDEPENDENT CIRCUITS

Suite 417, Romax Bldg.

245 West 47th Street

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Parcella & Ramsey
LeVan & DeVine
Wilkins & Wilkins
Creole Fashion Rev
National
E & M Williams
Cortez & Ryan
Downing & Lee Rev
Wilkins & Wilkins
Kane Morcy & M
2d half
Toyland Follies
Joe Roberts
Nevins & Gordon
Adrian
"Dancing Whirl"
Orpheum
Toyland Follies

BIRMINGHAM
Bijou
Mack & Brantley
Reeder & Armstrg
Grew & Pates
Jennings & Howl'd
Carl Nixon Rev
2d half
Vee & Tully
Hale Norcross Co
Harry Sykes
Beck & Stone
"Dance-o-Mania"
2d half
Orpheum
CIN Bailey Duo
Cooper & Lacey

C & T Harvey
Musical Peaches
LOS ANGELES
State
Dennis Bros
Billy Barlow
Joselyn & Turner
Babe La Tour Co
Tom McKay's Rev
MEMPHIS
Loew
Mosman & Vance
Morley & Mack
L & E Drew
Raines & Avey
"Girls of Allitude"
2d half
Mack & Brantley
Reeder & Armstrg
Grew & Pates
Jennings & Howl'd
Carl Nixon Revue

HOLMES and LEVERE
"THEMSELVES"
Also Throwing the "Dummy" This Week
(May 1), Wm. Penn. Phila., and
Chester, Pa.
Direction: HARRY FITZGERALD
Carlton & Tate
Roberts & Boyne
Wilson & Larsen
Hazel Green Co
SALT LAKE
State
Margot & Francois
"Mammy"
"The Chatter"
M'Cmk & Winchill
Great La Follette
SAN ANTONIO
Princess
The Rockes
Arnold Gracker
La Hoen & Dupree
Miller Packer & S
Frank Stafford Co
2d half
"Just Friends"
McDermott & V
Mae & Hillon
The Leightons
G'D INLAND, NEB.
Majestic
Rose Kress Duo
Lyric & Virginia
"Fascination"
2d half
Welch & M'din's Sis
Flanagan & St'p'n
(One to fill)
HASTINGS, NEB.
Empress
Welch & M'din's Sis
Flanagan & St'p'n
JOPLIN, MO.
Electric
Fisher & Smith
Harrison & Darling
2d half
Aldine & Wright
J & G Guilfoyle

2d half
DeWitt & Robinson
Welch & M'din's Sis
Flanagan & St'p'n
OKLAHOMA CITY
Orpheum
Cook & Oztman
Paul Decker Co
Johnny Coulon
Lockett & Lynn
2d half
Margaret Taylor
Clinton & Rooney
Stone & Hayes
Mary Haynes
Ryn'da Donegan Co
OMAHA, NEB.
Empress
Leyle & Virginia
"Fascination"
(One to fill)
2d half
Zig Zag Trio
Three Hannel Sis
Rogers & Gregory
ST. LOUIS
Columbia
La France Bros
B & E Devereaux
Amador Sisters
Gardner & Revere
Gardner's Toy Shop
2d half
Gordon Sisters
Variety Four
Low Wells
Big Jim
(One to fill)
SO. BEND, IND.
Orpheum
Folette's Monks
Harry Holman Co
Three White Kuhn
Willis Gilbert Co
(Two to fill)
2d half
Perle Frank
Morris & Campbell
Clark & Bergm'n
Winton Bros
(Two to fill)
ST. JOE, MO.
Electric
2d half
Fisher & Smith
Monroe & Gratton
TULSA, OKLA.
Orpheum
Margaret Taylor
Clinton & Rooney
Stone & Hayes
Mary Haynes
Reynolds & Don's
2d half
Cook & Oztman
Paul Decker Co
Johnny Coulon
Lockett & Lynn

3 Ambler Bros
L/G BEACH, CAL.
Pantages
"Cupid's Closeups"
Borsini Troupe
Melody Garden
Lient Barry Co
Rome & Wager
SALT LAKE
Pantages
Four Bards
Ellis Nelson Co
Hazel Moran
"Goodnight Nurse"
David Reese

Al Sweet's Hassara
Mendoza
CLEVELAND
Miles
Dunbar & Turner
Shaw's Dogs
Mabel Hester Co
Swan & Swan
El Cota
Larry Reilly Co
DETROIT
Miles
Tybelle Sis
Hal & Francis
Chic Supreme
Tumbling Demons

A & F Stedman
Worden Bros
TULSA, OKLA.
Majestic
R'nolds Donegan Co
1st half
Margaret Taylor
Clinton & Rooney
P Decker & Co
George A Moore
(Oklahoma split)

LETTERS

When sending for mail to
VARIETY address Mail Clerk
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LETTERS ADVERTISED IN
ONE ISSUE ONLY.

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1403 B'way (Putnam Bldg.) N. Y.

Marshall & Conors
"Nobody Home"
Vardon & Perry
Morton Jewell Tr
2d half
Earl & Matthews
Cortez & Ryan
Anabelle
Chung Hwa 4
Fern Bigelow & K
Boulevard
Ruge & Rose
Bunin Sis
Fred Weber Co
"Broken Mirror"
Jennings & Mazier
Kirksmith Sis
2d half
Fulton & Mack
Edna Dreen
Rawles & Von K
Jim Reynolds
Dancing Shoes
(One to fill)
Avenue B
Forrest & Church
Daly St John
"At the Party"

"State Room 19"
Marks & Wilson
Clayton & Lennie
Holland D'krill Co
2d half
Van & Emerson
Charlotte Worth
Mason & Gwynne
Grey & Byron
Frank Terry
"Sunbeam Follies"
BUFFALO
State
Les Silvas
Rotary 4
Playmates
Barker & Dunn
Low Hawkins
Ebbey Jarvis Co
DAYTON
Dayton
Will & Blundy
Brown & Elaine
Marie Russell Co
J. W. Gilbert Co
Ethel Gilmore Co
2d half

MONTREAL
Loew
Harry Bontell
York & Maybelle
V & C Avey
Kalden & Herron
Kalden's Hawins
NEWARK, N. J.
State
Jeanette & N Bros
Beant & Clare
Middleton & S
Friend & Downing
Speech's Orchestra
NEW ORLEANS
Crescent
Leach La Quinlan 3
Downey & Whiting
Texas Guinan Co
Reeder & Armstrg
2d half
Mosman & Vance
Morley & Mack
L & E Drew
Raines & Avey
"Girls of Allitude"
OAKLAND, CAL.
State
Diamond & D'ght
Lehr & Bell
Chas Gill Co
Allyna Carbone Co
Melody Festival
OTTAWA, CAN.
Loew
Stanley & Elva
H & K Sutton
Chas Mack Co
Kee Tom Four
Ed Staniloff Co
PITTSBURGH
Lycium
Alvin & Carolyn
Harry Gilbert
"Money is Money"
FRESNO, CAL.
Hippodrome
2d half
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H
Eva Tanguay
HAMILTON, CAN.
Loew
Prevost & Goeliet
Willing & Jordan
Pearl Abbott Co
Arthur Deagon
Jackson Taylor 3
HOBOKEN, N. J.
Loew
Beck & Stone
Senna & Stevens
Amoros & Jeanette
Dancing Shoes
(One to fill)
2d half
Rollinger & Ryn'ds
J K Emmett Co
Al Raymond
B Morrell 6
HOLYOKE, MASS.
Loew
Dawson L'igan & C

Ketch and Wilma
"VOCAL VARIETY"
Featuring Fred Ketch, the only man
singing in two voices at one time
WITHOUT the aid of a concealed
assistant.
Now playing E. F. Keith Circuit
Hollsworth & B Co
SAN FRANCISCO
Hippodrome
Obala & Adrienne
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonas's Hawaiians
SAN JOSE, CAL.
Hippodrome
1st half
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H
Eva Tanguay
SEATTLE
Palace
Williams & Daisy
Uhl & Carlsson
Wahl & Francis
Weston & Eline
Dance Follies
SP'GFIELD, MASS.
Loew
Hubert Dyer Co
Helene Davis
LINCOLN, NEB.
Liberty
Earl & Mullen
DeWitt & Robinson
Three Hannel Sis
Rogers & Gregory
2d half
Redmond & Leona
(Three to fill)
M'RSUTOWN, IA.
Casino
(12-13)
Jean Gibson Co
Happy Johnson
Elliott & West
NORFOLK, NEB.
Auditorium
Jean Gibson Co

2d half
DeWitt & Robinson
Welch & M'din's Sis
Flanagan & St'p'n
OKLAHOMA CITY
Orpheum
Cook & Oztman
Paul Decker Co
Johnny Coulon
Lockett & Lynn
2d half
Margaret Taylor
Clinton & Rooney
Stone & Hayes
Mary Haynes
Ryn'da Donegan Co
OMAHA, NEB.
Empress
Leyle & Virginia
"Fascination"
(One to fill)
2d half
Zig Zag Trio
Three Hannel Sis
Rogers & Gregory
ST. LOUIS
Columbia
La France Bros
B & E Devereaux
Amador Sisters
Gardner & Revere
Gardner's Toy Shop
2d half
Gordon Sisters
Variety Four
Low Wells
Big Jim
(One to fill)
SO. BEND, IND.
Orpheum
Folette's Monks
Harry Holman Co
Three White Kuhn
Willis Gilbert Co
(Two to fill)
2d half
Perle Frank
Morris & Campbell
Clark & Bergm'n
Winton Bros
(Two to fill)
ST. JOE, MO.
Electric
2d half
Fisher & Smith
Monroe & Gratton
TULSA, OKLA.
Orpheum
Margaret Taylor
Clinton & Rooney
Stone & Hayes
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Four Bards
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Hazel Moran
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David Reese

Al Sweet's Hassara
Mendoza
CLEVELAND
Miles
Dunbar & Turner
Shaw's Dogs
Mabel Hester Co
Swan & Swan
El Cota
Larry Reilly Co
DETROIT
Miles
Tybelle Sis
Hal & Francis
Chic Supreme
Tumbling Demons

A & F Stedman
Worden Bros
TULSA, OKLA.
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LOUIS McNUTT
(4 CAMERONS)
Touring Orpheum Circuit
Wk (May 8), Orpheum, Vancouver, B. C.
Week (May 14), Moore's, Seattle.

Barry & Layton
Baggett & Sheldon
2d half
Dancing DuBrowns
Sid Gold & Bro
Marriage vs Div'ce
Lacey & Harris
LaMaize Trio
BROOKLYN
Metropolitan
Lakont Trio
Grace Hayes
Bernard & Scarth
Gordon & Gates
Paul Dinnis Co
2d half
Royal Sidgins
Carney & Carr
Kadde & Ramaden
Vardon & Perry
"Story Book Rev"
Fulton
DePierre 3
R & H Walzer
Dunham & Williams
"Dance Evolution"
2d half
Fors & West
Dave Thursty
"Broken Mirror"
Gordon & Gates
Kirksmith Sis
Palace
Kennedy & Nelson
Johnny Murphy
Marriage vs Div'ce
Sid Gold & Bro
BILLY KINKAID
Lind & Treat
Whalen King Co
Weir & Crest
Jones Family
FRESNO, CAL.
Hippodrome
2d half
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H
Eva Tanguay
HAMILTON, CAN.
Loew
Prevost & Goeliet
Willing & Jordan
Pearl Abbott Co
Arthur Deagon
Jackson Taylor 3
HOBOKEN, N. J.
Loew
Beck & Stone
Senna & Stevens
Amoros & Jeanette
Dancing Shoes
(One to fill)
2d half
Rollinger & Ryn'ds
J K Emmett Co
Al Raymond
B Morrell 6
HOLYOKE, MASS.
Loew
Dawson L'igan & C

"State Room 19"
Marks & Wilson
Clayton & Lennie
Holland D'krill Co
2d half
Van & Emerson
Charlotte Worth
Mason & Gwynne
Grey & Byron
Frank Terry
"Sunbeam Follies"
BUFFALO
State
Les Silvas
Rotary 4
Playmates
Barker & Dunn
Low Hawkins
Ebbey Jarvis Co
DAYTON
Dayton
Will & Blundy
Brown & Elaine
Marie Russell Co
J. W. Gilbert Co
Ethel Gilmore Co
2d half

Ketch and Wilma
"VOCAL VARIETY"
Featuring Fred Ketch, the only man
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Now playing E. F. Keith Circuit
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Hippodrome
Obala & Adrienne
Melville & Stetson
"In Wrong"
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Hippodrome
1st half
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Manning & Hall
Kerr & Ensign
Driscoll Long & H
Eva Tanguay
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Palace
Williams & Daisy
Uhl & Carlsson
Wahl & Francis
Weston & Eline
Dance Follies
SP'GFIELD, MASS.
Loew
Hubert Dyer Co
Helene Davis
LINCOLN, NEB.
Liberty
Earl & Mullen
DeWitt & Robinson
Three Hannel Sis
Rogers & Gregory
2d half
Redmond & Leona
(Three to fill)
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2d half
Redmond & Leona
(Three to fill)
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(12-13)
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Happy Johnson
Elliott & West
NORFOLK, NEB.
Auditorium
Jean Gibson Co

2d half
DeWitt & Robinson
Welch & M'din's Sis
Flanagan & St'p'n
OKLAHOMA CITY
Orpheum
Cook & Oztman
Paul Decker Co
Johnny Coulon
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Stone & Hayes
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Empress
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YOUR CHILDREN
need not be carried with you on jumps.
Send for FREE CATALOGS of all
Private Schools or Camps (in U. S.)
AMERICAN SCHOOLS ASSOCIATION
1516 Masonic Temple, CHICAGO, or
1104 Times Building, NEW YORK

Dancing DuBrowns
2d half
Dura & Feeley
Geo Stanley & Sis
Jo-Jo
Bills Song & Dance
Gates
Cornell Leona & Z
C & D Jennings
Lester Bernard Co
Adrian
B Morrell 6
Ruge & Rose
Fred Weber Co
"At the Party"
Dunham & Williams
Waldron & Winsl'w
Warwick
Reeves & Jackson
Bertie Kramer
Jas Kennedy Co
Lucky & Harris
LaMaize Trio
2d half
Scholl France & J
Mardo & Rome
Francis Ross & D
Barry & Layton

"State Room 19"
Marks & Wilson
Clayton & Lennie
Holland D'krill Co
2d half
Van & Emerson
Charlotte Worth
Mason & Gwynne
Grey & Byron
Frank Terry
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State
Les Silvas
Rotary 4
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Manning & Hall
Kerr & Ensign
Driscoll Long & H
Eva Tanguay
SEATTLE
Palace
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in "RECUPEATION"
By HUGH HERBERT
Direction: CHAS. MORRISON

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Grand
Vee & Tully
Beck & Stone
Hale Norcross Co
Harry Sykes
"Dance-o-Mania"
2d half
Russell & Hayes
Jack Reddy
Ceri & Inez
Fred Gray 2
Around the Clock
BALTIMORE
Hippodrome
Theodore Trio
Fletcher & Pasq'le
Chapman & Ring
Roy LaPearl Co
Mabel Blomdell Co

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1st half
Harvard & Bruce

HARRY

JOE

MORRISEY AND YOUNG

"JEST IN FUN"

THIS WEEK (May 1st), KEITH'S COLONIAL, NEW YORK

Direction MORRIS & FEIL

CORRESPONDENCE

(Continued from page 19)

ized through the sale of tickets for the third annual dance and frolic of the Chicago Treasurers' Club, which will be held at the Tiger room in the Hotel Sherman May 10. A monster entertainment of artists

appearing in the city is being arranged by Mike Donovan and Russell Morrison of the Colonial box-office staff. The officers of the club are Carl Randolph, president; Bob Lewis, vice-president; R. Behne, treasurer, and H. Soebbing, secretary.

With three bandits torturing him by burning the soles of his feet in an endeavor to make him reveal to them the combination of the safe of Ascher's Metropolitan theatre, 4644 Grand boulevard, Harry Crawford, manager of the house, heroically bore his pain until the thieves became tired of torturing him and left, with Crawford saving his employers \$3,000, the Saturday and Sunday receipts of the house. When the bandits entered the theatre Monday morning Crawford and Herbert Howell, a colored porter, were alone. Drawing their revolvers, the thieves ordered the two men to the office, where they demanded of Crawford the combination to the safe. He replied that he did not know it. They then bound him, removed his shoes and socks, and emptied from a waste basket some paper, to which they set fire, holding it to his feet. Then again they asked for the combination. He again refused. Deciding it was useless to further torture the manager, the bandits took \$12 from his person and fled from the building.

Roy Mack, formerly producer of revues for Ernie Young, in Chicago and Baltimore, has been appointed general producer of revues at Electric Park, Kansas City, Mo., which opens May 20. Mack has recruited most of his cast from Chicago and intends giving as his initial endeavor a 25 people show and change every four weeks.

Jack Johnson, former world's heavyweight champion, who played here last week with his white burlesque troupe at Billy Diamond's Avenue theatre, was made defendant in the Superior Court in an action brought by William Bottoms, a cafe owner, for \$10,000. Bottoms claims that he advanced this amount to pay the fine imposed on Johnson when he completed his term in Leavenworth Prison, some time ago. Bottoms says that even though he approached Johnson to pay the money which was used to get him out of prison the former champion turned a deaf ear to his entreaties.

A benefit performance given for Drury Underwood, a former newspaper man and theatrical press agent, Sunday afternoon at the Woods, brought \$5,000 to a fund which George Ade, Lou Houseman, manager of the theatre, and a num-

ber of friends are establishing to maintain him in his declining years. Will Rogers was master of ceremonies and acts from the local theatres and legitimate attractions helped provide the program.

Lenore, who has been conducting the Maybelle shop for the past four years at 145 North Clark street, has found her quarters there cramped, and moved this week to larger and more sumptuous quarters in the Garrick Theatre building. Lenore will in the future operate her modiste shop under the name of Lenore Wechter.

Surprised while robbing the Ideal, a picture house at 1622 Larabee street, Edward Klein a 17 year old burglar, was shot in the left shoulder by Peter Schuh, the theatre watchman. Two other boys were with Klein, but they managed to escape. Fifteen dollars was procured, which the police say they found on Klein's person. Klein is in the County hospital where it is said his injury is slight.

Waterson, Berlin & Snyder's music shop, "The Ted Snyder Song Shop," noted for its "Bally-Hoo" methods of getting business at the busiest "corner in the world," State and

Munroe streets, and also its flaring oil cloth banner announcements, has vacated its quarters on the first floor of the building there and moved around the corner to a store adjoining the Majestic theatre on Munroe street. It is said to attract the populace from State street that two barkers will stand in front of the place at the noon hour and sing all of the latest hits.

The newstand located in the building at Clark and Randolph streets, which has been supplying theatrical people, and which has also been the medium of selling more copies of Variety than any other stand in this city will close May 1, due to being

forced to vacate as the building is to be remodeled to be occupied as a drug store by Buck & Rayner. This stand has sold as many as 1,000 copies of the Variety a week.

A CORRECT TREATMENT FOR Baldness

Baldness Can Be Prevented by Quartz Rays

BALDNESS—FALLING HAIR—DANDRUFF and all Scalp Disorders successfully treated with my incomparable Sun-Ray treatment. This is unconditionally guaranteed, providing your hair bulbs show vitality. Those treatments have been gratifyingly realized by some of the most prominent stars in America and abroad. Free Literature.

ALOIS MERKE
The Well-Known Scalp Specialist
512 Fifth Ave., at 43d St.
Longacre B332. Room 400.

VARIETY

WILL ISSUE IN MAY A

Special Shubert Vaudeville Number

It will deal with the Shubert's vaudeville.

The Special Shubert Number will carry announcements that may be forwarded now at regular advertising rates to

Variety's Offices Anywhere

ACTS WANTED!

Consecutive work; good salary; independent circuit South. Also, want Hawaiians or Hawaiian troupe for production.

SOUTHERN MANAGER,

GENERAL DELIVERY, MERIDIAN, MISSISSIPPI

THE CHOICE HOME SPOT OF GREATER NEW YORK

FREEPORT, LONG ISLAND

With a colony of more and better known show people than any suburban community in America.

OWN YOUR OWN HOME AMONG YOUR OWN PEOPLE

Let us show you what may be had at Freeport.

BUNGALOWS AND HOUSES of latest modern improvements, with all accessories.

FROM \$5,500 TO \$50,000

On agreeable terms

As a real estate investment alone none better

Ask anyone who lives in Freeport or near by. Also choice waterfront sites.

COMMUNICATE

FREEPORT REALTY CO.

373 Fulton Street, Brooklyn, N. Y.

CITY AND
SUBURBAN
PROPERTIES

PHONE:
6363
TRIANGLE

VAN and SCHENCK

NOW FEATURING OUR BIG SONG HIT

"THE FLAPPER BLUES"

PUBLISHED BY

BROADWAY CENTRAL BLDG.
AL CANFIELD, Gen. Mgr.

THE C. B. A. MUSIC PUBLISHING CO.
SUITE 601-D

1658 BROADWAY, NEW YORK
TOMMY MURRAY, Prof. Mgr.

Watch out for our next BIG HIT, now in preparation. Written and composed by VAN and SCHENCK

WHEN EAST MEETS WEST!

Vaudeville and Motion Picture Theatres, Cafes and Ballrooms in the Windy City of Chicago have at different times listened to and danced to the pianissimo strains of

PAUL BIESE

AND HIS ORCHESTRA

Coupling this with the international reputation through the playing of Columbia Graphophone Company Records, it all contributed toward their engagement at

BEAUX ARTS CAFE

BOARDWALK

ATLANTIC CITY

SEASON MAY 5

1922

TO SEPTEMBER 4

PAUL BIESE

HENRY LANGE, Piano

ANTONIO CICCONE, Saxophone and Violin

ALFRED KVALE, Clarinet and Saxophone

WALTER J. SMITH, Bass

CLARENCE BITTICK, Drums and Tympanie

ANGELO CAVALLO, Trombone

HARRY (RAGS) VROOMAN, Cornet

RICHARD EDE, Banjo

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

The original program running order for the current Orpheum bill underwent several changes and the show as finally lined up proved unbalanced. Pictures were relied upon to eliminate stage waits between full stage acts on several occasions. Allen Rogers and Leonora Allen as-

sisted by Chas. Lurvey shared billing honors with Dave Schooler with Maretta Nally and company, giving the show a concert flavor. Peggy Parker and "The Four Musketeers" (holdover) opened the show starting quietly and finishing with a rush. Minstrel Monarchs proved good novelty and scored a hit. The old timers including John Gorman, Charles Udell, Billy Golden and Charles White with young Billy Tate as announcer offered their wares of bygone days in great style creating genuine enthusiasm. Rogers and Allen made a fine impression with a high class production singing offering. This dignified couple are strong on appearance and voice but somewhat concert. Dave Schooler in "Music Hath Charms" with Maretta Nally and company provides a neat routine revolving around Schooler and the piano. His masterful playing registered solidly. The dancing girl and young comedienne received recognition.

Doyle and Cavanaugh with smart flirtation talk, nicely constructed double numbers and graceful stepping combined with their excellent stage presence made a strong bid for top honors. Jimmy Lucas with Francene repeated strongly. The magic rose number with other players on the bill and house attaches participating proved a riot. Fenton and Fields also employing members of other acts for clowning purposes stopped the show in their second week next to closing. Dezzo Retter held the house intact in the closing spot. Despite considerable stalling the comedy poses and wrestling bit drew laughs.

Sunday business hit a high average at the Golden Gate with a line

waiting throughout the day. The bill contained an over-abundance of class and insufficient comedy. Frank Van Hoven following a long stage wait was given a big welcome. His fly material rearranged and adapted to suit the clientele secured howls with the audience barely noticing another stage wait following his act, the laughter continuing for some time after his departure. Doris Humphrey Dancers went through their classical dances im-

pressively but failed to arouse applause at any time. Fred Hughes with fine appearance and rich voice was heavily applauded next to closing. Earle Brown as piano accompanist won favor with left hand playing. Jean Middleton appearing youthful and sweet with neat arrangement of violin numbers and trick playing was compelled to return for an encore. Kluting's Entertainers, including dogs, cats and birds in an interesting routine were

thoroughly enjoyed in opening position.

Eddie Hearne the champion auto racing driver, special headline feature, had the house on its toes in a

Acts, Sketches, Monologues

Written to order. CALL, or Terms for a stamp. 18 Acts, Sketches, Monologues, Parodies \$1. Complete Minstrel Show, \$5. ACTS to order. E. L. GAMBLE, Playwright, No. 1658 Broadway, New York.



"JUST THE HAT YOU WANT - AT LESS THAN YOU EXPECT TO PAY" SMART - CHIC - ORIGINAL "ADELE" CREATIONS "Show me a well dressed woman and I'll show you an Adele Hat." 10% discount to N. Y. A's. from an N. Y. A. ALSO TO PROFESSIONALS 160 WEST 45th STREET 3 Doors East of Broadway

AU REVOIR

SAYS

Alice Lloyd

after a pleasant season in America

Sailed May 2 on "Aquitania" to spend the summer with her folks in England. With pleasurable anticipation of returning in the fall. All communications care Variety, New York.

American Representative, JENIE JACOBS

To E. F. Albee and Members of the Staff of the B. F.

Keith Circuit:

Heartiest felicitations on attaining your present position in the amusement world. May your jubilee extend to a centennial.

F. & H. REEVES & LAMPORT,

HORACE REEVES and FRED LAMPORT,

18 Charing Cross Road, W. C., London.

HOW DID THE NEW ACT GET OVER? WHERE DO YOU GO NEXT WEEK? HAVE YOU SIGNED FOR NEXT SEASON?

How many artists really realize that proper advertising is a vital part of their business?

Countless artists invest in a vaudeville production, purchase material, wardrobe, scenery, etc., play a few weeks to perfect the vehicle, and finally procure a showing in New York, and then—after playing the engagement—discover that very few, if any, of those who should have seen it failed to visit the theatre. It means more "showings."

ONE properly constructed announcement of the engagement would have called the attention of every manager, booker and agent.

The managers are not trying to evade such events. They, as well as their representatives and artists' representatives, are constantly looking for new material, new acts.

Make an opening an event of importance. Don't wait for the route to advertise when advertising may help procure the route. Don't slip into a metropolitan city for a showing on gum-shoes. Let all show business know you are coming, and make them realize they will miss an opportunity unless they see your act.

All branches of show business are preparing for next season right now. Get into the spotlight and stay there. The most economical way is through Variety.

Variety tells your story the world over.

Every Variety office will aid in the construction of copy. Special rates for a continued series of advertisements.

Advertise right and advertise now.

**If You Don't Advertise in
VARIETY
Don't Advertise At All**

thrilling race with Harry Castile on a motorcycle and himself in a miniature racing car. The race took place in a cage 12 feet high and 17 feet in diameter without a top. Presented with showmanship the act proved the most thrilling feature ever seen out this way.

Ben Turpin headlining at Pantages is drawing capacity business with the stage utilized for patrons Sunday. The film comedian assisted by Phyllis Haver and Katherine McGuire in a sketch entitled "Look At Me" by Willard Mack, employing a scene in picture studio, was accorded a reception and proved a laughing success. Turpin is funny on the stage, but can't talk. Misses Haver and McGuire lend prestige the latter displaying grace and ability with toe and Spanish dance.

ing. The act is entertaining and has box office value.

The supporting bill played well. The Joe Thomas Sax-O-Tet found favor with meritorious selections. The two vocal efforts by the young woman are weak. Skipper, Kennedy and Reeves scored solidly. The blackface comedian adds laughs throughout the good singing routine in which excellent harmony prevails. La Pine and Emery secured appreciation with character bits and comedy business. La Pine's rube number hit hard. Carter and Cornish colored chaps with hard and soft shoe dancing of the whirlwind type scored a hit in the opening spot. Wille Brothers with pole balancing feats proved an interesting closing act. Josephs.

The Orpheum has booked Nat Goldstein and Norah Kelly to play

the Orpheum circuit out here this summer.

Jack Hurley, representative of Witmark, made a tieup with the Tivoli last week, singing the new Witmark song, "Smilin' Through," for the radiophone and announcing at the same time that the film "Smilin' Through" was being played at the Tivoli.

Loew's new Warfield theatre scheduled to open May 13 across the street from the new Orpheum Junior house, Golden Gate, there is speculation as to where the audiences to fill them are to come from. The Golden Gate, with its 3,000 seating capacity, has not been doing as well as it should. There have been spare seats at the matinees. Business in the Loew houses on the coast has not been good and there are no indications of improvement. The opinion is that Loew must improve his brand of vaudeville to meet local competition.

The Orpheum, Oakland, closes May 27.

Since the Golden Gate adopted the policy of 15 cents for all children at any performance the patronage of the juveniles has been heavy. At one recent Sunday per-

formance there were 900 kids in the house. The business on Sundays is reported to be about 95 per cent. of capacity, but during the week days it is off.

George Perry, former manager of Loew's, Oakland, is the new manager of the Rialto here. He assumed charge last week.

Business at the Orpheum (big house) is not up to what it should be. Criticism has been voiced by patrons against the policy of the

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BOOKED DIRECT

Orpheum management in offering acts that have previously played at the Golden Gate, the Junior Orpheum. Generally some of the acts are sent from the Orpheum to play a second week at the Golden Gate. In a few instances the rule has been reversed.

Plans of the Market Street Realty Co. to take over the Rialto from D. Markowitz have fallen through and Markowitz announces that he will

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AGENTS, keep my address, Variety, New York



retain control of the theatre, which is an uptown picture house.

Edward E. Ford sails for Australia May 5 to visit his mother, who is 90 years old. He will spend the summer there and probably return here in September.

Berton Myers, recently returning here as assistant manager to Roy Stephenson at the local Pantages, resigned after a very brief stay.

Ray Glusti, late of the Follies Bergere of Paris at the Alhambra in London, has been engaged as a featured singer to appear at Fanchon & Marco's "Little Club" here at the new opening May 1. The

"Little Club" has been entirely redecorated and a brand new summer show offered.

During the past few weeks Pantages in all of its billboard advertising is featuring the picture offering of each bill and making but scant mention of the acts.

George Ebey, manager of the Fulton, Oakland, a stock house, is on the Riviera in Europe, where he says he has been resting and loafing since Christmas.

In the Loew houses in Sacramento, Stockton, Fresno and San Jose, where half of each week is given over to musical comedy tabloid, business has been fine during the days of the musical comedy's stay, but off when vaudeville is showing.

Chauncey Olcott in "Ragged Robin" at the Columbia is reported to be considering an offer to enter vaudeville.

E. A. Schiller, general manager for the Loew circuit, accompanied by his assistant, Lionel H. Keene, arrived here last week and will re-

main until the opening of the new Loew Warfield theatre.

Ednah Altemus, in private life the wife of Harry Bailey, manager of the Century, has been engaged by Louis Graf of the Graf Production, Inc., to play the leading heavy role in a new film the concern is to start work on in San Francisco very soon. Miss Altemus started her professional career as a member of the Poll Stock at Hartford, Conn. Last year she was a member of the "Greenwich Village Follies." At the time of her marriage to Bailey he was business manager with the "Follies" show. When appointed manager of the Century, Miss Altemus retired from the stage and has been making her home here with her husband.

Peggy Leahy and Portia Newport have formed a singing and talking act, booked over the Pantages circuit.

The cast of the Redmond musical comedy stock that opened at

the Wigwam, in the Mission district, includes the following players: Ruth King, Richard Allen, Rafael Brunetto, Ed Redmond, Joe Kemper, Marvin Hammond and Patricia Allyn.

The last circus to play on the "circus lot," at Market and Eighth street here in the downtown district, is the Al G. Barnes show, which opened for a five days' stand this week. The property has been sold and will be the site of a big department store and theatre.

Articles of Incorporation were filed at Oroville, Cal., last week, organiz-

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ing the "Northern California Theatres, Inc.," whose object is to build and maintain a small circuit in that section. The incorporators are: B. H. Taylor Anderson, Carrie W. Anderson, V. S. Wooley, Ruth Baker, Larry Delrup, all of Chico, Cal.

Roy Hall, general manager, and Howard Bru, secretary and treasurer of the Turner and Dahnen circuit, who assumed office some months ago when the officials of the

organization were changed, have both resigned. Fred Dahnen, former general manager, has returned as the head of the concern.

BOSTON

By LEN LIBBEY

A bill that runs strong toward novelty and comedy, with but one act which contains any dancing furnishes splendid entertainment at this house is at Keith's. In character the bill resembles greatly the one of the previous week, used for the celebration of the third of a century anniversary. The house seemed to go for the show at the start and the enthusiasm built up as things ran along, tapering off considerably toward the close.

De Lyle Alda has the spot position and her act, staged in a more than pretentious manner for a vaudeville offering and carrying a good company of principals, went over well. Miss Alda had some of the pep taken out of her bit Monday night by breaking of one of the straps of her big costume, a fact that worried her considerably, as was evident.

Dolly Kay came nearer to stopping the show than anybody else on the bill. She had an ideal setup coming here after several weeks when such an act has been missing

from the bills and being in an ideal position. The house liked her from the start and she could have put on several more numbers without difficulty.

Van Cello and Mary opened the show and went big, followed by Frank Ward and his dolls, also a novelty number that registered. Norton and Nicholson scored with their skit, and they were followed by Charles and Madeline Dunbar. W. C. Fields using his old golf comedy number had easy going all the way. Weaver Brothers and the Bricklayers close the show.

Nat Nazarro, Jr., came smiling through as a really welcome "repeat" Monday at Shubert's Majestic and pulled the local Shubert interests successfully out of the hole they found themselves in by a premature public announcement of the inauguration of a policy of "musical revues" for the balance of the summer, starting with "The Midnight Rounders" unit.

This unit, which was hoped to last three weeks, had a tough struggle on its second week and Nazarro was jumped in to fill the gap until the arrival of "The Whirl of the Town" which in turn will probably not be able to last until "Spangles" (Bedini) can be booked in.

Young Nazarro, still unspoiled, drew surprisingly well in the face of the daylight-saving slump Monday night, and put the entire bill over strong by filling in a weak first half. He received the healthiest hand in many a week.

The only other repeat on the bill was Lora Hoffman who opened the second half of the show. Her previous appearance early in the season was marred by a bad cold. Monday night she went across strong.

Kimberly and Page were the real surprise next to closing, and had the house begging for more with a snappy act of the type that has been sorely needed in the average local bills during the recent repeat epidemic.

The balance of the bill comprised Garland and Smith, Calvert and Shayne, John Jess and Co., Julia Curtis, Parish and Peru, and Visions de Art.

PHILADELPHIA

By ARTHUR B. WATERS

The Stanton, Seventeenth and Market streets, is celebrating its eighth anniversary this week. The house, which, until the opening of the Stanley a year ago, was the big house of the Stanley company, is still running big feature pictures. The opening attraction at this house was Hobart Bosworth in "The Sea Wolf" and Lina Arbarbanel in person. This week's attraction is "Grand Larceny," with Elliot Dexter. May Leithold, a soprano soloist, is the Music Week feature of the program.

The Dramatic Club of the University of Pennsylvania is presenting Hazelton and Bearimo's "The Yellow Jacket" this week at the Little theatre. Performances are given every night except Saturday and matinees Wednesday and Saturday. This Chinese oddity was produced here once before at the Little theatre. On the present occasion the

amateurs did excellently with the whimsical roles of Property Man, Chorus and the rest.

An organization known as the Plays and Players, which is slightly more than an amateur body, but hardly of professional rank, has purchased the Little theatre, Eleventh and Delancey, and will take possession in July. This house, which is far from the rialto and on the fringe of the society district, has always proved a veritable hoodoo. Several companies of the caliber of the present, much like the Guild and the Provincetown Players, have failed there, and the Shuberts could not make a go of it. The Plays and Players has been organized since 1911, but has been run on a small scale. Now that it has the Little theatre, it is understood it is going to expand. A roof garden, a skating rink, a clubroom and a musical section are contemplated. Regular length plays will be produced, it is said.

B. F. Keith's.—Hope Eden, mind reading, lent a touch of novelty to the bill, which also contained a musical revue by Anatol Friedland, whose efforts always have a certain clientele here. Neil Mack, dancing director, tried his hand at both singing and comedy in this revue, and did satisfactory work. Beatrice Eaton, a local girl lately with a grand opera company, lacked poise and a professional touch in putting across her songs, but her voice was excellent and she shows promise. Joe Darcey was a blackface comedian of some ability. The rest of the acts were average—no more.

Shubert Vaudeville.—The main portion of this week's program is taken up by the "Made in Philly"

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Direction ALF. T. WILTON

LeVerne was one of the biggest hits of the piece when it opened in Stamford, Conn. It is understood there was trouble at that time, other members of the company insisting Miss LeVerne's part should be cut out. This is credited with being the reason she left. The show lacked a great deal without Miss LeVerne, and arrangements were made by phone Monday night, it is said, after much "patching up," and she assumed her old part on Tuesday without any radical cutting of it.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand, "Too Much Business" and "Trust Your Wife"; Liberty, "Trust Your Wife" and

"Step Forward"; Olympic and Cameraphone, "Game Chicken"; Blackstone, "Grand Larceny" and "Step Forward"; Regent, "Queen of Sheba"; State, "Four Horseman" (2d week); Aldine, "Thunderclap"; Lyceum, "Right That Failed."

Ernie Stanton, who with his brother Val played the Davis last week, worked out with the Pittsburgh Pirates at Forbes Field during the mornings. He also played considerable golf. The Schenley Park links are free to the public and are much utilized by many artists who come here.

Henry Friedman, real estate operator here, has taken over the lease of the Braddock, a film house, and placed his son Harry in charge.

The Duquesne is closed once again. The picture policy was a draw for a while, then simmered out. As long as the standard stars were

shown on the films business was good, but a falling off was noted when the cheaper "blood-and-thunder" stuff was introduced.

Bongiovanni's, controlling the Nixon Cafe and Wildwood Gardens, near Pittsburgh, is recording a successful season so far, with booze not counted as a contributing aid. The cover is ordinarily 55 cents, with Saturday rates boosted to \$1.10. Frank Bongiovanni, proprietor, was recently refused a license to sell the non-intoxicating stuff, but inflated rates for the soft beverages is boosting the intake. The roadhouse is featuring a revue, with Mary Reilly the principal, and also Curlyne Englar of Chicago and a ballet of ten Pittsburgh girls, led by Ruth and Vernon. Mr. Bongiovanni was a visitor in New York last week on business.

Vivian Minette, entertainer at the Beaux Arts, New York, visited her parents in Cherleroi, near here, last week. A sister, who is an accomplished pianist, is at present engaged in Italy.

Palm Garden, largest outdoor dancing pavilion in this end of the State, where public dances are held thrice weekly, is experimenting with an "old-fashioned night" Tuesdays, with only the old dances permitted.

Daylight saving, which went into effect here Sunday morning, has met with considerable disfavor among exhibitor organizations here in the past, but according to city officials will be continued for several more years at least. Labor organizations, arguing that greater opportunity for play is afforded the great mass of workers here by the extra daylight, have been strong supporters.

The Davis, playing Keith vaudeville here, intends to keep open all summer, according to Manager Eugene L. Connelly. This policy has

been pursued in other seasons, with few exceptions. The season has been highly successful thus far.

BUFFALO

By SIDNEY BURTON

Gus Hill's "Bringing Up Father" turned in a phenomenal week's business at the Majestic last week, the

final week of the regular season. At \$1 top, the show went to capacity and over, getting around \$12,000 on the week. It proved a strong draw with the children and is said to have cut into Shea's Court Street trade, where Singer's Midgets were featured. "The Unloved Wife," coming in to the Teck from big business on the road, failed to draw despite attempts at sensational press stuff

May 1st, 1922.

Mr. Gordon Bostock has published an announcement that practically every Keith and Orpheum Circuit agent and every producer has appointed him exclusive European representative, and in consequence, he shall represent in Europe nearly every big act in America. This may be all true from his standpoint, but from the viewpoint of the B. F. Keith Vaudeville Exchange there is no special man representing the vaudeville artists in Europe and the booking office has made no arrangements whatever with Gordon Bostock. They will book their acts through any agent, whether foreign or American acts, providing these agents or artists' representatives are recognized in the B. F. Keith office. When I spoke to Mr. Bostock about this announcement as to whether he represented all the agents, he informed me that he had spoken to a couple of them and he took it for granted that the others would want to do the same, so inasmuch as he went off "half-cocked" and has no authority from this office, for the information of all, this announcement is made.

(Signed) E. F. ALBEE

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have this day become members of this firm, and that we shall continue the practice of law under the firm name and style of

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Mr. Berezniac will, as heretofore, devote his attention mainly to matters pertaining to the legal affairs of the theatrical profession.

Mr. Dittus, assisted by Mr. Chatroop, will have charge of the firm's trial work in the state and federal courts, and

Mr. Malkes will devote his attention mainly to tax matters.

LEON A. BERZNIAC
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MAY 1, 1922

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PERSONAL REPRESENTATIVE:

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and "Special Matinees for Ladies Only." The show received a liberal panning at the hands of the local critics.

The Teck this week is showing for the first time on any screen "The Heart of Africa." It is a travel feature, taken by Lady MacKenzie on an exploring expedition a couple of years ago. She is now the wife of a prominent Buffalonian, and resides in this city. The showing is under the supervision of Harold B. Franklin of the Shea interests. The picture is bona fide jungle and wild



animal stuff, and shows Lady MacKenzie as the heroine in a number of hair-raising African adventures.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Next week, "And Very Nice, Too." First performance. Week following, "Hello, Canada."

ORPHEUM—"The Unloved Wife." Playing road attractions for few weeks.

IMPERIAL—Mang & Snyder, Lexey and O'Connor, Eddie Carr & Co., Frank Mullane, Harry and Emma Sharrock, Hegedes Sisters.

ALLEN—Allen Concert Co. Feature picture, "The Lotus Eater."

CAPITOL—Capitol Opera Co. Feature picture, "The Green Temptation."

LOEW'S—Stanisloff & Co., Chas. Mack and Co., Kee Tow Four, Harry

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and Kitty Sutton, Stanley and Elva. ST. DENIS.—Montreal Grand Opera Co. in "Faust."

MOUNT ROYAL ARENA.—Scots' Guards Band.

The picture policy adopted by the Gayety Theatre proved a complete failure, with the result that the house has been closed for the summer season and will reopen about the second week in August, presenting Columbia Wheel Burlesque. Manager B. M. Garfield will spend the summer at his residence on the Chautauqua Lakes.

There is apparently no truth in the report that His Majesty's will be leased by a Toronto stock for the summer. W. A. Edwards, lessee of the theatre, will continue to control his house.

Grave agitation in police and pulp circles is the result of a carnival company visiting this city. The advance guard of the company secured their location and went right ahead making arrangements to open without any regard for the strong opposition against attractions of this nature playing Montreal. It is anticipated that immediate action will be taken to close the company before it gets any further with its plans.

All details for the benefit show to be given for charity organizations in Montreal by the local Theatre Managers' Association were completed at a recent meeting of the organization. The date set for the performance is May 30. The performance will start at 11 o'clock, directly after the closing of the regular evening performance, and it is the intention of the association to

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fill Loew's theatre first, the Capitol next, then the Allen and, if found necessary, the Princess. An entertaining program, selected from all the different theatres in the city, will be put on, and it is expected that this will be one of the biggest benefit performances ever given here. Charity institutions which are to receive any portion of the receipts obtained from this performance will combine with the association in the disposition of tickets.

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players open in "Scandal."

NEW GARRICK—"It Happened in Duluth." Film.

LYCEUM—"Is Matrimony a Failure?" Film.

NEW LYRIC—"A Question of Honor." Film.

ZELDA—"Woman Wake Up." Film.

The Orpheum Players in "Scandal," put Duluth on the map

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again as a stage town. Except for a few road attractions, the city has been without stage shows since the Orpheum vaudeville season closed shortly after the New Year. The stock company looks the best of any that has played here in years and advance sales indicate capacity business for the first week and many season's subscriptions have been taken. The players were given a big reception at the Greysolon Tea Rooms Friday. They include Clay Clement, Jr., leading man; May Collins, leading woman; Lee Sterrett, director; Carl Jackson, second lead; Eleanor Brent, second feminine lead; May Hurst, characters; Henry Crossen, characters; Bernard Suss,

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Bijou Theatre, Melbourne
Palace Theatre, Melbourne
Gaiety Theatre, Melbourne

NEW ZEALAND THEATRES

Opera House, Auckland
King's Theatre, Auckland
His Majesty's Theatre, Wellington

AUSTRALIAN THEATRES

Lyric Theatre, St. Kilda
Majestic Theatre, Adelaide
Prince of Wales Theatre, Adelaide
King's Theatre, Adelaide
Empire Theatre, Brisbane
His Majesty's Theatre, Perth
Theatre Royal, Perth

NEW ZEALAND THEATRES

Opera House, Christchurch
Princess Theatre, Dunedin
His Majesty's Theatre, Dunedin

heavy parts; Mary Hart, ingenue. There will be no Sunday matinees this season. The company will play here sixteen weeks.

The Lyric, one of the oldest in the city, was sold recently to the S. S. Kresge company and will be made over into a 5-10 cent store. The New Lyric programs and staff will be moved into the New Grand May 7 and that theatre will be known as the New Lyric. The Duluth Theatre

Co. Finkelstein & Ruben, managers, is remodeling and refurbishing the playhouse and installing a large orchestral organ. This playhouse has been offering vaudeville pictures and boxing shows during the last year. J. H. Kennedy who has been manager of the New Lyric for three years, will have charge of the new programs.

"It Happened in Duluth," an all-Duluth photoplay, produced by the

Duluth "Herald" and the New Garrick, is being presented at that playhouse all this week and will later be shown on the Minnesota iron ranges and in the Twin Cities by P. F. Schiwe, manager for Finkelstein & Ruben. The picture was adapted from the prize winning scenario submitted in a contest conducted by "The Herald" and the Garrick. The films were made by the Sly-Fox Film Co. It shows the beauties and the industries at the head of the lakes in story form. Hundreds of people are being turned away and every performance is doing capacity business.

Duluth will have musical stock beginning May 7 when the Graves Brothers will open the Victory, a small downtown playhouse. Shows will be given at popular prices.

The most cheering news in theatrical circles heard here in months was the announcement the Minnesota Steel corporation would reopen its plant. Supt. Sheldon announces that 1,400 new men will be taken on this week. Between 4,000 and 5,000 men will be employed later. The plant has been closed for months.

PORTLAND, ORE.

HEILIG—Walter Hampden in Shakespeare rep.
BAKER—Baker Stock Co. in "Smilin' Through."
LYRIC—Lyric Musical Comedy Co.
PICTURES—Liberty, "Fascination"; Columbia, "Is Matrimony a Failure?"; Rivoli, "Little Lord Fauntleroy"; People's, "Orphans of the Storm"; Blue Mouse, "Man from Lost River."

Forest B. Cornish, co-directing Josh Binney comedies at the Lifeograph studios here, left for Canada, where he purposes making a series of one-reel pictures embodying stories of the Northwest Mounted Police and scenic subjects.

W. W. Ely, manager of Loew's Hip, and Sam Meyer, his assistant, are buying a farm near Portland. The two already have a beautiful city home.

John C. Stille, former manager of the Rivoli, who is now with the Universal as a manager, has gone to Seattle to take temporary charge

of the Universal's theatre after similar experiences at Salt Lake City and San Francisco.

Al Kader Temple, Mystic Shrine, profited from the Tuesday, Wednesday and Thursday evening perform-

ances of "Smiling' Through" at the Baker theatre. The fund will be used for Shrine purposes.

Disappointment has been rife along Broadway following Variety's quotation of Martin Beck's state-

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ment that left Portland out of the building program for Junior Orpheum in the near future. Beck promised several times while here that Portland and Seattle would get junior houses at the same time.

The first circus of the season in Portland will be the Al G. Barnes', May 8-9.

Klamas, Wash., saw the opening of a new 300-seat picture house Monday.

Political advertising of all kinds has been barred from local screens by action of the Motion Picture Exhibitors' League of Oregon.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

BASTABLE—Monday and Tuesday, Tambourine and Bones Society of Syracuse University in "Oh Lady! Lady!" As a rule T. & B. produces an original musical comedy. This year the society used a professional piece and got away with it. The company was well chosen, and the introduction of a co-ed chorus in place of the usual male masqueraders served to pep up the production to no little extent. The entire show was under the direction of students. George Coughlin and Arthur Brennan, law students, coached. Albert Diesseroth and Mannie Mannheim handled the musical numbers. Bernard Bennett staged the dances.

ROBBINS-ECKEL—First part, "Travelin' On"; last half, "Passion Fruit."

STRAND—First part, "The Law and the Woman"; last half, "The Seventh Day."

SAVOY—First part, "Man of the Forest"; last half, "A Virginia Courtship."

RIVOLI—First part, "Back Pay"; last half, "A Woman's Place."

CRESCENT—"At the End of the World."

Marian Tucker Joel, coloratura soprano, was added to the Savoy's program this week. The Savoy recently slashed its prices for the summer.

The Drama League gave "Miss Lulu Bett" at the Little theatre Monday.

Crowding to the side exits in a mad rush to get out of the theatre apparently on fire, 400 patrons of the Arcadia (movies) were saved from stampede by the quick action of Jacob J. Weber, ticket seller, Sunday night. A film in the projection booth had caught fire and filled the house with smoke. Added to the smoke the upper lights went out, leaving the house almost in total darkness.

Mayor John Walrath will refuse to sign the ordinance adopted by the Syracuse Common Council directing the superintendent of buildings to issue a permit to A. D. Quinn to re-

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model a garage in East Division street, near Park street, into a picture theatre. North Side politicians brought pressure to bear upon the aldermen to secure the adoption of the ordinance. The Bureau of Buildings had refused to issue the permit.

The Mozart, Elmira, starting next week will change its policy to pictures, first half, and pop vaudeville last half.

Edward Sterling, until recently pianist at the Majestic, Elmira, has been engaged for the orchestra of the Mozart there.

Rorick's Glen, Elmira's summer park, will open Sunday, but the chances favor no theatrical amusement at the park this year.

Ransom Stone, of this city, serving a term of not less than two and a half or more than four years for

the theft of a sedan and \$5,000 worth of picture films from Morris Fitzer, local theatrical operator, during the summer of 1920, is applying for a parole from Auburn State Prison.

WASHINGTON, D. C.

By HARDIE MEAKIN

Gayety, burlesque, has closed; Strand, Loew vaudeville, will close and the legitimate houses have but one or two attractions booked.

Poli's has another return engagement of "The Bird of Paradise." Ann Reader heads the cast.

The stock company at the Shubert-Garrick under the direction of Arthur Leslie Smith of the Mutual Productions, Inc., is getting away to

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a wonderful start and is holding over Belasco's "The Boomerang" for a second week. The individual members of the company have scored successes, particularly the two leads, Wanda Lyon, whom it would appear is going to duplicate the success of Izetta Jewell, and Sydney Mason. "The Hole in the Wall" next week.

PICTURE HOUSES—Rialto, "The Green Temptation"; Palace, "Glass Houses" first half, "Travelin' On" second half; Columbia, "Bought and Paid For"; Metropolitan, double bill, "The Barnstormer" and "Cops."

Glen Echo, Washington's park, opens May 13.

Cosmos has the "Love Nest," Margaret Farrell, Lane and Freeman, Pauline Fielding Players, Brosius and Brown, Davis and McCoy, film.

The Mask and Wig Club in "Toll Tales" had this house on Monday night, the 1st, and did an enormous business.

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HANNA—Dark.

MILES—Sampson and Leonard; Charles Bense and Florence Baird; Boganny's Lunatic Bakers; Pert Kelton and Sister Sue; Craig and Catto, and pictures.

PRISCILLA—Billy Vail and Co.; Princess Do Veer; John Crosby and Jessie McDonald, and pictures.

GORDON SQUARE—Sherman-Van-Hyman; Green and Bailey; Colonial Duo, and pictures.

FILMS—Park and Mall, "Back Pay"; Allen, "The Prodigal Judge"; State, "The Bachelor Daddy"; Liberty, "Cappy Ricks"; Stillman, "Smilin' Through"; Standard, "The Man Who Married His Own Wife"; Alhambra, "Connecticut Yankee in King Arthur's Court."

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be in the lead. The "visiting star" system will be repeated this year.

Safe crackers got away with \$1,300 from the office of the Gordon Square theatre Monday morning. The thieves gained entrance by picking a lock in the rear door, tore out a wall safe hidden by a calendar and broke it open.

DETROIT, MICH.

By JACOB SMITH

"Whirl of New York," second week at Shubert-Detroit. Policy of house for next few weeks undecided.

"Foolish Wives" opened big at the Adams and will remain another week; Madison playing Paramount revivals to fair business; "Where Is My Wandering Boy Tonight?" doing

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big at Washington; Broadway-Strand has special bill celebrating fifth anniversary, including "Is Matrimony a Failure?" Ben Turpin comedy, several dancers and Ebert Van Alstyne, song writer. Capitol has Clara Kimball Young in her latest feature.

Next week, two personal appearances—Will Rogers at Capitol and Vera Gordon at Broadway-Strand.

Ralph Holmes, dramatic editor of the Detroit "Times," did not take kindly to William Faversham's latest vehicle, "Out to Win." "A good movie gone wrong," was his comment.

Bohstette stock opens Sunday at the Garrick in "The Boomerang."

Don Lanning returned to the stock at the Orpheum, playing the lead in "The Time, the Place and the Girl."

Shelton Brook and E. Frederick Hawley in "The Bandit" headlining

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at the Colonial this week. This house will remain open all summer.

Woodward Players in "Clarence" at Majestic this week.

INDIANAPOLIS

By VOLNEY B. FOWLER

The Stuart Walker company's sixth summer season at the Murat opened with "Honors Are Even." In the cast were Arthur Albertson, Lael Corya, Clarke Hoover, Judith Lowry, Donald Macdonald, Beatrice Maude, Robert McGroarty, Julia

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McMahon, L'Estrange Millman, Corbet Morris and Walter Poulter.

The Circle got some publicity out of a mild row kicked up when Georgia Alexander, a district superintendent of public schools, sent 2,000 pupils to see a special show of "The Four Seasons," an educational film, contrary to policy of the Board of School Commissioners. The board still is deliberating what to do about it, with prospects of the newspapers having some more fun.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "Not So Long Ago."

FAY'S—Tallman's Revue, Hawkins and Mack, Rogers Sisters, Harry Meehan, Paul and Georgia Hall, Bento Brothers, Clara Kimball Young in "The Worldly Madonna," screen feature.

PICTURES—"The Good Provider," Regent; Florence Reed in "The Black Panther's Cub."

T. A. Wolfe's Superior Shows, which wintered at Batavia, N. Y., are playing Rochester as their first stand of the year. They form the principal attractions at the circus of Lalla Rook Grotto at Exposition Park. Part of the shows are in the big buildings, while some are outdoors.

With the ending of the season at the Temple the Manhattan Players, stock company, will move in.

Work is progressing rapidly on the new Eastman house, to the eye the building being practically completed. The work of getting the interior ready is now being rushed. One of the features is to be the electric sign, now being made in New York.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Ararat Shrine Temple Minstrels, local talent.

GRAND—Drama Players Stock in "Peg o' My Heart."

FILMS—"Foolish Wives," Newman; "The Sheikh's Wife," Royal; "Mistress of the World," 13th Street; "Ten Nights in a Barroom," Liberty; "Find the Woman," Doric; "The Poverty of Riches," Pantages; "The Great Adventure," Mainstreet; "The Idle Rich," Loew's.

Elsie Janis and Her Gang, the last musical show of the season, at Shubert last week. Business at opening was far from satisfactory, but built up during the week. The peppy little star and "her gang" put up one of the most entertaining performances seen here this season and were highly praised. After a week of home talent minstrels the house will have "Mr. Pim Passes By."

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closing the regular season. At the Grand the Drama Players Stock continue to do an exceptional business to the surprise of many, who thought it could not be done with an unknown company and a house located so far from the regular theatrical and shopping district. Last week "Scrambled Wives," with "Peg o' My Heart" current.

Walter Hires at Royal has received much newspaper publicity on account of different stunts pulled off. Friday night he rode at the head of the parade, advertising the opening of the baseball season, and later announced the batteries for the game.

The police are confident they frustrated what would have been an attempt to rob the messenger of the Globe of the preceding day's receipts when they arrested three armed men after a wild automobile flight through the main streets. The officers had been tipped off of an attempt and a squad of detectives hurried to the theatre. Three men loitering near were arrested and found to be heavily armed.

At the end of her three weeks' engagement at the Doric, Eugenie Den-

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BLOOM and SHER

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nis, the schoolgirl psychic from Atchison, Kan., was given a five-week contract by the Harding Brothers, owners of the Doric, and sent to appear in their Oklahoma houses. It is understood that she will open a week's engagement at the Empress, Denver, May 22, with a probability of the engagement being lengthened. Since her drawing powers were demonstrated here the young woman has had several offers, but her friends say she has not closed with any one.

Golmar Brothers' shows billed May 13-14. This will be the first of the tended attractions.

The pull of printers' ink was never better illustrated than in a number of film houses this week. The Star has been running the story, "Wings of the Morning," and a number of managers resubmitted the film, in which William Farnum was starred in the same piece, and did business with it.

A peculiar incident occurred at the Globe one night last week. Just as the picture started the audience saw flames enveloping the screen. A near panic was started, one woman jumping into the orchestra.

AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

WINTER GARDEN Broadway & 50th Street.
Evegs. 8:20. Mats. Thurs. and Sat.

EDDIE CANTOR

In the Winter Garden's Annual Revue
"MAKE IT SNAPPY"
With NAN HALPERIN

AMBASSADOR 49th St., nr. B'way.
Evegs. 8:30. Matinees Wednesday & Saturday.

The Musical Sensation

BLOSSOM TIME

ASTOR Thea., 45th St. & B'y. Evegs. 8:30.
Matinees Wed. and Sat. at 2:30.

MR. & MRS. COBURN

AND COMPANY OF FIFTY
IN THE FANTASTIC COMEDY

BRONX EXPRESS
\$1.00 to \$2.50

BIJOU Thea., 45th W. of B'y. Evegs. 8:30.
Matinees Wed. and Sat.

—THE—
DOVER ROAD

By A. A. MILNE with
Dir. of Gailre McClintic

F. RAY COMSTOCK and MORRIS GERT Present

BALIEFF'S

Chauve Souris

From MOSCOW—Direct from LONDON—PARIS

49TH ST. THEATRE, West of B'way.
Evegs. 8:30. Mats. Thurs. & Sat.

MATINEES TUES. and SAT. ONLY

SHUBERT Thea., 4th St. W. of B'way.
Evegs. 8:20. Mats. Wed. & Sat.

THE FAVORITE STAIRS

FRANCES WHITE "Charming"
—Tribune.

TAYLOR HOLMES

In the Musical Comedy That's Different
"A Gem"

—Sun.

"Bully Entertainment."—N. Y. Commercial

CASINO'S BIGGEST HIT!

TRIXIE FRIGANZA

AT
Orpheum, Vancouver, B. C.

Next Week (May 8)

Still Leading All Others

CARL EMMY

AND
HIS MAD WAGS

pit and wrecking the bass-viol. When the excitement was over it was found that there had been a slight fire in the projection booth and the flames had been magnified by the machine to the screen, causing the audience to think the entire stage and scenery was ablaze.

The promoters of the Repertory theatre project, which promises a season of plays here next season with professional casts, announce that over 1,000 subscribers have been secured at \$20 each. It is claimed it will require not less than 2,500 subscribers before contracts can be offered to a professional director, a theatre secured and a company formed. A meeting of those interested has been arranged for May 8, when Dudley Digges, one of the founders of the New York Theatre Guild, and Laura Hope Crews, who will be at the Shubert in "Mr. Pim Passes By," will be present.

Business men in a Kansas town hired a movie theatre for a matinee and night performance and made the price for admission a mail order house catalog. In addition prizes were offered for the oldest, the large-

S T R A N D

"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett
SECOND D. W. GRIFFITH'S
BIG WEEK! Mightiest Production
"ORPHANS of the STORM"
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

BOOTH West 45th Street. Evegs. at 8:30.
Matinees Wed. and Sat.

WINTHROP AMES Presents

"THE TRUTH
ABOUT BLAYDS"

By A. A. MILNE

CENTURY THEATRE, 62d Street and
Central Park W. Evegs. 8:30.

Matinees Wednesday and Saturday, 2:30.

TESSA JAMES MARION
KOSTA BARTON GREEN

In the Peer of Musical Productions

The ROSE of

STAMBOUL

with Mabel Withee & The Lockfords

44TH ST. THEATRE., West of Broadway.
Evegs. 8:30. Mats. Thurs. & Sat., 2:30.

CECIL and CLEO
LEAN MAYFIELD

In the "ZIPPY" MUSICAL COMEDY

"THE BLUSHING BRIDE"

LYRIC 42d St. W. of B'way. Evegs. 8:30.
Matinees Wed. & Sat., 2:30.

The Smashing Musical Comedy Hit

FOR GOODNESS

SAKE

With a Cast of New York's Favorites

WHITE SIDE

IN THE HINDU

"A GLAMOROUS ADVENTURE"

COMEDY MATS THURS-SAT

Magie Elliott's 49th St. W. of B'way. Evegs. 8:30.
Matinees Wed. & Sat.

MARJORIE RAMBEAU

in THE GOLDFISH

with WILTON LACKAYE

JULIA SANDERSON

9TH MONTH

MATS WED-SAT

est, the newest and the one with the handsomest cover. Hundreds were received and then burned. However, there was nothing to prevent the patrons from getting new ones for a one cent postal card.

A pair of youthful bandits robbed F. W. Elliott, manager and treasurer of the Empress, of \$3,750, while the show was in progress Sunday evening. The manager, with two young women assistants, was in his office on the second floor of the house counting up when they were interrupted by a knock at the door, and two young men-disguised only with huge "Harold Lloyd" spectacles, entered with drawn revolvers and commanded "hands up." At this moment there was another knock. "Let 'em in," the robbers commanded, and Grant Pemberton, manager of the Pastages, and William Morrow, an Empress performer, entered and were promptly "covered." The robbers scooped up all the money in sight, mostly silver, and escaped.

A suit to enjoin T. J. Nutter, manager of the Winter Garden, Wichita, Kansas, from employing five musicians from this city, has been filed in the district court, at Wichita, by Eddie Kuhn, of this city, one of the trustees of the Paramount Musical Enterprises.

It is claimed the musicians Herman Riley, Earl Coleman, Lawrence Gore, Ivan Johnstone and Eugene Field, were sent to Wichita to play for Nutter, under Kuhn's management. A few weeks ago the latter fell out with the musicians' union and the five severed their connection with him and continued their engagement independently. The petition contends the five were contracted to play under Paramount's management until April 1, 1923, and that they were artists of rare ability and that the plaintiff has been damaged by their defection. Manager Nutter at the preliminary hearing, testified they were good players, but not artists. The case will be decided at an early date.

MUSIC MEN

Federal Judge John C. Knox has ordered that the creditors of the Emerson Phonograph Co., Inc., which includes practically every music publisher, meet in his court in the Woolworth Building, New York, May 9, at 4:30, for the purpose of considering offers that may be made for the purchase of the Emerson's assets. An involuntary petition in bankruptcy was filed last year by Mary S. Johnston for a printing bill. Jacob Scholer and Thomas H. Matters, Jr., were appointed receivers. The order also provides that if no offers are made the assets will be auctioned off publicly. The Emerson label, as a record, will probably disappear altogether in favor of the new Regal, a 50-cent disk, marketed by the same corporation. The biggest creditor is the Seranton Button Works Co., which has done all of the physical pressing of the records and the receipts of the Regal have all gone to pay up the old debts. The music publishers are the minority stockholders although there is due them well over \$50,000.

Harry C. Stowell, director of the Stratford theatre, Poughkeepsie, N. Y., will return to Watertown early in June and will direct the Thousand Island House orchestra at Alexandria Bay this summer.

A concert for the benefit of the Music Students League will be given at the Town Hall, New York, May 9. The league recently organized, has for its purpose the promotion of the general interests of worthy music students and to act as the medium for bringing unknown qualified students before the public. Mrs. J. Fletcher Shera is president of the organization and Dr. Eugene Noble is vice-president.

Dave Wohlman and Sam Gold have connected with S. C. Caine, Inc., in the professional department.

NEW YORK THEATRES

REPUBLIC THEATRE, W. 42d Street.
Evegs. 8:30. Mats. Wed. & Sat.

A. H. WOODS Presents

MARGARET LAWRENCE

LOWELL SHERMAN

ALLAN DINEHART

in "LAWFUL LARCENY"

A New Play by SAM SHIPMAN

ELTINGE THEA., W. 42d St. Evegs. 8:30.
Mats. Wed. and Sat., 2:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE

DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 42d St.
Tel.: Bryant 6344.

Evegs. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with ERNEST TRUEX

—000—

CORT West 45th St. Evegs. 8:15.
Mats. Wed. & Sat. at 2:15.

WALLACE MARY

EDDINGER and NASH

in "CAPTAIN APPLEJACK"

—000—

MUSIC BOX West 45th Street.
Tel.: Bryant 1470.

Evegs. 8:15. Mats. Wed. and Sat. at 2:15.

"Best Musical Show Ever Made in America."

—GLOBE—

IRVING BERLIN'S

MUSIC BOX REVUE

—With a Cast of Metropolitan Favorites—

THRILLER

KNICKERBOCKER Theatre

B'way, 38th St. Evegs. 8:30.

Matinees Sat. and Mon.

CHARLES DILLINGHAM Presents

"Bulldog Drummond"

A Real Melodrama, by "Sapper,"

with A. E. MATHEWS

LITTLE West 4th St. Evegs. 8:30.
Mats. Wed. and Sat., 2:20.

JOHN GOLDEN Presents

The 1st Year

By FRANK CRAVEN

Staged by WINCHELL SMITH

Earl Carroll 50th Street & 7th Avenue.
Evegs. 8:20. Mats. Thurs.-Sat.

ARTHUR HAMMERSTEIN Presents

JOSEPH CAWTHORN and LORRAINE

in "THE BLUE KITTEN"

THE POUSSE CAFE OF MUSICAL SHOWS

WITH A CHORUS OF 30 PUSSIES

BELASCO West 44th St. Evegs. 8:15.
Mats. Thurs. & Sat. 2:15.

DAVID BELASCO Presents

LENORE ULRIC

as KIKI

A New Character Study by ANDRE PICARD.

LYCEUM WEST 4th St. Evegs. 8:30. Mats.
45th St. Thurs. and Sat.

E. RAY GOETZ Presents

The International Star

IRENE BORDONI

in "THE FRENCH DOLL"

A new comedy with a few songs.

Adapted by A. E. THOMAS.

From the French of Paul Armont

and Marcel Gerbodon.

EMPIRE B'way & 40th St. Evegs. 8:30.
Mats. Wed. & Sat. at 2:30.

"DORIS KEAN

GLORIOUS IN

"The CZARINA"

—EVENING WORLD

LIBERTY Thea., W. 42 St. Evegs. 8:30.
Mats. Wed. & Sat. 2:30.

A NEW COMEDY

By the Authors of "DULCY"

"TO THE LADIES!"

with HELEN HAYES

and OTTO KRUGER

GLOBE—BROADWAY,
45th St. and Forty-sixth St.

Evenings 8:30. Mats. Wed. and Sat. 2:30

CHARLES DILLINGHAM Presents

"GOOD MORNING

DEARIE"

With a Cast of

N. Y. Favorites

GEO. COHAN THEATRE—
Broadway and 43d Street

Evegs. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

HIS NEW MUSICAL RIOT

GAIETY B'way and 46th St. Evegs. 8:30.
Matinees Wed. and Sat. at 2:30

LAST WEEK

GEO. COHAN'S Production of
THE NEW COHAN FARCE

MADELEINE

AND THE MOVIES

with GEO. M. COHAN (Himself)

GERTRUDE COHAN and

RUTH DONNELLY

MOROSCO WEST 45th STREET
EVEGS. 8:30 MATS. 2:30

MAN FROM HOME

A Paramount feature presented by Adolph Zukor. Made abroad in England and Italy under the direction of George Fitzmaurice. "The Man From Home" originally was the play in which William Hodge achieved success. The authors were Booth Tarkington and Harry Leon Wilson. Guido Bergere having made the screen adaptation.

Daniel Forbes Pike.....James Kirkwood
Genevieve Granger-Simpson.....Anna Q. Nilsson
Horace Granger-Simpson.....Geoffrey Kerr
Prince Kinallio.....Norman Kerry
Princess Sabina.....Dorothy Cumming
Ribiere.....Jose Rubens
Faustina Ribiere.....Annette Benson
The King.....John Milten
Secretary to the King.....Clifford Grey

This is one of the foreign made productions by Famous Players in its London studios under the direction of George Fitzmaurice. It is a strong feature with a corking cast that could well be designated as "all star," but the picture does not contain the real humor of the original play. It isn't a picture that will pull unusual business but it will entertain nicely.

The original play was replete with a quaint homely humor that seemingly is missing entirely in the screen version. But there are so many redeeming features in the photography and from a scenic standpoint that audiences are certain to be interested.

A corking bit of atmosphere is achieved in the back home in Indiana portion that opens the story. The scenes that were shot in Italy are beautiful. There seems to be a clarity of the atmosphere particularly conducive to sharp photography.

The pictorial quality, the real story had it been transferred to the screen with its comedy and humor, would have made this feature a world beater, but as it is there is just a good feature production.

James Kirkwood plays the Man from Home in a characteristic manner that scores, and Anna Q. Nilsson, opposite, impressed most favorably. Norman Kerry was the heavy, endowing the Prince with an "air" that scored. The cast had Jose Ruben as the fisherman and Annette Benson as his wife. The latter was a triumph. She has youth, verve and a personality that lands like a million dollars. John Milten as the King was immense. If "The King" is ever screened he is the man for the role. Fred.

TOO MUCH BUSINESS

Albert E. Smith presents this Vitagraph five-reel comedy adapted from the Saturday Evening Post story by Earl Derr Biggers. "John Henry and the Restless Sex." Directed by Jess Robbins.

John Henry Jackson.....Edward Norton
Myra Dilton.....Ethel Grey Terry
Amce Camby.....Tully Marshall
Simon Stecker.....John Stepping
Ray Gorham.....Carl Gerard
Mrs. Camby.....Elsa Lorimer
The Head Nurse.....Helen Gilmore
Robert Gray.....Mack Fenton
Officer 16.....Tom Murray

Here is a capital comedy worked out with fine sense of character drawing and whimsical romance well acted by a cast of extraordinarily even quality. Tully Marshall in the person of an irascible old business man has a part of conspicuous drollery handled in that bland actor's best vein.

This scheme of weaving a romance in terms of bland fun is highly refreshing, as compared to the gosh awful seriousness of most screen love affairs. "Too Much Business" is characterized by deft touches of commonplace, every-day naturalness worked into an amusing play entertainment of unusually sustained interest. Some of the passages approach farce, but the appeal is always intelligent, and scenario writer and actors never descend to slapstick.

Amos Canby (Tully Marshall) is a hard boiled business man, given to peppery outbursts when things do not go right, but depending absolutely upon his girl secretary Myra and frowning upon any love affairs between his efficient aid and the men of the office. His ambition is to form a consolidation with Simon Stecker, a business rival, but Stecker is against the project until his automobile runs down John Henry Jackson, Camby's sales manager, and John Henry gives him an argument on the merits of the consolidation.

About the same time John Henry lays siege to Myra's heart in urging his suit as a pure business proposition by taking a 30-day option on Myra's hand, the consideration being that his income shall be doubled before he can exercise the privilege. Camby learns of the romance and, not knowing of John Henry's service in the business deal, discharges him flatly.

John Henry goes into business for himself, taking up Camby's threat that he will drive him out of town, establishing a "Hotelles des Infants," or nursery for the children of fashionable mothers too busy to care for them. The enterprise prospers mightily. At the same time Stecker decides to come into the amalgamation, but makes it a condition that John Henry shall be the general manager.

Camby then is faced with the problem of persuading John Henry to forgive the past and rejoin the works, and this leads to an unforfeably funny climax in the nursery, where Camby's wife becomes involved with her husband's plots,

gets locked in and has to telephone to Camby to rescue her. The last two reels make a splendid example of sustained fun with a satisfactory settlement for John Henry in Myra's arms and his defeated rivals defeated and undone. Rush.

THE TRAP

Universal-Jewel five-reel feature of the Hudson Bay country with Lon Chaney starred, directed by Robert Townby.
Gaspard.....Lon Chaney
Benson.....Alan Hale
Thalle.....Dagmar Godowsky
The Roy.....Stanley Goethals
The Teacher.....Irene Rich
The Factor.....Spottiswoode Aitken
The Priest.....Herbert Standing

Too much star in closeups every few feet makes this feature a very draggy affair. In the telling of the story of a long-lived hatred of a French-Canadian trapper this feature goes along slowly, without de-

livering any punch until just a few moments before the finish. Then the supposed fight between the star and a savage wolf is left to the imagination. It seems doubtful if the picture is going to prove a money maker of unusual calibre, but classed with the ordinary program releases it will pass.

Carl Laemmle presented the picture this week at the Central, which house is under lease to the Universal. It is possible it may be kept there for an extra week unless someone comes along with an outside production and offers to take the house on a rental.

In a certain sense "The Trap" is something of a freak, since it has little love interest. In a brief moment at the finish there is a suggestion the star is finally to find happiness, after he has been practically a victim of his own hatred

for years.

Chaney plays a trapper who returns to his home in the spring after a winter on the trail and discovers that he has lost his sweetheart to a stranger. The stranger has located on a mine the trapper had started and, by filing his claim, has legal possession.

From that point Chaney schemes to injure his successful rival in various ways, and finally contrives to have him sent to jail for a shooting. At about the same time the wife dies and there is a little youngster of five turned over to Chaney. It is his intention to wreak vengeance on the child, but instead he grows to love it. So great does this love grow that when he hears the father of the boy has been released from prison, he plans the wolf trap in his home, knowing the father will come there and believing that the wolf

will slay him and the child will remain with him afterwards. The trap is sprung, but it is the little fellow who walks into it. Chaney follows and kills the beast. Then the father comes and he and the little boy go down the river together, while the trapper starts to receive an education at the hands of a school marm who has come on the scene.

The picture gives Chaney a chance to hog footage right along in close-ups. This becomes rather tiresome, as all the emoting he does does not carry the story forward at all. Alan Hale plays the stranger and Dagmar Godowsky is the unfaithful sweetheart. There are three names of value in the cast in Herbert Standing, Frank Campeau and Spottiswoode Aitken. Their roles, however, are of slight importance. Fred.

WE WIN!**WE WIN!****Weiss Brothers' Clarion Photoplays, Inc.**

Beats

HORACE GOLDIN!!**NO INJUNCTION****The Film Expose of "Sawing a Lady in Half"
Does Not Infringe Goldin's Vaudeville Act****READ JUSTICE DELEHANTY'S DECISION****"Motion for an injunction Pendente Lite is Denied."****Justice Delehanty, Supreme Court, Part One****A WORD TO STATE RIGHT BUYERS AND SHOWMEN**

The Film Expose of Sawing a Lady in Half is the Box Office Sensation of the Age. It Exposes Step by Step John E. Courtts' vaudeville performance.

The Film is a Hair Raiser.

It is swimming in Oceans of Newspaper Publicity from Maine to California.

It Will Pack every theatre like a sardine box.

**Keith's Booking Office Has
Signed a Contract for 100 Days**

Dr. Riesenfeld's Rialto Theatre, New York; Loew's State, Cleveland,
and a thousand other first run theatres have booked this Expose

SOLD !!

Quality Film Service,
414 Penn Ave., Pittsburgh, Pa.

Alexander Film Corp.,
126 West 46th St., N. Y.

Masterpiece Film Attractions,
1329 Vine St., Philadelphia, Pa.

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Land Film Distributing Co.,
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Land Film Distributing Co.,
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INSIDE STUFF

ON PICTURES

Reports from the coast say Roscoe Arbuckle is no longer in the Comique Film Corporation which makes the Buster Keaton comedies, having disposed of his interest for \$110,000 cash at the time he was pressed for money during his recent trial.

Mabel Normand's status on the screen as a result of the association of her name with the Taylor mystery has changed considerably. That is the reflection coming through the loss of bookings for the Sennett production of "Molly O," on which that producer expended something like \$200,000. A greater part of the money came back before the scandal broke, but the life of the picture has been lessened considerably.

Will H. Hays may find time for a trip to the coast some time within the next few months to make a personal survey of the producing center of the industry. Mr. Hays stated this week he was not at all certain he would be able to make the trip until late in the summer. That Los Angeles and Hollywood will welcome him is certain, especially if there is the slightest resumption of activity in the production field, for even as brief as his time has been with the industry he will naturally be credited with having had some beneficial influence.

Program production by the big groups is going to proceed more cautiously next season if the guess of trade observers is right. Production schedules will be laid out with more caution and the effort will be pretty completely toward quality output at the expense of quantity. The middle class pictures of modest cost and proportionate rental will be relatively few and it is predicted that there will be a field of operations in this division for the independent. That this field of operations will be sufficiently attractive to attract new adventures is the conviction of the business.

It seems as though the handball match that was to take place between S. L. Rothafel and B. S. Moss is meeting the fate common to a lot of picture contracts. Moss and Rothafel contracted for the match in March, but there hasn't been a play date handed down as yet. The match was to have been for \$1,000 a side for the Exhibitors' Championship of Greater New York. Lloyd Willis was chosen to promote the match, Joseph Johnson, ex-Boxing Commissioner and now Commissioner of Public Works, was selected as referee, and Mortimer Norden was chosen as the stakeholder. Moss posted his bet, but Roxy hasn't come through as yet, although his friends say that he is ready for the match as soon as a date can be set. The Moss backers think otherwise.

The regular spring season for souvenir program promoters is on. One film producer this week made a count of the solicitations he has received by mail or in person during the last fortnight and the record figure came to 34. The abuse of this custom has reached an unheard of extent, becoming a regular profession. An organization frames up a dinner or some other event and outside promoters agree to take over the souvenir program feature on a commission basis. Sometimes they even buy the whole proposition out. In such cases the organization gets anywhere from \$10 to \$40 a page for the advertising and the program impresario draws down from \$150 to \$250. The custom has become general among the film men of declining to subscribe to any of the enterprises submitted.

Production shortage takes on a new angle with the announcement of Marshall Neilan's alliance with Goldwyn and the formation of a new group under United Artists' auspices. These two instances typify the general tendency of former independent producers to tie up with a formal organization, and the question arises, Where is the independent product coming from? The situation promises to return to the basis existing in 1916 just before the movement of the most successful directors to enter production on their own. A considerable number of the men who later became independents then were under salary as directors or bound up with the principal program companies. When they started out for themselves they made ambitious plans, spent money with an open hand and all tried for "the million-dollar picture." Many of their offerings were far from the mark, and although they seemed for a time to prosper, in the long run the profits shrank. Since the beginning of the slump the condition has become acute and most of the independents have tied themselves up to a strong unit, repeating the old alignment.

Pictures at public auction, to realize the reasonable market value in competitive bidding from all classes in the trade, may become a reality in the close future, if Chester Beecroft develops his present unfolding ideas on the subject. Mr. Beecroft is controlling about 25 foreign-made features for distribution on this side. The current stagnated condition of the film business, taking in almost every angle, is making placement of independent pictures a somewhat tedious task. Selling to the individual has its drawbacks at present. Mr. Beecroft is deliberating the plan of holding a public trade showing, expressly for exhibitors and state's right buyers, presenting the film, and immediately it is run off on the screen, have an auctioneer sell exhibiting rights or the picture in whole to the highest bidder. It would depend upon the sale and whether it was outright or territorial as to whether the auctions would be solely confined to New York City. A film auction mart in the metropolis might be of some value. Other trades with no fixed prices set upon their commodities hold regular sales in this manner, and picture business is large enough to support one. Not alone the foreign made but the native independent product could at least secure a wholesale display by this method, something it is now struggling for. The value established, though, would be strictly trade, as the audience-reception the feature might receive could not be predetermined other than by the speculation of experience.

In the issue of the "Exhibitors' Bulletin," the house organ of the M. P. T. O. A., edited by Sydney Cohen, there is an article under the heading of "Dignity Must Feature Washington Meeting" in which the rules are laid down to the exhibitor delegates attending the convention. In referring to the producers and distributors as outside elements, the statement continues:

"It is one of the customs of such outside elements to come to the city where theatre owner conventions are held, carrying with them large quantities of liquor. They open headquarters at one or more of the leading hotels, invite exhibitors to these haunts under the guise of friendship and good fellowship and deliberately destroy their usefulness as delegates and obtain from them information concerning the convention which they transmit to the trade press and their own headquarters. These liquor parties, carefully and craftily staged to catch the unwary theatre owner, are used to foment dissension in our own ranks, promote distrust and in this and other ways interfere with the work of the convention and the advancement of the interests of theatre owners."

The warning continues against the signing of contracts for pictures while at the convention and in any of the liquor parties "and some of the attending elements which are of a much more degrading character."

It was fortunate the exhibitor organizations permitted a confession of this nature to creep into the organization's official publication. It brands the exhibitor as unable to take care of his own business and it also charges him with being willing to be parties to a "degrading character." That sort of stuff coming right from the inside of the organization is certainly great ammunition for the reform elements and those advocating censorship.

At that and despite the warning, this motion picture convention will undoubtedly be like all of the others that have gone before and some that may come later.

BUYS KNICKERBOCKER

Crandall Buys at Auction for \$187,000—New Theatre Going Up

Washington, D. C., May 3.

Harry Crandall, owner of the Crandall chain picture theatres of this city and vicinity and who was operating the Knickerbocker when on Jan. 28 the roof collapsed and killed 97 persons and injured scores of others, purchased the site of the ill-fated theatre and is to erect another picture house there.

The site was purchased at the auction sale held by the stockholders which owned the ground, and was disposed of to Mr. Crandall as the highest bidder for \$187,000.

Crandall, who was president of the board of the former controlling body of stockholders, makes the purchase as an individual. The new structure will be called "The Ambassador."

The sale was the result of a resolution by the stockholders and was marked by spirited bidding.

The Elk Photoplay Corporation's \$10,000 damage suit against Harry A. Samwick was dismissed by Supreme Court Justice Donnelly. The action, begun in 1919, alleges Samwick infringed on the northern New Jersey territory in the disposition of "The Lust of the Ages" (starring Lillian Walker). The Elk company alleged it controlled all rights to that territory for that film.

KERHLEIN-METRO SCRAP

San Francisco, May 3.

War has been declared between certain picture interests here and the Kerhleins of Oakland, who control four picture houses on the coast. Kerhleins is reported to be facing a lawsuit with Metro as a result of cancelling booking contracts.

It appears that Kerhleins had contracts with a number of exchanges including Metro and cancelled them all. Most of the contracts were of a kind that could be cancelled except the one with Metro. Metro insisted on the fulfillment of the agreement and when Kerhleins refused declared that the matter would be carried into court.

By the acquisition of the Liberty theatre in Fresno, Kerhleins now has three picture theatres there and practically has a monopoly on the town. Some of the exchanges closed a deal recently whereby the White theatre, a legitimate house, is being used to show features that Kerhleins has turned down.

Among these features is Metro's "Peacock Alley" with Mae Murray. It was booked to show April 23. Kerhleins in the meantime had secured the Fox picture "The Broadway Peacock" starring Pearl White. He announced its presentation ahead of the "Peacock Alley" date and proceeded to advertise it strong in the newspapers. In his advertising, it is alleged, Kerhleins used cuts and mats of Mae Murray in "Peacock Alley," only changing the

KLEANUP KUARTER

Buxbaum's Plan for Expediting Coming Business

H. H. Buxbaum, Paramount district manager for New York, Albany and Buffalo exchanges, has inaugurated a drive through the territory for the cleaning up of outstanding contracts for pictures on which play dates have been withheld. The drive is designated as Kent Kleanup Kuarter, the idea being to clean up all the outstanding contracts and so make it possible for the exchanges to start with a clean slate in the fall.

The deferred booking evil on pictures contracted for is something that is the bane of every distributing organization, and it is one of the important questions that is to be presented before the exhibitors in Washington next week at the convention.

The Hope theatre, a new house, Dallas, was opened by the J. D. Williams Amusement Corporation last week.

wording to "The Broadway Peacock" and the star to Pearl White.

Fred Voigt, manager of the Metro agency in San Francisco, declares these mats and cuts are copyrighted material and says that Metro is determined to go after Kerhleins on this ground. The matter has been placed before the San Francisco Film Exchange Board of Trade.

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HOLUBAR WITH GOLDWYN, NEW MOVE TOWARD BIG THINGS

Los Angeles Speculating on Possibilities of Schenck Alliance—Stress Story and Director Instead of Stars

Los Angeles, May 3.

Allan Holubar has signed with Goldwyn. The producer of Dorothy Phillips' specials has been working independently at the United Studios releasing through First National. It is understood that he will direct "Broken Chains," the Chicago prize-winning story recently purchased by Goldwyn. Dorothy Phillips, his wife, as yet has not been mentioned as a Goldwyn star.

Holubar is the second important First National producer to join the Goldwyn staff. Marshall Neilan came over to Goldwyn two weeks ago, although he has not yet abandoned his headquarters at the Hollywood studios. There is much talk that Neilan will do "Six Days," written by Elinor Glyn for Goldwyn. Miss Glyn has been with Paramount for some time, but is expected to become associated with Goldwyn temporarily.

Ever since the releasing agreement was made between Goldwyn and First National there has been much discussion on Coast lots as to the possibilities of First National producing companies going over to the Goldwyn studios in Culver City. At present the United studios in Hollywood is lodging most of the independent producers who release through First National. With Neilan and Holubar about to switch their activities to the Goldwyn lots, the question now present is regarding the Schenck interests. Talk here, however, gives Metro the edge should Schenck fall out with First National. Much has been said about the picture possibilities with the stars under the Schenck banner and the "lone star" director, Rex Ingram, of Metro.

Goldwyn's Coast program shows that the new officials are not going to waste time on minor pictures. From the present plans, it appears that Goldwyn is going after the story and director and not the star. In fact, the pictures just finished at the Culver City lots have had all-star casts in each instance and either a noted author or a big director at its head. Peter B. Kyne's "Brothers Under Their Skins" was just completed under C. Mason-Hopper's direction, while Rupert Hughes wrote the "Bitterness of Sweets" and directed. With Maurice Tourneur in London to do Hall Caine's "The Christian" and Marshall Neilan, Allan Holubar and Rupert Hughes available, it seems that Goldwyn means big stuff this season.

FILM TRAINING FOR ENGLISH AMATEURS

Willy Edelstein Director in
Company to Promote
Talent

London, April 21.

Business being quiet in the legitimate theatrical world just now, Willy Edelstein has taken to the films. He is a director of the newly registered Amateur Films Production Academy, Ltd., a concern with a stated capital of £2,000, in 1,930 preference shares at £1 and 1,000 ordinary shares at one shilling.

The prospectus states the company has been formed with "the object of providing facilities for those interested in photoplay acting on somewhat similar lines to those offered by the many existing amateur dramatic societies." It further states that it is an association intended to bring together those who are interested in film acting entirely from an amateur point of view, but who do not find it necessary to attempt to earn their living by acting for the films. This, however, will not preclude anyone who has the talent to take up such work professionally from "availing themselves of the valuable experience offered by the academy."

The fee will be five guineas, which will entitle the pupil to four weeks' general training and to two weeks' rehearsal for a photoplay which the academy will produce.

ROWLAND AND 1ST NAT'L

Reported Former Metro Man Will
Be Director of Distribution

Richard A. Rowland, former head of Metro and more lately reported at the head of a project to produce independently and form a distributing organization along the lines Metro originally operated on, is practically set to become one of the executives of the First National. Rowland, it is understood, will undertake the direction of distribution for that organization, relieving J. D. Williams and H. O. Schwabe of considerable of the duties that fall to them at this time.

In the meantime Rowland has practically let his plans for the independent productions slide. Maxwell Karger, reported as associated with him, has made an arrangement to produce with Bobby North and L. Lawrence Weber. The possibility is they will turn out a series of specials in the state right market that may be handled through the Warner Bros.

The arrangement with Rowland and the First National is said to have been perfected at the recent meeting of the original franchise holders of the association in West Baden, Ind. At that meeting it was understood there was to have been a direct attack against J. D. Williams, who originated the First National idea and who has been its general manager for a number of years. The attack failed to show its head and Williams was given a vote of confidence by the directors present.

Rowland may step into the position that was to have been allotted to Al Lichtman a few months ago, that of general supervision of sales and distribution, a department which will be considerably increased in the fall when the Goldwyn product is marketed through the First National exchanges.

There will also be the handling of the remainder of the Associated Producers product, although it is understood at this time Thomas Ince and Mack Sennett have declared that they would not place any of their subsequent productions with First National for release. Just how that will work out in the face of the contract that the A. P. had with First National is a question.

Ince is reported to be strongly in favor of looking to the state right market for the disposal of his feature in the future. The production of "Lorna Doone," which Maurice Tourneur directed, is ready for release, but as yet there has been no announcement as to what channel it will be placed through. Sennett on the other hand is already said to be in negotiation with the Allied Corporation, the new subsidiary of the United Artists and arranging for the placing of future productions through that organization.

KANSAS' BIGGEST THEATRE

Kansas City, May 3.

Work has been commenced on what will be the largest theatre in Kansas. It will cost \$520,000 and seat 2,500. The new house will be on the Kansas side of the city and will take the place of the Electric, an 1,800 capacity house, being razed.

The new house will be owned by the Grubel Brothers, who have theatres in Springfield, St. Joseph and Joplin.

A. F. Baker, who has had the management of the Empress since it was built several years ago, will continue in the same capacity with the new house.

Furthermore, the prospectus states the academy's purpose is not that of providing employment for its pupils. Aspirants must provide two references and the directors have the right to "exercise their jurisdiction" in regard to the ejection of any pupil on the ground of "irregularity or impropriety committed on the premises."

CENSOR FIGHT

Kansas City's Film Censor Becomes
Political Issue

Kansas City, May 3.

A pretty little political fight involving the office of censor for this city, ended when Mayor Cromwell removed Henry Goldman and appointed James J. Larkin. Goldman, who has held the position for the last four years, made a fight for his official life. Although a Democrat and appointed by a Democratic mayor, the newly elected Democratic mayor desired the place, which pays \$3,000 a year for Larkin, and asked for Goldman's resignation. The latter refused to tender it and made a statement claiming that during the recent city campaign Mayor Cromwell, in a speech before the Motion Picture Exhibitors association, said that if elected he would make no changes in the film situation here. Continuing, Mr. Goldman stated, "I gave \$200 to the campaign fund and the association gave \$400. I do not think it fair to ask for my resignation."

The women who had helped to elect the mayor heard of the proposed change and asked for the appointment of a woman, but this Mayor Cromwell refused to consider. In addition to the Moving Picture Exhibitors association, the Parent-Teachers' association, was also supporting Mr. Goldman in his attempt to hold the position, but to no avail as the mayor had the power to remove, and did so.

SUBMIT IMPROVED ASBESTOS

Washington, May 3.

An improved sort of asbestos curtain has been submitted by representatives of the theatrical interests here to the district commissioners with the hope that this curtain will be accepted instead of the steel curtain now demanded by the local government officials. A public meeting was held and the various objections to the heavy steel curtain were set forth, it being brought out that the only theatre in Washington having such a curtain is the B. F. Keith vaudeville house.

While the building regulations of the District prescribe that all theatres be equipped both with a steel and asbestos curtain, they have not been enforced as far as the steel curtain is concerned. Since the collapse of the Knickerbocker roof a general tightening up has taken place on the part of the commissioners, and although a specific date has not been set for the hanging of this curtain, it has been intimated it would have to be put in every theatre. This latest move on the part of the local theatre owners, if accepted, will be a material financial saving, it being claimed the asbestos curtain is of equal value in fire prevention and protection.

The Clara Kimball Young features slated for the future through Metro have "The Woman of Bronze" and "Enter Madame." Sam Zierler, associated with Harry Garson in the production of the Young series, secured the plays.

RIGHT TO SUE

Russian Republic Appealing to
Court of Appeals

The Russian Socialist Soviet Federated Republic will take its case against Jacques Robert Cibrario, it authorized film agent, to the Court of Appeals as a point of law to test the ruling of the State Supreme Court and the Appellate Division that, as an unrecognized sovereign it has no authority to sue in the United States. The Soviet government complains that Cibrario, at whose disposal a \$1,000,000 fund was placed in the National City Bank, New York, for the purchase of films and film supplies, had shipped worthless celluloid.

The Appellate Division last week upheld the Supreme Court's decision dismissing the Soviet's complaint, but granted it leave to take the matter to a higher court. Charles Recht, the Soviet government's legal representative in America, is the attorney of record for the plaintiff.

D. W. Griffith returned to New York from abroad, on the "Homeric," Thursday. He had been in England, where it was reported he was in negotiation with a syndicate that wished to finance a production of Wells' "Outline of History." J. J. McCarthy, identified with the exploitation of all of the big Griffith productions, is sailing for the Continent on the "Majestic," May 20. He will remain abroad for about two months.



"The Man From Home"

WITH
JAMES KIRKWOOD
A Paramount Picture

— A GEORGE FITZMAURICE PRODUCTION —

From the play by
Booth Tarkington
and
Harry Leon Wilson

Scenario by
Ouida Bergere

Cast includes

Anna Q. Nilsson
Norman Kerry
Dorothy Cumming
John Milern
Geoffrey Kerr
Jose Ruben
Annette Benson



"ARTISTIC restraint gives it the touch of excellence and perfection."—New York Call.

"Filmed amid the most gorgeous surroundings you can imagine this side of paradise. Acted by a splendid gathering of stars."—New York Tribune.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



(3-col. Adv. Mats
at exchanges.)

BUSINESS SHOT TO PIECES IN TIMES SQ. LAST WEEK

Capitol Best with \$37,000 from Foreign Made Feature—Strand Drops \$12,000 Below Previous Week with Holdover—Central Takes Record

Business in the big first run houses in the Times square section was pretty well shot last week.

The Capitol drew top gross with the Lady Diana Manners starring feature, "The Glorious Adventure," produced in England by J. Stuart Blackton in Prizma color. The house got around \$37,000, although it was expected earlier in the week the business would top \$40,000. The Strand, which held over Norma Talmadge in "Smilin' Through" for a second week, suffered about \$12,000 as against the business done the previous week.

The champion flivver of the street was accorded to the Central, which at the best in the last few weeks has been getting around \$4,000 to \$4,800, and last week showed only \$3,000, when it was on a rental for the showing of "My Old Kentucky Home." This week Universal is showing "The Trap" at the Central and next week it has been placed on a rental again for the Associated Exhibitors' release "Lady Godiva," a foreign made production.

Estimated business for last week: **Cameo**—"Sisters" (Cosmopolitan-American). (Seats 550; scale, mats., 55; eves., 75c.) Picture now in fifth week. Last week, fourth, drew \$4,100, drop of \$1,000 against previous week's business.

Capitol—"The Glorious Adventure" (Prizma-Blackton). (Seats 5,300; scale, mats., 35-50-55c.; eves., 55-85-\$1.) Lady Diana Manners, star. Expected to draw \$40,000, but fell \$3,000 below expectations.

Central—"My Old Kentucky Home" (Smallwood-American). (Seats 960; scale 55-85c.) Exceedingly low business, even for this house, last week, gross going to \$3,000. This week U. has "The Trap" at the house, with business not much better, and next week "Lady Godiva," a foreign production, is scheduled.

Criterion—"Reported Missing" (Selznick). (Seats 1,100; scale 55-\$1.) House taken by Selznick for two weeks for this comedy with Owen Moore, star. Picture, while corking laugh producer, did not pull extraordinary business. Managed to keep moving, getting about \$8,800 on the week.

Rialto—"Bachelor Daddy" (Famous Players-Lasky). (Seats 1,960; scale 50-35-99c.) Thos. Meighan, star. Business off about \$4,000 on previous week, getting in neighborhood of \$18,000 last week.

Rivoli—"Across the Continent" (Famous Players-Lasky). (Seats 2,206; scale 50-85-99c.) Wallace Reid, star. Business topped previous week slightly; gross around \$17,300.

State—"Green Temptation" and "Wild Honey" split week with vaudeville bill doing same. About \$18,500 on week.

Strand—"Smilin' Through" (First National). Norma Talmadge, star. Picture held over for second week, after drawing \$33,000 first week; dropped to \$21,000.

MESSMORE KENDALL'S WOES

Messmore Kendall's marital troubles figured in the courts last week when the Appellate Division handed down a decision in Elizabeth Davis' suit against the picture man, attorney and part owner of the Capitol, New York. Mrs. Davis (formerly Mrs. Kendall), under a Reno divorce decree, was awarded \$500 monthly alimony, \$500 for the support of her child, Elizabeth A. Kendall, in addition to a \$40,000 trust fund for the child.

Her New York Supreme Court suit covered two points. One was to compel Kendall to establish the trust fund and, secondly, for \$9,400 due the child under the Reno decree. Kendall demurred to both charges on grounds they constituted no cause for action, the Appellate Division ruling he need not pay the \$9,400 but overruling the demurrer in the \$40,000 trust fund suit, which means Kendall must file an answer and the suit will come to trial in time for adjudication.

LOS ANGELES BUSINESS CONTINUES SLUGGISH

Two Holdovers Fail Off Second Week—"Isle of Zorda" Surprise

Los Angeles, May 3.

There was no improvement in the business at the picture theatres last week, conditions remaining about on a par with that of the last three or four weeks, which have been sluggish. Two holdover attractions, Chaplin in "Pay Day," at the Kinema, and "Find the Woman," at Grauman's Rialto, both falling off noticeably as against the business of the previous week. "Pay Day" did fairly well the first week but was decidedly off last week.

The surprise of the week came at Clune's, where "The Isle of Zorda," at a scale of 25 cents for matinees and 35 at night, got better than \$7,000 at a house which usually does around \$3,500. The feature is being held over, although this week business is falling below that done last week. "The Sheikh's Wife," at the California, started big last week but business fell off and the attraction finished only at a fair pace.

Grauman's—"Across the Continent" (Paramount); seats 2,300. Scale, mats. 35c, eves. 55c. Wallace Reid, star. Also "A Ladies Man," initial comedy starring Bull Montana. Bull Montana and Chuck Reisner appeared in person all week. Reid has been a good bet in this city, although some new stars are proving more powerful at box office. This picture with an all-star cast, including Mary MacLaren and Theodore Roberts, was considered strong enough to come in during the local theatre "panic." Business jumped at this house with the gross going to \$16,000.

California—"The Sheikh's Wife" (Vita-graph); seats 2,000. Scale, mats. 25-35c; eves. 35-55c. Elinor's fifty piece orchestra always a draw. Got around \$12,000.

Kinema—"Pay Day" (First National); seats 1,800. Scale, mats. 28c; eves. 40c. Charles Chaplin, star. Picture in its second week. First week showed considerable strength in this house, which, although recognized in the city's big "four," has been running on unprofitable basis for some time. Eddie Horton's organ recitals are proving popular. Business dropped considerably last week.

Mission—"Orphans of the Storm" (United Artists); seats 800. Scale, mats. 55c; eves. 55-80c; loges \$1.50. D. W. Griffith always sure of a warm reception here; got off big first three weeks, but in line with other picture houses the Mission is feeling the general slump this week. The picture, however, is a cinch for three more weeks with a possibility of a ten-week run.

Grauman's Rialto—"Find the Woman" (Paramount); seats 800. Scale, mats. 35c; eves. 55c. Alma Rubens, star. Business in its second week took a flop even though Sid Grauman conducting a clever exploitation campaign in the various shopping centers of the city, getting much free publicity in dailies. Replaced on Friday with "Beyond the Rocks."

Miller's—"The Silent Call" (First National); seats 800. Scale, mats. 30c; eves. 40c. The twelfth week was announced as the last, but Fred Miller plans to hold it one more, making a record run of 13 weeks. Got \$5,800, a gain of \$700 over previous week.

The theatre to be erected at 138th street and Brown place, Bronx, for which plans have been filed by Architect Eugene de Rosa, is to be controlled by the interests owning the Tivoli, Arena and Ideal on Eighth avenue, New York. The owners are represented by Lawrence Bolognino. Working plans are being completed by De Rosa for a new house at 138th street and Willis avenue.

GORDON'S NEW HOUSE LOEW'S STATE RIVAL

Boston's Office Building and Theatre—Gloomy Summer Picture Season

Boston, May 3.

Daylight saving, which went into effect all over Massachusetts Monday, knocked the picture business cuckoo immediately, although a couple of balmy days last week had it groggy on the first releases. The summer outlook is regarded as gloomy, and the few beach houses are equally pessimistic.

The way Loew's new State, with its 4,000 capacity, is holding up is a real surprise. There was considerable apprehension in the Loew camp shortly after the opening as to whether the house was not too big for its apartment belt location. The State, with heavy exploitation, is proving to be an ideal set-up for second week showings at the Loew Orpheum (pop). "The Four Horsemen," which had its first popular showing at the State, was jumped to the Orpheum this week as its first presentation in a vaudeville house.

Gordon's Old South, his only local house showing first runs exclusively, was closed Saturday, doomed under the big real estate development starting from Washington street and wiping out the entire block back through Providence court. Gordon will erect a much larger house, with his customary office building front and splash lobby, the auditorium running back onto the new property. Whether the new house will be pop or pictures is still indefinite, but if pop is adopted it will stack him up competitively against Loew's Orpheum and Keith's Boston, both of which have been cleaning up heavily. If Gordon goes in on a big seating capacity on pictures, it will hit Tremont Temple and the three Pinanski houses, Park, Beacon and Modern. The new house is expected to be at least a year in completion.

The Bowdoin, a Lothrop house, is continuing its policy of grabbing off medium priced film personalities, having found this to be consistently profitable as a cosmopolitan district drawing card. This week, Charles Murray, billed as Sennett's greatest comedian and as holding the world's record as regards numbers of two-reelers in which he has been used, was given a splash in the Sunday display copy.

Loew's State—Dorothy Dalton in "The Crimson Challenge" and DeMille's "Bought and Paid For." "The Green Temptation" and "The Man Under Cover" last week reported in vicinity of \$10,500, agreeable surprise in view of \$11,000 for "The Four Horsemen." (25-50 floor, seating 4,000.)

Park—Norma Talmadge in "Smilin' Through" (First National) this week. Second week of "Orphans of the Storm" dropped from \$10,000 to approximately \$6,000 last week, a distinct disappointment. (40-60, seating 2,400.)

Tremont Temple (2,400 capacity; 55-\$1.10)—Eighth week of "Monte Cristo," with last week's figure reported at under \$4,000. Will not be held over beyond next week. Showing at low operation cost.

Modern (800 capacity; 28-40)—"Where Is My Wandering Boy Tonight" and Viola Dana in "Seeing's Believing." Last week Chaplin's "Pay Day" with much more restricted releasing than previous Chaplin features, disappointment at slightly over \$5,500, as killing had been expected.

Beacon (800 capacity; 28-40)—Bill always identical with Modern. Receipts slightly under Modern last week because of less favorable location.

LOS ANGELES DIVORCES

Los Angeles, May 3.

The Los Angeles divorce mill during the last few days has been grinding out freedom for several couples in the profession.

A divorce was granted to Josephine W. Doty from her husband, Douglas Zabriskie Doty, formerly in the publishing business in New York and now a scenario writer here. The action was originally started by the husband, but the wife obtained the decree on her cross complaint and has been awarded alimony of \$250 a month.

Lea Penman, of the legitimate stage, a favorite in San Francisco, obtained a decree from George Treadwell Herbert, a non-professional. The couple were married in 1918. The wife charges desertion.

TURNER & DAHNKEN NAMED IN TWO SUITS ASKING \$871,803

Minority Stockholder Alleges Improper Voting Control by Mrs. Turner and Dahnken—Manager Hall Asks \$575,000

San Francisco, May 3.

Suits for damages amounting to \$871,803 and containing allegations of misappropriation of funds were filed here last week against Mrs. Hattie M. Turner and Fred Dahnken, controlling directors of the Turner & Dahnken Theatrical Circuit, which controls a chain of picture houses through the state.

Roy Hall, former manager of the T. & D. Circuit brought one suit for alleged breach of contract. He seeks to compel payment of \$575,000 estimated as his share of the profits in the concern, and his salary covering a period of 10 years. This contract, he says, was cancelled by Mrs. Turner when she regained control of the company's affairs.

A second action is filed by Mrs. Emma Bru, a minor stockholder, who seeks to recover \$296,803, which she charged had been misappropriated and converted to the personal uses of Mrs. Turner and Dahnken. In her complaint she sets forth that she has been unable to secure any restorative action from the corporation because the Turner & Dahnken faction, through

dummy directors, vote a controlling majority of the stock.

She says further that Mrs. Turner has personally appropriated \$25,135 and that Dahnken has personally taken \$46,666.

Hall was appointed manager of the circuit in August, 1921. He was given a ten-year contract, said to call for a salary of \$350 a week and one-sixth part of the increase on all net profits during the 10 years.

When the Turner and Dahnken factions affected a reconciliation Hall was ousted from office.

CHESEBRO-BARNUM

Los Angeles, May 3.

George Chesebro, film player, and Sophia Barnum of Hollywood's younger set, were married here last week. Only a few friends were present, the wedding news coming as a distinct surprise to the film colony.

The newlyweds are honeymooning in Yosemite, where the bridegroom is shooting exterior locations on the sixth of a series of Northwest Mounted Police stories.



Here she comes!
Here she comes!
You bet you life
She's steppin' some!

CONSTANCE TALMADGE

who has just swept the country off its feet... with "Polly of the Follies," is here with a new one

"The Primitive Lover"

Full of pep and spice!
Full of chuckles and big laughs!
Full of Connie's Inimitable, vivacious personality.

The kind that makes the world happy and especially exhibitors who hold a First National

FRANCHISE

Presented by Joseph M. Schenck

Adapted by Frances Marion from "The Divorce," by Edgar Selwyn

Directed by Sidney Franklin

A First National Attraction



FRISCO BELOW NORMAL; "ORPHANS" CUT SHORT

Quits at Strand After Two Weeks—"Turn to Right" Fails to Draw

San Francisco, May 3. Business in the picture houses here has been below normal. D. W. Griffith's "Orphans of the Storm" booked into the Strand for a run, was taken off after two weeks. It is generally believed that putting the film into the Strand worked against its success. Had the original plan of offering it in the Columbia been adhered to the story of its run probably would have been different. The raise in prices for the first time at the Strand did its share in discouraging regular Strand patrons. "Turn to the Right" was offered at the Imperial, this theatre having contracted for the film for two weeks. It was taken off after one, as it did not draw. The Imperial then announced a repertoire week of former De Mille successes. The California boosted business with a spectacular fashion show in which local merchants aided. This feature held up receipts to a large extent.

At the Tivoli "Smilin' Through" at \$1 opened the week well. This is the first time the Tivoli has broken its price rule.

California—"Watch Your Step" (Goldwyn). (Seats 2,780; scale 50-75-90.) Cullen Landis and Patsy Ruth Miller starred. In addition to the feature picture, the annual spring fashion show revue is offered this week by local merchants. Got \$17,000.

Granada—"Come On Over." (Goldwyn). (Seats 3,100; scale 50-75-90.) Colleen Moore, star. Also a Christie comedy featuring Dorothy Devore, who is also making a personal appearance. Gross around \$11,000.

Imperial—(Seats 1,425; scale 35-50-75.) Deviated from its usual policy and is offering a picture repertoire and, excepting "The Miracle Man," which was shown Sunday and Monday, the program was changed daily. Tuesday, "Old Wives for New"; Wednesday, "On With the Dance"; Thursday, "Behold My Wife"; Friday, "Don't Change Your Husband"; Saturday, "Humoresque." A Ben Turpin comedy, changing every day, was shown in conjunction. The repertoire week flopped, the week going to \$5,400.

Strand—"Orphans of the Storm" (Griffith). (Seats 1,700; scale to \$1.) Business fell off second week and feature was withdrawn. A much longer run was anticipated. \$14,000. Tivoli—"Smilin' Through" (First National). (Seats 2,240; scale raised to \$1.) Norma Talmadge star. Pulled the biggest business of the week, getting \$18,000.

MUSIC BILL HEARING MAY 15

The hearings before the lower house committee in Washington, D. C., on the Lampert bill have been adjourned to May 15. Senator Lampert, from Wisconsin, "by request" of the M. P. T. & A., proposes that the purchases of a copy of a sheet of music, etc., entitles the purchaser to publicly perform it. The bill is aimed to draw away from the music tax, for long a sore eye to picture exhibitors, who have been grudgingly compelled to pay the necessary 10 cents per seat per year to the American Society of Composers, Authors and Publishers for the privilege of performing copyrighted music in conjunction with their programs.

The American Society will be represented by Nathan Burkan, its counsel, at the hearings, in addition to over 50 authors and composers to plead their cause that the elimination of the tax will deprive them of an income justly due under the Federal statute.

In opposition many exhibitors will vote for the approval of the bill for its voting upon in the Senate.

NOT IN PICTURES

Los Angeles, May 3. Henry Lehrman, who figured as the fiance of Virginia Rappe in the Arbuckle case, is reported to have married Jocelyn Leigh, the "Follies" beauty, last Wednesday.

The bride is here with her parents from Chicago, but denies that she is to enter pictures.

Lehrman is now directing comedies for the Century company.

BUFFALO GOOD

All Houses Picked Up Last Week—Strong and Steady.

Buffalo, May 3. Business continued strong and steady at local picture houses the past week. Lafayette put across another big week with high-priced vaudeville, picture somewhat better than house's usual run, and an organ program. Hip rounded out excellent week, by virtue of admirable feature and publicity. Loew's continued previous good business, film receiving favorable comment. Business aided generally by cool weather.

Smaller downtown houses reporting satisfactory business. Neighborhood houses turned in good week with big features underscored. Shea's North Park showing first runs of "The Rosary" and "Red-Hot Romance."

Estimates for last week:—Hip—"Smilin' Through" (Capacity, 2,400; scale, mats, 15-25; nights, 30-50). Big week with feature getting favorable comment. Did \$12,000.

Lafayette—"Two Kinds of Women" and vaudeville. Pauline Frederick (Capacity, 3,400; scale, mats, 15-25; nights, 30-50). Getting maximum draw with minimum advertising expense. Picture melodramatic, but well liked. Vaudeville good. Went over \$13,000.

Loew's—"Boomerang Bill" and vaudeville (Capacity, 3,400; scale, mats, 20; nights, 30-40). Ran true to form. Picture neat and artistic. Sundays running even, with separate Sunday bills failing to get much additional. House probably returning shortly to former Sunday policy. Around \$11,000.

WASHINGTON BETTER

Picture Houses Felt Business Increase Last Week

Washington, D. C., May 3. Business in the local picture houses took what appeared to be a decided increase last week. The Meighan picture, "A Bachelor Daddy," seemingly got the better draw. It created the greatest talk and was held over for the full week at Loew's Palace.

Estimates for last week:—Loew's Palace (Capacity 2,500)—Thomas Meighan in "A Bachelor Daddy." Scale, matinee, 20-35c; night, 30-40-50c. Possibly \$14,000.

Moore's Rialto (Capacity 1,900)—George Arliss in "The Ruling Passion." Attracted fairly well, although creating no great interest. Scale: Sunday, 55c; other days, mornings 30, afternoons 40c, evenings 55c. About \$11,000.

Loew's Columbia (Capacity 1,200)—Second week for Mae Murray in "Fascination." Held up fairly well. Gross about \$7,500.

Crandall's Metropolitan (Capacity 1,750)—Constance Talmadge in "Polly of the Follies." Received favorable comment and with the gradual diminishing of the feeling of dread because of the Knickerbocker disaster, operated by the same management, this downtown Crandall theatre is again attracting good business. Last week looked like \$10,000.

KUNSKY HAS MISS GORDON

Reported Paying Kitty \$3,000 Weekly for Four Weeks

Detroit, May 3.

Arrangements were completed this week by the John J. Kunskey Enterprises of this city and Kitty Gordon, whereby the latter will commence a four-week tour of the Kunskey picture houses, as an added attraction, at a reported salary of \$3,000.

Miss Gordon will be assisted by Melville Stokes, Irene Clemenceau and Vera Beresford, opening here May 14, thence to Cleveland, Toledo and Chicago.

CAN'T EXAMINE SENNETT

The Appellate Division last week reversed the order for the examination of Mack Sennett before trial in Charles O. Baumann's \$122,000 breach of contract suit, holding that the producer need not appear to testify until trial of the issues.

Baumann, former general eastern representative for Sennett, claims 44 weeks' salary due him at \$500 a week, plus \$100,000, representing a 5 per cent. share of the gross profits. Sennett admits Baumann was engaged by him in 1917 and discharged Nov. 8, 1919.

"MISTRESS OF WORLD" FLOPS AT K. C.

German Serial Taken Off—Two Following Episodes Will Not Be Shown

Kansas City, May 3. The week just past has been a disappointment to the managers of the big downtown picture houses. The worst flop was at the 12th Street, the Newman's third string house, where "The Mistress of the World" failed to draw or please and was pulled out. The last two episodes of the serial will not be shown, although announced. The "Man from Downing Street" and the Chaplin film, "Sunny-side," will be the replacements.

At the Newman, great expectations were made for "Smilin' Through." Jane Cowl in the stage version was here late this season, and played to big business at \$2.50 top. It was thought the picture would be a knockout, but it failed to get the business expected. Another disappointment was an attempt to revive "Mickey" at the Doric. While Mable Normand romped through this film to the amusement of thousands who paid to see it a couple of years ago, they did not care to see it again, and business was off.

This week the film fans will get a taste of real thrillers, and can take their choice. The Newman is offering "Foolish Wives" for its first Kansas City showing, and is also featuring the appearance of Miss DuPont i person. Miss DuPont played the part of the "Foolish Wife" in the picture. Just what the management expect to do with this film is problematical. An advance reading notice says: "Foolish Wives," as Kansas City fans will see it, is an expurgated version of the film as New Yorkers recently saw it." Most of the objectionable scenes the reviewers complained of have been cut out. The production has undergone a more recent operation here which leaves a story scarcely able to stand on its own legs and obviously dull in spots. As though this thriller was not enough, the Newmans offer "The Sheikh's Wife" at the Royal and another screen story in which the leading man appears as an East Indian, "The Man from Downing Street," at the 12th Street.

Not to be outdone by their opposition, the Hardings are featuring a mystery play, "Find the Woman," at the Doric, and are looking for a big week at the box office of the Liberty with "Ten Nights in a Bar Room."

Newman—"Smilin' Through." Seats 1,980. Scale: Mats, 35; nights, 50-75. Norma Talmadge, heavily featured, favorite here, but film failed to draw anywhere near that of "Connecticut Yankee," previous week.

Liberty—"School Days." Seats 2,000; scale, 35-50. Wesley Barry featured. Second week at this house; business failed to hold up.

Royal—"Is Matrimony a Failure?" and Walter Hires, comedian, in person. Seats 900; scale, 35-50. Personal appearance saved day. Practically all advertising was devoted to him and proved business getter, but not as strong draw as other screen stars who have been here.

Doric—"Mickey." Seats 1,000; scale, 50. This picture, in which Mable Normand is prominent personage, run for several weeks at this house several years ago; Hardings thought it would repeat, but it failed to show expected strength.

12th Street—"Mistress of the World." Seats 1,100; scale, 30; children 10. Serial thriller failed to appeal, and business considerably off.

Opposition pictures in downtown popular priced vaudeville houses were "Eden and Return," Main Street; "The Man Under Cover," Globe; "Iron to Gold," Loew's; "Five Days to Live," Pantages.

FRENCH FILM DEPRESSING

"Agony of the Eagles" Magnificent Production—English View

London, May 3. A private performance was given at the Coliseum April 30 of the French film, "Agony of the Eagles." It is a magnificent production, but the story is depressing.

The regular public showing started Monday at Philharmonic hall under the auspices of the Stoll Film Co., which holds the English rights.

PITTSBURGH GOOD

New State Cleaning Up—"Smilin' Through" at Two Houses

Pittsburgh, May 3. If the State, Rowland & Clark's newest here, has many more weeks like the last one, the structure will soon have paid for itself. "The Four Horsemen" was the attraction, and every night saw long lines waiting to see it at 55 cents. It was held over a second week. While the house is smaller than both the Grand and Olympic, which are directly across the street, it is counted as opposition, especially when it draws in such steady streams. The week in general was very good at the larger houses. Estimates:

Grand—"Smilin' Through" and "Pay Day" (First National). (Seats 2,500; scale, 25-40-55). Norma Talmadge and Charlie Chaplin. The double attraction proved a strong draw, despite the fact that both pictures were repeaters at the same house. About \$22,000.

Olympic—"Bought and Paid For" (Paramount). (Seats 1,100; scale, 25-40). Jack Holt and Agnes Ayres. The picture was enthusiastically acclaimed by the film critics and managed to draw strong attendance, despite heavy opposition. One bad night, which also affected the other houses, when the weather was off, was the only poor spot on the week's record. About \$8,700.

Liberty—"Smilin' Through" (First National). (Seats 1,200; scale 25-40-55). Norma Talmadge. In its second week this picture continues to outdraw all the other houses in the vicinity, though the "Three Musketeers" at the Alhambra, nearby, being shown at popular rates for the first time, was a counter-influence. About \$10,750.

The good prospects at the Duquesne, where "Ten Nights in a Bar Room" was shown for a second week, and other pictures of that ilk had been previously shown, suddenly went a-glimmering when business fell away off at the end of the week. The house is now dark.

LEGIT HOUSES CLOSING MAY HELP FILM THEA.

Chicago Has That Expectation—"The Sheikh's Wife" Falls Down at Randolph

Chicago, May 3.

With the many legit and vaudeville houses closing, in the immediate locality of the three leading movie theatres grouped together, it was expected last week would have a chance to come back to its former stride. According to present listing, the legit houses will shut in rapid succession, and this may have a pleasant effect upon movie grosses.

The films offered three different views on the picture situation in Chicago, as far as the leading houses are concerned. At the Randolph "The Sheikh's Wife" was able to finish the week's bookings, although the picture did but fairly. It is another one of those releases without any special recommendation, while the critics leaned towards panning it, to the extent of the film having a cast of unknowns with no exceptional talent. At the Roosevelt "Bought and Paid For," coupled with No. 4 of the "Leather Pushers," slipped into an acceptable showing. The three-star feature did its share. At the Chicago Mae Murray in "Fascination" got a play through the modernism of the subject for the scenario.

Estimates for last week: "The Sheikh's Wife" (Randolph), (Vitagraph). Came in announcing this being its premiere, but did not attract. Traded on title, but people did not fall. Retired with gross of between \$5,000 and \$6,000.

"Bought and Paid For" (Roosevelt), (Paramount). Gathered about \$10,000. "Leather Pushers" also shared lights, but big draw was the Paramount film. Impressed pleasantly all around.

"Fascination" (Chicago), (Metro). Mae Murray, local box office magnet, featured, and critics bubbled over with praise on her performance. Atmospheric prolog built up showing of film with customary side-lights as specialties, solos and like. The "rapper" angle magnified by dailies, rounding out average gross this house does on week.

Edward Thompson, press agent for the Warner Bros., is confined in the Flower Hospital, New York, with asthma of the stomach. His condition remains the same.

NO HOLD-OVER PICTURE THIS WEEK IN PHILLY

"Extended Runs" Tried at Xmastime, Stopped—"Four Horsemen" Taken Out

Philadelphia, May 3. Picture business picked up in some cases here last week, generally where features with names were booked, but the average is still far below what was hoped and expected for the after-Lent boost.

The spring-like weather at the end of the week seemed to have a worse effect than rain at the beginning. The fans went shopping for their films so that the drop-in-trade was considerably off, even in the more centrally located houses.

As usual the Stanley showed up the best of the Stanley company houses. This theatre has given up its practice of featuring musical numbers and specialties big, and sticks to the main pictures in its billing. This week, in connection with the celebration of Music Week, it is giving a minor play-up to the concerts of the Cambrian Choral society.

Without any added features, "The Seventh Day," with Richard Barthelmess, drew more to the Stanley than most of the recent attractions. Though spoken of by the critics as inferior to "Tolable David," its light tone seemed to please the fans, especially the feminine element, more than the Hergeshelmer story.

From a situation around the holidays of extended run attractions at five downtown houses, things have drifted around until there isn't a single house this week with a hold-over. The most important news is the booking of Griffith's "Orphans of the Storm" at the Stanton, beginning May 8. This feature admittedly a flop here when shown at \$2 prices at the Forrest, will be run, announcement says, for a limited engagement, with no advance in prices. The scale at this house is 50-cent top afternoon, and 75 top at night. This will be the first time that a big, especially exploited Griffith picture has had a run in a regular picture house so soon after its first showing here.

Estimates for last week: Stanley—"The Seventh Day" (Paramount). Despite notices in dailies which compared this film unfavorably with Barthelmess' "Tolable David," it did excellently. Surrounding bill over average, and whole created so good an impression that business boomed at end of week. Around \$27,000. Capacity 4,000; scale, 35-50 matinees, 50-75 evenings.

Aldine—"The Sheikh's Wife" (Vitagraph). Great difference of opinion on merits of film, some critics slamming it savagely, others in praise. Consensus of fans' opinion unfavorable, as business fell off. Name drew at first. Whatever business done believed curiosity draw. House has apparently given up extra week runs because of weak business. About \$6,500. Capacity 1,500; scale, 50-75.

Stanton—"Where Is My Wandering Boy" (Ziedman, 2d wk). Despite plugging of company, this independent did only fairly second week. It was not the pronounced flop of recent attractions at house, but did not have what Stanton needs—big name star. House gets little drop-in trade and suffers weather breaks keenly. \$7,000. Capacity 1,700; scale 50-75.

Karlton—"Beauty's Worth" (Paramount). This house is trailing now after run of good pictures. This Marion Davies film did better than previous week's attraction, but still failed to draw class patronage which Arcadia formerly got, and which company hoped could be drawn over to Karlton, block away. \$7,000. Capacity 1,100; scale 50-75.

Flop of "Four Horsemen" at the Palace on Lower Market street was feature of week. Booked in for whole week, it was taken out Wednesday and "Turn to the Right" shoved in. Neither did well at this drop-in house. Dustin Farnum feature, "Iron to Gold," drew well at Victoria.

W. G. ROOSEVELT EXHIBITING

Warren G. (Teddy) Roosevelt, who has been connected with the Paramount New York exchange for a number of years, is resigning to become an exhibitor. He has obtained a lease on the Palace and the Strand, White Plains, N. Y., and will devote its time to operating them.

The Palace is to house a stock company for the summer season, while the Strand will play pictures.

450 MUSICIANS WALK OUT OF ST. LOUIS FILM THEATRES

Strike May 1—Managers Refuse to Sign New Contract Submitted—Matter of Mechanical Music Comes Up

St. Louis, May 3.

Last week St. Louis celebrated "Give a Thought to Music Week," while this week it looks as if music will be rather hard to find here, following the walk-out of the musicians in over 90 picture theatres. The walk-out came when the managers of the various theatres refused to sign a new contract with the musicians' union for the ensuing year.

It is said that over 450 musicians are affected.

Recently the theatre managers asked the musicians to accept a wage reduction of 30 per cent. or compromise, and demanded the elimination of the clause regulating the number of musicians to be employed in each theatre; that the rest periods be cut from 25 minutes every hour and a half to 15 minutes between performances, and the right to replace any member of the orchestra on two weeks' notice.

February 24 the musicians, at a meeting, rejected the demands and voted down a resolution to consider even "a fair reduction." Clarence Case, attorney for the theatres, stated he went before the musicians' union a week ago to outline the proposals of the theatre owners, but was told by the musicians they did not care to discuss the situation. The old contract expired Monday night, and the musicians walked out.

Hector M. E. Pasmezoglu, owner of three houses, declared in a statement the controversy is not so much a matter of wages, but a question of prerogative in determining the business policy of the individual theatres, and said in part: "The union reserves not only the right to fix wages but the right to dictate as to how many men we shall employ and the prices we shall charge, and it is not a question of how much we shall pay them; the exhibitor wants to run his business the way he sees fit, without dictation from the union."

General Manager William Goldman of the Missouri, the largest house here, stated: "We have had this same situation to meet before, but the exhibitors today are a body of men who are going to act as a unit with the view of getting decisive results."

Frank Geeks, president of the musician's union, gave out the following statement; according to an afternoon paper: "If the theatres do not need our services, we will find plenty of other places to play. People love and appreciate good music, and if they don't get it in the theatres they will get it somewhere else. The musicians have a right to sell their product and to set their price on it, and if anyone does not want to pay the price, we do not have to sell it. The union," he continued, "has made no definite plans regarding the situation, and none of the musicians are taking it seriously."

Geeks is alleged to have said he does not believe that any of the theatres would have mechanical music of any sort. Geeks could not be reached late last night for a statement. Someone answering the telephone at his home said he was out and he did not wish to be disturbed at the place he was.

One theatre manager pointed out that if mechanical musical instruments were installed in the theatres, there would be a chance the union stage hands and operators would walk out, because the music thus supplied would not be played by union musicians.

The Missouri, New Grand Central and Fox's Liberty here have made their orchestras a feature, elaborating their daily programs, and in these orchestras it is understood that many more musicians have been playing than specified in the old contract as a minimum.

Variety's correspondent visited the principal picture houses last night and was unable to notice any fall in attendance on the first night of no music, although all the local papers played the story up.

The minimum wage for union musicians at present is \$45 a week.

Musicians at some of the theatres are paid as high as \$75 a week.

It is said that the musicians received a 40 per cent. wage increase during the war. One manager stated many musicians here are holding down three to four different positions, pointing out that there are some men who teach music in the morning, play at a theatre in the afternoon, play supper hour at local hotel dining rooms, theatre at night until 10:45, and then at various hotels or dances.

Edward Sullivan, manager of the Orpheum, and spokesman for the legitimate, said the owners were willing to throw the whole matter over to arbitration, and would accept the verdict of the arbitrator. Sullivan added the contracts for the legitimate theatres would expire with the closing of the houses for the season. The Shubert-Jefferson and American legitimate houses closed a week ago.

LIMITED DISTRIBUTION AROUSE CIVIC BODIES

Kansas Organizations Opposed to Producers' Plan—Meeting in Kansas City

Kansas City, May 3.

Plans for perfecting a large organization of teachers, ministers, parent-teachers associations, women's clubs and other civic organizations, to combat the proposed plan of picture producers to limit the distribution of film to legitimate motion theatres in this state were outlined to a largely attended meeting here this week. Dr. Burris A. Jenkins, one of the leaders in the movement, advised those present that if the limitation plan went into effect, schools, churches and educational institutions would have to secure permission from the picture producers or distributors before using them. Representatives from the University of Kansas and the State Agricultural College, as well as those from all parts of Missouri and Kansas were present. An attempt will be made to enlist the support of civic organizations in every city in Kansas and Missouri in the fight for the use of the films.

This is a come-back at the Kansas State Exhibitors association, which at its meeting at Wichita a few weeks ago asked the distributors to shut down on the release of films to schools, churches and fraternal organizations, which on account of "no overhead" were able to show the picture for a lower admission than the regular houses and get away with it.

Just what action the distributors will take in the matter has not been decided.

PLAGIARISM CHARGE

C. B. Davis Says Rita Weiman's "After the Show" Infringes

Charles Belmont Davis, short story writer and brother of the late Richard Harding Davis, has filed a bill of complaint in equity against Rita Weiman, charging that Miss Weiman's Saturday Evening Post story, "The Stage Door," and her Paramount production of the story under the title, "After the Show," is a plagiarism of his story, "At a Cafe Chantant," published by Herbert S. Stone & Co. in 1898. The story was included in a book, "The Borderland of Society," a series of seven short stories.

Mr. Davis alleges that Miss Weiman's story and scenario "contains the entire plot and the dramatic situations are arranged in the same order and sequence" as in his story. He asks for an accounting of the profits Miss Weiman has derived and suitable damages.

The complaint concludes with the statement the Stone company in 1905 transferred all rights to Davis' book to Duffield & Co., which in turn were granted to Miss Weiman without Davis' authorization.

MAYER DEVELOPING PRODUCTION UNITS

Each Headed by Known Director—Through with Individual Star Pictures

Louis B. Mayer is returning to New York after having spent six months on the Coast. Mayer is now through with all individual star productions since the expiration of the Anita Stewart contract. In the future he is going to devote his entire energies toward the development of a number of production units, each headed by a known director.

During the last year Mayer has had John M. Stahl under contract. The latter has directed a number of productions that have met with high favor. On the strength of this showing he has decided to switch the production policy heretofore maintained. Fred Niblo and Reginald Barker have been placed under contract by Mayer and the two will each produce four productions annually. Niblo is to start work on his first picture in June.

Mayer is bringing with him from Los Angeles the latest Stahl production, "One Clear Call," which will be given to First National for release. The production is seven reels in length and was finished last week. Arrangements have been made for the Niblo productions to be released through the Metro organization. As yet there is no definite outlet decided on for the Barker features. Two other directors with names are to be added to the producing units, working in the Mayer studio before the summer is over.

One of the pictures the organization intends doing is "The Volunteer Organist," for which rights have been secured.

SEMON'S COMPANY OUT; BUT SEMON REMAINS

Vitagraph "Notices" Director and Staff—12 Weeks to Make Two-Reeler?

Los Angeles, May 3.

It is reported that Norman Taurog, business manager and director for Larry Semon, is no longer with Vitagraph. According to information, Mr. Taurog was dismissed along with every member of Semon's company with the exception of Semon himself. It is said Vitagraph mailed Taurog his notice in the same style as those given extras, and that all Taurog read was "Your services are no longer required with Vitagraph."

Behind the releasing of Taurog is a story of the Semon activities on the Vitagraph lots. A report has been current that Semon took 12 weeks to make a two-reeler, which he finished last week when the "air" was given his company. It is known that a two-reel comedy seldom passes two weeks in making, and many times takes less time. A further story says that Semon spent \$150,000 making this two-reeler, almost an impossibility, but considered true.

It seems that the old battle between the star and his employers reopened a couple of months ago, and that ever since that time Larry has spent considerable money for his pictures. Semon is well liked in the picture colony. Many former leading men who have been tickled pink to get extra work are strong for Larry Semon, whom they say was always "good for a couple of days" when the hunger panic came on. The story credits Semon with using funds far greater than originally allotted him. It is said that he has Vitagraph tied up completely, for himself. It seems that instead of waiting a couple of weeks between pictures, Larry finds it necessary to step right out on a new production.

There has been much said about Vitagraph's interference in the star's programs at all times. It seems Semon has often informed Vitagraph the company was making a mistake by issuing instructions regarding Semon pictures, but to no avail.

Mr. and Mrs. S. Schwartz, owner of the Garden and Roosevelt theatres, Richmond Hill, L. I., and the Keystone and Oxford, in New York and Brooklyn, are sailing for England on the "Mauretania," May 16.

WID'S STATUS

Bankruptcy Action Pending—Wid's Insists It's Not So

The affairs of Wid's, Inc., are still in the courts despite a bulletin was sent out from the office to create the impression that the entire action in bankruptcy and the petition for a receiver had been withdrawn. The bankruptcy action still pends, but the application for a receiver has been withdrawn pending the findings of John J. Townsend, referee in bankruptcy, to whom the matter has been referred by Justice Hand of the U. S. Court.

At present there is a certified public accountant going over the books of the corporation under the direction of the referee, and on the audition thus made Mr. Townsend will decide upon the solvency of the corporation. In the event that he finds that the corporation is insolvent the petition for a receiver will be renewed.

At Wid's this week information to the effect that all the trouble had been quashed and that the entire bankruptcy action had been discontinued was insisted upon.

There are still daily conferences between the producers who were releasing through Wid's and the creditors.

REVIVAL FILM WEEK STOPPED SECOND DAY

"Sheik's Wife" Substituted at Empire, Syracuse—Revival Program Lasted Two Days

Syracuse, N. Y., May 3.

The Empire opened the week with a change daily program announced of film revivals.

The bill failed to bring business and was taken off yesterday.

Today "The Sheik's Wife" was rushed in to fill the gap for the remainder of the week.

BECKER KEEPS AFTER MAYOR

Albany, N. Y., May 3.

Edwin E. Becker, of Schenectady, made application yesterday in the Appellate Division here for permission to appeal his case to the Court of Appeals. Mr. Becker seeks to compel Mayor George R. Lunn of Schenectady to open for inspection his books and records in connection with the Sunday motion picture fund, and makes Mayor Lunn the moving power in the application.

The action brought by Mr. Becker grows out of the contribution by Schenectady picture proprietors of 5 per cent. of their Sunday receipts to the Child Welfare fund, of which Mayor Lunn is custodian. The fund is disbursed by the mayor. The mayor claims this is a voluntary offering of which he does not have to make an accounting. Mr. Becker claims the moneys are public funds and that the accounts are public records open to inspection by any taxpayer.

Mr. Becker's application for a peremptory order of mandamus was granted by Justice Edward C. Whitmyer in Supreme Court, Schenectady, and when the case was carried to the Appellate division that court rendered a unanimous affirmation of Justice Whitmyer's order.

\$2,000,000 IN TRANSFER OF HAMPTON INTERESTS

Cosmoart Appears as Purchaser—Rex Beach Holdings Involved

Los Angeles, May 3.

Purchase of the Benjamin B. Hampton motion picture interests, including those of Hampton's associate, Hewlings Mumper, reported to represent a total value of \$2,000,000, was made here last week by James E. Bowen, president of Cosmoart Pictures Corporation.

It is understood that a new corporation to be capitalized at \$2,500,000 will be organized at once to continue production. Three distributing organizations are reported interested in the deal, W. W. Hodgkinson, Pathe Exchange, Inc., and Goldwyn Pictures. Franko E. Spicer, vice-president of Cosmoart, is associated with Bowen in the purchase, as is W. G. Logan, business manager; W. J. Reed, secretary; James Warwick, T. C. Hughes and Ernest Palmer, all directors of Cosmoart.

The property that changes hands includes the Federal Photoplays of California, which will continue at the Cosmoart studios on Temple street, where much construction is now under way. Benjamin B. Hampton Pictures, Great Authors' Pictures, Inc., and a minority interest in Rex Beach Pictures, Inc., are other properties of the deal.

Hodgkinson has been releasing Hampton product, but at the company's home office it was said word was awaited as to future releasing arrangements. The Goldwyn office said it was not interested in the purchase.

FILM AT EMPIRE, ALBANY

Albany, N. Y., May 3.

The Empire, Albany's Columbia wheel burlesque house, which closed for the season last Saturday and which has been sold to the Albany City Savings bank, will show pictures until the banking institution is ready to take over the property.

It is understood Manager Oscar J. Perrin has contracted with the Vitagraph to show its films in this city, the first of which is offered for this week end, "The Sheik's Wife."

BUILDING IN MT. VERNON

William Brandt, former president of the T. O. C. C., who heretofore has devoted all his exhibitor activities to Brooklyn and Coney Island, is to build a new 1,800-seat house in Mt. Vernon, N. Y. The theatre is to occupy the site of the former Lyric, destroyed by fire, and is to be carried out along the same plans as the Rialto, New York. Nov. 1 is set as the date of opening.

There is further activity in the Westchester section on the part of Charles Goldreyer, who is also to begin construction in Mt. Vernon and New Rochelle. His new theatre at Boston road and 180th street is to open Labor Day. The house has a seating capacity of 1,700, with an open-air theatre seating 2,300.

The Strand, Wellsburg, W. Va., will be renovated shortly and the seating capacity increased to 900.

REISSUES

Illustrating the makeshifts to which producers are put to hold up supply of new films without actually making them, a notice was sent out to the trade from the Robertson-Cole offices last week for the trade showing of a feature entitled "Sheik of Araby." When the reviewers gathered, the film turned out to be a reissue of "The Man Who Turned White," made in 1919 with H. B. Warner as star and now retitled. In order to cover the requirement of the Federal Trade Commission that reissues be indicated, a title on the R-C pictures notes that it is "Adapted from 'The Man Who Turned White.'"

The whole reissue proposition has taken a tremendous boom. Not only is Famous Players going into it on a considerable scale, but 50 or more of important Selznick productions are being offered.

While the reissue proposition looks like pure velvet on the surface, it has an important kickback in several directions. The most important is that every booking for a reissue at a reduced figure disposes of just that much playing time for a new feature at a higher figure, and has a proportionate effect on the gross earnings of the producing company.

It was different with Triangle, which really introduced the reissue proposition. Triangle was not making any new productions, and it had leased all its studios and disposed of all its contracts with players. All the overhead charges were concerned in an administrative office.

With a company going on in a minor way with new production, the reissue business means a curtailment of studio organization and a very large reduction in revenue without an adequate cutting in carrying charges. The expensive organization has to be continued during the gap in maximum production, and it has been demonstrated that only maximum production can carry elaborate organization charges.

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Friday, May 5, 1922.

SPLIT IN THEATRE OWNERS ASS'N ON WALKER-COHEN ISSUE IMPENDS

**M. P. T. O. A. Convention Next Week at Capital
Will Stage Battle for Presidency of Organization
—East Behind Senator Walker—West in Doubt,
with Sydney Cohen Depending Upon It—Move
Against O'Reilly and Berman**

The gathering of the clans of exhibitors is taking place in Washington. For the past day or two the members of the executive boards of the various state organizations in the Motion Picture Theatre Owners of America, have been getting ready for the convention which takes place there next week. The fence builders have been busy and those whose fences suffered a knock down here and there have been patching up the works.

That the convention is to be a bitterly fought one is certain. The rival camps with Sydney Cohen, candidate for re-election, on one hand, and that of New York State Senator James Walker, backed solidly by the New York state delegation, on the other, are certain to make the fur fly on the convention floor. What the result is to be is a question. Politics have been played hard and heavy by both sides during the last week. It is barely possible with these two factions fighting tooth and nail there is some outsider who may win out in the battle.

Cohen is rather generally conceded to be out of the running as far as the east is concerned, but what the western exhibitor delegates will do is not predicted. Walker is equally well known to them with Cohen, and there is a general indication no matter which way the race goes there is going to be an aftermath of discontent. If Cohen wins it is said he will be at the head of an organization that will be but a remnant of the present one.

It is certain Charles O'Reilly and Sam Berman of the New York state organization will not be content to remain members of the M. P. T. O. A. with Cohen at the head. It is questionable to a certain extent whether Walker will be able to whip the staunch adherents of Cohen into line in the event he beats their candidate. Walker is a mighty clever politician and undoubtedly will be able to make the other side see the strength of the exhibitor lies in a united front all over the country.

In the battle that has been waging in New York for over two weeks one of the latest developments is the move started by a number of Rochester exhibitors in a meeting held last week asking the executive board of the state to impeach Charles O'Reilly and Sam Berman, president and secretary, respectively, of the New York body. A meeting of the executive board was held Wednesday at the Ten Eyck Hotel, Albany, at which O'Reilly and Berman defended themselves against the charges.

In the requested impeachment proceedings is detected by the O'Reilly-Berman-Walker faction the hand of Cohen and his campaign committee in an effort to keep O'Reilly and Berman tied up in New York state so that they would not be able to get on the scene in Washington until about the last minutes and be unable to be present there today (May 5) when the hearing on the music tax comes up. Immediately after the hearing in Albany Walker, O'Reilly and Berman left for Washington.

From now until Monday when the convention is called, both sides are going to line up forces and endeavor to swing the doubtful delegates. The delegates from New York have organized a motor car division. About 30 cars will leave here tomorrow (Saturday), stop over Sunday in Atlantic City and proceed early Monday to Washington.

During the last 10 days a survey of the exhibitor situation in the country brought to light a great many of the bigger exhibitors, owning theatre chains, are not in the

organization because of the manner in which a number of the state federations are conducted. These are all men whose theatres have a seating capacity of 1,000 or more each. It is possible one or the other of the sides in the present controversy may plan a new organization of exhibitors and that there may be an effort made to line up the defeated element with them. That depends on which side is victorious.

An inside line on the western exhibitors is that they might have different ideas from the two eastern opposing factions and this may lead to them trying to put a dark horse in the field in Washington, counting on an eastern split to elect their man. In that event it is almost certain that President W. A. Steffes of the Minnesota state organization would be thrown into the breach, although the latter in a statement to the National headquarters indorses Cohen and pledges his support to bring about his re-election.

Cohen this week issued a statement to the members of the organization in the "Exhibitor's Bulletin," a house organ published by the M. P. T. O. A., in which he reviews the events to date and is insistent the move on the part of those behind O'Reilly is in reality a move on the part of the producers to disrupt the organization.

Washington, May 3.

Plans of the local executive committee for the picture convention to be held here during the coming week are taking permanent shape.

At a meeting held yesterday it was reported to the committee the removal of 140 rooms from the available hotel space at the Willard, due to the fire there, has created a room shortage which will necessitate the distribution of the various delegates throughout the other local hotels. There is anticipated no difficulty will be experienced, however, in caring for the 4,000 delegates expected.

The program for the entertainment of the ladies of the visiting delegates has now taken definite form and is as follows:

Tuesday (May 9), special trains to Mount Vernon and Arlington, with lectures to point out the several points of historic interest in each car.

Wednesday, tour of the city by motor car, under the direction of Lawrence Beatus. There have been placed at the disposal of the committee some 70 cars, with a like number promised in case needed. Wednesday night, when the banquet is being held for the delegates, the ladies will be entertained at theatre parties.

Thursday, devoted to the White House, Corcoran Art Gallery and Pan-American building, while Friday there will be further tours of the interesting public buildings of the national capital. Ball game in the afternoon at the American League park, and at night a reception and ball at the Washington hotel.

Mrs. A. Julian Brylawski, wife of the manager of the Cosmos, has been appointed chairman of the women's section of the committee on auxiliary entertainment, and will have charge of the special ladies' room for the feminine members of the delegates' parties as a rendezvous.

Twenty-six booths have been engaged by manufacturers to display their accessories in the Coliseum.

The Washington Board of Trade, Chamber of Commerce and Merchants' and Manufacturers' Association have signified to the convention committee their intention to co-operate in every way to stamp Washington as the greatest convention city in the country. This co-operation, it is understood, will take the form of special window displays, etc.

ARBUCLE FILM OFF WHILE DOING WELL

**Taken Out of Los Angeles Gar-
rick Following Hays Order
—Schenck Silent**

Los Angeles, May 3.

Following receipt of Will Hays' order regarding Roscoe Arbuckle films the New Garrick theatre, which put on "Gasoline Gus" immediately after the comedian's acquittal in San Francisco, pulled off the picture, substituting Cecil B. DeMille's "Saturday Night." The Arbuckle film ran four days to big business, although not record-breaking, and was getting over. This film was pulled out of Grauman's after a three-days' run when Miss Rappe's death was announced.

Joseph M. Schenck, who returned last week from New York, went into conference with Arbuckle and Lou Anger, manager of the Schenck interests. Mr. Schenck has not yet made any statement locally regarding Arbuckle films, but seems content to await the final action of Will Hays. For one thing, however, the producer set at rest all rumors that the comedian was to become a director by saying if Arbuckle returns to pictures it will be as an actor or not at all.

A congratulatory wire to Hays for the ban placed on Arbuckle pictures was sent by E. R. Yundt, of Pomona, acting for 700 persons who attended a mass meeting to discuss the Arbuckle situation.

Los Angeles, May 3.

Minta Durfee, wife of Roscoe Arbuckle, has departed for New York to settle some business affairs, and then will return to the coast to live with her husband. The pair were reconciled through the recent unpleasantness in which her husband was involved.

The Judiciary Committee of the Chicago City Council requested the presence of the comedian before that body today. He wired them, asking that they withhold any action contemplated until Will H. Hays, renders a definite decision regarding the exhibition of Arbuckle pictures, promising to appear before them immediately after Hays acts.

At the offices of the Producers and Distributors Wednesday it was stated that as far as it was known Mr. Hays had rather definitely given his decision, together with Adolph Zukor and Joseph Schenck, on the advisability of showing Arbuckle films. No appeal from that decision has been received, although it is quite possible that the comedian might have such an appeal in mind.

However, how long the ban on Arbuckle pictures is to remain is a question. It is quite possible that within a year's time it might be lifted, or it is quite as possible that some other producer outside of Schenck and Zukor might place the comedian under contract and produce films with him as the star. In that event it would have to be a question that would be put up to the exhibitors whether or not they would show the pictures.

SPECIAL ASSISTANT

Charles C. Pettijohn has been appointed special assistant to Will H. Hays in the Producers and Distributors' Assn., Inc. The appointment was made this week. There is no settled salary for the position.

Pettijohn has been active in the Hays office for about three weeks and has already done some special missionary work for the organization.

ROBERT COLLIER MARRIES

Los Angeles, May 3.

Robert Collier, publicity man for the West Coast theatre, was married in Tinian to Ruth De Francis, a non-professional.

The West Coast theatres are the string of picture houses controlled by the Gore Bros. and Sol Lesser.

METHODIST CHURCH AGAIN

**Dignitaries Considering Advertise-
ments of Pictures**

Indianapolis, May 3.

That Methodist Church officials are considering whether or not advertisements of picture producers and distributors shall be accepted for publication in church papers became known here through a report coming out of the little city of Seymour, Ind. Dr. Ernest C. Wareing, editor of the "Western Christian Advocate," published in Cincinnati and circulating chiefly in Indiana, Ohio and Kentucky, disclosed that the question has been passed up to high church authority.

Dr. Wareing said he turned down a film advertisement several months ago but recently, when another producer wanted to use his paper, he gave permission. The matter becomes a problem for action by high dignitaries because of the Methodist church's opposition to the theatre.

CHICAGO WOULD BAN RIDICULE ON SCREEN

**Proposed Censor Amendment
Forbids Nicknames—Drawn
by Colored Councilman**

Chicago, May 3.

Elimination from moving pictures of nicknames which tend to ridicule certain races is provided in an amendment submitted as part of the city motion picture censorship ordinance now undergoing revisions at the hands of a sub-committee of the City Council.

The amendment drawn by Alderman Robert R. Jackson, one of the colored members of the Council, prohibits the use of nicknames, terms, titles or phrases which reflect "opprobrium or ridicule on a race, nation, religious sect, denomination or constituted authority of the law." It also prohibits pictures which "hold up to scorn or ridicule any nation or the people thereof."

MUHLEMAN'S NEW JOB

San Francisco, May 3.

Charles Muhleman, former general manager for Associated Producers, has left that concern and will become studio manager of the Associated First National, Inc. He succeeds Sam Y. Edwards.

O'REILLY CHARGES DISMISSED; STATE BODY REBUKES COHEN

**Executive Committee of N. Y. State Organization
Passes Resolution Condemning Cohen-Inspired
Charges—Vote Confidence in Officers**

Albany, May 3.

A complete dismissal of the charges brought against Charles O'Reilly, president, and Samuel Berman, secretary, of the New York State organization of the M. P. T. O. A., was the finding of the executive committee which was in session here for more than six hours today. O'Reilly and Berman were present with State Senator James Walker acting as their counsel. William Dillon, vice-president of the organization, presided. None of the Rochester exhibitors who brought the charges was present at the hearing, although they were represented by former Assemblyman McInerney of Rochester who wanted the hearing postponed until the men could appear. Jules Greenstone of Rochester was also present.

Shortly before 6 o'clock the following resolution was passed by the executive committee:

"Whereas Mr. Jules Greenstone, representing the Rochester exhibitors, had stated that the alleged charges against President Charles O'Reilly and Secretary Samuel Berman were influenced by statements to them by Sydney Cohen, Irving Salyard and Edward Fay, and

"Whereas the records of the or-

ganization and evidence submitted to this board proves these alleged charges to be false and without foundation;

"Therefore, Be it resolved, these charges are dismissed, and

"Be it further resolved that this board express its unqualified and wholehearted confidence in President O'Reilly and Secretary Berman and expresses to them its regret for the reflections unjustly made against them and that this resolution be drawn to the attention of the National Convention."

The resolution was offered by Jules Michales of Buffalo and seconded by Charles Steiner of New York City, and adopted unanimously.

Following this Louis Buettner of Cohoes offered a vote of confidence in Senator Walker and this also was unanimously carried.

In the defense of his clients Walker practically repeated his entire attack against Sydney Cohen as he delivered it at the N. Y. T. O. C. C. last Wednesday, and he impressed those present most highly. At the conclusion of the meeting O'Reilly was heartily cheered when Dillon turned over to him the chair of presiding officer.

EXHIBITORS CALL FOR SUMMER RELEASES

The exhibitors around New York are voicing complaint over the producing and distributing organizations holding back on the release of big features in the summer months. Their complaint is to the effect the late spring and early summer are times they need big pictures the most to attract patronage. If producers and distributors continue to hold back on release dates on their better features the exhibitor is going to have a hard time to weather the storm this summer.

There is a general feeling the summer season around New York is not so slump as much as it has in years past. A survey of the booking offices that handle the business for the various summer resorts shows a tremendous falling off in advance reservations this year. This is also true of the summer camps for boys and girls. The exhibitors feel it is a scarcity of money that is going to prevent the indulgence in more expensive summer recreation and therefore the picture theatres are sure to get a certain business from the stay-at-homes.

The big pictures, however, they state, are what they need to attract this business. They want William Fox, who has some six or eight features of magnitude completed and ready for next season, to send them out earlier. Famous Players also has a number of productions scheduled for the fall the exhibitors would like to see advanced in release dates, as well as Marcus Loew's "Prisoner of Zenda," being held by Metro.

I regard my London success as the greatest achievement of my professional career

"THE NEWS OF THE WORLD"
April 16, 1922.

**LONDON'S WELCOME TO A FINE
AMERICAN PERFORMER**

Not since the advent of Ethel Levey, Elsie Janis, and Frank Tinney, has an American artist enjoyed the full warmth of a British audience's welcome like Sophie Tucker did at Finsbury Park. Sophie Tucker is a most engaging, charming Miss, chockful of originality, and has her own quaint way of doing things. Finsbury Park people cheered themselves hoarse over her novel ideas, her novel songs and her unconventionalities. Within five minutes Miss Sophie Tucker was "at home" in England.

She fox-trotted with Kid Lewis by way of opening the programme—and Kid was game; she brought on her white-haired old mother and sang a charming ballad of childhood to her; and then she summoned from the wings her little band of "assistants." And the "assistants" rattled off a heap of melodies on grand pianos, what time another of their number gave a rousing exhibition of the kettle-drum art. Altogether it was a wonderful week for Miss Tucker.

**Let the English
papers speak for
me:**

**DATE OF RETURN TO
U. S. A. INDEFINITE**

"THE SUNDAY TIMES"
April 9, 1922

By HANNEN SWAFFER

Sophie Tucker has a reputation in America as big as that of Marie Lloyd in England. Yet, unheralded and unboomed, she stood up suddenly in the middle of the "Midnight Follies" revel on Friday night, her name, which had just been shouted, conveying nothing to the English people present. In a minute her artistry had triumphed over her lack of natural possessions. She is now the Yvette Guilbert — of ragtime. Almost plain, with nothing much of a voice, and with a figure against her, she is a genius. She sang four syncopated songs to a tumult of enthusiasm. She laughed at herself in melody; she made fun of her own limitations, and the audience rocked itself in a frenzy of appreciation. She made the midnight revellers sing with her, like Lauder does; and they encored her until the small hours of the morning.

Thanks to WILLIAM MORRIS, GEORGE and HARRY FOSTER and R. H. GILLESPIE
JOYOUSLY,

SOPHIE TUCKER

**CONGRATULATIONS TO
E. F. ALBEE, J. J. MURDOCK and the Executive
Staff of the B. F. Keith Circuit on the
Occasion of Their Jubilee**

VARIETY

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40 PAGES

31 OUT OF 49 IN CUT RATES

"RADIO THEATRE" PROJECTED WITH TEN CENT ADMISSION FEE

Wilkes-Barre's Grand Opera House Proposed for Radio Entertainment from 11 A. M. Until Midnight—One Admission, 10 Cents

The Grand Opera House, Wilkes-Barre, Pa., that has recently played stock and anticipates housing road shows next season, had its representative in New York this week with a proposition to submit to radio set makers to convert the Grand into a radio theatre for the summer.

The proposition will be submitted for the theatre by Edward Rosenbaum, Jr. His plan is to place a single admission fee of 10 cents, with the house to remain open from 11 in the morning until midnight. Patrons may be supplied with radio concerts continuously, remaining as long as they like between the open hours.

Mr. Rosenbaum said he believed the radio makers would view his proposal with favor, since a radio theatre would be the best kind of a demonstrator for the radio entertainment and should become a promoter of radio set sales.

When moving pictures were first introduced for amusement, it was said the small admission induced many to visit the picture theatres to "kill time."

Prompted by the radiophone, Joe Mann, cabaret agent, has entered negotiations with the American Telephone & Telegraph Co. with a view to installing the "loud speaking" telephone system on virtually the same principle as the radiophone.

The "loud speaking" telephone apparatus is a new invention now utilized by the American company for experimental purposes. The machine was placed in operation but once, when President Harding made his inaugural address at Washington.

Mann has been working on the proposition for several months. This week he has in receipt of a letter from A. H. Griswold, assistant vice-president of the American company, that he was in favor of the outlined proposed concert services contemplated to be distributed from New York City to adjacent cities within a radius of 700 miles via the "loud speaking" machine, and that he has delegated a

(Continued on page 7)

CONDENSED OPERAS AS EXTRA ATTRACTIONS

Condensed Versions May Be Specially Prepared for Picture House Showings

Detroit, May 10.

The Detroit picture theatres that have of late been offering to play any salaried drawing card as an extra attraction, besides films, are said to have suggested that the Victor Herbert operas be condensed for that purpose.

Mr. Herbert is reported falling in with the idea. The condensations may be prepared to travel as miniature shows as well, at pop prices.

IRVING PLACE'S STOCK

Burlesque Over Summer in Yiddish Theatre

The Irving Place theatre on 15th street and Irving place, New York, starts a stock burlesque for the summer, May 15. Sam Lewis and Joe Rose head the company.

The Irving Place in recent years has been under the direction of Max R. Wilner housing Yiddish attractions on a percentage basis. Bertha Kalisch is now occupying the theatre, doing repertoire, her stay concluding tomorrow (Saturday). She sails for England June 8 to appear in "The Riddle Woman" and Yiddish plays.

This is the first time the Irving Place theatre has been given over to a burlesque policy.

DOOLEY HEADING UNIT

Johnny Dooley will head one of the Barney Gerard unit shows on the Shubert vaudeville circuit next season. Contracts were signed Tuesday.

Davidow & Lemaire represented Dooley in the deal.

RECORD NUMBER OF SHOWS AT BARGAINS

Broadway Business Steadily Dropping — Two New Shows from Opening to Slashed Prices—Shutters Commencing to Go Up—Special Pictures Announced

'PARTNERS AGAIN' LEAD

A new record for the number of attractions offered in cut rates was established this week when 31 out of a total of 49 in New York crowded the list. That meant an excess of bargain tickets because business in the cut rate agencies is dropping daily and the volume spread over a greater number of shows netted proportionately less than usual to each individually. Three attractions which opened this week were promptly dumped into the bargain office, while one of last week's tries also made its appearance there.

Broadway will start putting the shutters on houses for the summer at the end of the week. Four attractions will depart, with only one new offering announced to succeed and the dark list of theatres will grow steadily. The fading of the cut rate business is the last tooth-

(Continued on page 8)

WOODS' TRY-OUT

Four plays are on the try-out list of A. H. Woods for spring showing. One will be done by the Newark stock, which will be presented by Sam Harris, Woods and Selwyns. It is "East of Suez," the Somerset Maugham piece.

Bayard Veiller's "The Divine Crook" will have its premiere at Stamford, Conn., Friday night, with Florence Reed in the lead. The show will play Atlantic City next week and will then aim for Chicago. In the supporting cast are Florence Bryne, William B. Mark, Percy Ames, Frederick Burt, and Faure Blumey.

Two plays to be done later are "Who's Who," which is now casting, and a new Avery Hopwood play.

INTERNATIONAL PROTECTION IN TINCHER'S COPYRIGHT MEASURE

If Passed by Congress, U. S. Can Enter International Copyright Union—Amendment to Law—Does Away with Present Requirements

KITTY GORDON OFFERED AS CABARET "HOSTESS"

"Kitty Gordon in a Gown an Hour" for Billing—Daughter Included

Cabarets in New York and road houses near by have received a letter from an agent within the week requesting the knowledge whether any desire to engage Kitty Gordon as hostess. The agent states Miss Gordon is famous for her clothes and she may be billed as "Kitty Gordon in a Dress an Hour," stating Miss Gordon will comply with the billing through changing her gown every hour while acting as hostess. The same offer says Miss Gordon's daughter, known as Lady Beresford, is to be included. No terms were mentioned, but the cabarets were invited to inquire for further particulars.

The same agent also offered for cabarets La Sylphe, the dancer, and Lillian Fitzgerald, known as a single in vaudeville. She was last with the Eddie Cantor show, before Nan Halperin stepped into it for the Winter Garden run.

Miss Gordon was also offered for personal appearances in picture houses in conjunction with the cabaret engagements.

DULUTH SHOW HUNGRY

Orpheum Players (Stock) Plays to Overflow All Last Week

Duluth, May 10.

Without legitimate stage entertainment the past season (and even Orpheum vaudeville closing in January), the Orpheum Players at the Orpheum in stock with "Scandal" as the opening attraction last week, proved the town is show hungry.

The stock opened to capacity Sunday and played to overflowing audiences all week.

Washington, May 10. A bill introduced in Congress with for the first time give American authors international copyright protection and permit the U. S. entering the International Copyright Union, heretofore denied this country.

The measure, known as the Tinchin bill, has the backing of American and foreign authors. If passed it will mark the most important step taken in copyright matters in a decade. It is an amendment to the present copyright law, the provisions of which have been to the benefit of publishers and printers for many years.

The Tinchin bill aims at the repeal of all provisions requiring the printing and manufacture of literary works within the U. S. of any authors, native or foreign, in order to secure a copyright. The present law provides copyright be granted only on condition the work be printed from type set or plates made in the U. S. and that all books must be bound here.

The amendment repealer in doing away with the present requirements provides that the U. S. may become a party to the Berne Convention and may join the International Copyright League. Not only would foreign authors be relieved of the onerous printing provisions of the present law, but they would not even be required to register their works here. The registration provisions of the bill apply only to American authors and publishers. Under the new measure any foreign works upon being granted a copyright by a country which is a member of the International Copyright Union, would automatically come under copyright protection in the U. S. That would apply vice versa for American works in member countries of the Union. The copy-

(Continued on page 7)

RAYMOND HITCHCOCK

will give you a Brooks' prescription for beauty in costumes. As "The Beauty Factor" in Cosmopolitan's contest release, Hitchcock gives himself a dose.

BROOKS

"EVERYTHING"

113 West 40th Street, N. Y. C.

Brooklet No. 31

BERNHARDT'S DRAMA STORY OF ACTRESS

Tragedienne Plays Three Acts
Without Changing Position on Stage

"Regine Armand" in four acts, by Louis Verneuil, presented by Sarah Bernhardt at her theatre here, was written specially for her and gives scope for her appearance in three acts without changing position.

Mme. Bernhardt is seen to advantage, considering her physical condition, in this modern drama. It is the story of a popular actress, Regine Armand, who has a son, Marcel, the lover of a married woman, Mme. Voraud, wife of a banker on the verge of ruin. In a dispute concerning this woman the young man is forced to fight a duel, and the banker learns of the event. He calls on the mother for an explanation. She assures him Marcel is fighting the duel because she has been insulted. However, Voraud suspects the truth and after the encounter again visits the actress, leading her to believe her son has been killed.

Then the mother, in a moment of anger, reveals the truth, and even indicates to the banker his guilty wife is in the next room, having also called to see Regine Armand. The husband shoots his wife. Crushed by grief, the young lover disappears; the abandoned mother slowly pining away, though continuing to act, and she finally dies from an attack of apoplexy, being struck down on the stage.

Marcel was in the theatre that evening and saw his mother fall; he hastens to her side and she expires in his presence, but without having recognized her prodigal son. The play is full of action, and affords many opportunities for Bernhardt to give full vent to her marvellous talent.

The other roles are in suitable hands, but the applause of the enthusiastic audience is for Madame Sarah. It is a most interesting work, and the great tragedienne takes much interest in illuminating the literary talent of her grandson-in-law.

Kendrick.

["Regine Armand" was first produced in Brussels by Sarah Bernhardt in February, last.]

MORBID FRENCH PLAY

Deals With Countess Who Learns Fiance Is Her Son

Paris, May 10.

The management of the Porte St. Martin presented on May 3 a three-act piece by Jean Jose Frappa and H. Dupuy Mazuel, adopted from the novel of Marcel Prevost, entitled "Les Don Juanes," which is the vehicle for the reappearance of Andre Brule and Madeleine Lely. The other roles are held by Charles Lorrain, Maurice Lehmann, Chabrier, Joe St. Bonnet, Mesdames Andree Pascal, De Pouzols, Marcelle Frappa and Grumbach. This play was nicely received, the paying public taking it as an average success.

The title is a reference to the quest of society for disinterested love. The story relates that the heroine, a Countess, meets a young doctor with whom she worked in the war zone as a nurse. The courtship proceeds and a marriage is arranged, when the Countess learns that the doctor is really her own son. The man then dies of heart disease.

MARX'S FOR LONDON

London, May 10.

The Marx Brothers are announced to open at the Coliseum June 19 for the highest salary ever paid for a feature from America making its first British appearance.

Artists Desiring Engagements in England—Communicate With

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ENGLISH MUSIC PUBLISHERS STOP PAYMENTS TO SINGERS

Great Britain's Vaudeville Circuits Demanding Exclusive Song Material from Artists—Don't Want Songs "Boosted" to "Plug" Sales—Move Partially Follows American Example

London, May 10.

The Associated Publishers of Popular Music has passed a resolution binding themselves not to pay artists to sing their songs. This follows the action of American publishers under the same circumstances to whom the British publishers are writing letters requesting affiliation.

Behind this action of the publishers is the attitude of the big amalgamated vaudeville circuits here who have taken up the matter and strongly condemned free songs as a means to boom public sales. They are now demanding the artists booked for their houses sing only exclusive material which stands no chance of having previously been killed by an inferior artist at a minor hall.

Here, the average price paid by publishers to singers to boost songs has been from £3 to £6 per week. The latter price was paid for "tops of bills" and one or two players even got more. Talbot O'Farrell had a contract with the Lawrence Wright Publishing company for £1,000 per annum, under which he stipulated to sing none but Wright songs, principally those of Horatio Nichols. This is probably the highest fee paid to any performer for such service.

While the British publishers have passed the resolution which will free the stage from a peculiarly pernicious type of graft no penalty has yet been fixed for transgressing the agreement or no bond exacted from the publishers, but this will follow in the natural course of events.

This unsuspected move on the part of those who have not only the interests of the music publishing world but the managers at heart will be as drastic and important a change here as it was in America.

The organization in this country of the Music Publishers' Protective Association did away with a similar custom which was far more widespread than the English counterpart. Any average American singing act easily added to its income \$20 or \$30 weekly, a sum that is paid to topline only in England. American vaudeville single acts received as high as \$100 a week and more to "plug" a certain publisher's catalog, some being "sold" exclusively to one music house by the year.

However, the American vaudeville circuits do not object to acts using published numbers because of the constant repetition angle.

BROOKS' LONDON HIT

"Dollars and Sense" Scores at Alhambra Despite Heat

London, May 10.

Alan Brooks in "Dollars and Sense" is a big hit at the Alhambra. The heat cut into the attendance Monday, but in spite of the depression caused by trying weather, Brooks and his American playlet were cordially received.

The actor was called upon to make a speech in response to the applause.

LONDON SICK LIST

London, May 10.

Sir William Jury (pictures) is reported dangerously ill.

Paul Murray is confined to his home with tonsillitis. Serious ailment, as it prevents him from seeing the Carpentier-Lewis bout.

FROHMAN MEMORIAL

Few American Managers Attend Dinner at the London Savoy

London, May 10.

American theatrical managers were conspicuously absent from the Charles Frohman Memorial dinner given April 30 at the Hotel Savoy. Of the 30 men who attended William Morris was the only representative of American theatredom. Morris knew "C. F." only slightly.

The British stage was scarcely better represented. One English manager present was Oscar Barrett, who was associated with Frohman enterprises many years ago.

PARIS ALHAMBRA BILL

Paris, May 4.

The new bill at the Alhambra tomorrow comprises Grock and partner, Allen Shaw, Delson Trio, Gabaroché, Paul Vandy, Trapeze Mim, Four Sisters Martelloni, Paul Bernard, Klein family, Fifi (dog act), Doris Ashton.

PASSING OF COLLINS' LAST SURVIVOR OF OLD EPOCH

Famous London Music Hall Joins Array of Houses Falling Into Decay—Landmarks of Last Generation Gone Into Trade or Ruined

London, May 1.

The recent closing of Collins' Music Hall, "the House on the Green," is not the ordinary end of a theatre whose days of attractiveness and usefulness are over. It is the demolition of the last bridge spanning the gulf between the old entertainment world and the new. The house stands on Islington Green, a monument to the old order of things, and so it will remain until it is pulled down to make way for the erection of shops or a super-kinema. London is full of such houses—lost theatres.

Some have vanished altogether at the call of progress and improvement, as witness the Olympic which went forever when Kingsway and Aldwych came into being. Many more are now cinemas, while some remain eternally closed. The Princess's in Oxford street is the most remarkable example of the latter stage of hopeless decay. For years Princess's was a popular drama house. Charles Warner and Wilson Barrett both made theatrical history within its walls. Shortly after the South African war, it had a brief return to popularity during the war, with a patriotic melodrama, "The Absent-Minded Beggar." It closed its great iron gates, and only a large board remained announcing it had become linked to the Keith Vaudeville Circuit of America. R. G. Knowles was to have managed it for the Keith people, but the gates never reopened. The American showman knew what he was doing, and he simply stuck like glue to his option until the time came to sell out at big profit. Soon the old house, second only to the Adelphi in popularity, will be part and parcel of a furniture store.

The Grecian in the City Road has gone these many years, and is now practically forgotten by all but theatrical historians, but in its day the Conquests made it famous. The Britannia, the huge East End house, where the one-time flower girl, Sarah Lane, ran her stock company and pantomimes, is now a cinema. It is on record that the engagement of at least one of the "Old Brits" players lasted 40 years. The Variety Theatre in Pittfield street, Hoxton, known as "Harwood's Varieties," and, by less complimentary names,

MUSIC BOX IDEA LIFTED, HIT IN LONDON REVUE

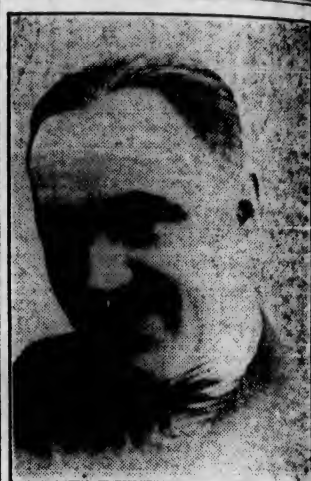
Maisie Gay in "A to Z"—Explanation Made of Story—Title Undergoes Change

London, May 10.

A new edition of "From A to Z" was put on at the Prince of Wales Saturday with Maisie Gay, who received an ovation and scored tremendously.

Miss Gay is a British musical comedy player, lately in America with "Pins and Needles." On her return she brought with her the burlesque sketch idea used in "The Music Box Review," where the travesty fun arises out of a burlesque on picture making with impromptu dialog which is jumbled and meaningless.

In the Music Box the episode, by George V. Hobart, is called "Words Mean Nothing," but Miss Gay's version is entitled "Who Bothers About Words." For London purposes it was deemed necessary, at least at the premiere, to have an announcement outlining the idea. Then the action is carried out with legitimate dialog and finally the whole thing is done again with the burlesque lines.



Plaza Hotel, San Francisco, May 5th, Room 654, Time 8:30 A. M.—Contents of room: Bed, chairs, carpets, Boyce Combe and his faithful man Friday, Farley (one little prince). There's another spend-thrift here leaning on my trunk. Larry Oliver is the best little theatre closer I know, but this fellow closes them three at a time. Boyce Combe surely makes me howl.

FRANK VAN HOVEN

First P. S.—Beginning with Denver I'm going to pull myself together and try and live down my life.

Second P. S.—I sat there all nite playing the piano and didn't let a peep out of me.

DISROBING MODIFIED IN "DECAMERON NIGHTS"

English Actress Declines to Follow Author's Instructions—At Drury Lane

London, April 25.

At the eleventh hour the production of Robert McLaughlin's "Decameron Nights" at the Drury Lane came very near being postponed. Sir Alfred Butt wanted to defer the premiere, but was persuaded to forego this idea by Arthur Collins and the author.

Gladys Ancrum, a statuesque prima donna, who had been specially engaged for the role of Lady Teodora, condemned to be disrobed in the public square on a charge of faithlessness, refused to submit to the disrobing, and walked out of the theatre. She came back, however, but only on condition the disrobing was reduced to a mere suggestion of the author's original idea. It was a disappointment to the audience, who had waited breathlessly for this scene.

Owing to the tremendous production, the prolog had to be omitted, in which Willeto Kershaw was to have been revealed clad only in a wig of long flowing hair.

Through the deletion of several scenes, the piece is now kept within the three-hour limit, but much of the action might be incorporated were it not the management insists upon 15-minute intervals between the acts in order to give the audience that much time to patronize the bars (in the gross takings of which the author does not participate). Despite these handicaps, the show is doing business at the Drury Lane with a very healthy advance sale that gives indication the production may remain there for a long run.

Some enterprising American manager would revel in the opportunities which this piece offers for a series of disrobing scenes that would go a step farther than anything heretofore attempted on the American stage.

Archie Parnell is back in the middle of the theatrical life after two years' absence through serious illness. He was for many years booking manager for Variety Theatres Controlling, with which syndicate he has been since a boy. Being now from the somewhat pessimistic atmosphere of the sick room he is gathering strength steadily and will soon be at work again.

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VARIETY INVESTIGATING CARNIVALS; "BLUE, WHITE AND BLACK" LISTS

Carnivals to Be Classified by Variety's Representatives—Inquiries Multiplying Obliges Paper Be Prepared for Correct Answers—How Various Classes Are to Be Determined

Variety has come to the conclusion that it must take an active hand in the American carnival situation. As a result the announcement is herewith made that reporters will be sent to several parts of the map to cover all the carnivals showing in the respective districts. In this way virtually every outdoor show touring this season will be "caught," and when the reports of the staff men are in, Variety will compile a "Blue list," a "White list" and a "Black list."

These will serve as material for informing municipal governments, boards of trade, chambers of commerce, lodges, American Legion posts or any other organized bodies which want advance information regarding the character of carnivals desirous of booking with them.

Variety has received within the past months hundreds of direct, specific queries from such councils, asking about this and that outfit. It has not been possible to answer most of these, owing to lack of authoritative facts. However, by common acceptance, the entire country has chosen Variety as the information bureau on carnivals. Therefore Variety has decided to accept the nomination and to arm itself as quickly as possible with the correct data whereby to give and back up its reports.

The men who are assigned to the task are experienced show reviewers. They have not been instructed to hunt out only evils. Their purpose is not to expose carnivals, but to learn and tell the truth about them, and if those truths take on the color of attacks, the blame is on the shows, not on the men or Variety.

The reports will specify whether there are "girl shows" and whether these are reasonably clean or palpably, deliberately immoral and obscene, as so many have been found to be; whether there is gambling, and if it is harmless catch-penny padding or the more insidious sort which runs from wheels of chance to the shell game; whether they are bootlegging booze, and whether the booze is just kicky while mule or treacherous wood alcohol; whether the gangs are held in restraint and under respectable discipline, or whether they consider every village they invade as prey for their thuggeries and corruption.

The purpose is not to stir up further the "Sewer of Show Business," but to gather credible first-hand detailed information.

In this way Variety will be fortified in its apparently appointed duties as the arbiter of this industry, about which it has felt impelled so frequently to publish unpleasant truths.

The reports will be made without fear or favor. Carnivals found to be acceptably within the bounds of sane amusement will be put on the "Blue list"; carnivals which offend but are not viciously perilous to communities will go on the "White list"; carnivals found to be beyond the borders of a liberal construction of decency and an attempt to pay some attention to the laws, will be entered without reservation on the "Black list."

Variety will probably not publish its lists. But it will publish something of the findings of its men as they send them in. Having received most of its memoranda heretofore from outsiders, though in the main thoroughly reliable, Variety realizes that it is itself drifting into a position where it must be accurately informed not only on general conditions and a few of the outstanding high and low spots, but on every phase of every show. This tedious, costly and involved task has begun.

Berlin Producer Coming

Paris, May 10. Max Reinhardt is sailing for New York in May with his brother, to study the American stage as he has wished to do for many years. His earlier visit was prevented by the war.

MILLION FRANC FIRE WRECKS PARIS CASINO

Revue Starring Pearl White Destroyed—Off Indefinitely. Show Was Success

Paris, May 10. A million franc fire wrecked the Casino de Paris yesterday afternoon, destroying scenery, effects and costumes of the new revue, "Revue des Etolles," and closing the theatre indefinitely. Pearl White, the American picture star, was the feature of the production, and had been engaged for two more months. It is not known whether Leon Volterra, producer of the piece, will attempt to replace it, although it is likely that he will do so.

It had been unmistakably established as a success. The blaze threatened the Apollo and the Theatre Paris, adjoining the Casino. Both houses were slightly damaged, but gave their Tuesday night performances.

The Casino stage was destroyed and the fire raged through the dressing rooms as well. Miss White's wardrobe and those of the other principals and the chorus were lost.

The fire is believed to have started in the flies from a short circuit of electric wires. The portion of the roof over the stage caved in. Half a dozen stage hands were in the theatre. All escaped.

General sympathy is expressed for Volterra, who is thus denied the rewards of his successful enterprise.

COMMANDER, PLAYWRIGHT

Paris, May 1. A three-act play by Lord Killmarnock, British High Commissioner at Coblenz, entitled "The Chalk Line," was played last week by the Rhineland Garrison Theatrical club at the Deutsches theatre, Cologne, Germany. The piece is about the quarantine laws at Shanghai.

ANOTHER GUILTY SUCCESS

Cinema Evidence of Wife's Infidelity a Novelty

Paris, May 10. The new work of Sacha Guitry, entitled "Une Petite Main Qui se Place," was produced at the Theatre Edouard VII, on May 4, with excellent success. The roles are held by Sacha Guitry and Almerie and Mesdames Yvonne Printemps and Betty Dausmond.

The piece, which is a comedy in three acts and an epilog, has a slender plot, but is smartly written. A doctor discovers his wife's unfaithfulness and takes a newly engaged parlor maid as his mistress. The novelty of the tale consists in the securing of evidence of the wife's misconduct by taking a cinematographic record and the projection of the animated record is the climax of the play in the last act.

The title might be rendered "The Little Dressmaker Who Got Herself a Job."

WOODS GETS "RETOUR"

Sells 10 Per Cent. Interest to Walter Wanger for One Pound

London, May 10. A. H. Woods has secured the American rights to the French play "Le Retour," by Robert de Fiers, for which Marie Lohr holds the British playing rights and with which she will open her season at the Globe in September.

Woods has sold a 10 per cent. interest in the property to Walter Wanger, the American film impresario now operating the Rivoli here.

MELVILLE FAMILY ROW

Court Orders Auction of Lyceum and Princess Theatres

London, May 10. A judgment has just been given in the high courts, ordering a partition sale of the Lyceum and Princess theatres. The application for the order was made by Frederick Melville, who is in deadlock litigation with his brother Walter.

The family row will come to direct issue when the two theatre properties are put up at auction, and the brothers will face each other as rival bidders.

IN LONDON

Following the example first set by J. H. Benrimo at the Kingsway, and more recently of Sir Alfred Butt for his "Lass o' Laughter" production at the Queens, Edward Laurillard at the Empires, where the newly produced "Love's Awakening" is running. In the case of the two first managers the reduction took place before production, in the case of Laurillard it follows the opening week of the new musical play and therefore cannot be accepted as an excellent advertisement for the entertainment. At the Empires stalls can now be had for ten and six pence, a reduction of from two to four shillings, according to position. This, says Laurillard, is the result of many letters from music lovers who cannot afford the higher prices, therefore he makes a willing sacrifice while still claiming that "Love's Awakening" is a big success in every way.

Once a popular and well-known theatre, the Duchess, Balham, has gradually sunk lower and ever lower until it is now simply a matter in the hands of the official receiver, with a debt of £27,151 against it. Built in 1899 at a cost of £23,162 it was leased to Walter Gibbons, the founder of what is now known as the Gulliver Circuit, at a rental of £2,000 per annum. This was subsequently raised to £2,900. Ten years later the lease was transferred to the London Theatres of Varieties, Ltd. (the Gulliver Circuit), who ran it for another 10 years, then surrendered it so that it might become a cinema. The "movies" were no more successful than drama, musical comedy, and vaudeville had been. Accounts covering the period from 1918 until the winding up show a loss of £17,806.

Grook was in Percy Riess' office the other day when Carl Randall entered hurriedly. Randall was in trouble. A stranger in a strange land had just found out the size of the Coliseum band and was awake to the fact that he had not sufficient parts to cover it. The day was Thursday, time was short, where could he get the parts done? Grock realized the difficulty and immediately took over the job as an offering from an old favorite to a new one. Despite his popularity and the enormous success of his previous visits it is understood on very good authority, it is, in fact, stable information, that Grock has not the slightest intention of returning to America unless prohibition is removed. Randall was booked at the Coliseum for one week "to show," with seven more weeks of Stoll time pencilled in. His act was liked but the management cannot see it at the price he is asking here, claiming he has no reputation in this country and hence would not be a draw first time around.

Yet another musical piece is to be tried out in the provinces prior to production in the West End. This is "The Rose Garden," the music being by Arthur Wood, the chief d'orchestra at the Gaiety. The producer will be George Shurley, and the cast includes Desirée Ellinger and Martin Adeson.

"Other People's Money," the new H. C. Carton comedy, at the Comedy, will have to find a new home after May 13, as J. E. Vedrenne enters into possession of the theatre on that date. After some redecoration he will produce a new play by F. Tenyson Jesse, entitled "Quarantine," (Continued on page 22)

LONDON HEAT WAVE ADDS LAST STRAW

Torrid Weather Cuts Business to Nothing—Many Closings Impend

London, May 10. A severe heat wave began Saturday driving everybody that could get away into the country. Business which had shown material improvement up to that time, fell away until it could be expressed in ciphers.

Picture theatre patronage Sunday dropped everywhere from 60 to 75 per cent. and receipts went to smash. In London the thermometer registered 73 degrees in the shade, the warmest day since late summer last year.

The managers are demoralized at this turn of ill luck and unless the weather takes an extremely favorable turn closings will be sweeping and the season will come to a sudden end.

"SIN OF YOUTH" GIVEN

Crook Play Favorably Received at Paris Marigny

Paris, May 10. Following the run of Tristan Bernard's "My Love," the Marigny continues producing three-act comedies. "Peché de Jeunesse" (Sin of Youth) was given May 2. It is by Marcel Gerbodon, and the principal roles are played by Lefauer Dechamps and Germanne Risse. The effort was favorably received at the premiere.

The plot has to do with a youthful crook who defrauds a notary, but makes restitution through love of the victim's daughter. He determines to reform and disappears. The infatuated girl traces him and a happy ending is brought about by their marriage.

LAUDER IN WEST END

Cochran's Revue Closes—Scot Moves Into Pavilion

London, May 10. This is the last week of "Fun of Fayo" at the Pavilion.

Immediately upon the decision to quit Saturday night, William Morris closed with Charles B. Cochran to move the Harry Lauder show into its place at Pavilion, beginning next Monday. The stay will be for four weeks. Heretofore, a West End stand was impossible, all houses being occupied.

HAVANA'S BUSINESS BAD

Havana, May 2. Theatrical business in general in Havana is in a slump. None of the theatres has attractions to draw American patronage. Hoffman, the pianist, gave three concerts at the National recently to practically empty houses.

Gambling is held responsible to a large degree for the falling off in the theatrical business. Games of chance are flourishing in all parts of the city.

SAILINGS

Reported through Paul Tausig & Son, 101 East 14th street:
June 12 (New York to London)
Hendley and Cross.

May 24 (London to New York), Jack Haskell (Olympic).

May 13 (New York to London), D. D. H. (Regina).

May 11 (From New York), Carl Dammann (Mt. Clinton); May 13, August Bramino (Wuerttemberg); May 20, Mr. and Mrs. Jules Jordan (Majestic); May 23, Frank and Gertrude Fay (Mauretania); May 24, Duncan Sisters (Paris); June 3, Al Herman (Olympic).

May 6, Bert Cann (Homeric).

May 6 (London to New York), Dave Bernstein (Mauretania).

May 3 (London to New York), Harry Cohen.

SUBMITTING RECORDS ON COMMERCIAL BASIS

S. R. Parmegiani Is Trying Something New in Phonograph Work

S. R. Parmegiani conductor of the orchestra at the Chateau Laurier, Belden Point, City Island, will market a series of phonograph records made by his band under the trade name of the Golden Gate Record Co. Securing dates for test records with the established companies is proving so difficult that Parmegiani, who arrived recently from San Francisco, decided to market them himself on a commercial basis. He is also submitting the disks he has made to the recognized companies for offers.

This is the first time such a stunt has been tried. Songwriters, when their wares did not secure the "breaks" from the music publishers they thought they were entitled to sometimes, would embark as publishers for themselves, but for a recording combination to make its own disks, establishes a precedent.

The Chateau Laurier band was previously reported controlled by Dinty Moore. It is conducted by Parmegiani.

GOVERNMENT HOLIDAY

England Strict About Her People Laying Off

London, April 23. Americans visiting England frequently express surprise that without, to them, any apparent reason, shops close, banks suspend business, railways run trains scantily, and the whole working gear of the country goes out of joint for one or more days. They are still more surprised when they are informed this is done by government order, which realizes the danger of overwork and, therefore, decrees a public holiday or, as it is officially called, a Bank Holiday.

As a cold fact it is a very serious matter. April 17 was Easter Monday, a bank holiday, and a suburban grocery store manager saw a good chance of tidying up. Finding a youth on his staff who had nowhere to go he offered him money to help. The offer was accepted and they worked. Being seen at it by watchful authority they were summoned for breaking the law by working when the law said they were not to. The manager and his assistant were haled into a police court, where the former was fined for working in the shop when it should have been closed, for working on a holiday, and for persuading the boy to work. The boy was fined for working.

Outside the medical profession, and the machinery of the common law, only one class works with impunity in England on a proclaimed public holiday—the entertainer. He invariably puts in another show. It is the modern equivalent to "being butchered to make a Roman holiday."

"A NIGHTMARE REVUE"

Paris, May 10. "Le Bel Ange Vint," a new effort by Rip, was presented at the Theatre Michel, Monday night. Mme. Spinelly holding the principal part. The piece is described as a "nightmare revue."

With Mme. Spinelly are Alice Field, Nylda and Florelle. A feature of the elaborate production is the brilliant costuming by Poiret. It was nicely received.

ROBERTSON-TERRY TOUR

London, May 10. William Morris is trying to arrange with Forbes-Robertson and Ellen Terry to make a farewell tour of the United States in a co-starring engagement next season.

Morris put on an entirely new Lauder show this week, giving the attraction a new impetus on its way to fill out its eight-week booking in the capital.

B. DeFRECE'S DECREE

London, May 10. Benjamin DeFrece, brother of Sir Walter DeFrece, has been granted a decree of divorce. In his suit he named Jack Beck, a piano player.

Wirths in London

London, May 10. May Wirth and the Wirth family are set to open at the London Coliseum May 22.

AVOID BOOKING CONFLICTIONS, AIM OF KEITH'S BOOKERS

Determined Effort for Next Season to Stop Repeating Too Soon—Patrons Familiar With Vaudeville—Pretty Nearly All Small Time

The Keith Circuit will make a determined effort next season to route acts in the Greater New York houses so as to avoid repeats and the playing of an act at two houses closely adjacent within a few weeks' time.

The practice is believed responsible for sporadic periods of poor business. Familiarity with bills has been blamed for the falling off. Many of the Keith and Moss houses, especially the neighborhood ones, are less than a mile from each other, as the Moss' Franklin; Keith's Royal and Keith's Fordham in the Bronx. The custom of booking two or more big time acts on a small time bill has also injured houses like the Royal, where acts are seen that have recently played the Franklin or Fordham.

This condition applies particularly to standard acts showing new material. The bookers are eager to secure the acts for their houses, knowing that during the showing period the act can be bought at a reasonable figure.

The act plays the local neighborhood houses, following which a salary is set. It starts a trip over the local two-a-day houses, all situated close to neighborhood houses. The two-a-day patron sees a bill consisting of acts witnessed at another house for a smaller admission or several standard big time acts that have played all of the New York houses, until the vaudeville patron is surfeited with the same names and faces.

The theory originally held by the booking men that the neighborhood houses had an exclusive clientele that didn't patronize the adjacent two-a-day theatre is being dissipated, and the belief is gaining strength that the regular vaudeville attendant at either the big time or the three-a-day house is a student of vaudeville, familiar with most of the standard acts of the day. This explains the light attendance when a bill of repeats is assigned to any of the houses within a short space of time between appearances.

The last season method of booking acts also bore out the contention of actors and agents that small time has disappeared, or that it is all small time, barring possibly a very few vaudeville theatres.

Acts that played every three-a-day house in the east were routed back over the big time circuits and vice versa. The Keith people have recognized the condition and are to make every effort to remedy it, with the assistance and co-operation of the booking managers.

RADIO BALLYHOO

Bonfils & Tammen Work Show Exploitation by Wireless

Kansas City, May 10. The old stunt of hypnotizing a woman and placing her asleep in a show window for 24 hours was worked with a new angle here this week, when the "subject" was placed "under the spell" by radio. The affair was worked up by the Kansas City Post, and the Empress theatre, both owned by Bonfils & Tammen.

"Vishnu" was the hypnotist, and the paper succeeded in getting Mayor Cromwell, the Rev. Burris Jenkins and several other prominent citizens, to act as the "committee." The test took place on the stage of the Empress theatre with the hypnotist in the broadcasting room of the Post, several blocks away. The subject, after being put to sleep, was taken in an ambulance and placed in a prominent downtown show window, where she was left for 24 hours, when she was taken back to the theatre and brought from under the "hypnotic influence" again by the use of the wireless.

MERRILL-BRICE SONGS

The new act for Fannie Brice has all of its songs, with one exception, written by Blanche Merrill for the return of Miss Brice to vaudeville. She opened with the new act yesterday (Thursday) in Mt. Vernon, N. Y.

BOOKERS COLD; ETHEL BARRYMORE ACCEPTED

Arthur West in Vaudeville; Also Jos. E. Brown—Rush of Legits

Ethel Barrymore may play several weeks of Keith vaudeville during the summer. Miss Barrymore closes her legitimate season May 15 at Saskatoon, Canada. She intends taking a short vacation and then enter vaudeville, as last season.

Many legitimate and musical comedy stars were offered to the bookers of the big time this week.

The booking men have not been anxious to take advantage of the "names." This was explained as due to the number of acts with routes that had to be taken care of through houses closing.

Arthur West, late with Ziegfeld's "Follies," will open on the Keith circuit May 15 for summer bookings. Another musical comedy vaudeville entry is Joseph E. Brown, who opens on the Keith circuit next week in a condensed version of a bit from the "Greenwich Village Follies," to be titled "Arrest Me."

ANXIETY OVER BILL

Crooked Managers Start Worrying About It

London, April 28. "The Registration of Theatrical Employers Bill" is causing a good deal of uneasiness and heartburning. The uneasiness is felt in two sections of the community, the one composed of the bogus employer who sees trouble looming largely ahead, and the other the prosperous West End manager who is suffering from an alleged injured dignity.

Tom B. Davis is the spokesman of the latter class and he sees in the act "the most dangerous and insidious" situation he has had to face and has much to say against it becoming law. Judging from his arguments he would have the public believe he knows little or nothing about the provincial side of the profession, its followers or their resources. A civil court would not avail the poor player much and it is on him Mr. Bogus fattens. Civil proceedings take time and money, and, once having secured a verdict, it becomes necessary to get the man and squeeze the money out of him.

The stranded player, penniless often and homeless, is hardly likely to be very successful in achieving this. Whereas the prospect of six months' hard labor is likely to make the rogue think twice before he takes a company of ex-servant girls and their like into the north of Scotland, only to strand them and turn them onto the streets.

Until criminal proceedings are taken against the crook and the sharp they will continue to flourish, and Tom B. Davis and his brother potentates of sound position should be among the first to back a measure that will help remove a dark stain from the business of which they are ornaments.

VALENTINE BACK TO SUN?

Chicago, May 10. The New Valentine theatre, Deshance, Ohio, operated by Harry Cheney, with its vaudeville booked through the Carrell agency, closed for the season last Saturday. It is said that next season the house will return to the Gus Sun books, where it came from to the Carrell agency.

HEATHER GIRLS SEPARATE

Josie and Bobbie Heather, sisters, in vaudeville for some seasons, billed as Josie Heather and Co., have dissolved their stage partnership.

Josie may continue as a single act, without the assistance of her sister, who intends reappearing in a double turn with a young man.



"DEMAND THE ORIGINAL" BETTY—MARTIN and MOORE

"One thing is certain in this uncertain world: We need never fear monotony so long as there are papers, books and men to write them—and to know 'what's what' in show business. Variety is the arc light." Send all communications for Martin and Moore care of Variety, New York.

TALK No. 21

CARL RANDALL DROPS OUT IN SALARY TIFF

"Shows" for 100 Pounds—Wants 200—Offered 150

London, May 10.

Carl Randall, announced for the Alhambra next week, won't appear. It is reported he has departed for Paris accompanied by his parents, after paying his two girls, Bertha Donn and Mary—Washburn, 30 pounds each in payment of the Coliseum week salary and fares home. Carl Hyson, who operates the Queen's cabaret, is reported as having engaged the girls for appearances there.

Randall's salary to "show" at the Coliseum was set at 100 pounds. He wanted 200 pounds for future dates. Stoll offered 150 pounds, advancing the argument that Randall was not widely known on this side and hence could not be presumed to have great drawing power.

KEREKJARTO FOR ORPHEUM

Kerekjarto, the violinist who was routed for 50 weeks following his Palace, New York, showing, will open on the Orpheum circuit June 25, jumping to San Francisco to begin his tour. Following the Orpheum route he will play for the Keith circuit.

Kerekjarto opened at the Palace, New York, assuming the name of Monsieur Olon. After opening he announced in the future he would appear under his own name. The assumed name was for vaudeville only. He is well known in concert circles under his own cognomen.

DOWLING'S "RADIO GIRL"

The Eddie Dowling Shubert vaudeville unit show will have a tenor making his first stage appearance. He is William Ormsby, a student of Jose. Mr. Dowling, after hearing Mr. Ormsby sing, was so impressed he issued a long contract to him.

Others for the Dowling unit that will be called "My Radio Girl," so far signed, are Jere Delaney, Saranoff, and Jerome and Herbert.

JEALOUS OF WIFE'S ART

San Francisco, May 10. Jean Middleton, playing the Orpheum circuit, began suit last week for divorce from Nathan F. Block, a leather goods manufacturer, of New York.

"He was insanely jealous of my art," Miss Middleton explained to the local press.

FISHER'S DECREE OPENED

A Supreme Court order this week permitted May Isen to reopen the divorce decree Ralph Isen (professionally Ralph Fisher) secured against her.

Fisher got the decree by default through Mrs. Isen's failure to appear. She has retained Kendler & Goldstein to countersue, naming Fisher's vaudeville partner, Honey Hurst (Fisher and Hurst).

BRYANT ADDS 7½ WEEKS

Consolidated and L. & T. Circuits Affiliate for Shubert Vaudeville

Chicago, May 10.

Seven and one-half weeks of vaudeville bookings were added to the books of the Lester Bryant Vaudeville Booking Exchange, affiliated with the Shubert vaudeville circuit, last week. The Consolidated circuit, with four and one-half weeks in the South, have turned their houses over to the circuit, and they will be booked under the supervision of Harry Miller. The Lubliner & Trinz houses, three weeks of play dates, have also returned to the Bryant booking fold and will obtain their acts through Jimmie O'Neill.

'NERVE SPECIALIST' ACT; TWO NURSES ON STAGE

Dr. Thompson Traces All Illness to Nerves—Rubbing Will Grow Hair

Dr. Thompson, the "nerve therapeutics" specialist, who was placed in Proctor's, Newark, N. J., for a showing, has been booked for four full week-stands by the Keith office. He may be signed for a contract.

The Doctor is asking \$1,500 for vaudeville, with the Keith people willing to compromise at \$1,000, according to report.

Thompson's act consists of a lecture, attributing all sickness to "nerves." He has two nurses on the stage who give treatment to members of the audience under the doctor's direction. One of his theories is that rubbing the finger nails together will grow hair. About a dozen pairs of discarded gloves have been found around the Palace Theatre building since the information leaked out.

The Frank Evans office brought the Thompson turn in from the Interstate circuit for a New York showing. At the Newark he was held over for the balance of the current week and has been booked for four full weeks in split week houses. The doctor plays the Fordham, New York, next week.

RESTAURANT TAX

Paris Authorities Divide Dancing Places Into Three Classes

Paris, May 10.

In view of the managers' protests and the threat to discharge their musicians on account of the war tax reaching as much as 25 per cent (in addition to the poor rate and the municipal taxes) now imposed for ball saloons and cabarets specializing dancing, the fiscal authorities have issued a circular depleting the new tariff.

Resorts or places where dancing is authorized are divided into three categories, large hotels, restaurants, casinos or balls having a character of luxury with full orchestra or jazz bands being classed in the first and taxed the full 25 per cent on the admission price or amount of check. The second class comprises the ordinary balls in special saloons for which the price of admission or cost of refreshments is moderate. All other balls, war-taxed at 6½ per cent of price of tickets of obligatory expenditure, organized by clubs, form the third class.

When the cost of first refreshment, obligatory, is superior to the cost of admission, the tax is due on the higher sum. The authorities recommend the adoption of the "abonnement" system when possible, this being a regular payment of a fixed sum acceptable to the tax collector instead of percentage.

MITCHELL DECREE GRANTED

Sidney D. Mitchell, staff song writer of the Broadway Music Corp., was awarded an interlocutory decree of divorce from Hilda D. Mitchell by Justice Wagner last week, after reserving decision on the matter several weeks.

Mitchell alleged that Feb. 23, 1921, he found a Mr. Kline, of Scranton, Pa., in their apartment on West 45th street, New York. Mrs. Mitchell vigorously contested the allegation at trial, stating Kline had waited in her apartment for Mrs. Gertrude Weber, a friend of his, who occupied an adjoining apartment. Mrs. Weber and her daughter, Pearl Weber, corroborated Mrs. Mitchell's testimony at the trial.

BUCKNER IS PINCHED; 2 DUPED \$1,000 EACH

Arrested and Held in Philadelphia Without Bail—Two States Want Him

Philadelphia, May 10.

Arthur P. Buckner, who gave his office address as 1658 Broadway, N. Y., was arrested here this week and held without bail for requisition by New York authorities, charged with swindling.

Buckner, who claimed to be the head of a vaudeville brokerage business, was accused by John Di Vincenzo, 1107 Divinity place, this city, of swindling him out of \$1,000. Di Vincenzo testified he had answered an advertisement by Buckner which promised quick profit on an investment of \$1,000, and had given the vaudeville brokerage man \$557 cash and a note for the rest, for which he received 600 shares of stock in the concern. Later he became suspicious and demanded the money back. Refused, he had Buckner arrested.

In the pockets of Buckner (called Bruckner here), the police say they found a letter signed by Albert W. Durek, 84 Prospect place, Brooklyn, N. Y., who, the contents of the letter would seem to infer, had invested in Bruckner's company \$1,000 which he had been saving for an operation to save his mother's life.

When arrested by Detective George Gibson, Buckner is said to have admitted he had been an inmate of the insane ward at Bellevue Hospital, New York, and it was later discovered he had served a year in the Federal Prison at Atlanta.

In addition to being held without bail to await requisition papers from New York, where he is wanted for grand larceny, Buckner was also held in \$1,000 bail on the charge of obtaining money under false pretense from Di Vincenzo.

SHUBERTS' RIALTO

Court Vacates Jans' Injunction—Fabian Has Lease

Newark, N. J., May 10.

The Shuberts won the court contest over possession of the Rialto, when Vice Chancellor Beck today decided in their favor in the action against Herman Jans, who has been in possession of the house for the past two weeks, claiming to have secured the theatre from the Shuberts through a verbal agreement.

The court's decision voided the injunction which Jans secured last week, but the Shuberts will not immediately take possession of the Rialto, pending the settlement of another court action.

Tomorrow attorneys for Jans and Shuberts will confer with a view of settling the contest. Testimony introduced by counsel for Jans before the Vice Chancellor today was that the Shuberts, after making a verbal agreement with Jans, leased the Rialto to Jacob Fabian, who controls several houses here. The Fabian lease was to have started May 1. Jans' attorney stated Fabian had put up \$10,000 in advance.

KEITH'S CONTROL AMSTERDAM

Amsterdam, N. Y., May 10.

The Keith people have secured sole control of four houses here: Amsterdam, road attractions; Rialto, Keith pop vaudeville, splitting thrice weekly; Regent and Strand pictures.

Keith's formerly held interest only. Jack Hutecheon, former manager of the Garrick, Wilmington, Del., is the general manager of the four houses.

JUDGE KELLY'S YEAR OFF

Walter C. Kelly, vaudeville's familiar "Virginia Judge," will retire from the stage for one year. He completed his final vaudeville engagement last Sunday.

The judge will spend the summer at Atlantic City, returning to New York in the fall to complete some talking machine record contracts. He will go to Florida in the fall remaining until next spring.

BORDEN TRIAL MONDAY

Los Angeles, May 10.

Eddie Borden, vaudeville actor, charged with manslaughter, will go to trial Monday.

An announcement of marriage has been made for Travers Henry Dreyfuss to Madalaine Hatch Weiner on May 15 in New York City.

ORPHEUM'S EFFICIENCY METHODS ORDERED INTO IMMEDIATE EFFECT

Operations Started in Chicago by Circuit's New Executive Board—Changes Made—Some Association's Employees Let Out

The Orpheum Circuit's Executive Board, created at the Circuit's meeting here last January, is functioning, and through its actions has caused an upheaval regarding the future destiny of some of the circuit's executive forces. The board had decreed to operate the circuit on a strict efficiency basis and to cut the costs of operating and maintenance to a minimum, as well as abolishing a number of positions in the executive offices and booking offices considered unessential.

It also decided with the changing of policy at the Palace, Chicago, to send William Roche, manager of that house, to reside over the Majestic, Chicago, and bring Wm. G. Tisdale, manager of the latter house, to the Palace. Whether this switch is permanent or for the summer months has not been stated. It is said Roche is considered one of the circuit's best managers, and with only a single local house playing vaudeville his services would be best utilized at that theatre. Tisdale, before with the Orpheum Circuit, was connected with the Schuberts, managing road shows, so it is conjectured that his familiarity with the musical type of entertainment was calculated to be a good reason for moving him to the Palace.

It is figured by those on the inside that the move of the executive board along the lines of retrenchment will probably be used as propaganda for the stimulation of the value of Orpheum circuit stock on the market. The stock has been rising on the market of late, and it is believed that this new move will send it further upward.

Under the new arrangement of the board, Mort H. Singer, one of the vice-presidents of the circuit, will have full charge of all Orpheum circuit houses in Chicago, Milwaukee, Kansas City, St. Louis, Memphis, New Orleans, Minneapolis, St. Paul and Omaha.

Marcus Helman, another vice-president, will have full charge of the houses at Winnipeg, Calgary, Vancouver, Denver, Salt Lake City, Seattle and Portland, Ore.

The Pacific Coast houses will come under the joint supervision of both Helman and Singer.

In addition to these duties, Helman will be general manager and have supervision of the operation of all the Orpheum, Jr., houses. Mort Singer will, however, be in charge of the supervision of the bookings of these houses between the New York and Chicago offices of the circuit. His work will not conflict with that of Sam Kahl, who is in charge of the bookings here, but he will avoid conflict of program arrangements.

Joseph M. Finn, another vice-president, who is said to be an expert on organization and efficiency methods, will have charge of the buying of supplies, financial affairs, building and purchasing of new property by the circuit.

Asher Levy has been placed in charge of the picture departments of both Orpheum and Orpheum, Jr., circuits, and will do all of the picture booking for the houses.

It was decided by the board to eliminate the extra offices the circuit has on the fifth floor of the State-Lake building, Chicago. These offices were declared to be useless and ordered abandoned immediately.

While the Board was in session last week it decided to do a little house cleaning in the Western Vaudeville Managers' Association offices, dispensing with the services of several of the bookers on the floor. Their duties were added to those of other bookers. At the same time several positions in the association were combined with others, and some of the holders of the light jobs permitted to leave.

In addition, all of the association employees and the Orpheum offices will be required to take a full month's vacation without pay this summer. The first of the vacation periods start May 15.

There was no interference with the position of John J. Nash, manager of the association, nor of Tom Carmody, booking manager of the offices.

SHOWMEN BROKE, GAMBLE TO MAKE UP

"Craps Game" Daily in Putnam Building—Losses Run to \$1,500

Notwithstanding the Putnam building has been raided several times of late, with gambling and counterfeiting outfits discovered, a crap game of considerable proportions is in operation there daily.

The players are made up almost entirely of theatrical men, the majority of the younger generation.

Several of the players are heavily in arrears. They are forced to continue to try and get their losses back.

In some instances losses are reported as high as \$1,500, with the majority of the players unable to stand the strain.

Much borrowing has taken place, and the game is often on the verge of breaking up in a free-for-all fight.

That the game is in progress is common gossip in the halls of the building.

PROFIT IN OPPOSITION

Two "Psychic Marvels" Draw Attention to Each Other

Kansas City, May 10. Eugene Dennis, "The Wonder Girl" from Atchison, Kan., and Alexander, "The Man Who Knows," are opposition acts in local houses week of May 7. For the last month the Pantages has been doing advance publicity work for Alexander, and as Miss Dennis proved a great draw at the Doric for three weeks, closing a couple of weeks ago, the Harding Brothers decided to bring her back at the same house for another week, and in opposition to the older professional demonstrator of psychic phenomena.

The opposition of the two acts is being watched with interest, as believers in one go, to see the other. Miss Dennis created quite a furor during her three weeks stay at the Doric, and has many followers who firmly believe in her "remarkable" powers which she says she cannot explain.

HONOLULU WEDDING

George E. Barnes Weds Margaret La Vaun in Hawaii

The Honolulu "Advertiser" of April 2 reports the wedding in that city March 29 at the Central Union Church of George Edwards Barnes (Barnes and West, vaudeville) to Margaret La Vaun, of Rochester, N. Y., non-professional. Mrs. Barnes met her husband in Honolulu for the marriage, Barnes and West having reached there after touring the world.

The paper publishes a long list of guests present at the ceremony, among whom was Mr. Barnes' partner for several years, Irene West, and that Miss West placed around the bride's neck a rope of pearls as a wedding gift.

Mr. and Mrs. Barnes are now living at 2424 Kuhio avenue, Waikiki Beach, Honolulu.

ALLEGED ACTRESS CONVICTED

Chicago, May 10. Mrs. Hope V. Byrd, who claims she is a vaudeville actress and, according to the police, has a police record in Birmingham, Ala., and other southern and eastern cities, was sentenced to 45 days in the house of correction by Judge Rooney in the South Clark Street Court, on a charge of attempting to pass a worthless check.

Mrs. Byrd's defense was that her recently divorced husband was supposed to have alimony on deposit for her, but the bank on which the check was drawn had no account to her credit.

WEBER'S 2 VICTORIES AT MUSICIANS' MEET

Convention Rejects Local No. 310's Application—Election Order Also Refused

Grand Rapids, Mich., May 10.

The international convention of the American Federation of Musicians opened Monday at the Hotel Plantin. The application by the former New York local, No. 310 (Mutual Musical Protective Union), for reinstatement in the parent body was denied, after all of the five delegates sent by the M. M. P. U. to the convention had made a plea on the floor before the delegates and each thoroughly set forth the M. M. P. U.'s side of the controversy that started a year ago and has continued with unabated vigor since between the former local and the executive committee of the A. F. of M. The delegates speaking for the M. M. P. U. and presenting its reinstatement request were Anthony Muller, president; Abe Nussbaum, Jack Rosenberg, Cole Halle and Morris Benevise.

The refusal of the delegates of the A. F. of M. convention to readmit the former N. Y. local No. 310 was a victory for President Joseph Weber, who ousted the former local last year, following a refusal by 310 to obey a ruling by Weber demanding that they recognize out-of-town transfer cards.

The other matter of importance at the convention was the refusal of the national delegates to order an election in N. Y. local 802, the local which succeeded 310, shortly after the strike of 310 musicians last summer. This was also listed as a Weber victory.

The elections of officers will be held Friday (today). Up to the present, no opposition candidate to President Weber has been named. It looked on Tuesday as though Weber would be re-elected president of the A. F. of M. unanimously.

LILLIAN SHAW'S DIVORCE

Lately Married on Coast, Wants Divorce in Chicago

Chicago, May 10.

Lillian Shaw is asking the local courts to divorce her from John Goldstein on the charge of cruelty. Miss Shaw is appearing in this section. Judge Sabath has promised to expedite her trial this week. The vaudeville also requests the court to permit the use of her maiden name.

Miss Shaw but recently married Goldstein on the coast, immediately giving out interviews about marriage being the life and her dream of existence had come true. She had known Goldstein in her younger days, she said, and although since married to one Coleman for the first time, Miss Shaw took the second chance with Goldstein, who is a San Francisco merchant.

George Le Maire says he and Frank Conroy have not reformed their famous partnership for vaudeville, but got together only for the N. V. A. appearance.

MISSOURI APPLIES DRASTIC RULE TO CHILD PERFORMERS

State Industrial Head Tells of Well Cared for Youngsters—Cites Work of Professional Children's School—But Rule Goes in Force

RAY MEYERS' BANQUET WITHOUT RAY MEYERS

Careless Committee Neglected to Notify Guest of Honor—Sully, Barb, Excited Sub

A get together dinner in honor of Ray Meyers, of the Orpheum circuit booking staff, was staged at Cavanagh's restaurant on West 23d street Tuesday night.

Eighty-four members of the Keith and Orpheum organizations attended and enjoyed the beefsteak and festivities. Music was furnished by the Manny Klein Jazz Band.

The committee of arrangements handled the affair flawlessly, barring the slight oversight of neglecting to notify Mr. Meyers the dinner was in his honor, with the result the guest of honor spent an enjoyable evening at a local theatre while his friends were toasting him further downtown.

Sully, the Palace Theatre Building's noted tinsorialist, was substituted in the guest's chair and filled the disappointment with credit. The "you're next" king jumped in at a moment's notice. Coily decorated with a slab of steak atop his head and some becoming celery stalks sticking out of his collar, he delivered an oration that consisted of rasping everyone present, especially those whom his scouts had reported seen entering other barber shops in the Times square section. An interpreter translated the Sully remarks which were tremendously booed.

About 10 p. m. a couple of the committee returned to report to the assemblage that somehow Mr. Meyers had eluded them, immediately placing the duo under suspicion for maltreatment of instructions. Mr. Meyers had gone to a legitimate theatre. He heard about the banquet Wednesday morning when arriving at the Orpheum offices.

JESSEL-COURTNEY S-LIT

George Jessel and Fay Courtney have again arrived at the conclusion divorce is the only way out of their marital troubles. A separation agreement pending divorce proceedings was to have been signed this week.

A year or so ago they were on the eve of divorce in Chicago, but a day before the case was to have been heard in court, the couple made up.

Kansas City, May 10.

Children under 16 years of age will not be permitted to appear on the stage of any public place of amusement in Missouri, according to orders that have just gone out from the office of Mrs. Alice Curtice-Moyer-Wing, state industrial inspector.

Sept. 1, 1922, is the date fixed by Mrs. Wing upon which she will commence the rigid enforcement of section 6 of the child labor law of 1921, wherein the employment of children under the age of 16 years is prohibited in concert halls, moving picture shows, or any place of amusement or entertainment.

Notices to this effect have been sent to hundreds of booking agents, furnishing acts for chautauques, vaudeville and picture houses, and the prosecuting attorneys in every county in the state have been notified and asked to co-operate in enforcing the law.

In 1917, under an old law, an opinion was rendered that let down the bars to a great number of juvenile actors in this state. Some of these children, Mrs. Wing states in her letters to the county attorneys, seem to have been well cared for physically, mentally and morally, but others have not, she says. In telling of her investigations Mrs. Wing says:—"In one instance three little girls, the oldest 13, were appearing in Kansas City, St. Louis and other larger towns of the state. These children had their regular lessons and ser' every day a report of their school work to the school for professional children in New York, I was told. This school, they say, has the approval of the board of education of that city. One could not possibly consider that these children were neglected. They seemed to be well fed and well cared for, and the fact that their parents traveled with them was a big asset in their favor. I called at their dressing room and found the mother acting as maid and helper. The children were chatting to one another and to their mother just as other children do. They were all very proud of the children's school work and exhibited it with much enthusiasm. As far as I could discover these children were keeping up in their grades with other children of their age. But while their mother was with them in the dressing room, usage and custom had made it seem nothing at all to have the dressing room door open."

CADMUS DISAPPEARS

Asst. Manager Palace, Milwaukee, Related to M. Meyerfeld, Jr.

Chicago, May 10.

Charles E. Cadmus, assistant manager and treasurer of the Palace theatre, Milwaukee, who is married to a niece of Morris Meyerfeld, Jr., one of the Orpheum Circuit heads, suddenly disappeared from the theatre and city when it was discovered that his accounts were over \$900 short recently. Besides this amount, it is said that he has floated and cashed through booking agents a number of worthless checks. Several Chicago agents were stung in this manner, one with a check for \$100.

Warrants were issued by the Milwaukee authorities at the request of the theatre management for the arrest of Cadmus, but as yet no trace has been found of him.

It is understood that as a result of the defalcations of Cadmus the Orpheum theatre has sent an announcement to all of its employees saying that anyone stealing or appropriating money belonging to the circuit would be arrested and prosecuted to the full extent of the law.

It is claimed that the Circuit officials are eager to have Cadmus apprehended, as they feel that, being related to an official of the circuit, Cadmus should be made an example of and sent to a penal institution.



MAY WIRTH WITH "PHIL" AND THE WIRTH FAMILY

Aboard the floating hotel, the "Homer," which sailed last Saturday for England. The Wirth Family opens at the Coliseum, London, May 22. After playing the English metropolis seven weeks they will visit the Continent and return here in July, opening at the Illinois State Fair in August.

May Wirth is the girl with the roses. Next to her are Stella, Mrs. Wirth and Welby Cook. Phil is kneeling. To the right is "hard-boiled" Frank Wirth, dressed for the races. He took the glasses along to look at the fish. May intends making the watering places to take the baths. Frank will go along to take the air.

FIRST IMPORTANT AFFILIATION OF INDEPENDENT BOOKERS

Sun and Sheedy Offices Combining—10 Full Weeks, 21 Split Weeks Next Season—Booking Agreement Only

The first important independent vaudeville booking affiliation set for next season will bring the exchange's New York of Gus Sun and M. R. Sheedy together. The matter was virtually settled when Sun visited New York last week. Pending adjustment of final details, the two offices will probably begin to book jointly early this summer. It is the first affiliation for Sun in the East since leaving the Keith office, though he is now affiliated in Western bookings.

The Sun-Sheedy arrangement has been entered into patently to permit advantages in booking being afforded by the extended time on the combined books. The dual booking office will offer 10 full weeks next season. At present Sheedy has four full weeks—Providence, Rochester, Philadelphia and Pittsburgh. The Sun books have five full weeks at present—Buffalo, Toledo, Indianapolis, Columbus and Detroit—but expect to add one or more houses with a full week policy.

That combined time will be booked in conjunction with the split week houses, Sun having 20 weeks of that time (40 houses) now on the books for next season. The Sheedy office at present has one split week, between McKinley Square, New York, and Wilmington, Del.

There is not to be any change in the booking executives in the two organizations. Wayne Christie will continue as the chief Sun booker, the Sheedy office having Ben Piermont and Jim Sheedy. The Sun staff will move into the Sheedy suite in the Putnam building.

LOEW'S FRISCO OPENING

New Warfield Starts Tomorrow with Appropriate Ceremonies

San Francisco, May 10. E. A. Schiller, representative for Marcus Loew, is in San Francisco getting things in shape for the opening of the new Loew's Warfield that is scheduled to start May 13. Elaborate plans for the opening ceremonies are now under way. This will be a gala occasion. Many picture stars from Los Angeles are to be on hand. The regular show will not start until the following day, Sunday, May 14.

Lionel Keene, who accompanied Schiller to the coast, is named as the new resident manager of the Warfield.

MUST FIREPROOF FLOORS

Albany, May 10. James M. Nolan, Superintendent of Public Buildings, yesterday rejected the tentative plans for the remodeling of the Second Presbyterian Church into a theatre for the Shubert Vaudeville Circuit, because the specifications did not comply with the Albany building code. According to the plans, which were prepared by Architect Thomas W. Lamb, of New York city, it was proposed to lay wooden floors in the balcony, and Mr. Nolan said this would not be permitted. The code calls for fireproof floors. The change will necessitate an additional expense of nearly \$50,000, it was said.

REST ROOM ON ROOF

The management of Loew's Orpheum, 86th street, has erected a rest room on the roof of the house where a three-piece orchestra will entertain from 3 to 9 p. m. daily during the summer months.

A lunch stand will also be there for the convenience of the artists as well as the public.

Orpheum Signs Bands

San Francisco, May 10. Two orchestras have been secured by the Orpheum for booking out here. One is Max Fischer's, which has been playing at the Fairmont Hotel, and the other is Art Hickman's aggregation of jazz enthusiasts that recently appeared at the Ambassador Hotel in Los Angeles.

CHAIRS AND DESKS; CHI. AGENT'S ASSETS

Burt Cortelyou Tells Sheriff What He Owns—Judgment for \$4,000

Chicago, May 10. The assets of Burt Cortelyou, the local vaudeville agent, as listed for a deputy sheriff who visited his office to collect a judgment of \$4,000, denote the occupation of a Chicago agent is not as lucrative as believed in the east.

As Cortelyou tells it, "the agent is a poor boob," as the returns for the booker are not certain.

The sheriff queried Cortelyou as to his assets to satisfy the judgment and the agent in turn craved the indulgence of the minion of the law while he used the typewriting machine for a moment. When completing his work he handed the sheriff a list with the following assets scheduled as "personal property":—

One large office chair, 2 desks, 2 tables, 1 typewriting machine, 1 typewriter desk, 1 chair for desk, 1 coat rack, 9 kitchen chairs, 2 cuspidors, 1 rug, 5 pictures of acts (represented by him) in frames. Necessary wearing apparel, he stated, consisted of 2 suits, 2 pairs of shoes, 6 shirts, 6 ties, 3 hats, 1 overcoat, 2 suits of underwear and several collars.

Cortelyou stated that he had no cash, but there was plenty due from acts.

ONLY ONE CLOSING

Colonial, New York, Listed—Other Keith Big Timers Over Summer

The Colonial, New York, a Keith big time week, closes this week and will remain dark until the opening of next season. The other local Keith houses will remain open all summer, according to present plans. The Orpheum, Brooklyn; Keith's, Boston, and Keith's, Washington, will also remain open during the hot months.

The Bushwick, Brooklyn, will close at some date not decided upon, but contingent upon diminishing attendance.

The two Keith houses, Riverside and Royal, which have been on the doubtful list, are slated to remain open during the summer as usual. The Alhambra closed a couple of weeks ago to vaudeville. It is now playing stock.

CHICAGO DIVORCEES

Chicago, May 10. Marvalla Armand Ganssens (cello player, vaudeville) has brought a suit for divorce against Edward Ganssens in the Circuit Court, charging desertion.

Florence Anderson P. Defelippi, vaudeville performer, has brought an action for divorce on the same grounds against Elie P. Defelippi in the Superior Court.

Nan Henderson Smith, chorus girl with "Red Pepper" at the Apollo, was granted a divorce from Franklin Smith by Judge McDonald in the Superior Court on the grounds of desertion.

Irene Julia Brennan has brought an action for divorce against Joseph Leo Brennan in Judge McDonald's branch of the Superior Court. Cruelty is the ground for the suit.

EX-SHOW GIRL ARRESTED

Chicago, May 10. Mrs. Polly Patrick, wife of a wealthy Chicago druggist, who claims she is a former London music hall chorus girl, was arrested for shop lifting in a State street store last week. She was well attired and wore a large amount of jewelry at the time of her arrest.

Paul Francis and Rose DeMar, vaudevillians, have retired from the acting stage.

SING SING SHOW

Volunteer Entertainers Afford Enjoyable Moments for Prisoners

Sing Sing Prison, N. Y., May 10. The following appreciation is submitted by the Entertainment Committee of the Mutual Welfare League of Sing Sing Prison:

Once again through the courtesy of Messrs. O'Neill and Briggs of the Victoria, Ossining, as well as the artists, the inmates of Sing Sing Prison were accorded an excellent vaudeville performance Friday, May 5.

The bill was unusually good and contained acts that appealed greatly to the men. An extremely clever acrobat, Harry Lobettas, who, although handicapped by absence of equipment, gave many clever stunts. He was followed by Jimmie Morris and Jack Flynn, whose bright dialog and amusing songs were loudly applauded.

Al and Angle Knight had a clever performance. Although also handicapped by lack of proper scenery and effects, they gave an act which had the house in an uproar. Mr. Knight's "scenery plot," which he had written out previously for the intramural introducer to read to the audience, being a riot in itself and a clever bit of humorous writing.

The final turn was a comic duo, Gus Robey and Saul Gov'l, who rocked the house of 1,200 men. The evening closed with a five-reel Universal feature, "The Wise Kid."

F. & R. STICK

Northwestern Firm Denies Change From Shubert to Loew

Chicago, May 10. The Finkelstein & Rubin houses, affiliated with the Shubert vaudeville circuit through its Chicago offices, will remain with that circuit and not return to the Marcus Loew office as reported.

The Lester Bryant offices, Chicago, western representatives of the Shubert circuit, are booking the F. & R. houses, and will continue to do so, according to Finkelstein & Rubin, who report they are satisfied with the arrangement and will keep the Northwestern houses open all summer.

The firm will reopen the Grand, Minneapolis, taking four acts weekly from the Bryant office. The Palace, Minneapolis, plays six acts weekly. Both are full week stands. Other F. & R. houses booked by the Bryant office are the Palace, Superior, Minn.; Grand, Duluth; Park, Brainerd Park, Minn.; Lyric, Virginia, Minn., and Strand, Hibbing, Minn.

C. W. Morganstern is the personal booking representative of Finkelstein & Rubin in the Lester Bryant offices.

PANTAGES "GOES ON"

Unexpected Appearance in Turpin Act Confuses Players

San Francisco, May 10. Alexander Pantages "is in San Francisco on a business trip. Last week during the Ben Turpin act Pantages took the place of one of the stage hands and walked on to play a silent "bit."

His appearance was entirely unexpected and for a moment threw the actors in the sketch off their cues. The audience, however, was not in on the joke and did not recognize Pantages.

LOT FOR A DIME

Kansas City, May 10.

In addition to offering ten acts of vaudeville and a feature picture for 10-20-30, Manager Elliott, of the Empress, this week also pulled a hypnotic stunt by wireless, and put on a perfect form contest, with local women in competition with one of the Garrison Sisters, who were on the bill.

The ten-act bill was composed of "On a Country Road," Sullivan and Mack, Renee and Florence, Leo Hale, Marlowe and Thurston, Brown and Simmonds, the Garrison Sisters, Mile, Florine, Pan and Francine, Agnes Edmonds, with "Desert Gold" for the feature picture.

Mort Singer Splitting Cities

Mort Singer, general manager of the Orpheum Circuit, arrived in New York last Thursday on a brief visit. He left for Chicago Monday of this week. Mr. Singer will divide his time between New York and Chicago.

Loew's Strand, Washington, Closing
Loew's Strand, Washington, will close week of May 29 for the summer. Heretofore the house has remained open during the hot months.

PICTURE HOUSES 'OPPOSITION,' SO CLASSED BY KEITH'S

Keith Notifies Agents—Playing in Picture Theatres Violation of Contract—Will Be Strictly Enforced in Future

KEITH OFFICE SALARY ONLY ONE TO BE PAID

Agents Notified They Will Be Held Responsible for Higher Amounts Quoted

According to a new ruling made by W. Dayton Wegefath, booking manager for the Keith office, any Keith artist's representative booking an act for an amount over the salary set for the act by the Keith people will have to pay the difference between the set salary and the advance.

All of the Keith agents were notified of the ruling last week through a general order, attached to which was a large sheet which the agents were requested to sign after reading the communication.

The sheet which the agents were asked to sign was in the nature of an acknowledgment the order had been read and the agents agreed to abide by its contents.

The letter, in effect, stated an agent booked an act recently for \$50 more than the set salary, and that the agent had been penalized for the amount.

Salaries of acts are set for the ensuing season at booking meetings in the Keith office in the spring, the sessions starting around March 15 and continuing into the summer.

LOEW'S NO. 2 STRING

Frisco Hipp Drops Loew Name with Opening of Warfield

San Francisco, May 10. With the preparations all in readiness for the opening of the new Loew's Warfield the old Loew's Hippodrome has the name Loew dropped from the electric signs. The Hippodrome will continue playing vaudeville of a small time quality and will be classed as a sort of No. 2 Loew house, but will not bear the Loew name.

GARDEN PIER, INDEPENDENT

Atlantic City, May 10.

The control of the Garden Pier has again changed, Jules Aaronson having withdrawn after differences with others interested. The house has been secured under lease for 10 years by William N. Richardson, a Philadelphia exporter and half owner of the Washington ball club (American League), and Walter Stewart and Joseph Waxman, the latter two being showmen.

The Garden will be handled and booked as an independent house. A proposition given the Keith exchange to book it was rejected.

There is no vaudeville regularly given in Atlantic City outside of Sunday concerts, at present.

COAST SHORTAGE

Frisco Orpheum Has Problem Over the Summer to Fill Bills

San Francisco, May 10.

Harry Singer, who is looking after the interests of the Junior Orpheum houses on the coast, is kept busy these days running between San Francisco and Los Angeles in his constant search for new material.

It is reported that the Orpheum people are having difficulty in securing new talent for the summer without bringing the acts from the east and there is much demand for acts out here.

R. S. STANLEY DROPS DEAD

Buffalo, May 10. R. S. Stanley, press agent for the Hagenback-Wallace circus, dropped dead here. He was 58 years old. He had been threatened with heart failure for years.

In the future, large picture houses that book vaudeville acts as added features to their picture programs will be regarded as "opposition" by the Keith office. This applied to picture houses situated within close proximity to Keith houses or houses playing Keith vaudeville.

The Keith agents have been instructed to notify acts holding future pay or play Keith contracts that an appearance at one of the opposition picture houses during the life of that contract will be considered a violation of the contract and terminate it automatically.

The Keith people have decided to strictly enforce the "opposition" ruling in the future. The recent decision is attributed to a report of an act that broke a jump between two Keith houses by playing an "opposition" picture house under an assumed name. The balance of the Keith route was cancelled.

W. W. ELY RESIGNS

Refuses to Discharge Orchestra at Loew's Hipp, Portland

Portland, Ore., May 10. The resignation, and acceptance of William W. Ely, for five years manager of the Loew's Hippodrome here, and one of the city's most popular showmen, came as a surprise last Thursday. Ely's successor, Elwin A. Morris, well known coast manager, arrived that day from San Francisco to take charge of the local house. Sam Meyer will continue as assistant manager.

Ely's resignation came about through a demand from the San Francisco office that he discharge the local orchestra, it is said, following complaints made by Eva Tanguay, who played here a few weeks ago and was disgruntled at the musicians. Ely wired his resignation five minutes after he received the order from the coast office. He has other business connections to which he will give his time after a brief motor trip.

CONTRACT CONFUSED

Mlle. Yvonne George, the Parisian actress, engaged for the Ziegfeld "Follies" through M. S. Bentham, will probably not appear with the show although the engagement was confirmed several days ago.

This week the Ziegfeld office was notified from Paris she would not accept, but there seems a difference between the Ziegfeld notification and Bentham's understanding. The latter cabled Mlle. George this week to learn if she proposed sailing to fulfill the engagement since Ziegfeld will have to pay her unless she decides not to come to America.

The French girl was to receive \$350 weekly.

ALLEN'S PERCENTAGE PLAN

Jack Allen has entered into an agreement with Counihan & Shannon for the placing of vaudeville bills in the Majestic, Perth Amboy, and Plainfield, Plainfield, N. J., on a percentage basis during the summer.

Allen secures the acts and gives his own contract for the engagement, the houses not being responsible in any way.

HOUSES CLOSING

Shea's, Toronto, will close May 27. Loew's, Dayton, split week, closes June 3.

Keith's Grand Rapids, full week on the Keith Circuit, will close May 12.

Loew's, Windsor, Can., closes June 3.

The Keystone, Philadelphia, continues vaudeville May 29.

The Edgemont, Chester, Pa., closes May 29.

The Able opera house closed for the season last Saturday.

The Majestic, Albany, N. Y., discontinues vaudeville this week.

The Capitol, Ansonia, Conn., stops vaudeville Saturday.

"Up in the Clouds" closes Saturday in Brooklyn, N. Y.

HAGENBECK-WALLACE CIRCUS

The outstanding feature of the Hagenbeck-Wallace circus (witnessed at Johnstown, Pa., Saturday, May 6) is that it has been organized this year on a basis of giving a clean-cut, fast moving big top entertainment with as compact as possible an equipment. The troupe is moved on 30 cars, all of 70-foot construction and has the appearance of a mobile unit.

This and the Sells-Floto are the main properties of the Muggivan-Bowers-Ballard group. From the talk around the circus one gathers pretty much everybody looks for a spirited season of circus opposition all over the country. The Muggivan faction make it appear that they don't want trouble and are not looking for clashes, but from the outset it becomes apparent that they stand prepared to route their shows where there looks to be business, regardless of any other consideration.

There isn't a thing the matter with the routing staff of the Hagenbeck unit. In this connection there are a few facts about the Johnstown date worth commenting upon.

Johnstown is practically the Cambria Steel Co., one of the organizations making up the United States Steel Corporation. Outside of the mills there isn't anything of the town. There is a coal strike which might be expected to hurt mill production, and hence employment; but Cambria is understood to be well stocked with fuel for a siege, and its business has been jumping by leaps ever since the first of the year. The schedule as ascertained from business men of the town on the basis of orders received in tons were: January, 41,218; February, 67,776; March, 104,008; and April, 121,582. It is gossip that 80,000 tons of ingots are being produced a month, and this total promises to increase.

Earnings of mill hands are said to be higher than in several years, and except possibly for mine trouble in the future the current situation is excellent. Interpreting these dry facts in terms of circus intelligence, a glance at the routes of three of the Muggivan-Bowers-Ballard properties have made practically a cleanup of the Pennsylvania, Ohio and contiguous steel mill territory. The John Robinson, Sells-Floto and Hagenbeck are all centered in this district before the opposition shows get in. It is plain to see that fast-moving railroad and fast-thinking routing plays an important part.

A trifling surface incident in the Johnstown date may have an important bearing on this clever bit of routing. The town's leading bank is the Johnstown Trust Co. Practically one side of the big top was covered with a huge banner with lettering 15 feet high, "Johnstown Trust Co.—Resources \$4,000,000." You couldn't get within a mile of the lot without having the bank forced on your attention. To make it complete, the whole arena performance was stopped for two minutes while the show's official announcer took the stand for a crisp talk on thrift and savings by working people, with special emphasis on the merits of the particular bank.

Variety's representative asked Manager Bert Bowers if this were part of a general campaign to build up good will among local bankers and in return get first-hand dope on the probable employment and commercial situation as far in advance as possible, and if it were being followed generally. He grinned noncommittally, declining to discuss inside routing systems, and said, "Local bankers are a mighty good lot of fellows to know." When you come to examine it, who is more likely to know in early March what the factory payroll is likely to be in May? A thrift talk to a local crowd in a circus tent ought to be a high-class selling argument to give any banker. The Bowers idea has a lot to recommend it. In any event the Saturday afternoon crowd was estimated at 7,500. All the seats were filled except the couple of sections on both sides of the extension entrance. The reserved sections were filled to the limit of comfort, a good showing although somewhat short of capacity.

The Muggivan-Bowers-Ballard crowd have a good deal of a problem. They have four circuses to route. If they can keep them all playing in prosperous territory without treading on each other's toes they have plenty to do with. Keeping out of anybody else's way, and they seem to have accepted the principle that it can't be done and concentrated on the game of getting there first.

Sells-Floto beat the Ringling-Barnum-Bailey show into Philadelphia last week and is in Washington and Baltimore first this week. Next week it makes Newark and Jersey City in advance of the Ringling outfit. Sells-Floto making Newark next Monday and the Ringlings the Monday following. The Hagenbeck show come into conflict with the Main show in Buffalo, Hagenbeck being in May 22, one day ahead. It moves across the northern tier of New York, getting into Vermont the last of May, much the route it followed last season, although somewhat ahead of the schedule. In Vermont, the

Sparks show, somewhat smaller, will be there first. If, as has been reported, one of the other of the big shows gets into Canada before real summer, the Hagenbeck outfit is in strategic position to make a fight. It was reported on the Johnstown lot the Hagenbeck show would go to the coast this summer, but this is subject to change of plan. An aggressive showman would scarcely commit himself to a schedule too far ahead.

Johnstown was pretty liberally billed, but most of the paper was of the block type instead of lithos. There was little of the pictorial at 7 up, generally under 12-sheets, but the block posters were abundant. As opposition the show had two caravans, the Johnny Jones carnival for a week on a lot about half a mile away from the old Meadowville lot, (where Hagenbeck showed), and the Ruben & Cherry carnival, a minor affair, at the opposite end of town. Both carnivals were clear of rough gangs, but had no end of merchandise wheels. Neither goes in for girl shows.

The Hagenbeck show makes its bid as before on its parade feature and wild animal display. Very little has been done on refurbishing the parade stuff this year and it shows the effect of the five days of rain up to the Johnstown stand. In Altoona Friday night a baby cloud-burst hit the show about 9:30 and cleared the lot. Under the circumstances the business since leaving Louisville April 22, the start of the season, has been small.

In the same way the main top, although new this year, was rather bedraggled. But if the parade and arena material is somewhat worn and weather-beaten after the tough weather so far, the performers are a miracle of epic and span perfection. Although the Johnstown lot had scarcely dried out from the previous night, in spite of carloads of sawdust, the performers from first to last were the smartest dressed lot possible. The brightness of the dressing was matched by the spirited style of performance. The personnel is a large credit to equestrian director George Connors. The afternoon show went like clockwork as far as the performers were concerned. A ballplayer would have called it mid-season form. Under the circumstances it was a wonder of stage management and showmanship, for the specialty people have a lot to contend with.

In spite of a splendid array of riders, clean-cut gymnastic displays and novelty turns, the wild animal feature with its cumbersome arena cage is a handicap. The big cage stands over the center ring and is used for the first half of the show for a really sensational series of wild animal acts. Then it is struck for the principal riding of Orrin Davenport and a new turn he has developed with four girls and two other men, Davenport himself doing whiteface riding down a la "Poodles" Hanneford.

Getting the big cats into and out of the arena cage is rather crudely managed. The menagerie cages are driven in and maneuvered with their four-horse teams and then the cages stand in the track until the act is over, shutting off much of the view for a large section of the reserved seats. One would imagine it would be possible to use some sort of shifting apparatus that would do away with this handicap. It's a pity, too, for some of the wild animal stuff is thrilling. Especially so was the work of John Helliott handling six lions in a way that delivered a thrill a minute. He stages a highly convincing battle with a particularly vicious-looking cat which is constantly leaping from a crouch and aiming wicked-looking blows at the trainer, who has his get-away timed to a hair. The animals' roars, the cannoning trainer's whip and revolver shots, nicely planted for effect, work up a fine tension. The whole thing is a whole of a sensational display.

Another feature of the same order is an elephant-riding tiger, worked by Dolly Castle, the thrill built up in like manner by managing to make elephant balk at the right moment as the tiger poises for the leap from a pedestal, trumpeting to shake the earth. In both cases the noise effects put a tremendous kick into the performance. The other cage acts were a group of leopards, also worked by Miss Crandall, and a couple of horseback bears worked in the open rings at the ends.

The presence of the big cage breaks up the usual arrangement. It is not until it has been struck that the principal riding turns can work all three rings, but these displays are especially pretty, the brilliant costuming of the riders contributing considerably to the effect. Circus riders nowadays are taking a page from Mr. Ziegfeld's book. Gone are the garish reds and purples. The color scheme in all the displays is flower-like, in the newest shades and combinations.

The elephant display, as usual, is worked early, four bulls taking the familiar routine in the outside rings, although for parade purposes the herd has 12 animals. A novelty in the big animal class is a big hippo which trots around the track gulping huge pailfuls of mush dexterously tossed into his mouth by a

prop man running ahead. Horse-riding tiger and half a dozen boxing kangaroos working with the clowns make another arena display, and there are a couple of wrestling bears for ring numbers early on the program. A double act of doctored mules figure as zebras. Mr. Dittmars of the Bronx Zoo is the only one who knows the difference or cares.

A crisp, even trapeze display lists 16 single workers disposed all over the top, with two double turns in the center. The roster includes Misses Drew, Ryan, Moore, Griebel, LeDoux, Goodenough, Delong, Nicholson and Wood. Two Solts, Two Allens, and Two Delongs; Messrs. Nicholson, Luggier, Powell, Jackson, Orton and Marnella. Nobody could check up the count.

The principal women riders are Margaret Crandall and Victoria and Lulu Davenport, both of whom work with partners in carrying acts later in a three-ring display, featuring the Orrin Davenport, which makes a special single number for the piling of all riders on one horse at the exit. In the riding an especially slightly exhibit is made in a scattered menage display spread all over the arena, with a spirited finish in some fine high jumping, featuring the leaping of Rita Montieth on "Searchlight."

The show is uncommonly light in its aerial material. There are no return acts, the aerial congress consisting of the Alex Brock troupe and the Stokes Troupe (both four men) doing triple comedy bars, and Jerry Alton, traps, in the center. The end acts work trick for trick in fast routine.

The wire acts are Miss Houma-Bell, Jack Moore Troupe (one of the young men in this combination receives an announcement for an unsupported somersault on the tight wire), and Irma and Conner.

Other turns are Tiebor's Seals, Ryan's Pigs, Phillips Troupe, jugglers: Joe Taketa Troupe, Two Nicholasons, contortionists; Merkle Troupe, contortionists; Jackson and McLaren, Australian woodchoppers (whose chopping contest gets an announcement and the whole arena for its finale), and the Australian Waites, man and woman whip crackers, with special announcement and a minute alone with the manipulation of a bull whip that looks 75 feet long.

The usual hippodrome feature make the familiar whirlwind feature, with an after-show of cowboys and cowgirls in broncho breaking for another two-bits. Rush.

COPYRIGHT MEASURE

(Continued from page 1)

right laws cover all books printed, magazines or publications offered for sale.

The pending measure was probably hastened by the passage last year by the Canadian Parliament requiring all American works to be printed within the Dominion before copyright protection be extended. The measure was retaliatory but has never been placed in operation. If the Tinchler measure becomes law the Canadian law may be withdrawn.

The practice of copyright exchange by the U. S. has up to now called for copyright treaties with the various countries. There are no copyright relations between the U. S. and the Central Empires (German and Austria), the new countries such as Czechoslovakia nor with Russia. Material from those countries, whether in the form of plays or books, has no technical standing so far as copyright is concerned. It has been maintained that American managers or publishers buying such works are taking a chance, as it is a question if the courts would recognize the foreign copyrights because of the absence of treaties.

The passage of the Tinchler bill would doubtless clear the situation, as all countries except the U. S. belonged to the International Copyright Union and are supposed to have maintained membership.

The bill incorporates new works in addition to the "literary and artistic," which includes the drama. The additions are noted in clause three which extends "to authors of works of architecture and choreographic works and pantomimes" equal copyright provisions. The added works of dancing and pantomime certain especially to the stage. Pantomime may be construed to include picture scenarios.

Carnival Profit \$600

The American Legion post, which sponsored the Siegrist & Sibon carnival company's show on the Kansas side last week, reports that it received \$600 for its share of the week's receipts. The show is playing in Armourdale, another suburb, this week.

Fred Heider in Singer's Show

Fred Heider has been engaged as principal comedian with the unit show Jack Singer will operate on the Shubert vaudeville circuit next season. Heider has been in musical comedies for several years.

CIRCUS ROUTES

Ringling Bros.

May 8-13, Philadelphia; 15-17, Washington; 18-20, Baltimore; 22-23, Newark, N. J.; 24, Allentown, Pa.; 25, Scranton; 26, Wilkes-Barre; 27, Williamstown.

Sells-Floto

Today (Friday), Wilmington, Del.; 13, Trenton, N. J.; 15, Newark, N. J.; 16, Jersey City; 17, Paterson; 18, Elizabeth; 19, Camden; 20, Atlantic City; 22, Allentown; 23, Scranton; 24, Norwich, N. Y.; 25, Utica.

Hagenbeck-Wallace

Today (Friday), Akron, Ohio;

13, Mansfield; 15, Cumminsville; 16, Norwood (both two latter dates are really Cincinnati); 17, Piqua; 18, Marion; 19-20, Cleveland.

John Robinson

Today (Friday), Greensburg, Pa.; 13, Charleroi; 15-16, Pittsburgh; 17, Kittanning; 18, Butler; 19, Meadville; 20, Erie.

Gollmar Bros.

Today (Friday), Chillicothe, Mo.; 13-14, Kansas City; 15, St. Joseph; 16, Leavenworth, Kan.; 17, Topeka; 18, Emporia; 19, Wichita; 20, Hutchinson.

BIGGER MAIN'S

Andrew Downey's Plans—Wirth Securing Attractions Abroad

Andrew Downey, who controls the Walter L. Main circus, is preparing to put out the biggest show next season that aggregation has ever offered under canvas.

Frank Wirth, who sailed for Europe last week, was commissioned to expend \$25,000 in wild animal turns and elephants. Wirth took along a number of blanket contracts signed by Downey to secure foreign acts for the Main outfit, with aggregate salaries up to \$5,000.

The Main show this season has a number of special features taken from the big shows. Next season's line-up is to be an entirely new show.

SMALL CIRCUS WRECKED

O'Brien Bros.' Show Feels Ire of Cambridge People

Cambridge, Mass., May 10. A small traveling circus, operated by O'Brien Bros., showing in Cambridge, was wrecked following a sortie on the property of the circus by a gang of men and boys last week in retaliation for the holdup and robbery of John O'Hara, a Cambridge citizen, by two men alleged to have been circus employees.

The circus came to Cambridge from Hartford, Conn. In a driving rain, the gang of men and boys descended on the circus, cutting and slashing tents, battering down other paraphernalia and carrying off all apparatus that was light enough to carry. They then disappeared without any clue as to their identity.

Mile-Long Thrill

Kansas City, May 10. "The Big Dipper" is a new thriller for Electric park this season. It is claimed to be the longest and highest ride in any amusement park in the world. It is a mile long and contains 11 dips, the first drop being 64 feet. It cost \$200,000 and has a carrying capacity of 2,000 an hour.

NEW ACTS

Robert Campbell, Eva Lynn, Clyde Dison and Co. will appear in a new act titled "The Awkward Age," by George V. Hobart. Young Campbell is the son of Bartley Campbell, manager of the National, New York, and author of the old-time successes, "Siberia," "White Slave" and "My Partner."

Mabelle Jarrott may do a single turn, following the dissolution of Edwards (Geo.) and Jarrott.

Jean White and Harry Weston, in skit.

Lou Clayton and George Morton has formed a vaudeville partnership.

Loretta McDermott and Eddie Cox have left the Frisco act and are appearing as a two-act again.

Nancy Fair, late star of "The Girl in the Limousine," and who also filled a starring engagement at the Alcazar, San Francisco, is preparing an act on the Coast.

Henry E. Dixey, Jr., in "Stage-struck," with three people.

Donald Kerr, recently of the Greenwell Village Follies, and his wife, Effie Weston, recently of Brown and Weston, have formed a summer vaudeville partnership and are opening in an act called "The Flip and the Flapper." Jessie Brown will rest until next season, when she will rejoin Miss Weston, and Kerr will rejoin his show.

Misses Campbell, inactive for three years, following illness of one of the sisters, returning to vaudeville.

Harry Barnow and Anne Starke, in "The Neighborly Children,"

GIRL WITH CARNIVAL

Radio Locates Runaway with Con T. Kennedy's Carnival

Indianapolis, May 10. Carnivals have begun to come in for their usual run of unfavorable publicity in Indiana. Parents of Opal Billman, aged 14, reported to the police she was missing. Police broadcasted her description by radio and received information a short time later she was found in Mattoon, Ill., with the Con T. Kennedy carnival. The carnival was in Indianapolis a couple of weeks ago and the girl ran away with it.

While the Kennedy shows were here they got into a jam with city officials. The show lot was on a vacant quarter block across the street from the city hall. Permission was granted to put up one tent on city property across an alley from the show ground. Instead the carnival filled the city space with several tents and wagons and practically checked up a half block of Ohio street with attractions. The board of public safety raised "red" about occupation of the city ground, which they said was needed by the fire department, and the board of public works compelled vacation of Ohio street.

Meanwhile one of the local promoters with whom the management of the carnival was dealing was being prosecuted on a fraud charge growing out of another affair.

CARNIVAL MAN HELD

Pittsburgh, Pa., May 10. A six months' country-wide search ended here last night with the arrest of Clarence Wilson, alias Harry Brown, who came to this city in a traveling carnival. He is being held by police here in connection with an attempted post office robbery in Holliday, Ill., Oct. 30, 1920, when five men entered the place but were frightened away before they could escape with \$60,000 in a safe they had blown open.

Wilson was arrested by Post Office Inspector C. B. Utley of Decatur, Ill., who had trailed him since the robbery, and a local detective.

CARNIVAL FOLK WED

Kansas City, May 10. William A. Felner, comedian, and Mildred J. Morrison, show girl, both with the Siegrist & Sibon Carnival company, were married, in one of the tents "on the lot" in Brenneisen Park, Armourdale, a suburb of this city, Thursday. The marriage was performed by the Rev. F. L. Streeter, "the marrying parson" of Kansas City, Kan. He said the marriage was his 1,732 ceremony.

10c. RADIO HOUSE

(Continued from page 1) representative from his department to investigate.

According to Mann, the "loud speaking" telephone apparatus is entirely different from the present radio. There is no wire interference, as the installation of the loud speaking system requires the erection of direct and exclusive wires to each location. New York City is expected to be the initial center of distribution.

Plans are under way by Mann and his associates to lease entertainment halls in the majority of the leading cities throughout the New England and middle western states in order that the new system may be placed in complete operation by September. The price of admission has not been determined as yet.

Providing the investigation of the telephone company is favorable, Mann will enter negotiations for the lease of a large auditorium in New York, two or three days a week for the distribution of con-

INSIDE STUFF

ON VAUDEVILLE

The mass of publicity and notoriety aimed for and against spiritualism through the lecture tour of Sir Arthur Conan Doyle in this country, brought the theatrical spotlight for a brief while to Mrs. Katherine Clements, a medium who holds forth in a studio atop the Lincoln Square theatre. Mrs. Clements has been holding meetings in New York for the past 20 years, ever since she deserted the burlesque field, where she was prominent in her hey-day (doing a rope-skipping act under the name of Kitty Clements, appearing last with the Rose Sydel show, working then with Bob Richmond). Mrs. Clements was gifted with the mediumistic powers suddenly, and promptly left the stage to open her own meeting-house. She calls her tabernacle the White Rose Church, naming it after her patron spirit, which she avers is a dead member of the Kickapoo Indian tribe. She has a large following, many professional, but has successfully concealed her identity up to the present time.

While the Winter Garden was playing Shubert vaudeville, Ster. & Co., the New York department store, bought the house for the evening of April 27 for \$1,600, for the firm's employees. The Winter Garden's vaudeville scale was \$1.50 top. The gross price was looked upon as a fair vaudeville night's receipts for an off evening of the week. It was decided to stop vaudeville at the Garden, with the Eddie Cantor show at \$3 top sent in as a production. It opened before the Stern date arrived. When that came up, Stern's was informed of the change and asked what about it. They replied they would as soon see the Cantor show as vaudeville, and refused to call off the date or consent to any adjustment. So last Thursday night the Garden played to a gross of \$1,600. The evening before it had played to \$3,000 and the night after it drew \$4,400.

Keith's vaudeville in the south has held up surprisingly well so far this season, especially since northern vaudeville houses in a much milder climate have closed or announced closings earlier this spring than last. Julia Delmar, who looks the Keith vaudeville below the line, has 15 cities down there on his book, with but one lately stopping, Charleston. The reason may be the apathetic attention given by the South to pictures or the lukewarm draw of the legitimate below the Mason and Dixon line this season, or Delmar's bookings. If Delmar receives the credit, it might be well to remember he can but manipulate five acts each half of his split week bills in that section. It's no easy booking berth.

The new report system installed by the Keith office has resulted in a jacking up of acts that have allowed their scenery to deteriorate. It has had a tendency also to a cleaning up of costumes and an all around improvement in appearance, according to the house managers. The report system insists that all of the employees of the Keith office sit through a vaudeville entertainment, wherever witnessed, and write a detailed constructive criticism, including a report of the condition of the scenery, costumes, etc., which have been viewed with extreme leniency by some of the house managers. Two of the acts ordered to spruce up are big timers, one imported headliner with a large cast, who has been in this country for several years with the original sets of scenery, which look as though they had never been repainted. The other was a miniature review or girl act that has just completed a route on the big time and has started to play the intermediate houses with large rents in the scenery visible from all parts of the house.

The Shubert franchise holders for Shubert vaudeville next season do not as yet know what sharing terms they are to play under. The first terms reported were 60 per cent. for the producers and 40 per cent. for the theatre. It is likely the terms will be graded, according to city and house, ranging from 50 per cent. to 55 and 60 per cent. At the dinner of the franchise holders last week they were told by I. H. Herk, who presided, to make the minimum and maximum cost of their Shubert unit revues shows around \$5,000 a week; to make the cost as close to \$5,000 as possible without exceeding that amount. This was not made obligatory, but more as a suggestion to have the shows uniform in quality. Showmen say to send out a road show for that overhead on a route at \$1 top will mean an average gross will have to be played to each week of the season of at least \$10,000. It did not seem to have been mentioned at the dinner whether the Shubert vaudeville producers should charge off a portion of the production cost against the weekly expense, although it is supposed by the interested producers that was so understood. For new Shubert unit shows it is unlikely the production can be made for less than \$15,000 as the lowest.

A young girl recently appearing as the pianist in a standard vaudeville act suddenly withdrew from the act and the profession and moved into one of the finest hotels in Manhattan, where she is occupying a suite of 12 rooms and has three cars. The answer is that the wife of one of the best known millionaires in this country has suddenly left for France, where it is said she will soon secretly sue for divorce. The millionaire in question has been identified with other beauties of the local stage, one a well known legitimate star whom he is credited with having separated from her husband, also collaterally associated with theatrical affairs.

31 OF 49 CUT RATES.

(Continued from page 1)

hold for those shows which have been holding on with aid from that source. Monday night's business was the lowest of the spring and even the "smashes" failed to sell out. There may have been an exception, but not more than two.

Though the legitimate season was a "bad boy," with more attractions used up than during any season before, it is stated that very few theatres on Broadway lost money. The losses were pocketed by producers. The indications are that producers will hold down costs next season and will attempt to secure better terms. Claims of heavy overhead will doubtless forestall cutting the house terms. It is apparent, however, the houses in general have profited, otherwise not so many would be gambling with the weather. Grosses are down to the "bone" in many, yet a hot period might mean severe loss before closing could be accomplished.

As reported recently, some of the managers anticipate boom business starting in the fall. Business charts at the latest showing, demonstrated the upward trend in virtually all leading industries. Several of the number of managers who had decided to wait until the season begins before deciding on a producing program, have revamped

schedules and will start during the summer.

"Partners Again," the new "Potash and Perlmutter" comedy at the Selwyn, jumped into lead of Broadway's non-musical attractions in its first week. It grossed \$18,600 at \$2.50, great money for this season of the year. The broke's buy for the show extends for three months, taking it into the middle of August. The pace for the "P. & P." piece is about \$2,500 ahead of the next contender.

"Kiki" remains as strong in the agencies, with better than \$16,000 weekly. "Captain Applejack" and "Cat and Canary" complete the "big four" of the non-musical bunch. There is a second division ranging downward to \$3,000 or a little more. Those dramas getting around \$8,000 are considered to be doing well at this time of the season.

"Good Morning, Dearie," "Make It Snappy" and "Music Box Revue" are the musical leaders, with the others not even close to the pace of the leaders. But this week none were doing actual capacity. The Cantor show at the Garden ("Make It Snappy") has already set itself for summer, when no matinees will be given. "Chauve-Souris," at the 49th Street, continues to do big business but slipped last week for the first time. A new bill by the Russian players is announced for June 5, at which time the imported

novelty may move to the Century Roof theatre.

There were four openings Monday, none getting comment that indicates success. "Go Easy, Mabel," at the Longacre, went into cut rates for the second performance. "The Advertising of Kate," at the Ritz, appears to have a fair chance. "The Red Geranium," at the Princess, also went straight to the cut rates after opening. Russian grand opera at the New Amsterdam failed to create the stir expected following good touring reports. The big organization should get between \$16,000 and \$18,000 on the week, a pace that will pay it. "Billeted," a revival, was a Tuesday opening at the Greenwich Village. "Fanny Hawthorn" was listed for Thursday, opening at the Vanderbilt.

The quartet of attractions to withdraw at the end of the week are "Bull Dog Drummond," at the Knickerbocker; "Madeleine and the Movies," at the Gaitey; "The Blue Kitten," at the Earl Carroll; and the French Players at the Belmont. Of the four, only the latter house continues lighted, the Belmont getting "Kempy," the sole new production listed up to Wednesday. The Gaitey may reopen early in June with a new mystery play.

"Abie's Irish Rose" will arrive at the Fulton May 22. "He Who Gets Slapped" withdrawing after another week. "He" dropped under its stop limit last week. "The Shadow" stopped suddenly at the Klaw last Saturday, the week's gross being reported at \$1,400. The house is dark for two weeks, with "Salome" listed to take possession May 22.

The season for special picture showings is at hand. Fox has taken over two houses on 42d street and will present "Nero" at the Lyric starting May 21 (Sunday), succeeding the musical "For Goodness Sake" which has a week to go. The same producer's film "Across the Rainbow" takes the Apollo, at present showing Burton Holmes travelogues.

"Go Easy Mabel" the new piece at the Longacre with Ethel Levy heading the cast was accepted by the brokers as a moderate buy before the premiere Monday. The success of "Partners Again" which went into the dramatic lead forced all agencies to take the Selwyn attraction on and tickets were to be had in all the premium places from Wednesday night on. The P. & P. show buy-out is 481 seats nightly, extending three months. Several brokers were caught because of waiting until after the show opened and the best allotments they could secure are for locations back of the fourteenth row.

The buy list held to last week's total of 14 attractions. They are "The Bronx Express," Astor; "Kiki," Belasco; "The Perfect Fool," Cohan; "Captain Applejack," Cort; "Chauve Souris," 49th St.; "Good Morning, Dearie," Globe; "Go Easy Mabel," Longacre; "The Goldfish," Maxine Elliott; "Music Box Revue," Music Box; "The Cat and the Canary," National; "The Hairy Ape," Plymouth; "Lawful Larceny," Republic; "Partners Again," Selwyn; "Make It Snappy," Winter Garden.

"The Bat" made its first appearance in cut rates Monday and the call for it was so strong that the early day sales were held down. Only balcony tickets were available. The management expects to hold the run leader in the Morosco all summer. The bargain list this week broke all records, with 31 shows offered.

"Go Easy Mabel," "What the Public Wants," "The Red Geranium" and "Billeted" all new were present. The list is "The Bronx Express," Astor; "The Truth About Blayds," Booth; "Marjolaine," Broadhurst; "Tangerine," Casino; "The Rose of Stamboul," Century; "The Hindu," Comedy; "The Blue Kitten," Earl Carroll; "The Demi-Virgin," Eltinge; "The Czarina," Empire; "The Nest," 48th St.; "The Blushing Bride," 44th St.; "The Night Call," Frazee; "Six Cylinder Love," Harris; "The Rubicon," Hudson; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "The Goldfish," Maxine Elliott; "The Bat," Moresco; "Montmartre," Nora Bayes; "Up the Ladder," Playhouse; "The Hairy Ape," Plymouth; "Lawful Larceny," Republic; "The Hotel Mouse," Shubert; "Shuffle Along," 63d St.; "The Charlatan," Times Square; "Go Easy Mabel," Longacre; "The Red Geranium," Princess; "What the Public Wants," Garrick, and "Billeted," Greenwich Village.

The Park, Scarborough Beach, Toronto, opens May 20. It will play two silent acts, for the full week, booked by Keith office.

OBITUARY

BERT CLARK

Bert Clark, 45 (Clark and Acaro), died May 9 at the Prospect Heights hospital, Brooklyn, N. Y., following four major operations, including appendicitis, hernia and gall stones. The deceased was a native of England, having migrated to this country several years ago. During his period in American vaudeville he was taken with a number of female partners, following the separation from the original one, Mabel Hamilton. The last combination was teamed over two years ago, and was known as Clark and Acaro (Flavia).

He is survived by a wife and two children, a girl four years of age and a boy, one year younger. His home was at Freeport, Long Island. Bert Clark, when about 15 years of age, had trouble with his father and came to this country, immediately entering the Walter Baldwin stock company. Following the stock engagement he returned to England and after there for a number of years returned here with the original Mabel Hamilton, also a native of England. Miss Hamilton died about two years ago.

In 1919, during the war, he played in stock in Australia in "Officer's Mess," arriving in this country in 1920 to join "Magic Melody," to fill the vacancy caused by the illness of Tom McNaughton. He met Miss Acaro in that show and branched out in a new act with her, opening at the Colonial, New York, in November, 1920.

Mame Howland died May 4 at the Lenox Hill hospital, New York, of a burst appendix. Wrong diagnosis led to Miss Howland attempting to leave her bed and working. Later she was rushed to the hospital in critical condition. She was of the act of Howland, Vincent and Howland, also known as the Three Castle Sisters.

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institution. Six months following his admittance to the institution a sudden nerve stroke resulted in blindness. The remains were removed to the home of his relatives, Concord, N. H., for burial.

JOHN G. SPARKS

John G. Sparks, a comedian, died May 3 in the Coney Island hospital, Brooklyn, N. Y., after an illness of several months. Sparks was of the Harrigan and Hart school of actors and had celebrated his 50th anniversary on the stage while appearing in "Smooth As Silk" at the Frazee, New York, in April, 1921.

ANNA SPENCER

Anna Spencer, the theatrical costumer, in private life Mrs. William H. Riordan, died May 4 at her home in New York. The deceased had gained a reputation of considerable proportions during the past ten years as a costume designer and was responsible for the creations used in several of the current Broadway musical attractions. Burial was from the home of her mother in the Bronx.

MAX RUBINSTEIN

Max Rubinstein, former musical director at the People's, on the Bowery, died May 9 at his home in the Bronx, New York. He was 66 years old and the father of George

IN DEVOTED MEMORY

"CYRIL"

Our Beloved Brother,
You have never left us, "Coo Boy."
We are faithful always to your memory,
HARRY, BABS and DENIS
DU FOR

M. Rubinstein, connected with the Capitol, New York, orchestra.

ANNE NE BELLE

Anne Ne Belle died May 10 at her home in New York, following a lingering illness. The deceased was 27 years old and last appeared in

IN SORROWFUL MEMORY

ANNE NE BELLE

(Late of "Fashions a la Carte")
Who departed this life May 10, 1922,
and who will dwell forever in the
minds and hearts of
Those She Left Behind

vaudeville in "Fashions a la Carte." She is survived by a mother, father and brother.

The father of Blanche McKay (Ray and Blanche Earle) died May 4 at his home in Springfield, Mass.

DEATHS ABROAD

Bergeron Durand, formerly with the Phoebe Trio, died at Nice, France, April 19, aged 62 years.

Jean Finot, writer, born in Poland in 1856, in France for many years, and editor of "Revue des Revues" in 1890, died last week in Paris.

Louis Cazette, opera singer, died in Paris, April 30, aged 34 years.

M. Koller, William Fox representative at Algiers, died recently in that city.

Bernice Mershon, Montreal Grand Opera Co.
Dorothy Ruggles, with present "Music Box Revue."

ILL AND INJURED

Harry Lunetska was operated on at the St. Francis Hospital, New York, last week for hernia. He is reported in favorable condition. The vaudeville agency office carried on this season by him and his brother Mitchell has been given up.

Joseph P. Mack had a birthday May 4, and celebrated it by having his tonsils removed.

Katherine Cheevers, of the Eastern Theatre Managers' Association, was operated on for appendicitis Tuesday in the Knickerbocker Hospital, New York.

Joseph Sullivan, the vaudeville agent, ill with pneumonia, has recovered.

John Mullen, advertising agent for the Eltinge, is still seriously ill at his home. The diagnosis of his affliction is neuralgia of the heart.

Margo Raffaro, dancer in Ernie Young's Marigold Revue, Chicago, injured her shoulder blade while doing one of her difficult dances. She is confined to her home for a few weeks.

IN AND OUT

Vincent O'Donnell cancelled first half current week, Proctor's, Mt. Vernon, N. Y., due to illness. Harry Ellis filled in.

Healey and Cross failed to open at the Broadway, New York, Monday on account of illness. Three Dennis Sisters substituted. Hersehl Henlere was out at the Coliseum failing to open due to illness. Chas. Irwin went into the vacancy.

Lydia Barry, laryngitis, replaced by Leo Beers, at the State-Lake, Chicago.

BIRTHS

Mr. and Mrs. Edward Livingston, May 3, at the Woman's Hospital, New York, son. The father is a vaudeville booking agent.

ENGAGEMENTS

Gilda Gray, Ziegfeld "Follies."
Grant and Wing, Hammerstein's "Daffy-Dill."

William Seabury (vaudeville) has signed with the new production of "The Music Box."

Elmer Thompson, Robert Keefe, Feiber & Shea stock, Bayonne, N.J.

COLUMBIA SHOWS MAY PLAY ON SUNDAYS IN EAST NEXT SEASON

Playing Seven Days in Week Urged by Producers—Shows Would Be Revised and Split Into Acts—Would Add \$1,200 to \$1,500 to Gross

Several additional innovations to those already reported as becoming effective as regards the operation of Columbia shows next season are under consideration by the Columbia Amusement Co. One of the most important and a decided departure for the Columbia in the eastern territory is the playing of Columbia shows on Sundays.

The Sunday matter has been talked over but no decision reached. The proposal as regards the playing on Sundays calls for a rearrangement of the wheel burlesque show from the form it would be played on the other six days of the week, with the same people appearing Sundays but with the bits and numbers split up into acts, conforming to the popular idea of a vaudeville show.

The plan of splitting burlesque shows into acts was used several years ago by the Columbia and Empire circuits, the shows of both wheels playing in the eastern houses on Sundays in that fashion. The shows were given in costume, with a few minor concessions in that respect.

The Sunday thing has by no means been settled by the Columbia people, but will be thoroughly considered from every angle.

The producers claim that from \$1,200 to \$1,500 can be added to the weekly gross by playing in the east on Sundays. That gives the producers a strong argument for the Sunday thing.

The Columbia, New York, has played Sunday vaudeville shows since it opened about 12 years ago. The Casino and Empire, Brooklyn, and Hurlig & Seamon's, New York, also have had Sunday vaudeville concerts for the past few years.

The Sunday vaudeville shows in the Columbia, New York, Empire and Casino, Brooklyn, have been operated by vaudeville people, Hurlig & Seamon's putting in their own show.

The Columbia is also said to have a booking agency under consideration for next season.

"KANDY KIDS" MAKE RECORD

Lena Daley's "Kandy Kids" show holds the playing record for the season for No. 2 burlesque attractions. It has played 37 weeks thus far, with but two weeks lay-off since September, starting out on the American circuit, then to the B. B. O. and now playing independently.

The "Kandy Kids" carried two complete shows, which enabled it to play two weeks in several houses ordinarily playing a show but one week.

Miss Daley will probably head a Columbia wheel show next season.

CLEVELAND STOCK SATURDAY

Cleveland, May 10. Announcement is made of the reopening of summer burlesque stock at the Star, closed several weeks ago by Drew & Campbell, on expiration of their lease, when they transferred their attractions to the Colonial. Ed Sullivan, who put on the burlesque shows at the Empire during their stock season, and Ralph Candler, publicity director at the Priscilla, are putting on the new shows at the Star, opening Saturday night.

A. B. A. TRIAL CONTINUES

The trial of the American Burlesque Association before ex-Judge Henry J. Lecombe, special master in the bankruptcy proceedings, was continued Wednesday to determine the state of solvency of the minor wheel. There were no hearings last week, although a fortnight ago, McWilliams, the A. B. A. auditor, was lengthily examined producing all books and corporate records.

Charlie Robinson's Picture House. Charlie Robinson will operate Deimling's old Music Hall at Rockaway Beach, L. I., throughout the summer, as a picture theatre. The name of the house will be changed to "Your Theatre." It will open May 15. Robinson will return to burlesque in the fall as usual.

SUMMER RUN'S SHOW GETS BAD START

"Chuckles" Did \$8,085 Last Week, Lowest 1st Week's Gross of Columbia Shows

Business on the Columbia wheel took another nose dive last week, low grosses obtaining—generally with the seven shows still operating. The Jean Bedini show, "Chuckles," at the Columbia, New York, played to \$8,085 for its opening week (last week), the lowest gross for a Columbia summer run show on an opening since the circuit established the summer run as a regular feature. The average opening week gross for a summer run at the Columbia has been about \$12,000, with no show falling below \$10,000 heretofore.

One reason advanced for the under-normal start of "Chuckles"—that it has been seen around too much, having played in slightly different form at the Winter Garden and 44th Street twice last season and the same number of times at the Crescent, Brooklyn, the latter not figuring importantly, but still reasoned as slightly accountable for some falling off in patronage. It was also at the Columbia last summer as the run attraction. "Chuckles" started off this week (second week) at but a fair gait, doing about \$900 Monday on the two shows.

The Frank Finney Show at the Empire, Newark, did \$3,600, playing the Columbia wheel house. The Jimmie Cooper show, playing the Lyric on independent booking arrangement, topped the Finney Show some \$1,600 odd, the Cooper Show playing to \$3,200. The Cooper Show played at 63 cents top and the Finney Show at \$1.25 top.

The Jack Singer Show at the Empire, Brooklyn, did \$3,200 last week, with the Barnum and Bailey-Ringling Show against it, but in another part of the town.

The Billy (Beetroot) Watson Show at the Casino, Brooklyn, got \$3,262, also affected by the circus opposition.

"The London Belles," at the Gayety, Boston, did \$4,900 last week, considered a bad week for this house. The Casino, the other Boston Columbia house, went into stock last week, opening to about \$5,500.

"Harvest Time," at Miner's Bronx as "Wine, Women and Song," grossed about \$3,500 last week.

Barney Gerard's "Follies of the Day" took a bad drop at Newburgh and Poughkeepsie, N. Y., last week, playing to \$3,900. The two houses guaranteed Gerard \$3,000 for the week, so the split, although poor in receipts, was not a losing one for the show.

In the event the Bedini show, "Chuckles" in its second week at the Columbia, New York, should drop below expectations at the box office during the next two weeks, it is possible that the show may be shifted to the Gayety, Boston, for a run.

If that takes place, the Barney Show, "Follies of the Day," scheduled to go into the Gayety, Boston, Monday, for a run, might terminate its stay in Boston after a couple of weeks and come into the Columbia, New York, following the Bedini Show. Nothing definite has been settled, but the plan has been talked over, with a strong likelihood of it being followed, should the Bedini Show drop too low after its fourth week.

Columbia's "Radio Girls"

Sam Williams' Columbia wheel show next season will carry the title of "Radio Girls."

Tom Howard has been commissioned to write the book.

BARE LEGS PERMISSIBLE BUT NOTHING ELSE GOES

"Cooch" and "Dirt" Strictly Out of Columbia Wheel Next Season

It can be stated on the authority of a Columbia official that the Columbia Amusement Co. will modify its ban on chorus girls appearing in bare legs next season in the circuit houses. The Bedini show, "Chuckles," now at the Columbia as the summer show, has its choristers in bare legs—marking the first time any show has been permitted to have the girls thus clad since the Columbia opened, some 12 years ago.

That the Columbia will modify the bare legs ban does not mean the rule will be entirely abolished or that any producer may return to the old-time "anything goes" style of show with "cooch" dancers, etc. "Cooch" dancers, "dirt" and the rest "of the stuff" that got burlesque a bad name years ago are out for good, as far as the Columbia is concerned. But the bare legs is different. Even the small time vaudeville houses are permitting choristers to appear minus stockings or leg coverings.

The Columbia bare legs ban lifting will be with reservations, and the producers will be warned that there will be a decided limit, and the limit must be observed.

A couple of weeks ago, Variety carried a story that next season's Columbia shows would carry but 16 choristers. The Columbia shows will maintain their choruses of 18 girls, as heretofore. The salary limit has been declared off, instead of a limit of \$30 or \$35 for choristers next season, any Columbia producer may pay what he desires.

KERRY MEAGHER RESIGNS

Popular Western Showman Retiring—Oldest Association Official

Chicago, May 10.

Kerry Meagher, oldest official of the Western Vaudeville Managers' Association, announces his resignation and retirement next week. Though the many recent changes in the affairs of the Association-Orpheum policies may have hastened his decision in some way, it has been known for some time that Mr. Meagher, who is independently well-to-do, was preparing to withdraw from all active business. He is at present in charge of the press department for the W. V. M. A., which post he selected on his return some five years ago to the fold, though he was at one time general manager of the organization.

Meagher is interested in the Kedzie theatre, Chicago, and other properties. There is not a more popular individual connected with the show business here than this gray-haired good fellow who has been intimately associated with the building up of vaudeville in the middle West since the days when C. E. Kohl ran a dime museum.

Floyd Scott, now in the press department of the Orpheum Circuit in New York, formerly Orpheum's press agent in Kansas City and for the State-Lake, Chicago, is the probable choice as Meagher's successor.

MARRIAGES

As the result of a foot-light flirtation commenced in Kansas City last week between Pauline Van Camp, of Kansas City, and Charles Lawrence, one of Elise Janis "gangsters," the two were married this week at Omaha. The ceremony was performed by the Rev. Edwin Hart Jenks, in the First Presbyterian Church of that city. Mrs. Lawrence will accompany her husband to the coast with the show.

Joseph L. Paramo to Julia Dingas, May 3 by City Clerk Michael J. Cruise in New York City. Both are in vaudeville.

Milton F. Samis, advertising manager for the California and Portola theatres, San Francisco, was married last Saturday to Edna Neikirk, a University of California co-ed.

The Palace, Lakewood, N. J., has been purchased by Robinson & Burns. The house will play split week vaudeville booked by Fally Markus. The Palace played vaudeville under the old ownership booked through the Loew office.

CABARET

Palais Royale, Cafe, Chicago, has a revue which is under the direction of Joseph C. Smith, late with the "Lola" company at the LaSalle theatre here. This cafe is located in a peculiar location, being on the southwest side and has no direct important competition. There are a few insignificant cafes around, so that the Palais Royale really gets the entire cabaret patronage from the business and residential neighborhood, which gives it middle class rather than the elite. Formerly individual entertainers gave what amusement this cafe offered, and so it just took its place among the many similar style cabarets. But Joseph C. Smith came along and got together a show recruited mainly from the "Lola" company, casting the chorus of this new show, so that each chorus girl leads a number, goes through a dance, or does principal's work.

The Palais Royale has no stage, but has set aside a large space upon which the performers work and the patrons dance. The cafe serves refreshments and Chinese food. The dance and show music is dispensed by a band of five pieces, labeling themselves "Ray White's Orchestra." The band is a good buy. The chorus of "Lola" girls number eight. They are in the average class with looks and talent. Among the principals who split the billing honors are Ruth Etting, Mickey Leonard and Mary Ellis. The Etting girl is a tall, slender blonde and is worth a once-over by anybody looking for dancing talent.

Mickey Leonard is a juvenile of pleasing personality and has an easy way of working. Mary Ellis is the prima donna of the troupe, topping the high notes with a sweet voice and a pleasant appearance. Smith also steps in for a few words of praise for getting more out of his chorus than the bigger percentage of producers, including production as well as vaudeville and cabaret.

Charles Landau, well known San Francisco cafe man, is to reopen the old Neptune Palace in the Barbary Coast district.

Fanchon & Marco's "Little Club," San Francisco, entirely redecorated and presenting a new summer revue, opened last week and scored a success. The place is attractively festooned with a canopy of roses and wisteria, and among the few principals in the show are Roy Giusti, Mlle. Vanness, danseuse, and Frisco Nig. The new summer revue is in two sections, the first going on at 10:30 and the second at midnight. Fanchon and Marco have written several new songs especially for the show and are featuring them. Alice Van Allen and Vanness are leading the "See Saw" number, while Fontelle La Pierre and Alice Van Allen are appearing in a number with Milton Fromkin. This song was written by Gilbert Wells and permits Fromkin, a member of the orchestra, to work in interesting musical business. He plays at least seven different instruments. The act scored big.

Giusti has a pleasing voice and sings some character Neopolitan numbers. "The Little Club" is getting the play of the town and growing in popularity. Fanchon & Marco also appear personally, doing a series of dance impressions. Marco also announces the various numbers with comedy quips. Frisco Nig, who is a hold-over, does a funny dance, but inasmuch as he works on the central dance floor and close to the audience, should give more care to his makeup.

The two o'clock dancing order lately announced by the New York police as likely to be issued against dancing beyond that hour in the morning in cabarets has turned the attention of the restaurant men again to the former "club" scheme of running. Clubs incorporate, issue cards and permit entrance only to members, the cabarets holding the charters becoming "clubs" after the regular closing hour.

Nova Dempsey and Nancy Vaughn, who have joined the "Review of Syncope" at Healy's Golden Glades, have a new tango they are dancing in the floor show.

Isham Jones' orchestra of Chicago is coming to New York in July to make records for the Brunswick company for five or six weeks. While east it will play vaudeville, probably opening at the Palace,

New York. Charlie Morrison is looking after the vaudeville booking.

Two federal prohibition enforcement agents were indicted by the grand jury of the May term of the Supreme Court at Auburn, N. Y., this week. They are Albert Randall of Corning and John Palmissano of Utica. They are charged with attempted extortion. It is claimed the dry agents went in a cafe owned by Michael Sportello and Max Mayers in Orchard street, Auburn, and, finding intoxicating liquor, offered to forget about it for cash. On the other hand the agents declare they were framed, and have pushed charges against the two Auburn men in the United States District Court.

The Gorman revue closed at the Hotel Walton, Philadelphia, a couple of weeks ago. Last week the roof had Midgie Miller, Vic Quinn, Lillian Boardman and Olivette. Light business for some time is reported from over there.

Though club and private entertainment bookings for a year and a half are promised some professionals by the bookers of club shows, others say the private club thing is getting tough. They explain the committees arranging the entertainment stipulate the cost of talent must be low. The explanation is the high price of bootleg booze, with the cost from \$10 to \$12 a quart as against the pre-Volstead rates of \$1 to \$1.50 for the same or better stuff. The committee people figure that liquor is a necessary prop to club affairs. Without it the evening is liable to be dull.

Broadway is now offering fool-proof protection for liquor hounds. It is in the form of small bottle of chemical fluid. When placed in a test tube with whiskey it shows whether the booze is fit to drink. When bad the chemical "breaks up" the liquor, one part sinking to the bottom of the tube, thus making a distinct coloration. The stuff is supposed to denote the difference between good, "third rail" and bad booze. So far as wood alcohol concoctions are concerned a practical test can be made by placing a small quantity of the liquor to be tested on a plate and lighting it with a match. If the flame is blue it is grain alcohol; if red, it is wood alcohol.

Hubert Kinney with Martha Shelby and Tom Tucker, pianist, are at the Club Maurice, New York.

Harry Hines opened at the Club Maurice, New York, last week and closed two days after, because of mutual disagreement between actor and management.

The Carlton Terrace, New York, will inaugurate a cabaret policy early in the fall, including a floor show in addition to the dance band now employed.

Jim Victor's Royal Orchestra is now playing at Shanley's Dance Palace, nights, in conjunction with their afternoon appearances at the Pre-Catelan.

The Roof Garden of the Plaza Hotel, Havana, reopened Easter Monday with no attractions other than a Cuban orchestra. Salvo and Gertrude, a dancing team, formerly featured on the Roof, moved to the Casino for one week, their engagement terminating there with the closing of the place.

Harry Walker, president of the Theatrical Agents' Association, was given a dinner by the members of the organization Tuesday evening, May 9, at the Hotel Somerset, New York. A loving cup was presented to the president in acknowledgment of his successful handling of the association's first annual ball March 22 at the Hotel Astor.

Bootlegging, chasing bootleggers and then bootlegging again appear to have been the checkered career of a Mercer car which was found on a farm outside Ballston two weeks ago and claimed by a man in Troy, N. Y., last week. The tale told the traffic officer when he released the car was worthy of a novelist or a motion picture scenarist. The man who came for the automobile said that last fall the owner decided to put it up for the

(Continued on page 19)

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The Carlton, Bay Shore, L. I., under the management of J. J. Fitzgibbons; increased its vaudeville from one to two days commencing this week. Vaudeville is played Friday and Saturday.

The Dunella, Dunella, N. J., a newly completed 1,000-seat house, under the management of Charles G. Goodman, opens May 15 with pop vaudeville. Five acts each half of a split week booked by Jack Linder will be played.

P. F. McMahon, owner of the Glen, Glen Cove, N. J., has taken over the Community theatre, Meriden, Conn., and installed split week vaudeville, commencing Monday. Five acts are played each half, booked by Fally Markus.

A dinner to E. F. Albee will be tendered by the New N. V. A. Artist American Legion Post No. 690 May 25 at the N. V. A. clubhouse. The guest of honor will present the post with a staff of colors. General Robert Lee Bullard will be present.

Phil Bush's name was erroneously mentioned in Variety as booker of the Amphion and Lincoln. Walter Plimmer books the Amphion, Brooklyn, while the Lincoln, an up-town house in New York for colored people, is handled by it.

The young woman in the Wells, Virginia and West act is the step-mother of Buster West, the 18-year-old dancing phenom. The local critics have been calling the girl the boy's mother. It is confusing as she is a young woman.

The South Broad Street theatre, Trenton, N. J., is trying out a musical comedy tab policy the last half of this week with the Hoyt Musical Comedy company, including 25 people furnishing the entire show in place of vaudeville.

Following 18 years of active stage duty, Ray Rafael, ventriloquist, announced that he will retire, following the completion of his engagement at Tower's, Camden, N. J., next week, and enter the agency business.

Bertha Cerber, sister of Barney Gerard, and the latter's secretary for several years is to be married June 13, to Albert Silberman, a merchant of Decatur Ill. The couple will make their home in the Western city.

The annual Actors' Fund benefit in Boston is announced for May 12 at the Tremont under the personal direction of Daniel Frohman. One of the features will be a number "The Sports of the World" in which 40 local society girls will appear. The piece is by Alexander Leftwich.

Louis A. Buettner, manager of the Cohoes Amusement Co., announced last week that property had been purchased at the southeast corner of White and Remsen streets, in Cohoes, N. Y., for the erection of a theatre. It will seat 1,500. Vaudeville, pictures and other attractions will be booked. The theatre will be built next year.

Louise Lovely, playing the Allen, Vancouver, last week, objects to the statement her act was cancelled in Centralia because it was cut at the first show. "The reason was," she says, "in a wire to Variety, 'owing to an attack of flu. Commenced this tour Feb. 12 at the Strand, San Francisco, and booked until July in the largest picture houses.'"

Eddy Reed, an American, who has been appearing in England and on the Continent in vaudeville, returned to this country last week, after having been away for 25 years. Mr. Reed is here "on spec" and trying vaudeville in his own country. His parents being professionals, took him abroad with them when he was seven years of age, and he has never appeared in this country.

ENTER THE LITTLE THEATRE

The Little theatre idea dates back 12 years. Its genesis was of "high-brow" source, the Drama League of America being the patron of the movement, which has now grown country-wide. The League itself and its various branches which dot the map has for its actual purpose the study of the drama, with the particular objective the fostering of better plays. For years the League has published a bulletin detailing information on the plays upon which it has placed its seal of commendation. Its policy, so far as understood generally, has not been one of censorship, unless the failure to recommend to its members certain productions is to be counted censorship by elimination.

It is apparent that professional circles have paid little attention to the Drama League. Its list of plays has been select and necessarily short. The League itself never cared what the professional end thought of its existence, and does not now. There is a power in the League, however. It has a monthly publication which reaches 17,000 subscribers—none professionals—and that number of persons interested in the drama, though they be amateurs, means something, and that group is freighted with possibilities, a fact that is beginning to draw notice.

Not the League, but its development of Little theatres, in number reliably reported to be around 400, is the factor. The League thought it could control the Little theatre movement. But in the larger cities, such as New York and Chicago, the League is "not affiliated" or in other words, the progressive Little theatres have broken away. Some are engaging professional talent in part, though the main scheme of the movement is amateur. The Little theatres have grown much bigger than the Drama League believed they would, and some of the productions have moved from the tiny houses onto Broadway.

The growth of the Little theatre idea outside of the big cities counts of more importance to the economic side of the professional stage. The towns and cities in territory that is arid of regular attractions in which the Little theatres have sprung up, will probably not return to "normal" when theatrical conditions on the road do improve. If the residents are interested in their own dramatic effort, that may mean just so many fewer box office patrons when attractions come along.

The failure to receive legitimate attractions regularly is the logical reason why the "centers" and "circles" of the Little theatre movement have been so quickly developed. Very few of the "centers" have their own theatre, though in the larger cities there are a number, but they can and do hire the local theatre or the town hall for their own little productions.

That is something the Equity might think about. There can be no closed shop in the Little theatres. If the stand taken by Equity this season has prevented attractions from keeping on the road, and the evidences are that that is true, then Equity has unwittingly helped the Little theatre movement. If Equity in its stand is holding down the number of stock companies, the same applies. In the stock field is seen an important way to develop new talent for the stage. If, through fewer stocks, less talent will be trained, that at least will be balanced in part by the Little theatres, for, though the players in the centers and circles may now be amateurs, there will be developed potential professionals.

It seems the grip of the new craze of radiophone has been aided by the fewer attractions on tour. People in the smaller communities are going to be amused one way or another. Where the Little theatre does not catch hold, the radiophone might. The wireless concerts and the Little theatres must count in absorbing some measure of the box office flow. Individually neither might not much affect regular show attendance. But it is a natural law that a number of little things in combination grow to a force.

TOMMY'S TATTLES

By THOMAS J. GRAY

Now the legitimate managers and actors want to be Will Hays-Landisized. Good. It shows that prosperity is upon us and there will soon be a big job for everyone.

Now the only thing they have to do is to agree on just who the man is. This should be as easy as understanding a Russian radiophone.

The following names have been suggested:

Wm. Jennings Bryan.	Hollywood.	Princess Mary.
Dr. Stratton.	George Bernard Shaw.	Joe Miller.
Dr. Steiner.	Prof. Einstein.	Margot Asquith.
Frisco.	Gink Fowler.	Singer's Midgets.

Mr. Bryan was not considered in the race at all, owing to the fact it was thought best not to trust such an important position to a comedian.

Dr. Stratton was discarded because he has been trying to break into the theatre through a church window so long they thought he could help the show people best with his lectures.

Frisco might have had a chance if he hadn't answered by telegram which he dictated over the phone and sent collect. Collected up the letters only made ten words, but they cost sixty-five dollars.

George Bernard Shaw could not accept, as he has to stay abroad to find high brow excuses each time Carpenter gets beaten.

Prof. Einstein had several theories on the position, but as no one can yet understand the first theory that made him famous they were afraid to go into any more of them.

Gink Fowler. It was admitted that Gink was "a man's man," but as this job would require lots of hard fighting they decided he wasn't up to it.

Princess Mary seemed to have a chance for a few hours until a cable from London announced that she was still counting up her wedding presents. This sounded too much like an agent's Christmas Day.

Joe Miller, the old joker, laughed himself out of the job by insisting on reading his original book to the committee.

Margot Asquith would have been fine if anybody could understand what she was talking about. True, they heard a few of her lectures and that's what's puzzling them. However, she was voted the best comedienne ever sent here from England.

Singer's Midgets decided the job was too small for them to notice.

"THE HORRORS OF HOLLYWOOD"

Reel Four

Our hero was now beginning to weaken. The horrors of the "Used Cars for Sale," the puttees and the moving picture cowboys were an awful shock to him. It was getting dark and he realized if he went back to the city he might miss the Devil in case he was a fellow who only did night work in Hollywood. What would he do? Surely it would be a thrill to go back to the good Deacon in Illinois, Ill., and tell him he saw the home of the Devil with Satan himself at work.

It would be a great thrill to get up in the pulpit and tell the other nine people in the congregation that he helped fight Old Nick in his own dug-out. But he must sleep some place. Jumping over numerous

REFORMERS UNEASY?

It certainly does sound as though the reformers are approaching what is known as a panic. Reformers, like other and more human people, approach the panic stage when noting that things are not breaking their way. In the reformers' way it may be coin. "Coin" is a coarse expression, but expressive, and usually denotes currency. Currency is high brow, but it means, like coin, money just the same. And money is the objective, whether of the reformer, you, he or me.

It is reported in the news columns of this issue of Variety that the reformers are congregated this week in Washington. That is, some of them, those who make the loudest noise. They are there because the picture exhibitors' convention is there. What better place to make a noise than around a convention of the purveyors of the silent drama? The reformers can yell, howl and roar, even as the screen rolls or unrolls; they can thunder against the screen as an entertainment, against the theatre and screen on Sunday, and after they are through, if they are dry, they can keep right on roaring about the world's greatest joke, prohibition.

The panic stuff comes in when the reformers start talking on the side. They say this is the time to agitate, because they are up against it. Up against what? Why, say, the reforms, "40 other reform national societies that attack prohibition, Sundays and censorship under the blue laws banner." That's tough! The reformers should create themselves into a trust. If there's easy money around to be gotten by subscription on the plan of the civic leagues, why shouldn't the 40 others declare themselves in? The best evidence the graft is good is that others are going after it.

But it doesn't really need any pseudo reform society to hide under that guise. The public as a whole, when human and not reformers, is for a little leeway in private life. If the reformers would circulate away from the cash customers they would get that idea.

For this looks to be about the worst season the reformers have had. Hard times with the income taxes, and the moneyed men, hearing the reformers must be wrong because the people are right, they are not or have not been giving up apparently with the customary abandon of moneyed men, writing checks for half of what they would have given had they been pressed. Reformers never press, as they expect to come around for a return touch.

That meeting at Madison square the other night didn't work under a blue laws banner. It just came right out and stood up on its own feet. And should those 40 other national societies alleged to be blue law bodies on the reverse have found out that by being on the reverse they can get more coin than straight away blue laws, why not go after the most money? Reformers, professional or amateur, be sensible, get the coin—and still be reformers, for you never will be refiners.

About one more year of this saintly hypocrisy and America may be the United States again. There will still be reformers, but they won't be so enthusiastic. Reforming is like bootlegging—it isn't on the level and must reach its finish.

WHERE IS TONY PASTOR'S EQUAL?

Harry S. Sanderson is dead. Peace to his soul. He died at 30. His death brings back the memory of his dearly beloved associate, Tony Pastor, back as fresh as it was yesterday when Mr. Pastor sat on the stage of Tony Pastor's theatre on 14th street and Harry Sanderson sat in the business office, behind the box office. What a couple of regular men to run any kind of a theatre.

Tony Pastor was a part of his variety house. So was Harry Sanderson. Mr. Pastor had his own ideas about running his own theatre, for he had been a performer. Mr. Sanderson absorbed those ideas and never varied from them. There may be actors now who will never forget Tony Pastor and his treasurer, Mr. Sanderson. And there are others, not actors.

The system of Pastor's, as far as acts were concerned, was simple, yet the model for all vaudeville, even of these days. That system in part has been placed in usage by the better vaudeville houses, whether they know it or not. Its simplicity was sublime, like the character of those two perfect gentlemen, Tony Pastor and Harry Sanderson. No act was ever cancelled at Pastor's; no act was ever told by the management it was bad; no act ever suffered a deduction of salary for any reason.

When Pastor's theatre booked an act, it played. The position on the bill might be changed, but that was all. Many managers of the present believe if they pay an act for the full time after the first or other performance they are doing all that is necessary—acting fairly! Not at Pastor's. The act could quit at any time and receive its full salary, but it was never asked to quit.

The acts came into Pastor's from everywhere. Any act new to the house could secure a chance to show at Pastor's. Tony Pastor gave them the chance. They would show at Pastor's, their only week in or around New York. The acts would come in, take that week at Pastor's, and never again be heard of in this section of the east. In the later years of Pastor's theatre, acts in the middle west and thereabouts would anxiously await tidings of what their brother acts had done at Pastor's. Vaudeville then isn't the vaudeville of now. An act had to be an act to stay east; not a copy.

An act with a middle western route, playing in Kansas City at the time, received a wire from Pastor's giving it a date there. The act cancelled its entire time (small time, though not so termed in those days), made the jump to New York and arrived at Pastor's broke. Probably it was about as crude an act as the days of Pastor could have brought to New York (but nowadays you can see them cruder right on the small time in New York). Pastor's put the turn on No. 2. In the long bills then playing that was hiding it away, though if getting over the act would have been moved down. The act remained No. 2 Monday night when Mr. Pastor sat in his accustomed chair back stage, after having witnessed the matinee performance from the first entrance. He was asked about that particular turn. Explaining the circumstances, Mr. Pastor said: "Treat them kindly, boy. They are performers. All acts are good; all performers have a good heart. I was a performer once, and I hope they will say it about me. The act came in here thinking it was good enough to play. It is good enough for me. I would close my theatre before I would close an act."

Find his equal!

young lakes that seemed to be at every street crossing from a rainstorm of the day before, an "unusual" rainstorm (in fact, he heard several people say, "It never rained like that before!"). He saw a sign, "Bungalow to Let." He inquired as to the rent. The owner, who was sitting on the porch looking for customers, said because he was "from the east and looked so nice he could have it for \$100 per month."

Jasmer entered the place. The sitting room was richly furnished with one wicker chair and a pinewood table. There was a bed that folded up like a safety razor and disappeared in the wall; a kitchenette large enough for one person to cook in (if not too stout); two gas stoves and a bathroom.

Jasmer took a match from his pocket and tried to light one of the gas stoves. It refused to light. He turned on the water tap in the kitchen sink. No water. He tried to pull the safety razor out from the wall. It fell on his foot.

The owner explained it was on account of the damn water, which was very "unusual." Suddenly the light struck Jasmer. This was a Hollywood bungalow! The kind that go up over night by the gross in assorted sizes. Heavens! He was looking at another of the horrors of Holl. wood.

(You can't tell what will happen to this.)

"THE BAT" OVER THE SUMMER WILL BEAT 2-YEAR RECORD

**Wagenhals & Kemper's Money Maker in Cut Rates
This Week for First Time—Run Continued on
Broadway, Lose or Win**

"The Bat" will be continued through the summer at the Morosco, New York. Wagenhals & Kemper, the producers of the Mary Roberts Rinehart-Avery Hopwood drama, aiming the show for a solid two years' run on Broadway.

The piece opened Aug. 23, 1920. It is now in its 901st week, with 14 weeks to go in order to accomplish the 101-week record. That mark will give "The Bat" a run second only on this side of the water to "Lightnin'."

The managers expect to carry "The Bat" through the warm weather at a loss, or at best an even break. The players will not be asked to take salary cuts, the play having made a fortune for its managers, who have the knack of picking stage winners. It was the same producing team which put on "Paid in Full" and "Seven Days," those plays being such big money makers the same managers retired. Two seasons ago they emerged, immediately coming through with "The Bat," a short cast mystery play.

For the first year "The Bat" averaged over \$15,000 weekly. This season the takings have gradually declined, but the show has not had a losing week on Broadway. Last week's gross was around \$6,300 and this week the show was offered in cut rates for the first time. Though balcony locations only were available, the cut rate call was so strong the daily allotments were snapped up long before theatre time. It is figured the cut rate sales will jump the gross for next month and probably carry the show into August.

There will be six companies of "The Bat" again sent on tour next season. Virtually the entire country was covered this season, when seven companies were on the boards, including the original show at the Morosco, so that the coming season's routes will be repeats in many stands. There is one company remaining on tour at the present time, while the London production is in for an indefinite run.

The only important stand not yet played is Boston, which will get the original company in the fall. That unit will also take up the subway time.

COHAN CHANGES

Theatre Now K. & E. Booked for Spiegel

The George M. Cohan theatre passed into possession of the Max Spiegel interests Monday. The house will continue to play legitimate attractions booked through the K. & E. office. It was reported the name of the house would be changed, but it will continue as the Cohan. Cohan requested Spiegel to select another name and the Commodore was suggested. Upon a request from Erlanger the name be retained during the life of a booking contract with the house, Cohan acquiesced.

The Cohan was operated under lease, both Klaw & Erlanger and Cohan & Harris being interested. With the passing of the lease, Cohan had in mind the withdrawal of his name for possible future use for a theatre of his own.

"PASSING SHOW" LOSES

Even at 75-25 Neither Show Nor Frisco Theatre Covered Expenses

San Francisco, May 10. "The Passing Show" at the Century last week failed to live up to its early promise, grossing only \$14,000. Even on terms of 75-25 the show did not make its operating cost. Neither did the theatre.

The week started with \$6,500 for three nights and it was estimated it would do \$19,000 on the week.

Ben Ali Haggin has completed a new pantomime called "The Clock," suggested by Edgar Allan Poe's "Red Mask of Death." It calls for 14 characters, Frank Darling having provided the score.

NEW "FOLLIES" TO HAVE \$30,000 "LIGHT" SCENE

**Scale at Amsterdam for Ziegfeld's Show \$4.40 Top—
Has Eight Authors**

The admission scale for the next Ziegfeld "Follies" will be topped at \$4.40. The producer revised the scale of last season, when the show opened at the Globe with a \$5.50 top but went on tour at \$3.50, plus tax. The revue, which will be the 17th of the "Follies" series, will open at the New Amsterdam, New York, June 6, having an out-of-town premiere at Atlantic City the week previous.

A total of eight authors are at work on the book, lyrics and score. The composer trio are Victor Herbert, Louis Hirsh and Dave Stamper. Ring Lardner, Ralph Spence, Ned Joyce, Heaney and Will Rogers are devising the scenes. The latter will feature the cast. Spence is doing most of the book writing.

What will probably be the most costly single scene in the "Follies" will be illuminated without lights. Scene and costumes will be treated with a patented phosphorus paint device, which, when "charged" with spot lights, will glow brightly in the dark for about 10 minutes. Re-charging the scene is a matter of turning on the lights. The idea is that of the English designer Ford who is responsible for the pearl scene in the "Music Box Revue." The rights for the Ford idea were brought over by George Choo. The scene is being made by P. Dodd Ackerman. The paint used is said to cost from \$200 to \$300 a pound and the total cost of the scene is estimated at \$30,000.

Tiller (English) Girls, who will be used in the "Follies" this season, will appear in the "cold light" scene.

CHICAGO'S HIT

**"Mollie Darling" Looks Good for
Summer Run at Palace**

Chicago, May 11. The first Moore-Mexley show production, "Mollie Darling," which opened here at the Palace to aim at a summer run, seems to have gotten over with a bang for an instantaneous success. Chicago is the original producing home of Menlo Moore, where he started in ten years ago as a small time vaudeville manager.

The indications are that "Mollie Darling," an enlarged example of the superfine taste which Moore has always shown in his presentations, and which led to his title as the "Ziegfeld of the West," should clean up with little opposition, as the musical show competition right now and the prospects for it during the hot months are limited to a minimum far below what it has been in former years.

J. J. Rosenthal started the show off with a blare of press work unique and sensational. At summer prices the show can play to \$20,000 weekly in this intimate and perfectly located theatre, which has been identified with numerous summer successes during the vaudeville lay-off periods in the past.

MORE "BEST BETS"

Kansas City, May 10. "E. B. G.," dramatic critic for the Kansas City Star, summarizes as follows regarding his choice of plays and players, appearing here in the season just closing:—

Musical comedies, "Irene," "Take It from Me," "Up in the Clouds," comedies, "The Famous Mrs. Fair," "Wake Up Jonathan," "The Great Lover," dramas, "The Passion Flower," "The Mirage," "Blood and Sand," revues, "The Passing Show," "Elsie Janis and Her Gang," "Greenwich Village Follies."

NAT'L, WASHINGTON, IN WRECKER'S HANDS

**Demolition Work Commenced,
New Theatre and Office
Building Replacing Theatre**

Washington, D. C., May 10.

The old historic National is to be torn down and a \$500,000 structure erected in its stead. The final curtain on last week's attraction, "Nice People," had barely touched the floor when the work of demolition commenced. It is the purpose of W. H. Rapley, owner of the theatre, to have the new structure ready for occupancy with the regular opening of the fall season.

The original walls are to be retained. With this exception the theatre and building will be entirely new in every respect. The building plans, which were drawn by Warren & Wetmore, architects of New York City, include provisions for a large number of offices, although it is not believed that this portion will be completed with the coming of next season.

The building is to be done by the Samuel J. Prescott Co. The seating capacity will be approximately 1,900 and the balconies will be laid out in the more modern idea rather than the old horseshoe shape of the present ones.

To tell the history of this famous pioneer theatre of Washington would require a historian. Jenny Lind sang there in the height of her fame, as did Wachtel, the great German singer. The list of the present-day stars who made their first appearances in this old house is a lengthy one, and to enumerate the famous personages who have viewed performances from its auditorium would create the belief that one was reading a history of the country instead of that of a theatre.

The theatre has suffered several disasters, including two fires years ago, and has been reconstructed on numerous occasions.

A collection of photographs of old-time players adorns the walls of the business office, this collection being stated to be one of the most complete of any in existence. It is the intention of William Fowler, the house manager, to retain this collection and replace it in the new structure.

SON OF HERENDEN GETS PA.'S BACKING

**Millionaire Milling Man Behind
His Son—Geo. Stoddard
Partner**

Chicago, May 10.

Charles Herenden, millionaire milling man, and one-time partner of Joseph W. Galtes, will back his son, Frederick C. Herenden and George W. Stoddard in the production of a musical play called "Sky-larks," to be put on in New York in the fall. It is stated that \$50,000 has been pledged by the mill owner and other business men.

Stoddard was author and part owner of "Lola," recently closed. The show would have continued had not the local Equity representative interfered. The morning after the piece was ordered off, the elder Herenden offered Stoddard a check for \$5,000 which he had told the company was forthcoming. The money was returned.

Young Herenden and Stoddard collaborated in book and lyrics of two shows presented here at the La Salle several seasons ago. The attractions were "Moving Fast" and "You Said It."

"BLUE KITTEN'S" NEW CAST

Arthur Hammerstein's "The Blue Kitten," which moved from the Selwyn to the Earl Carroll, New York, last week, will close Saturday. When the switch was made the arrangement was for four weeks, but differences between the show management and the house resulted in a request for cancellation.

When the "Kitten" takes to the road next season it will have virtually an all new cast. Joseph Cawthorne and Lillian Lorraine, featured now, will not be with the attraction. Robert Woolsey and Lorraine Manville are reported to be the only players in the present cast who have been re-engaged.

P. M. A.'S SELECTED CONTROLLER MAY BE NAMED DURING JUNE

**By-Laws First to Be Amended—Charity Drives Before Managers' Meeting—Other Matters Go Over—
Arbitration Board Continued**

PICTURES HOLD UP WHILE LEGIT FLOPS

**Pittsburgh's Resume on Disastrous Season—Big Films
in Town Over Summer**

Pittsburgh, May 10.

A more or less disastrous legitimate theatrical season closes here Saturday, forcefully reminding magnates and managers their big and winning competitor for the year is the picture. The prophet who years ago predicted the picture house would give the legit theatre its closest battle for patronage knew whereof he spoke. A resume of the past season here brings home proof of the convincing advantage pictures have accumulated in the favor of the local public.

After the current week, in the two important sections of the city, there will be one twice-daily vaudeville house, four pop houses, and one burlesque in operation, as against a dozen picture houses in the same vicinities, none with less than 600 seats. The four pop houses also show feature films. Besides these, there are about 50 neighborhood houses of over 500 seating capacity about the city.

The most significant fact in this connection is that during the last winter season, when conditions were at their lowest ebb, the film houses went along comparatively well, while the Nixon, playing legit, and the Davis with Keith vaudeville, were the only consistent winners among the non-picture institutions. As for the other legit stands, the Alvin did mostly negative business, while the Pitt died an early death. The Nixon might have continued after the present week, when Otis Skinner finishes a week's stay in "Blood and Sand," but for a dearth of bookings of the better grade. The Gayety with Columbia burlesque had tough sledding all season and quit three weeks ago.

With several of the larger feature films about to be shown here in the next few weeks, picture people expect to record a couple of big killings, despite the oncoming heat. Show men believe the next season will see a turn for the better, but the legit theatre has a problem in facing the heavy exploitation of the larger films, with the probable solution one has advanced, to be found in a standard of reasonable rates and a high standard of really meritorious productions.

WM. KLEIN UPTOWN

But Few Theatrical Attorneys Remain Downtown

William Klein, the Shuberts' attorney, has established an uptown office in the Knickerbocker building. Mr. Klein, in addition to his old Equitable building office, also maintains a third office in the Century Theatre building. The Equitable office will be given up eventually in favor of the Times square location.

With Dittenhoefer & Fishel moving up to the Fitzgerald building last week, after 65 years downtown, the theatrical attorneys remaining downtown are few. Nathan Vidaver, J. Robert Rubin and Konta, Kirshew, France & Michel (Selnick's attorneys) are the best known, the former also due to move uptown shortly.

Maxmillian Harden to Lecture

Maxmillian Harden, the celebrated German lecturer and author of "Life of Bismarck," as well as a contributor to many American newspapers and magazines on war topics, will probably be seen in America shortly on a lecture tour, now being arranged by Maerker Branden and M. S. Bentham.

Branden on a recent trip abroad secured Harden's agreement to visit this country.

Realization of the necessity for a single controlling force in the managerial branch of the legitimate theatre as identified in the Producing Managers' Association, was one of the two important features of the P. M. A. annual meeting last Friday. The other was the re-election by acclamation of the same officers and directors in charge for the past three years.

What the managers seek is a man who will decide big issues, who will see that the will of the majority of the members is carried out, who will exact cohesion of action among the managers, even at the expense of securing the withdrawal from the P. M. A. of those who refuse to act in concert. It is expected that such a leader will dominate the association, but with the assent of the P. M. A., which will continue to vote on all questions of policy and issue. The sought for leader will be asked to watch closely all matters pertaining to the theatre, whether it be labor union affairs or railroads, and he will be expected to represent the P. M. A. at Washington when necessary.

The vote of the members in favor of the plan was 34 ayes, with one member, acting for his principal, stating he was not empowered to go on record in such a matter. (Thirty-five members attended.) The P. M. A. in so acting is following the lead of baseball, which plucked a leader from outside the field (Judge Landis), and the picture industry, or a portion of it, which recently installed Will H. Hays as its executive head. The managers likewise want a man outside of theatricals to take the berth of leadership, but a man who is acquainted with the theatre and its problems. It is said the P. M. A. is ready to pay such a leader \$25,000 yearly.

A number of other important matters were tabled in order that the matter of deciding on the matter of seeking a leader be finished business.

Among the matters put over until the next meeting was that of censorship, the voluntary play jury, which may become operative during the coming season.

It will be necessary to wait 20 (Continued on page 19)

MARCIN'S FOUR

**Producer Preparing Quartet of
Plays**

Max Marcin has a production program of four plays for next season, one or two to be tried out during the summer. "The Faithful Heart," by Monckton Hof, reported secured by several other managers, will be done in association with Frederick Stanhope. The piece ran a season in London with Godfrey Tearle in the lead. Tearle will feature the presentation here.

Marcin will also do "Give and Take," the Aaron Hoffman comedy, played in at the coast by Kolb and Dill, and he is readying "Home Again," by Guy Bolton.

The title for the fourth play is not determined.

ROOF'S WILD WEST

**Minskys Have Idea for Park's Roof
—To have Midnight Show**

Minsky Bros. are to produce a midnight performance for the roof of the Park, Columbus circle, in addition to the burlesque show in the theatre proper. The roof is now being altered and the people engaged. The midnight show is to be called "The Roundup." It will consist of novelty western acts of athletic calibre.

"THE ROTTERS" REVIVED

A special performance of "The Rotters," by H. F. Maltby, was given Sunday evening at the 39th St. theatre, New York.

The piece was originally produced in Chicago in 1918 and is to be revived by the author and Jack Morris of the Shubert office.

INSIDE STUFF

ON LEGIT

A company in Los Angeles is selling stock for a musical comedy written by Aaron Hoffman. It is understood that the two directors of the company (Hayes and the Ray man, the latter who is also thought to be a picture director) will hold \$13,000 worth of stock and are selling \$12,000 of stock at \$100 a share. The money, according to the report, must be paid on subscription by May 1. Aaron Hoffman has entered into an agreement with the promoters whereby he will receive a royalty. He has not received anything yet, although he wrote the play on the idea submitted by the two promoters. The show will have as a feature a high class band, which will play from the pit the first two acts and appear on the stage in the third act. For the last act Hoffman has written dialog for each musician. Besides individual playing the musician will do a part with the "line" interwoven by the chatter. Herb Wiedoff's orchestra, which is playing at Cinderella Roof, is the organization the promoters are after. Herb is a brother to Rudy Wiedoff, now in New York, and has made such a name in Los Angeles that several disc recording companies have offered him contracts. The orchestra is to be featured in the billing, and will also contract in each city for appearances at leading cafes after the show. It is said by interested parties that the enterprise is expected to be a loser in the small California towns and the one-night stands. However, it seems the promoters are after a long run in San Francisco and possibly Los Angeles, where it is believed the profits will overshadow the breaking-in deficit.

J. J. Shubert expects to remain abroad about two months. No especial plan is in connection with Mr. Shubert's trip. He merely wanted to look over the foreign theatrical mart. The Shuberts are said to feel they have sufficient unproduced play scripts on hand to last quite a while.

The mystery of why "The Perfect Fool," starring Ed Wynn, at the George M. Cohan, has been reported booked out of town this spring in a number of cities explained by a publicity stunt of Wynn's. He recently spent \$2,500 in lobby frames and the displays have been sent to many big stand houses marked "coming soon." Wynn has a piece of the show, and although A. L. Erlanger and B. C. Whitney have the major holdings, the latter did not participate in the lobby frames outlay. The way Wynn figured it out, he would have to pay the government the money spent in the advertising idea anyway. By means of salary, royalty and an interest in the show Wynn made \$200,000 with his "Carnival." Out of that he paid the government in the form of income tax something over \$80,000. He earned as high as \$5,000 a week with the show, and this season with "The Perfect Fool" his weekly bit is said not to have fallen under \$2,300. "The Perfect Fool" will try for a summer run at the Cohan. It maintained an average of over \$17,000 for the first five months. During Lent it dropped down, but has pulled a come-back, the gross for the last three weeks being around the \$14,000 mark. For a \$2.50 top musical show it is one of the most successful of the season, only "Tangerine" exceeding it in money made to date.

The mother of one of the choristers of "Zero," the amateur show that went on the rocks at the 44th Street two weeks ago, called at the Shubert offices, stating the girl had left five pairs of shoes in her dressing room and that the girl was forced to remain in bed because of that. The maid in question is a designer for a well known modiste establishment. Temperamental managers are almost as common as temperamental performers. But the cat's goloshes were unbuckled recently when one manager, who has had more to do with vaudeville than with legit, ordered a dancer who was rehearsing in a new show of his to wear French heels at all rehearsals. It was not because she had to dance in French heels and he wanted her to be fully prepared—it was because he demanded smart appearance of all principals at the rehearsal. The suggestion was a success—the dancer walked out. She left the hall at 3 o'clock and at 5 was on a train headed for a vaudeville date.

The sailing of William A. Brady and his wife, Grace George, last week, for the other side, must have been a sudden decision, as far at least as Mr. Brady was concerned. Shortly before leaving, he had no thought of going abroad. He is going direct to Berlin on some undisclosed mission, but it bears relation to the show business on this side. Miss George's object is to see some of the plays now running in Europe. Especially anxious is the star to personally witness "Aimer" and "La Flamme" in Paris. The Bradys will return about June 15.

Hassard Short, who sailed on the "Homeric" Saturday to meet Irving Berlin, relative to the next "Music Box Revue," and possibly the staging of the present Music Box show in London for Charles B. Cochran, was given a surprise send-off. Tom Oliphant, press impresario for the Sam H. Harris attractions, with Bill Norton and Lep Solomon of the Music Box, trooped onto the White Star docks with a four-piece sour-note band which led a flock of the Music Box girls. The "band's" opening number was "Hail, Hail, the Gang's All Here." The music was stopped for a minute when an officer tried to "air" the works, but another overrode the decision, and the brass workers continued. It took some time to get the musicians together, none of the wind-jammers admitting they could or did play sour. George White, the super king, finally delivered the desired crew. The cornetist was a genius for striking "off" notes.

The Music Box bunch traveled to the docks in big buses. The band started West 45th street as early as 10 a. m. Many a boarding house window was thrown open and actors' sour looks mixed with the sour music.

What is claimed as the most unique theatrical record is put forth by the cast of "Dear Me," which closed at Elmira, N. Y., Saturday. Harmony among the players throughout the three seasons the show has been running is the record claim. From the time the play went on until the final curtain there never was an understudy used and but one change in the cast. The piece was produced by John Golden, with Hale Hamilton and Grace La Rue starred. It played its first second in Chicago and the middle west, hitting Broadway after that. This season it has again seen on tour.

Morris West commissioned Ralph Burton, an artist attached to the staff of the New York "Tribune," to design a new curtain for Balieff's "Chauve-Souris" at the 49th Street. The design is in the form of caricature faces of New Yorkers who have seen the show and a drawing of the curtain was printed in last Sunday's editions of the "Tribune" and "Times." The "Trib" had the correct names of all the persons in the picture, but the several individuals connected with the "Times" were changed to "phonics" in the "Times." Adolph S. Ochs, one of the "Times'" owners, was sent down as "John Smith"; Alexander Wolcott, the critic, was "Henry James"; and George S. Kaufman, reviewer and theatrical reporter for the "Times," was down as "William Brown."

A show just closing replaced the male lead after the first two days on Broadway, but the actor who went out of the cast has been paid his salary each week, though his contract was for the run of the play. The stipend weekly was no little matter, the salary being \$500 and the show's run nearly three months. Last week when the salary drawer heard the piece was withdrawing, he verified it with the manager, then said: "That's funny, I'm closing with you on the 13th and opening in another show on the 15th." The new show is for a tryout this spring, but is sure of Broadway in the fall.

STOCKS

The Drama Players' Stock, under the management of J. L. Adams, continues its amazing business at the Grand, Kansas City. In spite of the falling off of receipts at many of the other houses, the stock aggregation continues to make friends. Last week the offering was "Peg O' My Heart." For week of May 7, "Lombardi, Ltd.," is the bill, Wilmer Walter playing the role originally created by Leo Carrillo, and Miss Warfield doing "Daisy."

When the company started some ten weeks ago it was in the nature of a try-out, and no one would have been surprised had the engagement ended at the end of the third week, but now the management is talking of running all summer, weather permitting, and announce "The Cave Girl," "The Hero," "Good Gracious, Annabelle," "A Prince There Was" as coming attractions.

The house staff is composed of the following: J. L. Adams, manager; Harry McKee Webster, director; John S. Fender, stage manager; Jean Adams, press agent; J. T. Keller, house manager; Belle D'Arcy, Dorothy Pembroke, Martha Morton, Wilmer Walter, William Nolte, Charles Caulkins, Edwin Cherry, Franklin George.

The Mabel Brownell stock opened at the Victory, Dayton, O., last week in "Enter Madame." In the company besides Miss Brownell are Corliss Giles, Joseph Remington, Francis Farlane, Frances Pitt, Jane Marbury, Helen Ray, Frederick Bickel and Joseph Macaulay.

The West End, New York, on West 125th street, now playing pictures, may install stock during the summer. Keith's Alhambra Stock, at 125th street and Seventh avenue, may induce the switch. The West End is operated by Bim the Button Man. Joe Weber is credited with having an equity in the house.

The Victory, Holyoke, Mass., formerly playing vaudeville, has dramatic stock for the summer, commencing May 15.

The Goldstein Bros. open dramatic stock in the Colonial, Pittsfield, Mass., May 29.

Cohen's, Newburgh and Poughkeepsie, N. Y., split week stock and picture policy commencing next week. The stock company plays the first half in Newburgh and the last half in Poughkeepsie.

The annual summer stock at Elitch Gardens, Denver, opens about June 15, under the management of Rollo Young, who has had the company for two seasons. Helen Menken and Ernest Glendenning will play the leads, the company having been engaged in New York.

Joseph F. Wallace, representative of Proctor in Albany, announces he has re-engaged Clara Joel and her husband, William Boyd, to play the leads in the proctor Players at Harmanus Bleecker Hall, Albany, N. Y. Miss Joel and Mr. Boyd, at present in stock at Atlanta, will return here May 29.

Lionel B. Samuels, of the San Francisco Alcazar, started for New York last Sunday night to engage a complete new company for the Alcazar.

During his Los Angeles visit Samuels engaged Herbert Heyes, late of the Fox Film Corporation, for a special six weeks engagement opening at the Alcazar June 25. He will replace Dudley Ayres, who has signed a new contract and who will return to the Alcazar after Heyes special engagement is completed.

The Picker stock, playing one-night stands on Long Island, is to present musical productions during the summer.

Al Trahearn has started operation of a one-night stand stock on Long Island.

The dramatic stock at the New, Baltimore, closed Saturday. The house reverted to straight pictures.

B. Michalov, for the Lynch Enterprises, revisited New York to book principals for stock companies. The Atlanta company, picked by him with the assistance of the Atlanta critics, whom he brought here, has been getting profitable business, but Clara Joel and William Boyd are leaving May 20, probably going to Albany. Michalov is negotiating with Jane Cow for a stock run to follow. Two new stock companies open in Lynch (Continued on page 18)

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and cot in the St. Vincent Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many.)

Before I discovered I had a breakaway spine I imagined anyone in the world could be hurried if one went about it right. I used to bribe, threaten or bully people into hurrying things for me. I never ordered a meal that wasn't already prepared. I never had time to wait for it. The taxi chauffeurs were always instructed to hurry. Hurry was my middle name. The photographs for my shows had to be on my desk at a certain time, no excuses were accepted. Herald's and printing must be delivered to suit my schedule, no delay was permitted. Lithographers all knew a disappointment in getting my paper out in time meant a cancellation of an entire order. Of course I thought it was only through such rigid punctuality that I was able to do the hard work required of me and obtain the results I sometimes did. But I find that there are things in the world that won't be hurried. No pull, no influence, no threat affects the serenity of Nature. She does her work well, but she takes her own time about it.

When Harry Weber, "Babe" Ruth and several other big leaguers came in last Tuesday I thought for a minute the World's Series was going to be played in my room, but learned that it was because Mr. and Mrs. Ruth were coming in this hospital for operations. The papers carried stories about how Mr. Ruth ate breakfast with me just before he went to the composing room. I ate breakfast. He didn't. But if Briggs ever runs out of ideas for "When a Feller Needs a Friend" he might draw one of the Babe as I saw him. If he ever looked like that at Judge Landis, I am sure the ban would have been lifted. This is twice in a few months Mr. Ruth has been under ether in this hospital, and as the operating room is on the floor with me I sometimes know when patients are going under or coming out. We always know when the mighty hitter is coming out. He always wants to fight everyone near him. He must have remembered that this was clean-up week and was trying to do his bit by cleaning up the doctors.

A headline reads "Steerage Countess Says 'Journalists Scared Her.'" They probably heard her refer to them as journalists. No perfectly good ship news reporter would stand for being called that.

Papers announce "Belgian ophthalmologist brings new instrument." I bet they will try it on me. If it's as hard to take as it is to pronounce it belongs on the convict ship.

I read with alarm that the Chicago station masters have declared war upon the farewell kisses at railway stations. Chicago is making it harder every day to get the original casts to go there.

After being nearly three years in bed in every kind of contrivances that resemble incubators, dog houses, iron girdles enough to build a bridge, all of which time I have not turned nor moved, and my feet have been kept in bandages and stockings, imagine my joy at having all of the strappings taken from my feet and even my hose removed for the first time since I have been here, can feel the sheets on my bare feet and can turn over alone. Of course, I can't pull myself up yet, but can help myself considerably. And while I am only permitted out of my shell for short and infrequent intervals, I sure do enjoy my few minutes respite from the tortuous equipment that surrounds me. But to have again felt my bare feet on the nice cool sheets and be able to turn over unassisted in bed. And to have the freedom of the knees. Oh, boy! what a grand and glorious feeling!

No love, no friendship, no kindness is ever wasted. And if they be not appreciated or reciprocated by the person upon whom they are bestowed it comes from some other least expected source from which we have no claim. There is no such thing as loving in vain. True, one can love someone who does not return that love. But for every unrequited love another bigger love is born. The more people you like, the more people will like you. The more you give, the more will be yours to give. The more smiles you put into circulation, the more you will have bestowed on you. Love, friendship and smiles are like currency. If they are hoarded, no one gets the benefit of them; if they are kept in constant circulation everyone benefits and, again, like money they always accumulate something in the transit.

A friend brings me patti de fo gras (take no chances, Betty). The nurse asked me what it was. I explained it was a French delicacy made of liver. "Oh, yes," she said, "they make it in this country, too. We call it liverwurst."

Lady in Akron. No, I am not the same Revell who once worked with Jas. Morton. Her name was Maude. She was a singer, I believe. Neither was I ever of the team of Sterling and Revell. It is barely possible that I am remotely related to Hamilton Revell, the handsome leading man, as neither of us spell our name correctly. It should be spelled Ravelle. We both, it seems, changed the "a" to "e," and I left the last "e" off so the name wouldn't burn so much juice when I got in an electric sign over a theatre. It has been over a few, and even though this prediction may sound more like assinnity than optimism I make it in all confidence and seriousness, it will be in lights again over a theatre. (I wish you could have seen Betty look at me just now when she read this.)

Jenie Jacobs, who thought she had found a new way to stop a motor truck, wrote me from her home: "Henceforth, I shall speak most kindly of the Ford delivery truck. It carried a lot of laundry—and I don't know whether or not it was clean. It was rather a dirty trick, though, to knock me down, kick me in the back and drag me through the street—and then to cap the climax, to run right over me. Of course, I have a lot of vivid coloring on my back, thighs, knees and elbows—and you'd swear that Jack Dempsey put one eye out with a bunch of fives—and now the other one is commencing to be discolored and resembles a rainbow, too."

Shows you what a wonderful disposition Jenie has. She can even forgive a Ford.

Percy Williams writes me: "A flapper 17 to 18, just out of a convent school (known her since she was a baby) blows in as we are taking a cocktail yesterday. 'I say, I suppose you haven't come to this yet,' lighting a cigarette. 'She said, 'Uncle Percy, where do you get those old ideas? Just put a nipple on the bottle and push it to me.'"

Talk about surprise acts. Hear about my surprise party! Ralph Belmont (of Thos. Wise's Co.) comes frequently to see me when he is in town and asked last week if he might run in Monday afternoon. I replied yes, I thought I would be in all day. He came, accompanied by Mr. Wise and Miss Mack, and they presented "Memories" in my room. It was the first play I had seen in nearly three years. I did not know Mr. Belmont was not alone, as the others were waiting outside. He started moving the chairs and tables around, telling me he wanted to rehearse something for me. He began his scene in the Thos. Wise sketch. The first glimpse I had of any of the other members of the company was when they responded to their cue in the play. It was all so sudden I was overwhelmed and burst out crying, partly from nerves, partly for joy, and, I presume, a great deal through "Memories." It was a delightful treat, and I shall long cherish the memory of their visit.

MANAGERS SPEND MONEY HELPING NEW YORK'S POOR

Billie Burke Brings \$47,000 to Association for Improving the Condition of the Poor—Mary Carr Next with \$43,000—Stragglers Follow

The voting contest conducted for 10 days concluding Tuesday night with a ball at the Hotel Astor, for the Queen and King of the Movies from among the film stars, wound up with a considerable sum added to the fund of the Association for Improving the Condition of the Poor.

Billie Burke led the women for the crown of Queen of the Movies, receiving over 470,000 votes at 10 cents each. Flo Ziegfeld, her husband did most of the auction buying of votes at the ball, though Mrs. William K. Vanderbilt at the last moment purchased 100,000 votes for Miss Burke. This added to by Ziegfeld for another buy by him of 50,000 votes for his wife sent Miss Burke into the lead, over Mary Carr's 431,000. Miss Carr is a Fox film star. The Fox organization promoted her candidacy to the amount of around \$13,000 for the second place.

The other contestants did not actively compete at the auction buying with Joseph P. Day the auctioneer. Marlon Davies, Constance Binney and Madge Kennedy had their supporters for a while. It looked at one time as though either of the three might go out for the prize, but all appeared to simultaneously decide it was a matter of vote buying rather than anything else.

(Continued on page 13)

ANOTHER INDEPENDENT

White Plains, N. Y., Stock With Fidelity

Another "open shop" stock company is slated to open next week. It is called the United Players and will go into the Palace, White Plains, N. Y. The cast includes Curtis Cooksey, Albert Howson, Axel Olsen and several others of the Actors' Fidelity League. The opening bill will be "Scandal."

According to report, the manager of the White Plains house was informed by an unknown person if he allowed the company with its Fidelity members to play in the Palace he would have trouble with the stage hands. The manager declined to discuss the matter Wednesday, denying anything and everything, except the house had been rented. Asked whether the mysterious person who said the stage hands would be pulled out was an Equity member, he stated that someone had spoken to him about the stage hands, but he didn't know whether the person was an Equityite or not.

He said he anticipated no trouble with his crews, as his house was a union one.

At the I. A. T. S. E. it was stated the Palace was O. K. as far as the stage hands were concerned, and no action was contemplated against it.

FRIARS' FROLIC JUNE 4

The big annual Frolic of the Friars is dated for June 4 (Sunday evening), at the Manhattan opera house, New York.

William Collier is chairman of the Entertainment Committee, with George Dougherty the business manager of the affair. A special publicity committee, also of Friars, has been formed. The scale is \$3, top.

Mr. Collier is on the regular ticket of the Friars for Dean, with Dean Anthony Paul Kelly retiring with the election in June. The remainder of the ticket, with Geo. M. Cohan as Abbot at its head, holds no changes. Some nominees for the Board of Governors are also to be voted for.

PEGGY JOYCE COMING IN

Peggy Joyce-Hopkins is due in New York on the incoming Aquitania. Miss Joyce is under contract with the Shuberts for a new piece understood to be prepared for next season.

The unappraised departure of Miss Joyce from the other side follows the recent publicity attendant to her stay in Paris when one of her two suitors in that city committed suicide, through reported jealousy of the other.

"FANNY HAWTHORNE," CO-OP. at \$2 FOR ALL

"Hindle Wakes" Revamped, Opens at Vanderbilt—Some of Original Cast in It

"Fanny Hawthorne," once produced as "Hindle Wakes" and classed as a revival, opened Thursday at the Vanderbilt, New York, under a variation of the co-operative producing plan. The matter of salaries is described as arranged under a profit sharing idea. The players are guaranteed a fixed sum, reported to vary from \$100 to \$150 weekly. In addition they are to participate in the profits. The show was written by Stanley Houghton and a number of the same cast playing it originally are in the present version.

The house stole a march on the others by advertising the scale of "Fanny" at \$2 for all performances. It is the first attraction to adopt a scale under \$2.50 this spring. Three attractions tried a \$2 top scale during the winter, but the ventures failed. Other attractions are using the reduced scale through the cut rate agencies. The Vanderbilt has steadfastly refused to permit its tickets to be sold in cut rates.

I. T. A. COMMITTEE

Attending Musicians and Stage Hands Conventions

The International Theatre Association is sending a committee to the national meetings of the stage hands and musicians. All contracts between the managers and theatrical labor bodies, both national and local, expire this season. The probabilities are that negotiations between the managerial delegation and the union heads will not be completed at the national meetings, but will be referred back to New York for final agreement.

The American Federation of Musicians' meeting started Tuesday at Grand Rapids, the I. T. A. committee meeting the musicians' leaders Wednesday. It was expected the managers would return Friday. The committee designated to represent the managers was Walter Vincent, president of the I. T. A.; Ralph Long, Lee Boda, Ligon Johnson, Alfred E. Aarons and Abraham Levy.

The I. A. T. S. E. convention will convene at Cincinnati May 19. The managerial committee will probably be held over at the stage hands' convention several days, there being a number of points under protest. Questions to be considered may not be taken up until after the election of the president.

Charles C. Shay is out to lead the I. A. T. S. E. against James Lempke, the present head, who is running also.

WILL MORRISSEY'S REVUE

Chicago, May 10.

Will Morrissey is about town making endeavors to procure a house, in the loop where he might produce a revue, featuring a bevy of motion picture stars. Morrissey says this will be the most pretentious revue ever staged and that he will have some of the most prominent picture stars known to film fans and the theatre in general appear. As yet he has not been able to arrange for a theatre to house the revue.

Shirley Kellogg in "The Butterfly"

Shirley Kellogg will be seen in this country next season in a new musical comedy by Harry B. Smith and Jerome Kern and titled "The Butterfly." Ray Comstock is arranging for the production.

The piece was written for Miss Kellogg four years ago while she was appearing in England.

SMOOTH STRANGER GYPS BRYANT \$100

Rents Playhouse, Chicago, for Jewett Players, Then Makes Touch

Chicago, May 10.

Representing himself as Dave Harvey, a smooth talker several weeks ago induced Lester Bryant, manager and lessee of the Playhouse, to rent the theatre for 11 weeks to him for the Henry Jewett Players of Boston. The proposition was straight and direct and without in any manner making endeavors to ascertain the authority of Harvey, Bryant leased him the theatre for the period beginning May 15.

Everything was serene about the Playhouse. Harvey told Bryant of the big things the stock company would do and the amount they intended to spend in bringing business to the Michigan boulevard theatre. He ordered printing, advertising copy and other perquisites he said were essential to the future of the company's business.

Then Mr. Harvey ran out of funds and sought Bryant to get a small loan of \$100. Bryant obliged and Harvey stayed about the Playhouse for a number of days. Suddenly he announced the company could not get there on time so requested the date be set back a week. Then Harvey disappeared.

Bryant communicated with Henry Jewett in Boston. The latter informed him that he had no knowledge of Harvey and had not authorized him to engage the theatre for his company.

In the meantime "The Nightcap" will close Saturday and Bryant will have the house dark until early in June, when he anticipates obtaining a summer attraction for the house.

ACTORS' FUND MEETING

At Hudson, New York, May 16—Profession Invited

The annual meeting of the Actors' Fund of America will be held at the Hudson theatre, New York, next Tuesday afternoon (May 16) at 2 o'clock. President Daniel Frohman has extended an invitation to the profession to attend and vote for officers for the coming year, which will be the forty-first of the Fund's existence.

A report covering the expenditures and receipts for the past season will be read. May 21 (Sunday) the annual visit to the Actors' Fund Home, Staten Island, will be made by the Board of Trustees and others. A special show will be given at the home on that afternoon.

JOBYNA HOWLAND FEATURED

Jobyna Howland has been placed under contract by Gilbert Miller for Charles Frohman, Inc., and will be featured during the coming season in a new play by Zoe Akins.

The production will be entitled, "Greatness" and its initial presentation is scheduled for Chicago in the fall.

Miss Howland's work in "The Gold Diggers," in which she scored a tremendous success, brought about the contract for feature honors.

FOUR DEFENSES

Michel Fokine is suing J. J. Shubert in the City Court for \$1,500 due on a \$2,000 contract to stage a "Rose of Stamboul" dance in the show of that name. Fokine admits receipt of \$500. Shubert's reply embraces four separate defenses, including the allegation the number was not satisfactory to the impresario as agreed; was not fit for public presentation, and that Fokine did not complete the commission. Fokine's demand for a bill of particulars was granted.

POLICE BAN HELPS

San Francisco, May 10.

"Wild Birds," the play that stirred the ire of the police censor a week or so ago and was placed under the ban until certain words were deleted, has aroused public curiosity to the extent that two extra performances were given.

"Wild Birds" was staged by the Players Club, an amateur organization. The play won a \$300 prize offered by the University of California.

FRANK GILLMORE FORCED AS CANDIDATE IN GREEN ROOM CLUB

Nominating Committee Side-Trackd Him—Nominated by Petition After Two Withdrawals—Called Equity Politics

CORMICAN PLAYERS SETTLE WITH UNIONS

Non-Equity Stock at New Britain, Conn., Adjusts Labor Trouble

New Britain, Conn., May 10.

Differences between the James Cormican Players and the union stage hands and musicians were patched up last week, at which time the men returned to work at the Lyceum. Trouble with the unions was not over the fact that the stock was a non-Equity organization, but because Cormican could not agree with the crew over the wage scale. The crew asked for eight men back stage, to receive \$45 each weekly, with the carpenter's wage at \$50. Cormican claimed he could get along with five men. He agreed to engage seven men at \$40 weekly, the carpenter to receive \$5 additional.

A final adjustment was held up when the musicians' local at Hartford put in a claim of \$166.75, owed from a previous season by Cormican. That detail was settled, and the union musicians returned to the Lyceum with the stage hands, agreeing to take a cut of \$3 in salary and temporarily to reduce the orchestra from five to four men.

The New Britain order of Masons had a lease on the Lyceum for the first three days in May, but with the house declared "unfair" by the unions was unable to proceed. This put it up to Cormican to arrange a settlement with the men. During the time the men were out the unions inserted advertisements in the local papers which are believed to have hurt business.

Louis Mann is still with the Cormican stock. For the first three days of this week he appeared in "The Cheater" and again put on "Friendly Enemies" for the latter half. He will appear in "Elevating a Husband," starting next Monday. Cormican is credited with stating that Mann's appearances here form a part of the plan of the Actors' Fidelity League to establish open shop stock companies in many stands.

UNCONSTITUTIONAL

Court Decides Against City of Waco, Texas

Oklahoma City, May 10.

The city ordinance of Waco, Tex., creating a censor and regulating the picture industry in that city has been declared unconstitutional by Judge R. H. Kingsbury. The decision was reached in the action of the City of Waco vs. A. Levy, the charge being a violation of the ordinance regulating motion picture shows.

In giving his decision in favor of the defendant Judge Kingsbury pointed out that the power to enforce the ordinance was vested in a director of public welfare, and as no such person had been appointed the ordinance was unconstitutional.

BENCHLEY WITH "LIFE"

New York, May 9.

Editor Variety:—In your current issue, in noting the appointment of Mr. Louis Evan Shipman as editor of "Life," you report I am transferring my activities to "Judge."

This is news to me, and I hope that it is to Mr. Shipman.
Robert C. Benchley.

DIVORCE GRANTED

Detroit, May 10.

Jo Partridge Fries, whose stage name is Polly Josef, was granted a decree of divorce from Emerson N. Fries last week on the grounds of non-support.

The couple were married in Grand Rapids Oct. 6, 1919.

Through following the plan of "boring from within," an expedient frequently used by labor unions to gain control of rival unions, a number of Equity members composing a faction in the Green Room club have finally gained control of that organization, after a period of intensive missionary work covering the last three or four years.

At the coming election of the Green Room club, May 21, Frank Gillmore, executive secretary of the Equity, will necessarily be elected Prompter, the highest executive officer of the Green Room club, in view of the fact that there will be no opposing candidate.

The events leading up to the situation that insures the election of Gillmore to the office of Prompter of the Green Room club include the following: The Green Room club, according to its by-laws nominates two candidates for each office, through its nominating committee. This year John C. Peebles was one of the nominees for Prompter, and Frank Burbeck the other. The nominations were made April 23. The following day, April 23, Peebles, who is an artists' representative (Continued on page 13)

\$11,000 AT MASON

Ditrichstein Did It Last Week—King at Auditorium

Los Angeles, May 10.

The Mason yielded \$11,000 last week to Leo Ditrichstein in "The Great Lover." "Toto," with the same star, should do \$9,000 this week. While dailies acclaim Ditrichstein, the low grosses are due to the slump in the legitimate.

This week the Will King company in musical stock opens at the Philharmonic Auditorium. It will make the theatrical competition very keen and even extend to the picture theatres.

"MONTE CRISTO" OUT

Mission, Los Angeles, to Show Fox Special

Los Angeles, May 10.

Managing Director Harry David, of the Mission, has secured the "Count of Monte Cristo" Fox special for its Coast premiere following the run of "Orphans of the Storm" now in its sixth week. The film will be shown at regular admission prices as is the case with the Griffith special.

RIDINGS DIVORCING

Chicago, May 10.

It became known this week that Mr. and Mrs. Harry J. Ridings are not living together any more through the discovery in the records of the Superior Court that the popular manager of Cohan's Grand theatre had filed a bill for divorce under the name of Herbert J. Ridings against Agnes J. Ridings on Dec. 19, 1921. In his bill Ridings charged desertion. The case was assigned to Judge Sabath for trial. In her cross bill Mrs. Ridings (Helen Lackaye) on the legitimate stage alleged non-support. She is with "Captain Applejack" in New York.

Mrs. Ridings was to have answered the particulars in Ridings' bill of complaint on Feb. 24 last, but obtained an extension of 30 days in which to answer. March 25 another extension was granted to April 25 to Mrs. Ridings. According to the records in the office of the Clerk of the Court no answer has been filed as yet.

SHOWS CLOSING

"Emperor Jones" closes May 13 at New Haven, Conn.

"The Greenwich Village Follies of 1919" to close May 29 in Rutland, Vt.

"Bringing Up Father" (Frank Cosgrove lease) closes next week (May 15) in Chicago, after a season of 40 weeks. John E. Clifford was ahead and Leonard T. Meehan back with the show.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic play is also to be considered. These matters are included and considered when comment below points toward success or failure.

"Advertising of Kate," Ritz (1st week). Opened cold; house dark for some weeks. Lee Kugel produced show. Got fair break from reviewers.

"Blossom Time," Ambassador (33d week). Prediction that this opera would last into the summer going still stands. Like others, it moved downward last week, but at over \$12,500 last week, it beat several other musical attractions.

"Blue Kitten," Earl Carroll (18th week). Final week, though when Hammerstein musical show moved over from the Selwyn it was aimed for at least a month here. Has been breaking even of late at around \$12,000.

"Bronx Express," Astor (3d week). Some changes made permitting quicker shift of subway scene; back stage mob also reduced. Second week approximated \$6,000 or little more. Much under expectations.

"Bull Dog Drummond," Knickerbocker (20th week). Final week. Imported melodrama started off strongly and climbed. Has been in cut rates for last two months, support from there counting. House probably dark.

"Captain Applejack," Cort (20th week). Comedy of English origin that holds on with dramatic leaders, steady trade over \$15,000 weekly average sending it across to excellent profits. Last week, \$15,200.

"Cat and Canary," National (14th week). Mystery play leader is also among top money getters, and several times beat field in actual gross. Down a bit with others last week, but big money in; gross about \$14,500. Should accomplish long run.

"Chauve-Souris," 49th Street (15th week). Best winner this season, playing nine performances; still getting good business; last week attendance slipped Tuesday and Friday nights; another bill announced for end of month.

"Czarina," Empire (15th week). Stay is close to end, another week or two probably seeing the house dark for summer. Business has been featured by cut rate aid in last weeks.

"Demi-Virgin," Eltinge (50th week). Management trying for continuance through June. Cut rates helping the farce leader; getting around \$7,500 weekly now.

"Fanny Hawthorn," Vanderbilt (1st week). Really counts as revival, show originally being presented here some years ago under title of "Hindle Wakes." Opened Thursday night. "Letty Pepper" went out after staying four weeks.

"For Goodness Sake," Lyric (12th week). Another week to go, house then reverting to special picture showing policy. Musical piece able to draw but moderate business. Around \$8,000 last week.

"First Year," Little (81st week). Business on decline since Washington's Birthday, except short recovery. Last week's gross about \$6,500. That is probably profitable.

"French Doll," Lyceum (12th week). Management claims continuance another three weeks. Pace of between \$6,000 and \$7,000 is said to give show a shade of profit.

"Good Morning, Dearie," Globe (28th week). Seat sale extends into July, and whether house will close for period during summer uncertain. Getting capacity business to date, with around \$29,000.

"Go Easy, Mabel," Longacre (1st week). Play with musical stalling Ethel Levey, succeeded "Thank-U," opened Monday. Comment in dailies mixed. Went into cut rates Tuesday.

"He Who Gets Slapped," Fulton (18th week). Fell off again, with gross last week between \$7,000 and \$7,500. That was under stop limit and notice given. "Abie's Irish Rose" succeeds, May 22.

"Kiki," Belasco (24th week). No stopping this comedy-drama. Selling out for all performances and arrangements made keeping it on through summer. Leads demand in agencies over entire field. Over \$16,000 weekly.

"Lawful Larceny," Republic (19th week). Around \$9,000, at which figure show makes a small profit. Cast expensive for size. About one month more.

"Madeleine and the Movies," Galety (10th week). Final week for George M. and Gergette Cohan comedy. Cohan goes to Boston for "Tavern" and musical play, "Little Nellie Kelly." Galety dark for several weeks, with new mystery play due June 5.

"Make It Snappy," Winter Garden (5th week). Cantor show running on par with musical leaders or slightly ahead. Matinees will be eliminated for summer.

"Marjolaine," Broadhurst (15th

week). Draws unusual number of parties. May explain gross moving upward last week, better than \$8,500. Cast cutting has pulled down operation cost, as true of most other musical attractions.

"Montmartre," Nora Bayes (13th week). Very little change in business over previous week, when takings were slightly over \$3,000. How show can continue at pace a mystery, even though co-operative.

"Music Box Revue," Music Box (24th week). Still clean sell-out, box office easily getting rid of returns from agencies. Figures to pack 'em in until warmth of June \$26,000 last week.

"Partners Again," Selwyn (2d week). Started off with rush, Selwyn's production of latest "Potash and Perlmutter" piece listed as great laughing attraction. Topped at \$2,500 instead of \$3, as first planned. Around \$2,500 nightly. Gross hit \$18,600, which leads Broadway's dramas.

"Rose of Stamboul," Century (10th week). Will continue as long as anything like real business drawn. Counts as one of biggest \$2,500 shows yet offered, but gross has been much under expectations; house location may be responsible. Around \$17,000.

"Rubicon," Hudson (13th week). Has made profit to date, with cut rates counting good percentage of attendance. Slipped downward last week; between \$8,500 and \$9,000, with indications of further drop this week.

Russian Grand Opera, New Amsterdam (1st week). Organization of 96 which landed at Seattle some time ago, taking chance in coming to this country. Business good on tour east. Will stay in this house until "Follies" comes, June 6.

"Shuffle Along," 63d St. (51st week). Little extra advertising appears to have livened up box office, and record breaking colored revue rode to better than \$9,000 last week. No 2 road show beating it in gross.

"Six Cylinder Love," Sam Harris (38th week). This long run comedy slid down like balance of list last week; takings around \$9,000 with under that mark indicated this week. Still making money.

"Tangerine," Casino (40th week). Musical shows have been pared down so that comparatively moderate grosses leave profit. That's true here. Last week with \$11,000, show made money.

"The Bat," Morosco (90th week). Wagenhals & Kemper will run mystery play wonder through summer again, aimed for solid two years run (opened Aug. 23, 1920), but do not expect to make money when temperature climbs. Down around \$6,400, which still is profitable.

"The Blushing Bride," 44th St. (14th week). Holding its own, which is better than most attractions have done. Again beat \$9,000 last week. Cut rates and two for ones popular here.

"The Charlatan," Times Square (3d week). Well acted mystery play with illusion novelties. Held to around \$7,500 draw of second week, which gives show profit.

"The Dover Road," Bijou (21st week). One of two Milne comedies on list ("Truth About Blayds" other). Probably making money yet, though pace has slackened. Last week little under \$6,500. Short cast piece.

"The Goldfish," Maxine Elliott (4th week). Producer took chance in bringing this attraction in so late in season. Downward movement all along line caught this one, but at over \$8,000 it is better than many other non-musicals.

"The Hairy Ape," Plymouth (4th week). Managed to do almost as well last week as second week up town (show played about two months downtown in 299-seat theatre). Gross around \$8,500. Getting curious mixed crowd.

"The Hindu," Comedy (8th week). Figures to end stay soon. Last week's general decline hurt here, with business down to nearly \$4,000.

"The Nest," 48th St. (15th week). Last week worst since opening with business under \$4,000. Can hardly last through month.

"The Perfect Fool," Cohan (29th week). Dropped off from \$12,000 to \$10,400 last week. Way show is now framed, profitable. Should hold steady at present gait and will try for summer run.

"The Hotel Mouse," Shubert (9th week). May be aimed for Chicago for summer. Slipped markedly of late and figures to leave soon. Two for one tickets pulled business up bit last week with totals around \$7,500.

"The Night Call," Frazee (3d week). Players Assembly production; mystery piece on co-operative

7 CHICAGO HOUSES QUIT FOR SEASON

Nine Remain Open This Week — "Lilies of Field Starts With Bang"

Chicago, May 10.

Three attractions completed the last lap of their stay here last week, while one new one entered and got off to a good start, being proclaimed an unqualified hit. The added starter was "Lilies of the Field." The departing attractions, "Ziegfeld's Frolics," from the Colonial; "Bluebeard's Eighth Wife," from the Garrick; and "Lady Billy," from the Illinois, had a rather hard tussle of it throughout the week. The Ziegfeld attraction, with seats at the Wednesday and Saturday matinees for \$2 on the lower floor, manager to do much better at these performances. The Ziegfeld show was the only one of the trio to exceed its business of the previous week. The Colonial and Illinois will probably remain dark for the balance of the season, but the Garrick reopened on Monday night with "Lilliom," and indications are it will be found as one of the summer occupants here.

Business at the other houses kept up on a par with that of the previous week, with none of them surpassing the gross obtained.

One attraction will finish its local engagement this Saturday, "The Night Cap," at the Playhouse, where it will have remained for 19 weeks, an unusual record. It will be succeeded by the Jewett Players of Boston, who come in for an 11-week stock engagement.

Of the 16 houses here, nine will remain open this week, with the other seven probably dark for the balance of the season.

Estimates for last week:

"Lilies of the Field" (Powers, 1st week). This attraction went over with a "bang." Critics all enthused over it and individual acting of members of the cast. Business started off big and remained same throughout week, with show getting \$11,500.

"It Pays to Smile" (Olympic, 3d week). This "lame duck" is limping along and getting very little returns. Seats at Wednesday matinee \$1 helped the gross at this performance. Here for two more weeks, until another attraction can be procured. Business on week below that of preceding week.

"Bluebeard's Eighth Wife" (Garrick, 11th week). Last week did not bring out big assemblage. Show getting around \$12,000. "Lilliom" opened here Monday night for probable summer run.

"Red Pepper" (Apollo, 5th week). McIntyre and Heath have about run their limit here with this offering. Business has fallen off again with returns around \$12,000 on week. Will stay about four weeks more.

"Ziegfeld's Frolics" (Colonial, 7th week). Matinee business on final week was most helpful on account of \$2 lower floor seats. Got around \$17,000, which is loss to show. Nothing announced to follow, with chances house is to remain dark.

"Anna Christie" (Cort, 4th week). Looks as though this attraction will remain over summer months. Has caught on heavily with society folks especially. Got around \$9,500.

"O'Brien Girl" (Cohan's Grand, 5th week). Hovered around the mark of preceding week, showing healthy return of \$15,500. Looks

basis. Business never promising, gross quoted around \$3,000. "Sue Dear" mentioned as possibility to succeed.

"The Red Geranium," Princess (1st week). Another Princess attraction that was not greeted favorably by dailies. Opened Monday.

"The Shadow," Klaw. Stopped suddenly last Saturday. Stayed two weeks. Showed nothing; business second week reported under \$1,500.

"To the Ladies," Liberty (12th week). Comedy that came in with bright prospects and which has made goodly return to producer. House too large but may not be moved unless succeeding attractions line up. Lease complications figure in keeping show here. A little over \$9,000 last week.

"Up the Ladder," Playhouse (10th week). With house and attraction under same management this drama has been getting by, cut rates counting for much. About \$5,000 weekly.

"Truth About Blayds," Booth (9th week). Money maker from opening though draw not of "smash" kind. Pace of late between \$8,000 and \$8,500.

"What the Public Wants," Garrick (2d week). Theatre Guild's latest try attracted comparatively little interest and will not win Broadway berth after Garrick showing. Went into cut rates this week.

French Players, Belmont (3d week). Final week for imported attraction, aimed for Canada. French company announced to return here next season. "Kempy" succeeds next week.

"Billeted," Greenwich Village (1st week). Revival Tuesday, succeeding "Creditors," one week.

as though it will last for indefinite period.

"Lady Billy" (Illinois, 10th week). Mitzel stuck out here much longer than predicted and took away considerable profit from this town. Show got \$11,500 on final week which balanced gross of preceding week. House will remain dark for balance of season.

"The Night Cap" (Playhouse, 18th week). Continued along its steady gait and garnered around \$7,000. For final week is offering lower floor seats at \$2 top, which should help.

"Lightnin'" (Blackstone, 35th week). Bacon still as popular as ever and bringing numerous theatre parties to this house, which is the last of the "loop" line. Lower floor practical capacity at all times, but upper portion of the house not so well patronized. Did around \$16,000.

"Just Married" (LaSalle, 2d week). Looks like a healthy success. Business on second week about same as first week, with show getting good results from stupendous billboard and window advertising campaign. Procured around \$12,500.

'SALLY' BEATS 'FOLLIES,' PRIZE BOSTON RECORDS

Ziegfeld Show Continues to Full Capacity in Third Week

Boston, May 10.

The starting of daylight saving, with a break of weather, put a bad crimp into business at the legitimate houses in this city last week and only one attraction, "Sally," came out of the struggle. The advance sale of "Sally" took care of the breaks that reacted against the other shows. Going into the third week, "Sally" has two weeks of record-breaking business to its credit and with the advance sale still touching a figure that causes the local wise birds to take notice every time it is discussed.

It is claimed by those in close touch with the Colonial, where the musical piece is playing, that never before has such a show played there; that it totally eclipses the previous performances of the "Follies," and they were credited with being the limit up to the time of the advent of this latest sensation. It costs \$2 to stand up to see the show, and yet at every performance so far the standees have been jammed in like sardines and seem content with conditions. One of the features is that the prices for Saturday night performances are on a plane with those asked for other nights. This is something that has not been attempted for a couple of seasons by a musical show. From present indications, the gross for the current week will be on a par with the two that have gone.

The first two days of the week were warm ones, even for this time of the year, and that hurt the business.

No new attractions were booked for an opening this week. "The Gold Diggers" is due to pull out of the Tremont at the end of the week and George Cohan will put "The Tavern" into the house, which he has taken on a rental basis for the balance of the summer. It is definitely announced Cohan will personally appear and this will help out considerably, for it is many years since he has played here, always an easy city for him to crack.

Estimates for last week:

"Sally" (Colonial, 3d week). Gross for last week identical with that of previous, \$32,800. Capacity business for house at \$3.50 top, playing eight performances. Indications are that show will hit this figure again this week and there is nothing to indicate attraction had lost any of drawing power and big advance sale takes care of any bad weather break.

"The Gold Diggers" (Tremont, 4th week). Due to leave at end of this week and departure isn't coming too soon, as show dropped again last week, doing about \$1,000 less than week before. Gross for this week reckoned at \$9,000. This show came into the city too late in the season to get full benefit, and company has been going so long performances are getting to be ragged, a fact not escaping the attention of those who attend. Absence of Ina Claire from cast another obstacle.

"Smooth as Silk" (Selwyn, 4th week). Credited with equal business as that done by "The Gold Diggers," \$9,000 gross. While this is going good for show at this house, a theatre which hasn't had many breaks with good attractions this season, still it is getting down to level where few warm days would crack it wide open and cause it to depart.

"The Chocolate Soldier" (Shubert, 2d week). Credited with about \$8,000 for last week.

"The Last Waltz" (Wilbur, 4th week). Said to have held its own during week, even with booking into theatres across the street of an attraction that would appeal to same class of theatregoers. Gross between \$8,000 and \$9,000.

"Ladies' Night" (Plymouth, 2d

DYING SEASON'S BLAZE IS JOLSON'S S. R. O.

Philadelphia's Season's End in Sight—Gillette Opened There This Week

Philadelphia, May 10.

The end of the season here is definitely in sight now, local houses not seeming to care to take any chances in booking tryouts, as has been the custom for the past few seasons.

The current week saw the last regular opening — "The Dream Maker," with William Gillette, at the Broad—which plays an engagement of two weeks. Following this engagement the house will have amateur attractions for about a week and then close for the summer. It was the last house to open in the fall, and feels the warm weather because of society draw. The past season has been very successful at this house.

The Forrest closed Saturday with the last of the performances of the Russian Opera Company, and, contrary to recent custom, will not have a supplementary season of pictures. The mediocre success of the Griffith picture here in the winter is probably the reason. High-scaled, long-run pictures are way off here this season.

The Adelphi also closed its doors Saturday, though the demand for seats for "Lilliom" had not by any means dropped to nothing. Only that the management wanted to get into the Garrick, Chicago, May 15, for a summer run prevented a longer engagement here. The Guild's other show, "Mr. Pim," did nice business at the Garrick last fall, and the Molnar play went with a bang at the Adelphi despite the collapse of theatre business this spring.

The Walnut will be the last house to close here this season in view of the determination to bring "Letty Pepper" back for another run, beginning on the 15th and continuing for an indefinite stay, four weeks if business warrants. Charlotte Greenwood is a sure-fire draw here. "Haunted," the new melodrama which had its big city debut here last week, never caught on, and some doubt is expressed of its future. It was slated for the Galety, New York, but it is now very doubtful if it continues despite the fine cast.

The big blaze of the dying season is the showing of Jolson at the Shubert. Last Friday the announcement was sent to the dailies that "Bombo" would stay a fifth week, bringing it up to May 20, and the advertising matter said the same, but by Saturday the "last week" announcement was again made. Jolson, it is understood, is anxious to get on his vacation, and is reluctant to yield to the demands of the local Shubert offices, who would like to see him stay until June 1. The show has done capacity from the beginning, and is surely the high-water mark of the theatrical year here.

The Garrick is doing satisfactorily with "Welcome Stranger" on its return visit, although the S. R. O. rule of its first three weeks in the winter does not stand now. No end is announced, but the Sidney comedy will probably quit next Saturday, the 20th.

Estimates for last week:

"The Dream Maker" (Broad, 1st week). First appearance of Gillette here in two seasons. Unless weather too hot, show ought to do fine business with class draw for two weeks. Elsie Ferguson in "The Varying Shore" tapered bit last week, but did over \$12,000.

"Bombo" (Shubert, 4th week). Originally in for three, but house couldn't hold crowds. Standees in rows every night; Jolson's impromptu and added stuff every night draws them back more than ever.

"Welcome Stranger" (Garrick, 3d week). George Sidney show has caught on to steady, though not flashy gait on second visit here this year. Typical show for this house this year in matter of draw; \$12,000.

"Hunted" (Walnut, 2d week). Hurlburt melodrama, panned by all but one of dailies, never caught on, though desperate efforts being made to boom it, including hurried return of Lucille Le Verne to cast after rumpus. After good opening, night, house froze; \$3,000.

Russian Opera Company boomed big in last week at Forrest, with "Snow Maiden" and "Boris Gounon" leading way. Enthusiasm and near-demonstration Friday night. At \$2.50 top company did about \$20,000, gain of several thousand over first week.

Joe and Ray Payton have secured the road rights to "The Common Law," by Robert W. Chambers, through the American Play Co. The Paytons are laying out a one and two-night route, starting in August.

Started off week very strong on clever advertising campaign and did almost capacity at beginning. Evidently will be good for couple of weeks more.

BROADWAY REVIEWS

GO EASY MABEL

Ed Sparks.....Will J. Deming
Mabel.....Ethel Levey
Montgomery.....Ethel Levey
Edward Drenton.....James C. Marlowe
Mrs. Edward Drenton.....Margaret Dumont
Bruce Drenton.....Russell Mack
George MacDonald.....Arthur Aylesworth
Tessie Claire.....Eileen Van Biene
Gladys.....Grace Duncan, Lucille
Constante, Evelyn Gerald, Sonya Ivan-
off, Sue Wilson, Beatrice Wilson, Vic-
toria White, Virginia Roche, Eileen
Adair

Ethel Levey's return to stardom in an American piece was celebrated May 8 at the Longacre with a musical farce written by Charles George and produced by the Hudson Producing Co., Inc., which has for its managing director Lee Morrison. The piece itself carries a light plot of farcical proportions, and while dealing with the sex complications a trifle delicately in dialog, there is really nothing naughty to "Go Easy, Mabel," unless the auditor overworks his imagination.

A smattering of bedroom conversation without the bedroom, and the director has supplied the usual compromising situations without compromising anyone. But then the piece itself is really secondary to its star, so far secondary it would never have become a Broadway entry without her. It is light in comedy and decidedly so in the musical division, for unless the titular number, "Go Easy, Mabel," is plugged into a popular refrain, the piece will be hitless. In musical comedy circles there can be no hitless successes even with a great card like Ethel Levey.

The theme deals with a temperamental couple, married one year and lacking the essential happiness, expressive love. The wife (Ethel Levey) decides on the advice of her girl friend (Eileen Van Biene) to stir up some jealousy in the husband (Will J. Deming) through some harmless flirtation with his best chum (Arthur Aylesworth). Meanwhile the husband at his chum's suggestion decides on a similar plan and engaged a stenographer (Miss Levey) to act as his secretary and do some visible "vamping" on the side. Meanwhile his brother-in-law (Russell Mack) falls in love with the stenographer, while her father (James C. Marlowe) and mother (Margaret Dumont) supply some action on their own.

The comedy is practically all in the hands of Miss Levey, who essays a sort of slang role, employing what one might call cartooned English rather than genuine American slang. There are no passages of singular originality, although the author had unlimited opportunities to add them, yet Miss Levey managed to corral a few solid laughs with some of the speeches. Informing her employer the fellow who bought a pair of hose one day and wanted to put them on her the next was nothing new to her, eked out a great response, but one could see any number of situations left barren of laughs where laughs would have helped and could have been easily supplied.

Getting direct to the core of "Go Easy, Mabel," it seems there is only one Ethel Levey and she has a following that equals her ability. Her ability, notwithstanding the handicap of this piece, cannot be hidden. Her personality was never tested such as it was the opening night and it fairly beamed throughout the house. In her opening number, "I Want a Regular Man," it was quite evident Miss Levey brought with her her entire stock of tricks, and she lifted the song through a number of encores, but it wasn't the song, it was the singer. Her grace in the position dancing, the delicate touch of artistry in her kicking, showed clearly that regardless of her confession to 24 years of stage activity, she is still the Ethel Levey in every move and picture. Her voice was clear and resonant and she never looked prettier than she did in the closing couplet.

Miss Winwood, who is featured, received an ovation on her entrance and played the sweet, lovable wife as well as one could ask. Pretty and with magnetic eyes, sold at par value, she was always good to look at in a piquant role. Miss Van Biene in her opening song, "Love Is King," took all singing honors, but thereafter she did little beyond aiding in the adjustment of complications. Miss Dumont was a somewhat different type of mother-in-law, stylish, a perfect type, but not registering. She had two capital scenes, but just didn't seem to be the fidgety, bossing wife the role called for.

Russell Mack, the juvenile, a capable dancer and a great opposite to Miss Levey, stood out in the male division and captured whatever honors that came their way. Aylesworth got more than his share in the comedy line and Deming played a "straight" role faultlessly.

The producer can always point to the chorus of eight as one of the best octets Broadway has ever gathered. They all work in unison and a prettier collection of types could hardly be assembled. Their best showing came in the opening

of the third and last act, arrayed in white costumes with completely bare backs. And what a gathering of perfect Kitty Gordons! They stood out with the star. The murmurs of the homeward bound audience revolved almost wholly around their great work.

The production carries two scenes, both showing the same room in different angles. An olio set utilized for "A Lapse of Time" number brought the girls through four practical doors into "one" and called for applause on its original construction.

The piece as a whole lacks that necessary something to make them talk and to guarantee the Broadway requisites. Ethel Levey will undoubtedly draw them in, but it is doubtful if she will do that delicate task for any length of time, not with "Go Easy, Mabel." Looking beyond that enthusiastic first-night gathering and the attendant receptions, there is little visible in this Morrison production to bank on more than the guaranteed engagement.

But it was a genuine Levey triumph and what balm that carries for the accompanying and subsequent disappointments is worth something. As a summer attraction "Mabel" will not only go easy, but will probably go slow, possibly too slow for a lengthy walk.

Wynn.

RED GERANIUM

The Greenwich Producing Co. presents the four-act drama, by Ruth M. Woodward, with settings by Cleon Throckmorton. Staged by Reginald Travers. William S. Rainey and Florence Rittenhouse play the leading roles. At the Princess, May 8.
Larry.....William S. Rainey
Mary.....Florence Rittenhouse
Bill.....Mary Richard
Sally.....Eleanor Coates
Mildred.....Robert J. Adams
Jane.....Marion Lord
Elizabeth.....Kirah Markham
Beatrice.....Mary Donnelly
John Dawson.....Benjamin Kaiser
The Doctor.....Donald Bethune
The Doctor's Mother.....Frank Andrews
Mary's Mother.....Mina Gleason
Policeman.....Edward Feiboth

"The Red Geranium" is a freak of the theatre. It has a highly interesting first act that promises a good deal in deft satire. Then it runs into morbid agonies that pile up and pile up until the far limit of human endurance is reached and a normal person, or anyone in any minor graduation of abnormal, loses patience with the accumulation of wretchedness and stubbornly declines to be moved by anything so self-consciously and persistently neurotic.

To catalog a few of the sweet-scented incidents of a single evening's "entertainment"—one of the frivolous young things of the Greenwich village studio coterie mentions as an interesting item of gossip, "The police raided the Lavender Louise last night and arrested the snowbirds"; a drug fiend dies realistically as the climax of a merry studio party in the second act; the simple country girl is inveigled into a free love affair with an intellectual poseur who is a thorough blackguard and is about to become a mother out of wedlock. The author's glosses over a good many obstetrical details at this point, but presently the heroine is extremely pale in a hospital cot and the doctor tells her in effect that her "effort to cheat nature will make it impossible for her ever to become a mother."

That galaxy of gems ought to satisfy even a Village playwright. But no. The heroine's mother visits her in the hospital, and in a scene that would be wrenching if it were not so theatrical, pleads with the girl to give up her ideas of free love and marry the man who is responsible. She promises, but the man appears on the scene and, after giving his promise to make amends, starts a violent affair with the hospital nurse within his victim's hearing and the heroine commits suicide by leaping out of the window, with plenty of vivid off-stage business to trick the imagination into picturing the ghastly results on the pavement below. Mercifully the realists stopped short of parading the mangled body before the footlights, but not much short at that.

The story that started out with promise of developing into an amusing, smart, modern satire, degenerated into a heap of Freudian garbage. In a season that has been strikingly rich in unsavory, not to say malodorous, inverted romances, this production touches a brand new altitude of shuddering horror. Horror that engenders creepy quivers but never a thrill. In place of stimulating shocks it offers a subtle sort of miasma that is spiritually nauseating.

The play isn't even a good piece of technical literary work. There are indefinite characters who start things that lead nowhere. Characters are laboriously built up and then step off as though they had dropped out of a movie camera focus. There is much child-like emphasis on unimportant episodes that reminds one of a bad film—and always the stressing on sex distortions that have no business on a public stage. Even the superficial ethics are upside down for mistaken virtue is punished and willful vil-

lainy goes unscathed. But that isn't the worst of it. The undercurrent is thick with unwholesome inference.

The cast did with considerable skill a task that was not worth the doing. Miss Rittenhouse showed unquestionable power to make certain strictly theatrical scenes impressive. In a better play she probably would attract attention as a sensational "emotional actress." Several of the other principals gave evidence of talent. Robert J. Adams has a capital natural comedy knack that would achieve something, and several of the women, notably Marion Lord, have a fine breezy, casual style and jauntiness. Cleon Throckmorton's stage settings are extremely interesting. With the barest of materials he devises backgrounds that appeal to the imagination with their broad and striking effects, a curious feeling for realism and so-called "atmosphere" with a conspicuous absence of detail.

The bare elements of the story deal with Mary, country school teacher, engaged to a bullying village youth, who is introduced into a Greenwich village studio of girls. It is made pretty evident her chances of happiness with the country lover are slim. Into the studio comes Larry, village dilettante, who talks free love for his own purposes. The death of the drug fiend and the scandal of the party separate Mary and her rural sweetheart. Presently Mary and Larry are living together, running a tea room called the Red Geranium. It had been disclosed Larry's habit is to live off his lady love, and it comes as small surprise he is ready to drop Mary in favor of a flapper from uptown, but Mary breaks the news she is about to have a baby. The "big scene" that makes this situation evident closes with Larry's illuminating line, "I'll think of something." Next, the hospital cot and the suicide.

Rush.

ADVERTISING OF KATE

Miss Wanda.....Maud Sinclair
Mr. Dell.....Louis Field
Brandeth.....Frederick J. Waeider
Sam.....Gardner James
Robert Kent.....Bertram Ulen
Sally Ziegler.....Leslie Austen
Aunt Mable.....Lena Austin
Sadie Ryan.....Pay Courtney
Thaddeus Knox.....Byron Beasley
Kate Blackwell.....Mary Boland
Diana Verulman.....Helen Gil
Aunt Mable.....Mrs. Thomas Whiffen
Miss Levinaky.....Gertrude Mann
Tommy Muldoon.....Peggy Doran
Tommy Luce.....Ray Wilson
Edgar Towne.....Bernard Thornton
Madge Leslie.....Isabel Lamson
Butler.....Jessie Nagle
.....Louis Stewart

One of those clever things, this is, of the sort that would win first prize in the graduating class of an upstate school for playwriting. It bristles with epigrams of the sort one reads under such headings as "Bachelor Philosophy" or "The Stenographer Says." The play is as thin as a Le-blanc success and a cold summer.

Lee Kugel, who produced that inspired twaddle entitled "Your Woman and Mine," committed this one also. The other was at the Klaw, this is at the Ritz. Whoever directed both these plays has a lot to learn and more to forget, for in both instances the stage business was of the obvious, obsolete old-school type. In the other piece the acting was better, in this one the script is less wearying though equally unimportant.

The author is Annie Nathan Meyer. In response to the clamorous applause of Rows N, O and P (containing the faithful) the author came forth. She is a pleasant lady past youth, and made one of the brightest and keenest curtain speeches this reviewer has ever heard. Authors' calls are almost always tragic and are usually a blight; this one helped, however. Miss or Mrs. Meyer, as the case may be, is a woman of brain and imagination. Her play suffered principally from her inexperience at construction, plus the stupid direction. A practiced, deft hand could have improved it greatly and might have turned it into a contender.

But in this age, especially in this year, a play requires a punch—some sort of a punch, be it a horror or a scream or a surprise or a daring departure—but something. "The Advertising of Kate" is static in its progression. It goes through the formality of consuming the requisite number of minutes in running tenure, but vasellates and wabbles and backtracks and starts all over again a dozen times. It is a fair one-act play in four acts. In fact, it is really only a good short story, devoid of the better acting qualities and depending entirely for what results it gets on words—twists of words as a rule, with here and there a real new thought shining through the aphorisms.

Mrs. Whiffen ran away with what acting there was. The dear old lady was greeted by the greeters, who stormed the house, realizing that here they were getting some support from purchasers and strangers, and how they went to it. But the grand old thoroughbred came through for them, taking her first, second and third. She is still an ingenue in her heart, her eyes sparkle, her hands talk, her personality registers in staccato and in profundo. The reception may have been "sympathy," but after that it was merit. As a "fixer," a meddling old spinster aunt, Mrs. Whiffen was a delight.

The story was that of a business woman (Mary Boland) who was a

OUT OF TOWN REVIEWS

AND VERY NICE TOO

Montreal, Que., May 10.

"And Very Nice, Too," the phrase which gives its title to the new musical comedy which at His Majesty's received its first presentation on any stage, can be truthfully applied to four out of the five elements. When combined in due proportions they make up a satisfying and successful specimen of its genre, which for one or two of the four commendatory terms even more emphatic and definite are well deserved. The four ingredients which in the main fulfil the expectations with which the average audience approaches the musical show are the music, the company, the dancing and the chorus. The weak sister of the full quintet is the libretto, and the diagnosis of the play doctors will probably be followed by some drastic excisions of atrophied jests and adipose tissue and the administration of a bracing tonic compounded of more trenchant humor and speedier action.

The music makes no pretensions to be anything but the popular variety, but of its kind it is excellent—always melodious, replete with tunes that sing themselves into the memory, and sedulously avoiding the dissonances and vulgarities of jazz except in one or two deliberate in-

shark at human-interest advertising. She had inherited the business together with a male partner (Leslie Austen) and was a riot in the world of commerce. She had a pact with him to cut out sex—to ask no privileges and make no concessions. It worked until she saw a very feminine (and absurdly transparent) vamp make eyes at him, whereupon she dolled up, became a female, too, and landed him.

That would seem to be the logical end. But no. She reneged, realizing he loved her beautiful shoulders and not her beautiful soul. It happens that the shoulders were as much her own as the soul, and the shoulders were visible, whereas the soul was a gamble, but that didn't satisfy her; the fourth act had to go on. Finally she changed her mind again, the only reasonable thing she did in the whole play, and went into the fade-out for the finale, as it was growing late, or there would have been a fifth act.

The acting, with the exception of Miss Boland, who did heroically with a role so amateurishly constructed, and Mrs. Whiffen, who was glorious, was uniformly bad. Byron Beasley, an accomplished player of strong types, was lost as a part heavy, part gent, railroad president. Leslie Austen, the typical American advertising chap, was as British as the Manchester Guardian, and angry about it—or about something—making himself more of a Hamlet than a Romeo. The bits, without one relieving exception, were overacted and underdone.

Lair.

WHAT THE PUBLIC WANTS

Sir Charles Worgan.....Charles Dalton
Saul Kendrick.....Malcolm Dunn
Francis Worgan.....Claude King
Page Boy.....Francis Sadler
Simon Macquid.....Stanley Howlett
Emily Vernon.....Margaret Wycherly
Holt St. John.....Louis Calvert
Mrs. Cleland.....Jane Wheatley
Samuel Cleland.....William A. Evans
Mrs. Downes.....Emily Fitzroy
Annie Worgan.....Shirley King
John Worgan.....Moffat Johnston
Mrs. Worgan.....Marietta Hyde
James Brindley.....Harry Ashford

How can a man write a whole play on the subject of what the public wants when he knows nothing about the subject? Arnold Bennett, a highbrow British malcontent, has indited this scribble purporting to be an expose of yellow journalism and the commercial theatre. The journalism that probably struck him as the yellowest must have been a slam at one of his mislaid comedies and the commercial theatre must have incurred his distorted displeasure by giving one of his masterpieces the air. There could scarcely be any other explanation.

And the Theatre Guild, that profitably altruistic, sneering, snarling organization of volunteer saviors of show business (they call it histrionic art), was probably the only American producer that would have considered it, principally for the counter-strain of "What the Public Wants," the rap against the commercial theatre. The Guild isn't commercial, except that it asks money at the box office just the same as any other manager, opens plays which it thinks will get money or please its own vanity or grind its own axes just the same as any other manager, and closes plays as soon as they cease to bring home the shameful seeds just like any other manager. Otherwise it is operated entirely for the good of the cause, just like the Standard Oil Co. or the subway.

In the shabby little Garrick, which poses like the Greenwich Village fakes as a memory of the good old days when New York was young (and, ostensibly, much better, or at least much more worth while), the Guild throws its tidbits to the selected few. The selected were very few Tuesday evening, and it looked like about \$300 in the frayed auditorium. They were few, but

(Continued on page 13)

stances. The composer, Percy Weirich, is known by name and sight to many amusement seekers, having appeared for several seasons in vaudeville. He has of later years devoted himself to musical comedy composition, and, judging by the advance shown in his present effort, should find a permanent place among the musicians who have proven their ability to capture and hold favor in this field. Such sentimental numbers as "When You Come Back to Me" and the letter duet are charming, while the topical ditties and choruses have the essential briskness and pattering effect.

A cast of experienced and capable principals has been assembled by the Merilock Productions, Inc., and all that is given them to do they do well. It is not their fault that some of the spoken material leaves them little to work upon. Amelia Stone as Frances Blake retains all the seductive sweetness of voice and grace of person that made her welcome in former appearances in light opera and vaudeville, and the pretty music that falls to her role is rendered in a fashion that brings out all its agreeable and appealing qualities. Frances Kennedy plays Mrs. Corless in an exuberant key of comedy, and her first act monolog is delivered with infectious humor. Walter Lawrence sings adequately the tenor part of Major Burton, and when relieved of the double strain imposed by his duties of directing the production, should make the character distinctively John B. Park enacts a real estate agent with the appropriate easy assurance, and displays discriminating comedy sense.

The broader comedy is in the hands of Alexander Clark and May Pollard, but the former's lines are too largely pointless and the latter is restricted to pantomime. Both roles could be built up effectively, as could that of the vamp, filled with complete acceptance, so far as the eye is concerned, by Marguerite Denny.

Recalling a long succession of musical comedies in which dancing was an important if not a predominating feature, none comes to mind in which more diversified and original entrances, exits and intermediate "business" were introduced in the ensemble numbers, and Walter Lawrence and David Bennett are to be congratulated on their success in devising terpsichorean novelties. No better whirlwind dancing has been seen here in years than the two specialties introduced by Helen Kling and Cy Layman. The chorus works with enlivening spirit and the maximum of dash, the costumes are resplendent in color and pleasing in design and the two settings are elaborate and artistic.

As for Raymond B. Peck's book, it contains much indifferent material, fails to utilize all the possibilities of the story and requires thorough revision to measure up to the level of the remainder of the production.

Gardiner.

"HER FRIEND THE KING"

San Francisco, May 10.

Henry Miller opened his San Francisco summer season at the Columbia theatre here last week presenting for the first time "Her Friend the King" with a distinguished cast that included besides himself, Blanche Bates, Anette Westbay, Marguerite St. John, Geoffrey Kerr and others. Two well known California actors are also in the cast. Paul Harvey, well known leading man, is seen in a small role which he does well and Leigh Willard also plays a bit splendidly.

The honors of "Her Friend the King" go to Miller and Miss Bates with Miss Bates getting a little the better of it. Her role of a rich American widow is ideally suited to her high comedy talents and she gets out of it every ounce of humor. Miller has little to do in the matter of characterization. He is seen as George IV, a deposed monarch who is spending his exile in Switzerland. The finesse with which Miller reads his lines and the delicate touches of pathos that now and then creep into his work remind one of "The Rainbow."

"Her Friend the King" is splendid high class comedy. Its plot is rather obvious but the interest centers in the really brilliant dialog and deliciously funny situations. Bright lines are scattered with a lavish hand. This is a play that probably will be well liked in New York, but does not look like a winner on the road. The situations are so sophisticated that American audiences are not so apt to find entertaining as European audiences. For instance, a royal princess posing as an American, Miss Smith and the heir apparent to a royal throne, Prince Otto, pretending to be Monsieur Jones, "the son of a man who sells something" and meeting each other under rather unconventional circumstances, is not as apt to prove thrilling to everyday American audiences. Their scenes together are very amusing nevertheless and well acted by Geoffrey Kerr, as the Prince and Miss Westbay as the princess.

The production is lavishly staged in Miller's best style.

DR. W. B. THOMPSON (3)
Healing. (Special Billing—"The Miracle Man"; "Exponent of 'Zone Therapy' 'Nerve Pressure' 'System of Healing'")
29 Mins.; Full Stage
Proctor's, Newark, N. J.

"A series of practical demonstrations in which everyone is invited to participate and be convinced as to the positive authenticity of this ultra modern yet ancient bloodless method of simplified healing! If you are suffering from chronic aches or pains come up on the stage and be relieved. No embarrassment. Bring your sick friends."

A peculiar act for any theatrical stage, and yet, after the hypnotic mind reading, fortune telling and other such turns vaudeville has stood for, there seems no valid reason why Dr. Thompson should not continue if he can draw business. This is merely a box office act. If it draws it's worth it, for there is nothing else to the turn that means anything to a bill.

The Thompson act isn't as ominous as the billing might signify. The advice given by him to cure ailments, whether of a medicinal nature or not, is surely not harmful. There may be a faith aspect to it as well. For instance, the doctor says on the stage if your hair is falling out, rub your fingernails against each other. He illustrates. Or if you can't sleep, lie down with the tips of your two fingers meeting, holding them in that position and he will guarantee you will be asleep within five minutes. If you are not he agrees to give \$1,000 to any charitable society. In fact the doctor offered to give away a lot of money during his 29 minutes. The amounts ranged from \$10 to \$25 and \$100 to \$500 to \$1,000 (twice).

For deafness the doctor shows you how to cure it by finger application, but his leader is aiding near-sightedness. Demonstrating with his own fingers, he informs the audience if they will maintain that position of the fingers for a few minutes daily for 60 days, meantime gently massaging above the eye-balls now and then, if they don't throw their glasses away at the end of the 60 days, there goes another of his thousands.

The house Tuesday evening in Newark started a giggle when the doctor pulled the finger stuff for falling hair and when he added to that by another finger movement for bald people to grow hair, they laughed outright, but after that they accepted the doctor quite seriously it seemed. He made them like it, for he's a showman that makes the others before him seem novices. His address is admirable. Dr. Thompson suggests an evangelist in his delivery, or the highest grade speaker or lecturer. His demeanor is clerical and his manner dignified. The doctor says he's 70 but doesn't look over 58 despite a beard.

Two women and a boy walked to the stage when the doctor asked those who had spoken to him in the lobby for the 30 minutes he remains there before the show starts, to come up. The boy was deaf in one ear, one of the women had neuritis in the arm, and the other seemed to be threatened with appendicitis. They held their fingers or hands as the doctor directed. When he was through with his talk each declared by demonstration everything was o. k. The boy said he came from Passaic, and if a plant as likely, it was extremely well worked.

Dr. Thompson announced that on Friday morning (he is held over for the full week) at 10:30 he would give a special performance for women only. If any were dissatisfied he would return twice the admission. "Admission" for a morning show! Gravy for the house that might get back half or more of the week's salary if the doctor isn't splitting on the Friday morning thing.

Proctor's has a huge auditorium. It was almost filled Tuesday night. The doctor said the people of Newark were talking about him already and that the attendance that evening was the best Tuesday night's business the house had done in weeks. Quite likely, both. But where did the doctor get that stuff? In Egypt, as the program says he's from? He doesn't look Egyptian with his Chinese robe, but he certainly does look like a real box office card for medium sized cities. Perhaps he can make them talk anywhere.

This healing thing is new in vaudeville. It may or may not be akin to a refined medicine show, but it has an angle of argument to it through the doctor's impressiveness and the simplicity of his reme-

TED LEWIS and Band (7)
17 Mins.; Full Stage
Palace

When Lewis brought his musical bunch with which he made a name in the Broadway cabarets originally, to vaudeville, he had just left the "Greenwich Village Follies." He was on tour with the latter organization until a week or so ago and again has stepped from there into vaudeville, probably for the New York Keith houses only this spring.

The Ted Lewis boys have aired the clown costumes once used. Lewis is still using the battered top hat, but otherwise the boys looked well enough in tux. There is little or no change in the routine. Lewis is singing numbers as formerly, with the business bits not much different.

Lewis opened with "You've Made a Dr. Jekyll and Mr. Hyde Out of Me," that referring to the effect of jazz. The number was started in one, but finished in full, the band being in action for the latter part. The Lewis aggregation has seven musicians, five being brasses, one drums and pianist. Lewis plays the sax, but he toyed with his clarinet for the most part.

There were two band bits, one a minstrel show which has been used by Lewis for some time, the other was a bridal bit. Lewis had none the best of it Monday when he started after eleven, and it did not count in his favor to accept booking so close to the long Whiteman date at the Palace (Whiteman finished last week). The act was on too late and suffered, yet it was clearly shown that Lewis is popular and his followers gave him a cheery reception. Any act in the same position on a strong bill like this week stands a good chance of having some of the house walk before the finish, and Lewis did not escape that.

HOWARD and ATKINS.
Talk and Songs.
13 Mins.; One.
23rd St.

Woman and man in song and talk, with the former adding piano accompanying to the numbers. This is Jack Atkins, formerly doing "The Censor Man" monolog, a seasoned performer and one who knows all the tricks. They open with the girl explaining she has advertised for a husband. She has personality galore, looks good and, while plump, is not burdened with overweight. Her delivery is exceptionally clear, notwithstanding she was handicapped through hoarseness Tuesday night. Atkins appears in ministerial garb to go through a crossfire line of questions and answers. There are numbers, double and solo type, with Miss Howard at the piano. The slang and Irish song by Atkins went over big, and the euphonious lyric arrangement of the closing number insured the pair's safe passage.

The opening part needs some doctoring, but Atkins will undoubtedly apply his stage education here and bolster up the weak spots. The railroad porter impression also brought results. They went over nicely and with a little work and attention will bear watching.

WORTMAN and MACK
Piano and Songs
12 Mins.; One
American Roof

Two young chaps in alpaca tuxedos in the familiar two-man singing and piano frame up. The pianist is a clean-cut looking youngster with considerable personality and a pleasing speaking voice. The singer is a hard-working peppy type of vocalist who will have no trouble in the smaller houses. But if they are ambitious this chap should watch his diction.

Open with a popular double song, well delivered, followed by another published number that gained immediate favor. A piano solo of a medley of classical and popular music increased the average. A music box effect, unannounced, helped. A comedy song by the straight singer was followed by a double blues, the singer accompanying with some jazz stepping which included a shim sufficed to put them away as one of the hits of the bill.

This pair can hold spots on any of the intermediate bills and show strong possibilities for the two-day houses. Both have a knowledge of delivery and the necessary vocal equipment to work into a standard duo.

dies, whether they cure or not. And 60 days of week stands in vaudeville usually carries an act quite a long way, if it has a route. Still, there are the return engagements. But won't "Danderine" be sore about that hair idea? Sime.

MAL HALLETT'S ORCHESTRA
(9).
Musical.
23 Min.; Full Stage (Special).
Broadway.

Mal Hallett originally hailed from Boston with his present dance orchestra. For several weeks it has held forth at Roseland, a Broadway dance palace. The current week marks its entrance into vaudeville. From the generally satisfactory returns secured at the Broadway, the band is good for at least once around the Greater New York houses, they being the only possible playing dates with the present dance hall connection.

Mr. Hallett, a tall chap, leads his orchestra with a violin bow, also offering some fiddle work. His musicians include two saxophone players, trombonist, cornetist, drummer, bass violinist, pianist, banjoist and one violinist, besides himself. The present routine consists entirely of popular numbers.

The musicians hit them off in corking style. The violinist uses a published number vocally for comedy purposes, and is given another opportunity during an encore. The best comedy is by the bass violin player. With the big instrument he offers a dance for sure comedy results. Later he is carried skyward on a cable for additional fun. The final comedy bits in conjunction with the playing land the act in the hit column.

The musical ability of the organization is up to the mark, which, together with the dash of comedy, makes the turn a possibility for any vaudeville house.

DAN DOWNING
Monolog and Songs
12 Mins.; One
23rd St.

Dan Downing is using the monolog done several years ago by the late "Chapple" Aveling. The talk is bright and pointed—a bit too much so for the smaller houses, where they are inclined to have a leaning toward the broader sort of chatter. Downing handles it acceptably. He is at his best when singing, however, putting over several pop numbers of the modern jazz variety.

Downing is strong on appearance, dressing neatly, in business suit and derby. He stands atop the piano while delivering one of his numbers. The whole act could just as well be performed on the stage—behind the footlights. Downing's position on top of the piano and a habit of standing directly over the footlights, instead of a foot or so behind them, lends his entertaining efforts a forced touch that does not accord with his appearance and ability.

He registered solidly No. 2, a spot he can more than hold his own in, in the pop houses.

FOUR RUBINI SISTERS
Musical
14 Mins.; Full Stage
23rd St.

The Four Rubini Sisters have been abroad for the last five years or so. One is a pianiste, also singing well in a clear soprano that shows intensive cultivation; two play cellos and the fourth is a flutist. The act embraces a series of instrumental numbers with a vocal number by the pianiste included. The four are finished musicians, each playing their respective instruments with a mastery and technic much above the average for vaudeville.

The selections are mostly of the high-class and standard type, with the various phases of the music heightened or softened as the case may be through the use of lighting effects. The ensemble playing compares with the best of similar quartets of the concert platform.

The house set was used at the 23rd St. The act should be backed with a suitable drape setting. With that added it can go into any of the big-time houses and hold down a spot in the early section.

WESTON and MARIAN
Songs and Dances
14 Mins.; Full Stage
American Roof

Man and woman in solo and double dances. The male looks overweight for a dancer. He handles a couple of pop songs between the stepping, getting them over acceptably. The dances consist of a familiar routine of waltz and acrobatic steps, the woman proving a good kicker and graceful. An unprogramed girl steps on for a solo kicking dance, featuring front and back kicks.

On the Roof they opened the show and did nicely. It's an acceptable three-a-day program addition.

VADIE and GYGI.
Dancing, Violin, Piano.
28 Mins.; Full Stage (Special Set).
Riverside.

Maryon Vadie and Ota Gygi have embellished their offering by the addition of four ballet dancers of the esthetic school, and a girl pianist. Gygi, as usual, does his violin solo in faultless fashion, with excellent technique that stops the act on two occasions. Miss Vadie does two solo dances on the toes, gracefully executed.

Between the specialties of the principals the ballet is on for two symbolic and classical dances in short drapes and bare legs. The four misses are as graceful as young deer. A double Italian folk dance by two, with one a boy, was an excellent stop-gap.

The final dance is a pretty and novel creation with all of the principals present. The four girls at extreme corners of a large scarf obtain a balloon effect by manipulation, which is weaved into the gyrations of the dance. Miss Vadie dances solo under the inflated cloth, the whole theme blending harmoniously and making a strong closing number.

The girls are billed as the Portia Mansfield Dancers, and compare favorably with any of the exponents of this school seen in vaudeville. The assisting pianist, a pretty, bob-haired musician with evident concert training, is Mary Izant.

It's a feature of merit for any of the standard bills.

OWEN NARES and Co (2)
"The Man in the Chair"
(Dramatic)
20 Mins.; Interior
Coliseum, London

London, April 25.
Having just closed at the Duke of York's in "The Enchanted Cottage" Owen Nares opened yesterday at the Coliseum in a dramatic sketch, by Ion Swinley, entitled "The Man in the Chair." Somehow or other, the story sounds familiar, but there is no record of its production in England under the above title.

A distinguished physician (Nares) is seated in his office at midnight when the doorbell rings. He opens it to greet the wife of a patient. The patient is a drug addict and drunkard—a rotter of the first water. She has rushed to the doctor, who is an old friend, saying she cannot stand it any longer as her husband had just attempted to throttle her. It develops the doctor and wife are in love; the doctor's treatment is the only thing that keeps the husband alive. They decide to give the patient a fatal overdose of medicine the following day.

During the conversation re the overdose it is brought out the doctor has an old friend and mentor whom, the doctor feels, would approve such a course. The wife is escorted to the door, the friend, supposed to be somewhere in the far east, enters quietly and seats himself in an armchair before the fire where he cannot be seen by the audience. The doctor returns, becomes suddenly conscious of the presence of some one in the chair—they speak about things in general for awhile, when the friend says: "You have something to say to me" and, by intimating he knows all, compels the doctor to confess the proposed murder, finally dissuading him from the plan. The doorbell rings once more and a cable is handed in, announcing the death in the far east of the friend. The doctor turns to the chair to find it empty. His mentor had been with him in spirit in his hour of need.

The piece is well acted by Mr. Nares, with Marie Polini sufficiently emotional as the wife. Rather "highbrow" in idea is this application of telepathic communication to the drama. It would do nicely in the better American vaudeville houses as a vehicle for a legitimate male star.

BARRETT and FARNUM.
Songs and Dances.
15 Mins.; One.
Colonial.

Man and woman in singing and dancing specialty that holds a bit of talk here and there—just a nice balance for the stepping. Both are experienced dancers, doing all of the popular styles, buck and wing, waltz clog and song and dance, and getting away with each niftily.

The woman does a brief impression of George M. Cohan dancing that is the real thing. There's a short bit antic a barroom that carries a sure-fire comedy snapper, interpolated in the rep, and a fast dancing finale that insures the turn. They did splendidly No. 2 at the Colonial, and can repeat in any of the big houses.

BALDWIN and BLAIR
"The First Month" (Comedy)
17 Mins.; Four (Parlor; Special)
5th Ave.

Walter Baldwin and Geraldine Blair are trying a two-people comedy playlet, by Lawrence Grattan. It's a dangerous experiment for vaudeville, this two-people sketch thing, and more so when it's supposed to be funny. Here though there is something of a saviour in the writing, but even that is not enough for big time, as Mr. Grattan has merely placed the customary vaudeville married quarrel in the first month of the honeymoon. Not alone that but either the author or the players have permitted the story to be broken into by a song, sung by Miss Blair, right in the centre of the piece. That is deadly, though it is the only vocal effort of the proceedings. And after that the sketch hasn't a proper finish, but that may be remedied. There is only one prescription for the song, big or small-time out.

The principals do quite fairly. A year or so ago they were playing a bedroom farce with three people (from Variety's New Act files). The present attempt proves they are ambitious, as the former notice said the other playlet could go along the small time, and it is getting so when a sketch can play the small time, the sketchists in it are usually content to remain there for years.

"The First Month" can play better than small time; it can go on the best of the three-dayers, taking in the Keith Southern time, and can stand up on the Orpheum Circuit.

It's the story of an unknowing nagging bride who wants her husband with her all of the time, to the exclusion of his professional duties as a physician, wants him to forego his habits of years, and cries when repulsed or reproved. The husband gives in each time, to walk into another squabble. For a sketch of this sort the action (verbal) is rapid. Miss Blair is a personable blonde, who plays with rather a certain touch. Mr. Blair is better when in action. The setting, a special parlor one, is attractive, and the bit of business of a victrola playing holds a real laugh.

WATSON and FERRY.
Song and Dance Skit.
14 Mins.; One and Three (Special Drops).
23rd St.

Bobby Watson returns to vaudeville with Miss Ferry opposite in songs, talk and light dances. The couple open before a rather pretentious silver drop, hanging just back of the "olio" space, utilizing a telephonic conversation number for the introduction, both in baby spots. In a walking suit, Watson looks the Beau Brummel of vaudeville, and Miss Ferry, in a blue and white sport costume, makes an ideal opposite for the spic and span juvenile. Some talk of a flirtation type follows the initial double song. It registered, although not particularly strong. If there is any possibility for improvement in the classy little skit, it should be given attention here.

Watson dances with the ease and grace of the approved light comedian, and gets over a comedy number named "Funerals" to exceptionally good results. Miss Ferry changes to a pretty gown for a song, and the couple next fall back to "three," where the drop parts to show a black and red background with the attendant fixtures in silver. A double number and a well rounded double dance completes.

It's a turn well balanced with class and ability, and will easily make the grade on the big time. At the 23rd St. they closed the regular vaudeville show and did very nicely.

BROWN and WHITAKER
Talk, Songs
15 Mins.; One
5th Ave.

Russ Brown, formerly of Fallon and Brown and more recently Brown and O'Donnell, has teamed with Miss Whitaker (Mrs. Brown) in a neat talking two-act with a dash of song and dance. The duo has framed a novel line of chatter that takes in a number of topics leading up to a travesty drama rehearsal. Miss Whitaker explains she is an authoress by profession, having written a new play with Russ slated for the leading role. His dramatic hokum makes for much of the comedy in the pseudo-rehearsals. A line of punning is also maintained, very effective for all of its fierce humor.

Miss Whitaker is an adequate straight, feeding Brown like a veteran. Her sedate quiet appearance counter-balances Brown's antics, the team shaping up nicely for the better grade intermediary time. Abel.

PALACE

Exceptionally strong was the show. So hefty that it clicked right almost all the way. Monday night six out of the nine acts exited after a speech. That meant some extra running time on all six, and plus an intermission wait, together with the hour and five minutes consumed by the two turns after intermission, the show was not over until 11.20. It was hard going for the last two positions and walking could not be prevented. Speeding up in the middle of the show and an earlier start of the picture could correct the fault. Five turns held equal billing in the time-table style of billing that is now a permanent feature of the Palace publicity. A new mechanical contrivance made its appearance in the lobby, by the way. It is an easel-like device showing colored pictures of acts on the current and coming bill and is operated by a small motor which gets its power from an electric light socket.

Ted Lewis (New Acts) had none the best of it stepping into the going five minutes past eleven. Lewis may be flattered that he was sent into that slot, succeeding the fifth week of Paul Whiteman and his crack band, who wound up their Palace engagement Sunday. The Lewis crew is framed along somewhat different lines, with the song element varying it from the Whiteman act. But the acts class similarly. There seemed enough show before he opened up, and it was no surprise that walking started before the turn finished. Lewis is working at the cabaret holding his name, and he announced that to the majority of the audience who stuck and brought him out for a thank you.

Herbert Williams and Hilda Wolfus, plus aids, were the pinnacle of the bill's comedy, a big factor of the show (there were two other roaring laughter acts—Bronson and Baldwin and Seed and Austin). Williams shoes were yellower than ever, geared with rubber heels, too. In addition to the other props, principally the piano stool, piano and trick devices, Williams is carrying a young fruit store with him. Also two dogs, one being called "Cornell." Withal, Williams is a clever pianist when he wants to be, and his playing sounds the better after the collection of stunts successfully aimed to get laughter. In this act Miss Wolfus is at last permitted to warble the ballad that she never did try without interruption. It was one of the bits from the former routine, the strength of which is retained in the new hedge-podge.

Blossom Seelye, with Bennie Fields and Co., opened intermission, and the act may have been delayed, for the orchestra was compelled to wait until the topics of the day card was moved into position. The last act was probably sent on with orders to make it snappy. The Six Hassens, an Arabian troupe with routine stunts, tarried but three minutes. There were few to see the hand-spring experts, for the house was in full retreat.

Bronson and Baldwin were No. 3 in the Jack Lait vehicle, "Visions of 1970." The program had it "Visions of 1970," the slide had the date 1971; actually the date should be 1972, since the act is dated 50 years ahead of the present. This is the turn's third season.

Seed and Austin took up the comedy running in the next position (fourth), and the laughter continued the moment Seed took his "rubbers" off. Seed's burlesque stunts, particularly the beer bit, seemed to find a target as readily as anything else. The more personal "monk" and collar bits were even better scoring, however. The real punch packed by the team is the Greek waiter bit, with the names of fruits called out in response to letters named in the audience. It rocked the house. There is a cute looking girl carried for the flirtation bit early in the routine.

The Marion Morgan Dancers closed intermission. It is without question the finest of the Morgan vaudeville creations, not only in the way it is staged, but in the training of the girls and the dancing talent present. No surprise at all if from out of the dancers there is developed a specialist for a musical production. Josephine Head as the Egyptian dancer drew attention immediately, and Louis Reilly as the Fawn danced to appreciation, too. The three little slave girls—the Misses Kellogg, Marshutte and West—had the most lively number, a trio that is synchronized. The larger girls, when not in action, were pictures of grace. Josephine McLean was alluring as "Helen of Troy," the title role of the Morgan conception, which was completed with a vivid picture.

Bob La Salle, No. 2, was the first of the speechmakers. Harry Jolson was programmed for the spot, and the program did not carry La Salle billing, which probably included his pianist. Most of the numbers are published, but the concluding lyric is a special, with verses mentioning the musical hits on Broadway, with La Salle having a dance bit for each. Part of the lyric was sung by him, the pianist doing the rest. There were several hooping encores in addition.

Kay, Hamlin and Kay opened the show. It is a three-man casting act, with but two men actually in action at one time. The comic got something with his nut trampoline work. The straight men, with a swing around the bar at the finish, brought

such a good hand that the trio were called back for a bow after the lights went out. *Ibex.*

COLONIAL

This week is the final one of the season at the Colonial. The house will be packed away in camphor for the summer, following the performance next Sunday night, and the worst season it has experienced since it was built some 16 years ago will have faded into the past. Originally the Colonial was to have put up the shutters around April 15, but the closing date became a progressive proposition from week to week since then, in a put and take gamble with the weather. Tuesday night the weather conditions were favorable enough—cool and clear, and the show looked fairly well on paper, but the attendance was negligible.

The slenderness of the audience precluded any great degree of enthusiasm, although those in were very appreciative. The first half was changed about a bit. Ben Welch, programmed next to closing, swapping positions with Kramer and Boyle, fourth, the latter unloosing the laughs and holding 'em in workmanlike manner throughout. Kramer's easy comedy style and Boyle's warbling brought excellent returns. The routine is about the same as it has been for the past season or two.

Franklyn and Charles, scheduled to close the first half, were moved down to second after intermission, and Emilie Lea and Co. programmed for that spot were sent into the first half closing position. Miss Lea is assisted by Gil Squires and Sam Kaufman, dancer and pianist, the three offering a likeable specialty turn featured by Miss Lea's graceful legmania dancing. She has a side kick that is exceptional and her forward and back kicks disclose a technical knowledge that makes her stand out, even in these days of so many excellent dancers. The pianist (Mr. Kaufman) is there on appearance and an expert on the ivories. A solo dance by Squires gave him a chance to score individually. The turn has plenty of class and a full measure of entertainment.

Marguerite Padula, opening the second half, divided the applause honors with Welch. Miss Padula pianologed her way quickly into the good graces of the house, landing with both lighter numbers and ballads. The whistling number called for a plant in the orchestra. She doesn't need plants. Her talent is sufficient to carry her through anywhere. A lighting arrangement at the right of the footlights was utilized for Miss Padula's bows. A first-rate idea.

Ben Welch monologued about the visit to the prize fight, his son who smoked hop and a number of other topics and despite his affliction got just as many laughs as he ever did. A remarkable man is this veteran with a brand of courage that is indomitable. Frank P. Murphy fits into his "tad" cop character in Belasqueous fashion, feeding in a way that makes the point of every line of cross-fire a bulls-eye. The house laughed themselves out at Welch, and brought him back for a speech.

Franklyn and Charles appear to have a new pianiste. This one does not sing, playing only. Instead of the pianologed number, done by the former pianiste, a plant in a balcony box crooned a ballad. The hand-to-hand stuff and the travesty Apache called forth the usual returns. The back bending hand-to-hand trick done with a chair is now done down by the footlights. The former spot, in the center of the stage was a better one for the trick. The act is a Colonial favorite and cashed in solidly.

Meehan's Canines, third, whooped things up with the leaping greyhounds. The jumping dogs go at their work as if they liked it, the trainer doing no urging and the dogs taking the highest barriers with ease. Mack and La Rue, a skating turn, opened (New Acts) and Barret and Farnum (New Acts) were second. Black and White lady acrobats closed with a mixture of tumbling and dancing. *Bell.*

RIVERSIDE

With ideal theatre weather conditions prevailing Monday night the Riverside was just about half-full. The answer seemed to be the number of repeats on the bill, most of the acts having been seen at this house earlier in the season and some more than once.

The Creole Fashion Plate headlined and closed the first half. He improves each time seen, a consummate artist with a style and delivery all his own. The new songs written by himself allowed him an opportunity for double-voiced number, obtaining a bi-sexual vocal effect by removing his wig when singing the male portions. After encores twice he had to alibi off. He easily took the bit of the first portion and split the class honors with Vadie and Gygi (New Acts), who were so on after intermission, and badly needed in the spot.

John Sothern, on just ahead opened the second half. Miss Sothern worked hard and obviously, but didn't quite succeed in making the grade. Of her male impersonations the "rube" number was best. This

girl needs stage direction and material. Her present offering is not of big-time caliber. The solo of the violinist leader in the pit was a serious effort, interpreted as comedy when the house orchestra drowned him out all through the number. The impression of a college matinee girl should be discarded immediately. It has been done much better by other artists, and suffers by contrast. Just managed a couple of quick bows.

Tom Smith, next to closing, took down the comedy hit without much opposition, although Mr. and Mrs. Jimmie Barry did nicely No. 4, while the other comedy entry, William and Joe Mandel, scored their usual third. Both of these acts have played the metropolitan houses over and over, and suffered accordingly. Smith sang, danced and nutted his way to big results. His burlesque ventriloquism and mind-reading stunts were big laugh-getters. The falling nips, a Smith trade-mark they all have picked on, followed all the pirates and got a laugh at each attempt. Smith has a delivery all his own and is a sure-fire comedy asset for any vaudeville gathering. He mopped.

The Clown Seal opened and held them. The animal is unusually well trained, working smoothly, minus stalling in an interesting routine. It's a novel and interesting opening turn.

Furman and Nash were second, and had quite a battle, but hooked with their closing number, a medley of parodies on former pop songs. These boys are proteges of Van and Schenck and have been very successful the past season. They have improved much, but the piano player member should avoid a tendency to work directly at his audience. A new comedy song having to do with the "finale hoppers" was farfetched and unfunny, having no excuse except the prevalent popularity of the slang phrase.

La Graciosa in her posing act and lighting effects closed and held most all. The act opens scenically with a stereopticon machine playing colored lights, while seven drops are slowly taken up in succession. The final effect is a sunrise which dissolves into the tight form of the poseur. The poses are the usual stereopticon ones, but a new touch is a moving background in several. It's a pretty sight act. *Con.*

ORPHEUM

The Orpheum, Brooklyn, sold out before curtain time Monday night. Another sell out was reported for the matinee and the night shows for the rest of the week were practically sold out in advance. At 10 p. m. Monday night a lengthy line buying what they could get and glad to get anything. All of which arises from the presence of two feature turns this week—Alice Brady and Co. and Gallagher and Shean.

Great racket this show business—especially vaudeville. Take Gallagher and Shean. Last season they were an act. Now they're an institution. This week they're playing two Brooklyn houses, the Flatbush and Orpheum. The natives are so excited over it they're organizing Gallagher and Shean clubs, and just to show they're hep to the latest vaudeville sensation it's impossible for anyone travelling on the B. R. T. to utter the phrase "Am I right?" without having someone immediately answer "Absolutely Mr. Shean." Brooklyn has gone cuckoo over "Mr. Gallagher and Mr. Shean." The team closed the show at the Orpheum, confining the turn to the "Mr. Gallagher and Shean" double conversational ditty. They must have done 20 verses and then they couldn't give 'em enough. An odd thing in connection with the Gallagher and Shean vogue is that Monday night there were a number of seats bought and held until the team arrived by patrons who seemed willing to miss the rest of the show. The double song ran mostly to gags Monday night, with the familiars hitting 'em as hard as the newer ones.

Alice Brady and Co. in "Cassie Cook of the Yellow Sea" closed the first half. The playlet has been beautifully produced by the Joseph Hart office. There is an air of languorous indolence that carries a breath of the Orient about the piece—accentuated by lights and incidental music offstage. The action of the playlet is interesting and Miss Brady, who has grown rather slender—becomingly so—plays with ease and grace. The whole thing is big league—the cast being on a par with the star and production. Miss Brady scored an individual success at the Orpheum.

Nobody panicked 'em, however, Monday night. While the house was packed from orchestra to gallery, it was a Missouri bunch, who sort of sat back and said "Show us." Gordon Wilde and Co., opened with shadowgraphing—a standardized opening turn that pleased and always will in vaudeville.

Foley and Leture were second with singing, chatter and dancing. The act has several new conversational bits since last seen around. A bit of dope patter incidental to a Chink number was bright and well handled. The couple have class and voices. The turn held 'em while they were on, warming things up nicely.

Third were the Bob Pender Troupe, acrobats and dancers, with a sprinkling of comedy that smacked of the Continental style, although the principals appeared to

be English. The ten people in the act have a bit on stilts with their faces covered with carnival masks for the finish that the house voted extremely funny. The acrobatics are excellent.

Ellmore and Williams, fourth, did their regulation long distance, talking and singing turn, Kate Ellmore batting out the laughs for her usual average. Signor Friscoe opened the second half with a xylophone turn that had several plants calling for numbers. The plant idea is handled for first rate comedy results. Friscoe is a showman. There isn't a trick in the xylophone player's category he has overlooked. He went over.

Alleen Stanley, second after intermission, did well with a songalo that gave her an opportunity to use several dialects. Preceding Gallagher and Shean, however, was a handicap. More than half of the house apparently had come to see the team and were getting impatient. The Orpheum is using the idea of programming a make-believe team for a closing act to hold 'em in, the same as the Palace. It works better than the screen request, but it wasn't needed Monday night. That bunch would have waited all night to see Gallagher and Shean. *Bell.*

BROADWAY

Business slumped at the Broadway Monday night, when the lower floor held over the usual quota of empty seats. The remainder of the house suffered accordingly. The bill secured corking returns from the comparatively slim audience, the applause being well distributed throughout the evening and more enthusiasm was displayed by the few present than is generally recorded by a full house.

Kitamura Brothers gave the show a snappy start with contortion and balancing. The two lithe Japs present a fast routine, displaying showmanship that gains returns. Three Dennis Sisters, No. 2, provided the first vocal efforts. The girls landed the harmony work strongly. The numbers are largely of the quiet type and well selected for their usage. The croony lullaby and ballad work brought forth applause. The act proved well above the average for the No. 2 spot.

Comedy entered the bill with McDeavitt, Kelly and Quinn, No. 3. The familiar piano mover vehicle unearthed a few laughs, with the comedy dancing by the comedian getting the biggest returns.

The applause hit occurred No. 4 with Mal Hallett's Orchestra (New Acts) taking the honors. The musical organization secured returns from all portions of the house, and more of the music would have been received in the same hearty manner. Arthur and Leah Bell with a ventriloquial offering followed the band and carried off the difficult spot in capable style. Both members display ability in their handling of the dummies, with the comedy number employed by Arthur good for several laughs. Miss Bell's audience work is of a valuable nature.

John B. Hymer was placed next to closing with his blackface comedy vehicle. The humor of Hymer penetrated into every corner, with the laughs greeting every remark.

Lee Stafford and Ada de Ross closed the show with a song and dance routine tastily mounted. Miss de Ross is displaying artistic dressing, which enhances the dance work. The couple dance capably together, but lack the necessary punch in their work. For a bill closer they display the necessary flash. *Hart.*

STATE

Main Street was well populated about and after theatre time, but they didn't turn out in large enough numbers to fill the mammoth State to its usual evening quota. This major Loew house, in fact, was quite void of population in the rear of the orchestra. The show itself is as well balanced an entertainment as has ever been booked into the State. With Sally Fields toppling a strong supporting bill, and a Torch and Max Fleisher "Out of the Inkwell" reel to furnish the screen comedy contrast to William Farnum's "Shackles of Gold," one couldn't ask more for his 50 cents worth.

"Hands Across the Sea," a lengthy medley of national airs served as the overture which was slightly elaborated with the projection of appropriate slides of the various governments as each national air was rendered. Fern, Bigelow and King opened with their standard knockabout comedy routine, the short tumbler in the breeches get-up accounting mainly for the comedy returns.

Edna Dreon danced with her "Vaudeville Scence" wherein she summons the spirits in a cycle of song numbers, including antebellum, Mars, etc. That spirit hokum in these days of Sir Arthur Conan Doyle is timely. Miss Dreon making most of her material. While a show-woman to some extent, she is dependent chiefly on material. Miss Dreon has a new finish introducing her sister (Grace Dreon) in twin costuming. This leads into a "Try and Guess" double number winding up with a "rainbow song" which the girls start a la semi-ballad, variate with "Chicago" strutting to the line of "life can be just what you make it" and finishing

demurely. That may be there idea of selling a number but it is inconsistent. The girls are not twins although the resemblance is marked, to such extent in fact that if they had been alternating their numbers in the course of the routine (which possibly may account for the quick costume changes) the audience would be none the wiser. In fact they do remark that one of them is clever and the other quaint so the suspicion they have been alternating in the song cycle may not be unfounded.

Harry (Hickey) LeVan and Claire Devine whammed 'em in the troy, LeVan's clowning at the ivories clicking sweetly. Miss Devine sings a routine of published numbers acceptably working throughout in one dress. Devine got the biggest laugh of the evening in the course of the "Sheik" number when she warbles "into your tent I'll creep." LeVan asking "what time?"

Morgan and Gray with their "Today Is Sunday" skit have added a new finish. After the man's strenuous efforts to catch the last train to work and discovering that today is the day of rest, his wife still will not let him tumble back in bed. She bundles him off to church, he taglining, "Well I can sleep there as well as any place." For a two people skit it is one of the best of its kind in pop house vaudeville.

Sally Fields murdered the customers with her pop songs and Yiddish character numbers. Her "Broad Minded Broad from Broadway," done with a kosher accent, packs a couple wicked laughs on the strength of as many mean punch-lines. They are as broad and frank as one could expect them to be from the title. Her "Fickle Flo" number denotes that Sally must have patched up her differences with a certain publishing house. Or it may be she is using it in deference to her former piano accompanist, J. Russell Robinson who wrote it. At that she couldn't find a better comedy song of its kind and certainly is not favoring anyone but herself. A picture star extra chorus winds up with "Valentino is 'The Sheik' and I'm his Shikha." She did two request encores and begged off.

The "Story Book Revue" closed. It is a five people tab that makes an acceptable flash for the small time. A number of prop books are employed from which the four girls emerge, the male member introducing the action dressed in a lounging robe. The usual prima, comedienne and sister team routine in followed, the girl comic standing out. She does nothing new or striking but what she does of the knockabout comedy is sufficient for laugh returns. In the Russian hock number she entered in goshes for a burlesque version of the dance. One of the girls did in an Oriental number in abbreviated costume, another standing out with her toe jazz stepping.

William Farnum in "Shackles of Gold" was the feature, letting out at well after midnight Monday. *Abel.*

5TH AVE.

Regular May weather must have punched New York's show business toward the finish of last week and the opening of the current period. Sunday's matinee went to pieces all over town and, though the night business swung back, the Monday afternoon draw was again light, while at the 5th Ave. Monday evening the attendance was quite some under the customary there for that night as a rule. So it may as well be accepted the summer is on us.

The first half bill of eight acts held light entertainment, thoroughly enjoyable to the 5th Ave.'s attendance. Singing and talking most of the way with but little dancing, for no one can accuse the three headlining principals in the William Rock turn of actually dancing. But the Rocks did a tough number quite well and their first encore is the best thing in the turn, with no singing or dancing in it. Another encore bit follows. Mr. Rock's characterizations, especially the roue, have been done with care. Nothing has been overlooked in the turn for value, even to the cut of Helen Elys bobbed hair. Yet this act fails to rank with Rock's best of the past, far from it taken as a sight, dancing or comedy number, and in the latter division it is the strongest.

Following Rock, in the next to closing spot, was Billy Glason, a young man and a singing monologist, who tells Yiddish stories the best. The house liked his work and liked him, he singing three songs in all, closing with what he called a new Irish number of his own, entitled "Like Kelly Can."

Closing was a nice lift and strength turn, but not framed right for the closing spot, as it has two dark stretches, made necessary by a "dream story." Samsted and Marion, man and woman, are the couple, with the woman quite weighty for the difficulty lifting Samsted does with her, especially the hard leg lift. Mr. Samsted offers an interesting demonstration of home exercises. He does them with slow precision that leaves a remembrance. Some little comedy just before in the explanation could have been left out. A different structure should be tried for if there must be a "sketch" and "production" for the acrobatic work. The dark spots, particularly the one toward the finish when Samsted must resume his seat, fully

dressed, at the table, will work against the turn for the final position of a bill.

In the forefront of the program, No. 3, a very neat sister act came out, Flo and Ollie Walters. These girls are production material, not for any substantial wallop perhaps, but through Flo's appearance with a nice voice and Ollie's nutting methods that are her own, as well as her odd voice in kid's character. Both girls can dance a little. From the way Miss Flo sang "Little Miss Narcissie" it might not be so much of a venture to say this girl could do a pianolog, if she can play the piano. Up to that time Miss Flo had looked like excess as a feeder for her sister, but right from there she was the other half all the way. Miss Ollie grows as she develops her comedy and songs during the act. Both sisters did fine with the finishing song, "Buzz," while Ollie's single, an Eskimo number, went over for all of its three comic points. The opening song that sent Ollie in right at the take off was "Angel Child." These girls should have the No. 2 or 4 spot at the Palace for their try. They need not be afraid of either spot in that house, for they can get over anywhere. It's one of the nicest sister acts with comedy that has shown for some time, from appearance to work and methods.

The show opened with the Summers Duo, then Mack and Holly, a mixed team, with the Walters, another two-act, next, and a sketch played by Baldwin and Blair placed No. 4, not always the running arrangement here. The Baldwin and Blair turn (New Acts) won some laughs, making it easier for the Runaway Four. Sandwiched in between two full stage turns (Rock's next), the four boys kept to "one" throughout, cutting the act a little for that reason and doing better than they did with the wild Arab tumbling around the stage. They did their best acrobatics in "one" and they showed up better than the hula-baloos finale stuff. In the comedy end their biggest laugh is the Joe Boganny bit, that of Boganny picking up a midget amidship and holding him in the air while looking for a place to land him, though here the boy used to hold a not a midget. The Runaways look like a surefire medium time turn.

Time.

23RD ST.

Another exceptionally good show appears this week at the 23rd St., for the first half with Ethel Clayton in "For the Defense" as the picture draw, allied with a Pathe semi-weekly and the "Topics of the Day" conversational reel. The vaudeville section was worth the admission fee in itself and, while business didn't test capacity Tuesday night, the house was rather well dressed for such an evening when the weather favored the outside amusements rather than the theatre.

Goldie and Ward opened with a song and dance specialty that on an ordinary popular priced bill might have called for a lower spot, at least not higher than second or fourth. They have a speedy routine and the boy and girl make a neat appearance. The latter shows good taste in her dressing and they double-dance far better than the average around the smaller houses.

Howard and Atkins (New Acts) held second position, with Emmett-Ryan and Co., following in an unnamed singing production carrying a special set and drop. The work of the young lady in the French impression was unusually well done and equally well appreciated, as was the ensemble singing of the couple and her dance. It's away from the every-day singing affair, carries original lines in dialogue and construction and should develop with some work into a big time attraction.

McCoy and Walton, a dyed-in-the-wool small time comedy knock-about team, walked away with all laughing honors as well as applause receipts, the audience even insisting on their return after the card for Lewis and Dody, who followed, had appeared. The man does some corking falls and his diminutive partner, a pretty blonde, makes an adept foil for his loose comedy. Perhaps this team wonders why they can't rise above the three-a-day theatres. They simply lack the required finesse. Their dialogue is for the most part well aimed, for it never misses and it is somewhat away from the stereotyped routine of the small time mixed team. This couple will "go" them anywhere where low comedy is appreciated, and were they to trim their act, cut out some of the superfluous material and reconstruct it in spots, leading all up to a "wow" finale, they would go as well at any big time theatre as they did Tuesday night on 23rd St.

Lewis and Dody took a few minutes to get them going, but finally succeeded, and the results attained by their predecessors had its effect. The audience seemed laughed dry and, while the pair did well enough, they didn't gather one-half the returns that went to McCoy and Walton, yet Lewis and Dody are big timers and regardless of the contrast in returns, the contrast in work only emphasized the shortcomings of the other couple as big time applicants.

Watson and Ferry (New Acts) closed the show. Wynn.

WHAT THE PUBLIC WANTS

(Continued from page 15)

They were still selected. They gasped with glee at the bromidic aphorisms about the horrors of printing the news, the same ones who applaud at the fearful billings-gate in "The Hairy Ape" and gibber with ecstasy over the lowdown smut in "He Who Gets Slapped."

The Guild is down on the press. Of course, it comes around and begs for paragraphs and pictures in the press it's down on, just as it solicits money at its door and harangues against commercialism in the theatre. But it rarely gets a chance to ride both its hobbies at once.

This is a story of a man who has worked his way up in England until he controls 40 newspapers, of all sorts, by giving the public not what he thinks it wants or even what he thinks it ought to want, but what it actually does want. This is painted as a felony all the way through the play.

He becomes interested in a scatter-brained, mouthing, thinner-than-air talking widow connected with an "artistic" theatre that is starving to death and can't pay salaries. He generously lends it his dough, he takes over its direction himself to save it and her job; he runs it into a big winner. For this the rest of the lunkheads hold their noses over him. In the end she chucks him because he has no ideals and "will not understand." When a playwright gets in a tight jam and can't exactly explain why his heroine goes crazy, he has her say the hero "will not understand," presuming that the public will, when he can't himself.

Had Bennett turned the play around and made his premise the fact that the man was right, that success, for which we all strive, was not a crime but a triumph, that all these twists and stunts about uplift and reform and that sort of poppyrot are hypocritical swindles by those who know they haven't a chance with the straight goods, where they have to deal with sensible people instead of inspired jackasses who ache to sink the money they earned or stole or inherited into some phoney, high-sounding nothingness, he might have portrayed, dramatized and delivered what the public wants.

If the public wants the Arnold Bennett drivel presented at the Garrick as it is presented by the Theatre Guild, then it is really time to start a highbrow movement and teach the public what it ought to want.

Lat.

ALHAMBRA STOCK

For the second week of the Alhambra summer stock season "The Woman in Room 13" is the attraction. While in itself a piece of masterful dramatic construction that could hardly be marred by any company, this should not be interpreted as depreciatory to the players. It is indeed a high-grade Alhambra aggregation headed by Dorothy Shoemaker, Dwight Meade, Ted Wilson and Stanley Andrews (respectively female lead, male lead and heavies), several of the company members qualifying for Broadway engagements.

The Alhambra ought to turn a neat profit with the stock season; in fact, more than they did with straight Keith's vaudeville. Although only doing four matinees (Tuesday, Wednesday, Thursday and Saturday) as against the two-a-day vaudeville grind, as well as maintaining a lower scale (75c. top week nights as against \$1 ordinarily), the show cost now is about half of what the eight or nine act bill set the house back formerly. A \$4,500 show was considered low for the Alhambra, one bill one time costing over \$5,500. About \$2,500 would include this company and crew costs.

William Webb is director of the Alhambra Players, Alfred L. Rigali assisting. Each also fills in with bits. They are exceedingly proficient in either capacity, the stage direction doing them considerable credit. The prolog and four acts necessary to set forth the melodramatic story require four complete scene changes. Webb has ingeniously arranged the four interiors at no great scenery expense.

Miss Shoemaker, known to vaudeville fans for her sketch offerings, is an adequate leading lady. Her conception of the role suffers little by comparison to Janet Beecher's original. Stanley Andrews in the part created by Lowell Sherman was compelling and forceful as the heavy. Dwight Meade, the leading man of the company, well known throughout New England, where he has appeared in stock, ought to build up a following among the women. When the hero was getting the bum breaks they sympathized terribly with him and his John Charles Thomas pose.

Business was as near capacity Tuesday night as it could be, which was not so bad considering the summer weather that evening. Coupled with the decent play Sunday vaudeville is getting up there (the show is culled from the various bills in the metropolitan Keith houses) the Alhambra appears to be in for a profitable season, torrid weather or not.

Unusually lengthy between act waits became evident that night, but the zippy house orchestra did much to alleviate impatience with their pop tunes. Abel.

LEGIT ITEMS

Fred Ardath left Wynn's "Perfect Fool" last week. It is said Ardath has notified the show not to continue his comedy scene that had been in the piece.

"The Fixed Idea" was written by Charles W. Goddard and William Pinkham. In the first report of the play, Mr. Pinkham's name was inadvertently omitted as the co-author.

The Beechwood Players, an organization presenting plays in a semi-professional manner at Frank Vanderlip's theatre at Scarborough, N. Y., presented two performances of "The Parmelee" on Wednesday and Thursday. The play is the work of Alice Bradley, author of "The Governor's Lady." The performances were arranged by the American Play Co. and all of the important managers were invited to get a line on the possibilities of the offering.

"Very Good Eddie" will be staged by the members of the Mutual Welfare League of Auburn (N. Y.) Prison, May 23-24.

Mary Young will play a stock star engagement in "Common Clay" at Malden, Mass., next week (May 15).

Maria Ascarra, under the management of William H. Branch, presented a new romantic comedy drama last week at the Grand, San Antonio. It was well received by the local press. The play is "Donna Maria," by Jose Codina. Miss Ascarra played the title role, the daughter of a murdered president of Mexico. Other principals were Coates Gwynne, Richard Neill, Arthur P. Viall and Al Roberts, who also staged the play. One of the local dailies in reviewing the play, said in part: "Before an audience thoroughly familiar with the south-west and quick to detect false notes on border life, Maria Ascarra and company in the premiere of 'Donna Maria' won the unqualified approval of a well filled house."

Andy Rice is dramatizing Gene Byrnes' New York "Evening Telegram" cartoon creation, "Regular Fellers" in collaboration with the cartoonist. It will be a "kid" play, to be produced in the fall.

George S. Kaufman insists that he and not Marc Connelly gave the good imitation of a man eating a sandwich in the critics' show, "No, Sirree," recently at the 49th Street. The contested bit was in a skit called "Zowie," which took place in a dairy lunch. Kaufman says he is a star in a hash house of that kind, but admits his collaborator is nearly as good. Connelly, he avers, is the better cake eater.

GILMORE FORCED IN

(Continued from page 13)

tive connected with the Keith office, decided to withdraw, word having come to him that a large majority of the Equity members would vote against him, that is to say, a number sufficient to insure his defeat. Frank Burbeck, the other candidate for Prompter, withdrew, following Peebles' withdrawal, and Gilmore was then nominated by a petition circulated by his backers for the office.

Previously, Gilmore's name had been proposed for Prompter during the nominating committee's sessions and it had been turned down, those opposed to Gilmore's candidacy taking the stand that inasmuch as Gilmore had only been a member of the Green Room club for a year or so, he (Gilmore) was not familiar enough with its affairs to do justice to the principal office. The nomination by petition of Gilmore left the field clear for his election, with the other two candidates withdrawing. The whole affair, according to club members opposed to the Equityites, seemed to spell politics of the experienced sort, as maneuvered by the Equity element in the club desiring Gilmore's election, despite the nominating committee having refused to put his name on the ticket.

Peebles was prompter of the Green Room Club for two terms, 1914 and 1915, and made an enviable record during his incumbencies. When Peebles first accepted the executive office the Green Room Club was in debt for some \$18,000. In the two years of Peebles' term this was completely whied out and the club put on the right side of the ledger.

Frank Bacon is the present prompter of the Green Room Club, and Hal Briggs is acting prompter. Mr. Bacon has been in Chicago for

the last year or so, playing in "Lightnin'."

The issue in the Green Room Club appears to be between the managerial element and the actor element composing its membership. The actors are now in the majority. The Green Room Club was organized in 1902, its nucleus being a number of members of the Actors' Order of Friendship.

A short time after its organization the Green Room Club and Theatrical Business Men's Club were merged.

Peebles has been very active since joining the Green Room Club, having been elected to the Board of Supervisors, in addition, to holding the office of prompter. The nomination this year was forced on Peebles, he at first refusing it, and later consenting to accept.

The complete ticket for the ensuing year is as follows: Prompter, Frank Gilmore (one candidate); call boy, Hay Crane and Andres Randolph; angel, J. Frank Stephens and Chas. Eldridge; copyist, George D. Proctor and John Kearney.

MANAGERS SPEND

(Continued from page 13)

excepting a matter of momentary publicity. Miss Binney stopped at 68,000, Miss Kennedy at 58,000 and Miss Davies at 50,000.

Tuesday night at the count-up just before the auction Miss Burke was leading with 35,000 votes, Miss Davies was second with 34,700, and Miss Binney, third, with 34,200. At that time Miss Carr had 6,000.

Among the stars entered who did not appear interested were the Talmadge girls, Gish girls, Mary Pickford, Viola Dana, Hope Hampton, Shirley Mason, Gloria Swanson, Clara K. Young, Betty Compson, Elsie Ferguson, Dorothy Dalton, Alice Brady, Bet. Daniels and many others, most all of these closing the contest with less than 5,000 votes to their credit.

There was a male division for the belt of "King of the Movies" and Edward Earle won it with a total of 11,620 votes. No one auctioned votes for the men. Tom Mix was second with 4,100. In all 35 men and 35 women were entered. The 35 men in total did not receive 40,000 votes.

Capacity attendance marked the ball at the Hotel Astor. It was strictly a society crowd. While few professionals were present, including the Misses Burke and Davies, the theatrical contingent was noticeably absent.

The popularity contest had been promoted by the society women who have charge of the A. I. C. P., recognized as one of the most worthy charities in New York. They appealed to the picture men. Will H. Hays advised his conferees to take hold of the theatrical end of the drive. Marcus Loew was elected chairman of the committee. Various expedients were employed to excite interest. A large balloting board was erected in Times square and two midnight performances given for the benefit of the fund in downtown theatres.

P. M. A. CONTROLLER

(Continued from page 11)

days before the by-laws can be changed, as provided for in the P. M. A. constitution, the change being required before the actual selection of a leader for the producers can be made. All members will be notified of the intended change in the by-laws. After that is accomplished another general meeting will be called, probably in June. Any member is permitted to propose a candidate for the post of controller, who is to be selected by vote. It is stated that the selection of the leader will not entail any politics.

Failure of committees properly to function is perhaps the most important cause leading to the managers' decision to seek a controller. The latter will take over much of the burden heretofore delegated to committees, members of which have so frequently been out of town or unable to attend meetings that problems never reached solution.

Another cause was the apparent evasions of members to carry out the decisions of the meetings. A case in point was the discussion of bad business at a prior meeting and the conclusion to discontinue the turning over of theatre to the numerous charity drives. Managers felt that patrons were so harassed with solicitors of coin that many stayed away from the theatres. Despite the resolution passed to stop the practice, one manager with a group of houses permitted the drive workers again to invade his houses. The majority vote on other matters has been consistently evaded by certain members.

The annual report showed the P.

M. A. to have increased its membership during the past year from 35 to 54. How many are active producers was not stated, nor what portion of the newly elected members is in the special classes of membership (touring managers and stock). The P. M. A. treasury is said to have a surplus of \$178,000.

A stir in the meeting came when one important member was stated to owe \$4,000 in dues for the season. That sum included the annual membership fees and the \$25 weekly due from each attraction.

Contrary to reports that the new executive to be chosen would handle the arbitration cases between the P. M. A. and Equity, the arbitration procedure will be the same as in the past. The meeting, however, voted to pay each member of the managers' arbitration committee of three members \$25 for each session. That follows the custom in financial institutions feeling directors at meetings.

Some time ago Equity complained over the postponement of arbitration meetings and suggested it would be willing to handle the complaints with one man representing the P. M. A. Reason for the postponement of some arbitration meetings was the necessity of members of the board leaving town to attend meetings, etc. A statement credited in a daily to an Equity official, wherein the personal pronoun was prominent, to the effect that it was his suggestion the P. M. A. was to select a controller, is set down by managers as untrue. The fact that the arbitration board system is being continued proves that the only suggestion that might have come from Equity was entirely disregarded.

Three new members were elected at the annual meeting, Milton Aborn, Guthrie McClintic and Joseph W. Gates. Carl Hunt resigned.

STOCKS

(Continued from page 12)

houses May 28, the Hazel Burgess players at Jacksonville and a company to be selected at Savannah.

The Opera House, Bayonne, N. J., started stock May 1, with the first "Scandal." Helen Shipman (Mrs. Keith) and Robert Keith are the leads. They live in the Bergen Point section of Bayonne and are locally popular. Others are Ruth Ricaby, Lavinia Shannon, Caroline Waide, Marve Snow, J. Elmer Thompson, Bernard Crany, Ceott Hitchner, Raymond Capp.

The Orpheum, Yonkers, N. Y., discontinues pop vaudeville this week. The Billy Allen Musical Comedy Co. opens in stock Monday.

Cohen's, Poughkeepsie, installs dramatic stock May 11 under the direction of Freddie James. The company will play two bills a week.

The dramatic stock of the Academy, Scranton, closes May 13.

The Orpheum, Detroit, has installed musical comedy stock. The house formerly played straight pictures.

The Jessie Bonstelle stock opened Monday at the Majestic, Buffalo.

The Forrest Winant Players have taken a lease on the Opera house, New Brunswick, N. J., for another year. The house was taken over from Feiber & Shea by Winant and Frank McCoy for stock last fall, and has been successfully operating since then. It is to be kept open through the summer.

The Orpheum, Newark, N. J., will open next week with the Aborn Opera Company. Opening bill, "Going Up," at \$1 top.

Newark, N. J., will have another dramatic stock in addition to the Maude Fealy Players at the Broad this summer. The Hill will abandon pictures next week and open with the Readick Players, who will play good old meller at 10-20-30.

The Edward H. Robins stock company opened their eighth season at the Royal Alexandra, Toronto, last week with "The Boomerang." The premiere took on the complexion of a social event, leading residents of the town being in the audience, which was addressed by Mayor C. A. McGuire, who made the presentation of a British ensign in silk made by blind soldiers of Pearson Hall, in which Mr. Robins has interested himself.

The (Robert) McLauchlin Rep Players opened at the Ohio, Cleveland, this week in stock with "Three Live Ghosts" the first play. Charles McNaughton is the male lead.

CABARET

(Continued from page 9)

winter and arranged for storage, paying the chauffeur and discharging him. In February the owner was summoned to appear at Rouse's Point and explain to the Federal authorities how his machine happened to be in the rum-running business. The chauffeur, instead of storing the automobile, had embarked in the booze game and had been caught. After explaining and settling the matter satisfactorily, the man left the car in charge of the Federal officers and alleges that they used it in chasing bootleggers. Machines seized with liquor aboard are often employed by the prohibition agents and customs officers along the border, to catch other "wet boats."

When the owner went to get his Mercer, he found evidence of hard usage on it, but started to drive it to New York. No explanation was offered to the police, however, as to two heavy suitcases taken from the automobile, or how it happened to be off the road. That may be still another turn to the plot of the story.

Claiming that it was "a common, ill-governed, disorderly house, given to the encouragement of idleness, drinking and licentious and lascivious conditions," Attorney-General Brundage petitioned the Circuit Court to close permanently the Sunset Cafe, "black and tan" resort on East 35th street, Chicago. The petition also requests that Edward Fox and Sam Rifas, the owners, be restrained from operating a similar place within the State of Illinois.

Emil De Recat, who has been producing revues for cabarets and outdoor parks, has abandoned the producing business and closed his offices in the Masonic Temple. At the time that De Recat closed his offices he told friends that he was through with the show business. He has been very active in producing here for a number of years.

John Tait engaged Boris Petroff to stage the revue in the main dining room of Tait's Cafe, San Francisco, but the show did not prove a success, and finally Fanchon and Marco, who are presenting their own novel revue in the Fanchon & Marco's "Little Club," above Tait's, were called in to take charge of the amusement feature in the main dining room. Their efforts have been more successful, and they will continue to devise and stage both Tait revues.

Paul Biese and his orchestra, which achieved fame in Chicago, have been engaged for four months starting May 5 to play at the Beaux Arts Cafe, Atlantic City. Biese started out playing in Chicago motion picture houses, becoming quite a draw, which called for his engagement at several dancing places. Through this work he attracted the attention of the Columbia Phonograph Co., and was engaged by them to make a number of dance records. After his engagement by the Columbia the Orpheum Circuit received several demands for his appearance at their local houses, and he was engaged to play dates at the Majestic and Palace theatres, Chicago.

Engagements at the Beaux Arts, Philadelphia, Julia Garrity, Harry Glen, Eva Dowling, Frank Bernard and 10 chorus girls. Present vaudeville at the Kenmore Hotel, Albany, N. Y., will be succeeded with a cabaret revue starting next week. It will consist of Bond and Barlow, Miss Walters and Grace and Hayes, with eight chorus girls.

Healy's "Summer Review of Syncope" at the Golden Glades now has Warner Gault in the cast, which includes Helen Hardick, the prima donna, Billee Maye, Dempsey and Vaughan, Madeline Spangler, Hazel Calvert, Flo Allen, Claire Richards, Josephine DeVere, Claudine Filling, May Judels, Frieda Peterson, Marjorie Miller. Holcomb's California Serenaders furnish the music, alternating with Holdsworth's Harmony Five for dancing. Martin Culhane is also present, entertaining, as special attraction.

A cousin of one of the most ardent of the prohibition enforcement officers maintains a saloon on the lower east side, New York, selling the stuff wide open across the bar. The same individual also has craved in his apartment nearby a flock of the wet goods, retailed at interesting prices to close friends. The striking element in connection with this

"speak easy" is that the prohibition officer has been widely heralded as an ardent opponent of prohibition offenders and violators, oftentimes going to extremes to corner his prey.

Gil Boag has taken over "Castles by the Sea" at Long Beach. The establishment has been under the management of Joe Pani for several seasons. Boag is in the Salvin group but is said to have taken over the Long Island resort on his own, with one associate.

Elsie Greenwood, the dancing school proprietor, who was brought into both the Newark and Irvington, N. J., courts on the charge of breaking the State law by allowing children to appear on the stage, was freed in both courts. Miss Greenwood was warned not to violate the law again. It was apparent that the charges against her were dismissed because the law had become a dead letter until it was revived in the present case by the Children's Aid Society. The society was also warned by the court that it could not grant immunity to any one.

The Hotel Flanders, on West 47th street, a professional hostelry for many years, has changed management. Edward Arlington took over its leases, running until 1933. Arlington adds the Flanders to the list of other hotels operated by his company, including the Hotel Harding, Colonial Arms in Jamaica, and Hotel America, also on 47th street. Sala M. Easton, formerly manager of the Bristol Hotel, will assume active supervision of the Flanders.

Suit was entered in the United States District Court in Newark, N. J., to restrain Chin Yoak and Chin Nom, proprietors of the Shanghai Tea Garden, from presenting musical selections composed or published by members of the American Society of Composers, Authors and Publishers, and damages of \$250 were asked. It is alleged that "Tuck Me to Sleep" and "How Many Times" were rendered at the garden without a license. A similar suit was brought against Morris Feldman, owner of the Grand Palace Theatre.

Bootleggers in Northern New York, and all over the state for that matter, hailed with delight the action of the Supreme Court jury at Plattsburgh in awarding Nicholas Verda \$1,000 damages for an alleged assault committed upon him and James Powers by Sergeant Joseph Lynch of the State Police near the village of Moores, on the Canadian border, last November. The troopers, who are the bitter foes of rum runners and have given the whisky smugglers more trouble than the federal sleuths, have stopped at nothing. It is alleged, in their crusade on liquor smugglers. Their campaign against runners, it is asserted, has received the endorsement of their chief, Major George Fletcher Chandler, superintendent of the State Police, although at various times, it is alleged, the constabulary has resorted to "the law of force" in taking a booze runner trying to get through this state with a cargo of rum.

The Verda case was watched, as it was after Powers and Verda had been placed under arrest for booze running and were handcuffed together in an automobile, that Sergeant Lynch committed the alleged assault in an effort to force the men to tell the name of the runner who had shot and wounded Trooper Whitman a short time before and escaped. When the men were brought to Plattsburgh late that night it was plainly evident that they had been assaulted, for both were bleeding and bore marks of a desperate struggle. They were locked up in the Plattsburgh jail, and Verda subsequently brought

The Chateau Laurier at City Island (Pelham Parkway), abutting Long Island Sound, opened the season last week with Bill Werner at the managerial post. The Chateau has been handsomely decorated with an elegant mosaic effect over the dance floor. The Werner place continues to feature its popular \$2.50 shore dinner. The bathing pavilion will have an addition of 35 rooms this summer. Dinty Moore's orchestra is again furnishing the dance music. Besides himself at the drums, the Moore combination has S. R. Pirmagiani, saxophone; Frank Witrol, cornet; Hugh Aitken, violin; Wilber Wool-

ley, trombone; George Woolley, bass; Lew Cohey, piano.

Beer is flowing once more almost as of old. There is a bar not a mile from Broadway and 42d street where a glass of draught beer may be purchased across the mahogany for 10 cents, while a seidel of the genuine costs 25 cents. With the influx of the amber fluid, it is possible prohibition may yet claim the credit of having brought back the corner or middle-of-the-block saloon. Beer by the barrel (120 bottles, in cases of 24 each) is selling rapidly and in large quantities, delivered anywhere in Greater New York, at \$30 or \$35, according to the salesman. Ale, in like quantity, may be had at \$45. Light wines of the best quality can be secured at very reasonable prices in certain quarters. Whiskey still holds at around \$100 to \$110 a case, Scotch or rye, with the same chance on poor quality. Rye is slightly lower if judiciously bought. A very poor brand of gin is appearing. It may be purchased, a case, at prices varying from \$40 to \$70, the later price no more of a guarantee than the lower one. The gin seems mostly home-made. Some of the whiskey around New York is little short of terrible. Much of it is manufactured in New Jersey, not even given a false age, but bottled immediately and sold. It is nearly deadly if sufficient is drunk. Unless placed in wood the poison from the alcohol is not absorbed. Wood only ages whiskey. Rye whiskey under seven years of age (in wood) is a dangerous drink.

Howard Leslie Holt, a former dancing teacher of Washington, D. C., was sentenced to 30 years in the penitentiary by Chief Justice McCoy, presiding in Criminal Court No. 1. Holt was recently convicted for criminal intimacy with one of his pupils, a 13-year-old girl. The case attracted considerable attention, as the dancing school, conducted by Holt was one of the most fashionable in the city.

The court characterized the crime and the case as one of the worst ever tried before him and stated that some of the jurors had been in favor of imposing the death penalty, which the law permits in the district in a case of this kind.

At a meeting held at the Hotel Baltimore, Kansas City, by a number of prominent business and professional men for the purpose of forming a local organization of the National Association Opposed to the Prohibition Amendment, S. J. Whitmore, chairman of the board of governors of the Baltimore and Huehlebaeh hotels, astonished his hearers by declaring that even if the whole country went wet the bars in the two hotels would never reopen. He said: "If the country went wet again we would serve light wines and beer to our dinner guests, but we have so adjusted the hotel business that we would never return to the oldtime saloon—we do not want it." It is the understanding Mr. Whitmore's attitude is that of the leading hotel men throughout the country.

Terrace Gardens, Chicago, is housing a revue, booked to run for at least 12 weeks. It is under the direction of Charles V. Bohler. Everybody in Chicago tried their hand in making this place pay as a revue rendezvous, but it took Bohler to really change the books to show a profit. For this he is entitled to a world of credit, as his present revue, heralded as the "Whirl of the World," is whirling the patrons in floods. Bohler has assembled a cast of five principals and eight chorus girls of the type that add to the picture.

It is a happy and breezy small revue, not extravagant, but speaks of shrewdness in costuming, beautifully yet moderately, rehearsing and training, and in all measured up to the honors of the fastest small show in town, yet arranged so as to present itself as a big flash sufficient to satisfy the select clientele patronizing this arena-built cafe, restaurant, with the tables arranged on steps, giving a full view of the stage and all that is going on.

The first show goes on at the noon hour, with the first evening performance starting at the dinner hour of 6:45, finishing at 8. The last show starts at 11, getting the after theatre crowds. Between the regular show hours the principals do single numbers, occupying every minute of time.

The show proper is swift moving with nothing lost between specialties and chorus numbers.

The principals are Elsie de, Del Estes, Ted Cornell, Frankie Klassen and Lew Jenkins. The stellar numbers are a lavish fashion parade and "The Pasha's Garden," an op-

SPORTS

Paul Gray, press representative for Jackie Coogan, is organizing a baseball team to be comprised of press agents and known as the "Puffblowers." Home grounds have been secured in Elmhurst, L. I., where practice is being held on Sundays. The initial practice was held last week with recruits reporting for the team including Jesse Well, Mark Vance, Harry L. McCormack and Jack Francis. Gray will do the catching. The team is open for games with any theatrical organization.

According to Billy Gibson, manager of Benny Leonard, he received another alleged insult from Charlie White when the latter sent word to New York cancelling a scheduled decision match with the champion, held July 4 at Michigan City. Gibson stated that White has been crying for a match with the champion, but as a result of the latest cancellation Gibson refuses to take any other opponent seriously.

The first two baseball "clashes" between the Joe Leblang team and the theatre treasurers at Van Cortlandt park the last two Sundays found the cutraters the winners of the first contest and the theatre men on the long end the second. There was some argument as to the final count-up for the initial game because some of the mob left before the end of the game, when it was found that the box office men were licked 18—9.

The Leblings permitted the treasurers to gather five runs in the final frame, when Hughy Leblang attempted to curve 'em over. Charles Harris, in back of the plate for the treasurers, had the franchise to argue with the umpire, whom the theatre men declared was terrible. Clarence Jacobson started pitching for the treasurers. The Leblings slammed the first three balls thrown, and Clarence was inserted elsewhere. He left the game shortly afterwards, when he failed to get out of the way of a line drive off the bat of Joe Mack. Clarence caught the ball, but swore off immediately. Mack belongs in the McBride agency, but wanted "in" with the bargain ticket men. Lazarus Levy did most of the hurling for the treasurers. Joey Keith pitched for the Leblings. The treasurers claimed the catcher was a "ringer."

The Leblings made no real squawk about being beaten the second game 13—12, but are claiming a win of the "rubber" contest that will be pulled off at the Leblang annual outing May 23. Louis Ohms pitched the treasurers to victory in the second game, Bisland (now in the Madison Square Garden box office) being behind the bat. Keith and Dixer formed the cut rate battery. The game was close, with fewer arguments because Charlie Harris was on the side lines. Sid Harris was overweight but outside of that everything was "jerry."

Bombardier Billy Wells, boxer, kinema star and vaudeville sketch actor, "came back" at the National Sporting Club, London, April 24, when he beat Lloyd. Although it is some time since Wells fought, he still possesses all his old faults and virtues as a boxer, and his opponent's seconds took full advantage of his known nervousness by keeping him hanging about as long as possible before the actual fight commenced. When it did Wells soon had Lloyd at his mercy, but as usual seemed unable to nerve himself to knock his man out. In the end Lloyd's seconds threw the towel in.

Baseball players are not the only ones enjoying fruitful seasons financially. Basketball tossers, especially the stars, have harvested a fertile crop of greenbacks the last two or three years. Exponents of the indoor game do not draw as big salaries as their brothers of the outdoor pastime, but they are able to hold other positions while playing—a thing hardly possible for men on the diamond. A talk which a Variety representative had with a top notch basketball player this week revealed some facts and figures with respect to the clan of which he is a member. Several of the brightest satellites made \$3,000 or \$4,000

eratic ensemble. Fred "Travers" orchestra is an attraction by itself and helps to carry the music over. Charles Boller rightfully is the recipient of honeycombed praises on his accomplishing that which the majority have failed to do.

on the court the past winter, and in addition held regular positions in business. Johnny Beekman, Jimmie Clinton, Nat Holman, Swede Grinstead and the late Ernie Reich were some of those to draw Babe Ruth pay envelopes. Barney Sedran, Harry Riconda, Marty Friedman and a number too long to list, also received lucrative salaries. Injuries which kept Friedman out of the game for a time, however, cut into his Saturday night "take." Members of the Celtic team played on that five alone, for the greater part, but the rest of the stars appeared with a variety of teams in New York, Pennsylvania, Massachusetts and New Jersey, jumping from place to place. And practically all of the men went to business daily, except when long trips prevented their so doing. Clinton held his position with the Guaranty Trust Company in New York City; Holman was coaching a college five in the metropolis; Sedran and Friedman continued their businesses, and Reich was working for the United States Rubber Company.

The basketball season stretched over a period of five months, and the stars played on an average four or five games a week. Two of them, Clinton and Riconda, also shine at baseball. Clinton pitches for the famous Paterson Silks of Paterson, N. J., and has turned down offers to perform in the big leagues. Riconda guards the third sack for New Haven in the Eastern League.

The Appellate Division annulled the temporary injunction granted Josef Knoepfer to restrain Erich Hagenlacher, champion billiard player of Germany, to play exhibition games under his exclusive management ruling that Knoepfer has not lived up to his managerial obligation in arranging dates and bookings. Hagenlacher has been appearing at Daly's, the Hotel Ambassador and elsewhere under another's direction, Knoepfer suing on a written contract. He was granted a temporary injunction, but this was vacated. Maurice Daly and Shepard G. Barclay, former editor of the "National Billiard Weekly" and "National Sports Weekly," fled affidavits that Knoepfer was an unknown in America as a billiard manager, not being able to speak the tongue properly to qualify as such. Barclay is now manager of Horamans, the European champion; Yamada, the Asian champ; Ralph Greenleaf, world's pocket billiard champ, and Welker Cochran.

The State Boxing Commission of New Jersey adopted a new ruling last week, whereby the "rabbit blow" and the "kidney punch" will be considered unlawful in boxing circles. The "rabbit blow" is said to have been introduced by Jess Willard in his fight with Jack Johnson, which is a stroke on the back of the neck. The boxing commission stated that the two blows were "outlawed" on the grounds that both are unsportsmanlike and brutal.

Johnny Coulon, once bantam-weight champion, featured at the Main Street this week in his act, "The Man They Cannot Lick," has received a large amount of extra publicity in the local papers. In addition to the regular stuff run on the theatrical pages he was given much extra space on the sporting pages for the fans who follow the fistie game.

An announcement this week by John M. Chapman, manager of the newly erected Velodrome, 225th street and Broadway, disclosed that the sport stadium, said to be one of the finest in the world, will open on scheduled time, Memorial Day, with sprint and motor-paced races. Among the various cycle contestants will be Clarence Carmen, George Wiley, George Chapman, Vincent Madonna, Menus Bedell, Bobby Walthour, Jr., and Willie Colburn. It is the intention of the officials to bring over foreign bike riders.

The Broadway theatrical bunch beat it to Jamaica track Tuesday to see a good thing in the form of the Sam H. Harris-Arch Selwyn-owned "True Flyer" take the brackies in the Montauk Selling Stakes. According to the dope, there was no horse in the race that could beat the managerial entry, which went to the post 6-5. When five scratches made the race a three-horse affair, it looked like soft money. But "True Flyer" was licked by the outsider, "Dot," that took the purse at 20-1. "True Flyer" had won his last two starts.

NEWS OF THE DAILIES

Gordon & Delmar
Senna & Weber
Bob Ferns Co
Smiling B Mason
Roof Garden 3

BUFFALO
State
Stanley & Elva
H & K Sutton
Chas Mack Co
Heath & Sperling
Edw Stanishoff Co

CHICAGO
Rialto
Will & Blondy

HARRY—JEANNE
LANG and VERNON
"Who Is Your Boss?"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

Brown & Elaine
Marion Russell Co
L W Gilbert Co
Ethel Gilmore Co

DAYTON
Dayton
J & B Altkin
Carlton & Tate
Roberts & Boyne
Wilson & Larsen
H Green & Band
2d half
Taylor & Brown
Miller & Rose
Walter Fenner Co
Earl Rickard
Jack Collins Co

FRESNO, CAL.
Hippodrome
Diamond & Da'ghter
Lehr & Bell
Chas Gill Co
Allyna Carbone Co
Melody Festival

HAMILTON, CAN.
Loew
Alvin & Alvin
Harry Gilbert
Money Is Money

MOBOKEN, N. J.
Loew
Bernard Sia
Luecky & Harris
"Yachting"
Marston & Manley
Bassett & Sheldon
2d half
Leonard
Telephone Tangle
Sid Gold & Bro
3 Kanawha Boys

PROVIDENCE, R.I.
Emery
Dawson L'igan & C
Gordon & Delmar
Senna & Weber
Bob Ferns & Co
Smiling B Mason
Roof Garden 3
2d half
Blinn & Grill
Stevens & Brunelle
Senna & Stevens
Wm Weston Co
Friend & Downing
Lorraine Sis

SACRAMENTO
Hippodrome
1st half
Zeno Mull & C
Irene Trevette
G Stanley & Sis
Tom McKee Co
Jack Walsh Co

ST. LOUIS
Loew
Taylor & Brown
Miller & Rose
Walter Fenner Co
Earl Rickard
Jack Collins Co
2d half
The Rockies
Arnold Grazer
LeHoen & Dupre Co
Miller Packer & S
Frank Stafford Co

WASHINGTON
Strand
Theodore Trio
Fletcher & J'quale
Nevels & Gordon
Frank Terry
Murrells

WINDSOR, CAN.
Loew
Billy Kinkaid
Barker & Dunn
Rilla Willard Co
2d half
Wilbur & Gilre
Morton Bros
Jimmy Lyons

GUS SUN CIRCUIT
BUFFALO
Lafayette
Dave Winnie
Challis & Lambert
Three Chums
Klein Bros
Bobby Higgins Co

DETROIT
Columbia
Martin & Bolse
Duke & Lillette
"Suite Sixteen"
Lloyd & Whitehead
(One to fill)

GL'NS F'LLS, N.Y.
Empire
Three Serenaders
Kannon & May
Philharmonic Trio
Lee & Varcoe
Wheeler & Wheeler
2d half
Helen Smith
Frazier & Mack
Freddie Sylvers & F
K'f'mly & Webster
(One to fill)

INDIANAPOLIS
Lyric
Edma Bratz Co
McShane & H'th'w'y

HOLMES and LEVERE
"THEMSELVES"
Also Throwing the "Dummy" This Week
(May 8), Keystone, Philadelphia
Direction: HARRY FITZGERALD

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Nelson & Madison
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Fot Fourri Dancers

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(Same bill plays
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ROSS WYSE and Co.
FEATURING
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EMILE and WILLO
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BUTTE, MONT.
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Stanley & Caffery
"Breezy Buddies"
Kola Jackson Co

LOS ANGELES
Pantages
Joe Thomas Co
Willie Bros
LaPine & Emery
Cornish & Cornish
Skipper Ken'dy & R

Melville & Stenson
"In Wrong"
Hart Wagner & E
Jonis's Hawaiians

OTTAWA, CAN.
Loew
Harry Bontell
York & Maybelle
V & C Avery
Holden & Herron
Kalaaluh's H'w'll'ns

PORTLAND, ORE.
Hippodrome
Williams & Daisy

UBERT CARLTON
Wahl & Francis
Weston & Elise
Dance Follies

DAWSON L'IGAN & C
Gordon & Delmar
Senna & Weber
Bob Ferns & Co
Smiling B Mason
Roof Garden 3
2d half

BLINN & GRILL
Stevens & Brunelle
Senna & Stevens
Wm Weston Co
Friend & Downing
Lorraine Sis

ZENO MULL & C
Irene Trevette
G Stanley & Sis
Tom McKee Co
Jack Walsh Co

TAYLOR & BROWN
Miller & Rose
Walter Fenner Co
Earl Rickard
Jack Collins Co
2d half

THE ROCKIES
Arnold Grazer
LeHoen & Dupre Co
Miller Packer & S
Frank Stafford Co

ELIA LA VAILL
Davis & Bradner
"Betty Wake Up"
C & T Harver
"Musical Peaches"

LEECHA LAQUINIAN
Downey & Armstrong
Bender & Armstrong
Texas Gullman Co

FRED'S PIGS
Monte & Lyons
"Let's Go"
Grac Ayres & Bro
Franchini Bros

DENNIS BROS
Billy Barlow
Joelyna & Turner
Babe LaTour Co
Tom McKay's Rev

HARVARD & BRUCE
Manning & Hall
Kerr & Ensign
Dyabell Long & H
Eva Tanguay

VEE & TULLY
Beck & Stone
Hale Norcross Co
Harry Sykes
Dance O'Mania
2d half

RUSSELL & HAYES
Jack Reddy
Carl & Inez
Fred Gray 2
Around the Clock

KREMKLA BROS
Pike & Fallon
Fox & Kelly
Maley & O'Brien
"One Two Three"

MAC & BRANTLEY
Reeder & Armstrong
Grew & Pates
Jennings & How'd
Carl Nixon Rev

DEPIERRE TRIO
P & G Hall
Schaeffer W & C
Collins & Millard
(One to fill)

ZENO MULL & C
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G Stanley & Sis
Tom McKee Co
Jack Walsh Co

PREVEST & GOELT
Willing & Jordan
Pearl Abbott Co
Arthur Deagon
Jackson Taylor 3

HORI & NARANI
Ingber Quian Co
Norman & Grace
Habbitt & Melle
Powell Quintet

DAIRY BROS
Walter Brower
Crane & Heitworth
Kuma 4
Ford & Hinton

FOLEY & O'NEILL
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Walter Hastings

IN LONDON

(Continued from page 3)
June 6. Owen Nares and Edna Best will appear in the leading parts.

George Crossmith, back from America, is actively engaged in the preparation of two new productions for the West End. One is "The Cabaret Girl," the book by P. G. Wodehouse, the music by Jerome Kern. The second is a new Somerset Maugham play, "East of Suez." During his recent visit Crossmith visited 32 theatres and may produce some of the plays he then saw at a later date.

Basil Dean and Alan Rea have left London for Prague and Vienna accompanied by a scenic artist. The Austrian visit is connected with a forthcoming Readean production.

Fred Karno's new revue, "1922," is doing very big business in the big provincial cities. It is unlikely much will be seen of the show in London, as the opposition music hall managers cannot offer terms likely to make it a paying proposition. The cast costs £700 a week, and includes Fred Kitchen and Marie Blanche.

William J. Wilson will shortly produce a new vaudeville playlet by Jack London and Lee Bascom, entitled "His Mate." The action is laid in Alaska. Dorothy Dix will play the leading part. There seems to be a revival in the playlet as an item in a vaudeville program, although it is never likely to again reach the popularity of a decade ago when some of the worst actors ever seen on the stage wore temporary halos as "famous West End" players at the top and bottom, to say nothing of occupying the middle of almost every bill.

Sir Alfred Butt will make a movement toward pre-war prices when he produces "Lass o' Laughter" at the Queen's. The pit will be once again an important box office factor and will be at three shillings, plus tax; the dress circle and stalls will be seven shillings and six pence, and 10 shillings and six pence, plus tax, respectively, while the "gods" will once again glory in a shilling gallery. "Lass o' Laughter" had an excellent reception when produced for a second "try out" at Devonshire Park, Eastbourne.

The annual theatrical garden party in aid of the Actors' Orphanage will be held at the Royal Hospital Gardens, Chelsea, Friday, June 23. Friday has been chosen this year instead of the Tuesday of the past nine parties to avoid cutting into any matinee. This is practically the only day in these times on which one or more houses are not giving afternoon shows.

Charles Withers is back here again and repeating his former success with "For Pity's Sake," which will be replaced presently by the production of a new show.

W. W. Kelly will be remembered by old-timers as the advance agent for various theatrical companies in America. In 1884 he came over to England and brought to London an actress long famous in stock companies, Grace Garland. She became better known here as Grace Hawthorne.

With less than \$500 they leased the old Olympic, which held about 2,400, but never produced a successful play in it. This theatre vanished during the improvements which resulted in the Kingsway and Aldwych thoroughfares and had for long been a theatrical white elephant. Even at the beginning of its career the house seemed under a curse, for when all was ready for opening it was discovered the architects and builders had overlooked the necessity of dressing room accommodation. To popularize the house Kelly issued 5,000 free seats daily for the balcony and gallery. When these were overcrowded many people transferred downstairs, paying the difference, while many unable to get in on a "brief," after having come from three to ten miles, would pay direct for seats in a better part of the house. This managerial ruse was successful and Kelly acquired sufficient capital to lease the Princess in Oxford street, where he produced Sardou's play "Theodora," starring Grace Hawthorne. This led to the building of the Royal Birkenhead, which became Kelly's headquarters. Later he ran the Grand Paradise street, Liverpool. He has been twice Mayor of Birkenhead and is still closely associated with the municipal life of Liverpool.

As a touring manager his great success was with "The Royal Divorce," which he toured continuously for over 31 years, visiting every town and city in the British Isles. He also produced the piece on several occasions in the West End, the last revival being at the Scala. The plant of printing and the advance work for the "Divorce" were the wonder of all other touring managers and the business it invariably did, with a "benefit" for the leading lady generally, Edith Cole (Mrs. W. W. Kelly) on the Friday night, their envy. The drama of Napoleonic times is still

touring, but bad business will cause its withdrawal from the road for the first time in May.

Kelly is now greatly interested in pictures and is in with several first class Mersey-side kinemas. The Kelly of today weight 250 pounds, is a habitue of the Cavour, and is never seen without a button-hole and an aggressively curly silk hat.

After Owen Nares has worked the fortnight at the Coliseum for which he is scheduled in "The Man in the Chair," he will take a holiday. In the autumn he will appear in the provinces in a dramatization of A. S. M. Hutchinson's novel "If Winter Comes." Whether or not it will be seen in London depends upon the provincial verdict and on certain other matters. He has also another play with an Indian setting which he intends producing in the West End.

Yorke Stephens reopens the Duke of York's with a farce comedy, "Nuts in May," May 8. Dan Rolyat probably will play the leading part. Rolyat is one of a little band of comedians who, after playing for years in provincial blood and thunder of the deepest dye under the late Frank Bateman, made good immediately in the West End.

J. H. Benrimo will take "The Yellow Jacket" off at the Kingsway in about three weeks' time. He will then produce a farce doubtless inspired by the success of "Money" at the Shaftesbury. The Chinese play has been successful with the cheaper parts of the house, but the stall patrons have been indifferent. The system of letting the management pay the amusement tax, which Benrimo inaugurated at the commencement of his season, will continue with the new production.

It is more than likely that Sybil Thorndyke will shortly sever her connection with the Little and its Grand Guignol and will go into management on her own. This will be a severe blow for the lovers of the horrible, as her remarkable playing was the backbone of the Little show. Should she go into management it will be with classical productions. May 1 she re-creates "The Trojan Women" of Euripides at the Palace for one matinee. This is the classic which Charles Gulliver presented at a matinee season at the Holborn Empire with such success.

"Welcome Stranger" has been losing its grip for some time and will be played for the last time at the Lyric May 6. A week or two later James White probably will produce his new musical comedy, "A Whirl of Happiness" at this house, the vaudeville comedian Billy Merson being the star.

The appearance of Princess Mary and Viscount Lascelles at the first night of "Decameron Nights" at Drury Lane was somewhat of an opposition attraction to the Robert MacLauchlan play and doubtless had something to do with the queuing up of enthusiasts 24 hours before the doors of the theatre opened. The Princess and her husband will also attend the opening night of the British National Opera Co. May 1, at Covent Garden. Since the death of King Edward the Royal Family has taken very little interest in opera, but have been often seen at more democratic entertainments showing a preference, if anything, for popular drama.

The Lyceum remains closed and even the prospects of an autumn drama or a pantomime under the Melville management seem to get more and more remote as time goes by. Despite the highly spectacular reconciliation of the brothers on the last night of the recent pantomime, the trouble between the brothers is by no means satisfactorily adjusted. Neither brother will give way to the other and so one of the most valuable properties in the West End remains closed.

Despite the shocking state of things theatrical the Actors' Association is talking of establishing a school of acting of its own. London is full of schools of acting, the Royal Academy of Dramatic Art, the Guildhall, the Royal Academy of Music, and dozens of less noteworthy concerns. A very small percentage of their pupils ever make really good, despite medals and bouquets at their semi-private shows, and very, very few players from "schools" ever attain anything approaching to fame. The Ben Greet Companies, in reality a large "school" split into touring companies, and the P. R. Benson companies, turned out more successes than the rest put together, but their people learned the business thoroughly on tour. Perhaps, however, the A. A. school will be for instruction of its members, many of whom can do with a grounding of King's English before starting on the rudiments of dramatic art.

The interest in "The Love Match," bolstered up by well advertised arguments between the management and author, having dwindled almost

to vanishing point the Arnold Bennett play finished at the Aldwych April 22. It will be followed by a revival of "Tilly of Bloomsbury" with Arthur Boucher in his original part of the broker's man turned butler.

Up to date "Tons of Money" has played to £3,696-5-0 at the Shaftesbury. The farce was produced April 13. The house itself holds 1,445 people and the "capacity" takings are about £345. The library bookings for five weeks amounts to £6,000. Charles Dillingham has the American rights and there is competition over the French and Colonial. The filming of the farce is also being discussed.

Despite the average West End manager's frequently expressed love for "High Art" and the amount of hot air ventilated in the press by the disciples of Shakespeare, only one theatre will put on a show for the Bard's birthday and not a single London house is running a Shakespearean production at the moment, they very seldom do. The exception is the "Old Vic," where a special program will be put on, the players including Ellen Terry, Acton Bond, Fisher White, Norman V. Norman, Sybil Thorndyke, Florence Saunders and Beatrice Wilson. The rest of the week will also be devoted to Shakespeare.

Billy McDermott is over here on his first visit to London. He is at present engaged in the favorite American pastime of "just looking round," but will probably play a few weeks on the first-class halls just to see how he goes. He should do well, for the reason that when the late Nat Wills played the Palace he went very big, running a season of nine months. At the end of his third month he wished to change his monolog, but the management would not hear of it. The public, they said, were just getting familiar with his jokes. Times have changed greatly since those days. Audiences are more discerning and quicker on the "in take," but alas! the long run of an act at one music hall is a thing of the past. Even freak dancers don't get the time they did.

Before the present season ends at the "Old Vic," the New Cut, to say nothing of the more fashionable quarters of London, will have an opportunity of seeing that rarely done play of Shakespeare's "Timon of Athens." The last time it was produced in the West End was at the Court nearly 20 years ago. It will be the 31st Shakespearean production at the house under the management of Lillian Bayliss.

Du Callon, who was one of the features in last week's bill at the Coliseum, had a nasty accident during the Friday evening show. By some means or other he slipped with his ladder and fell a distance of 20 feet to the stage. He was carried off unconscious. Later the audience was assured his injuries were not serious. Various alarmist rumors got about, but inquiries showed the performer was only badly shaken and suffering from a dislocated wrist. He is about, but it will be some three or four weeks before he is able to play again.

Betova, the Continental musician, opened badly at the Coliseum on the afternoon of April 24. His act consists of a series of "fake" imitations of how various songs would be sung in different countries, cleverly rendered. The apathy of the audience was doubtless largely due to the player's weird and grotesque make-up—a gigantic red beard and mustache, surmounted by an oily wig, the whole representing the Bolshevik of the comic cartoonist. In the evening the exaggerated make-up was dispensed and the act went well. Carl Randall, assisted by Berta Donn and Mary Washburn, made their English debut in a miscellany of song and dance and went exceedingly well. The big attraction on the bill was Owen Nares in a sketch, "The Man in the Chair," which depended largely on the personal popularity of the actor. Vera Lavrova (the Baroness Royce Garrett) rendered several items from her operatic repertoire in good style, and Will Fyffe repeated his former successes.

Kate Terry (Kate Terry-Lewis) was 73 April 21. She made her first appearance when three years of age, on which occasion she sang a song entitled "I'm Ninety-five." Her first appearance in London was at the old Princess in Oxford street in Charles Kean's company as Falstaff's page in "The Merry Wives of Windsor." This was on November 22, 1851. In February of the next year she appeared at a command performance before Queen Victoria, playing Prince Arthur in "King John." Later she appeared with Fechter, the German tragedian, at the Lyceum. She said farewell to the stage at the Adelphi on Aug. 31, 1867. After her retirement she married Arthur Lewis, who died in 1900. Ellen and Marion Terry are her younger sisters, and Fred Terry her brother. Another brother is Charles Terry, a well known business manager, and another brother, George, was for many years Irving's treasurer.

Lily Elsie will return to the stage for one afternoon only, June 9. The theatre will be Daly's, lent by James

White, and the occasion a benefit for the Royal Association in Aid of the Deaf and Dumb. Other "stars" already announced to appear are Sir Charles Hawtrey, Jack Buchanan, Thorpe Bates, Irene Vanbrugh, Gladys Cooper and Margaret Cooper.

Despite the chilling action of the London County Council in regard to the cabaret show at the Hotel Metropole, the habit seems to be spreading. A cabaret has been opened at the small Queen's hall, which has been modeled to give an idea of the Ziegfeld Roof Garden in New York. The performers are Carl Hyson and Peggy Harris, Tim O'Connor, Reggie Andrews and Sheila Radcliffe. Two shows a night will be the rule—9:30 for dinner and 11:30 for supper. The company will be known as the "Folies de Montmartre" and the producer is Jack Hurlbert.

Godfrey Tearle will play his original part in "The Faithful Heart," which was one of the big successes of last year, when Frederick Stanhope, produces the Monckton Hoffe play in America for Marc Klaw during the autumn.

PARIS

Paris, April 19.

A musical comedy entitled "Mademoiselle Tout en Or Script," by Pierre Frondaie, music by Maurice Furet, will be mounted at the Theatre Femina in June.

A benefit was given here last week in favor of Alexandre Kouprine, the Russian writer, now a refugee in France.

The new piece of Louis Verneuil, already seen in the provinces under the title of Regine Armand, will be played by Sarah Bernhardt at her own theatre, following the forthcoming short revival of "L'Aiglon." After a work by Michel Carré and Albert Acremant, "La Môme" is due about May 20. Mme. Bernhardt appears for a series of Athalie for the last days of Lent.

Robert Quinault, who has been dancing in London for some months, is back in Paris preparing a tour for America.

F. Gémier intends mounting the version of G. de la Fouchardiere's "Midsummer Night's Dream" at the Odeon during the present season.

"Mlle. Tout en Or" is the title of the operetta by Pierre Frondaie, music by Furet, which M. Redding will mount when he assumes temporary charge of the Theatre Femina. Oudart and Mlle. Capazza will be in the cast. At the Apollo an operetta by M. de Marsan and Pierre Maudru, the picture producers, music by Mme. Raynal, will follow "Dolly," with Morton, Girier and Mlle. Simone Judic as the leads.

The vaudeville hall formerly known in Geneva, Switzerland, as the Kursaal, closed for the past year, will reopen this summer as the Casino Municipal, under the direction of M. Auroux.

Chas Mere's melo-comedy, "La Flamme," has been purchased for London by Entertainment Productions, and Violet Vanbrugh will hold the role created at the Paris Ambigu by Mme. Polaire.

Lolita Astolfi, the Spanish dancer, has been booked for the Olympic.

Les Fratellini, clowns, under engagement with the Cirque Medrano, will not be able to appear in the September revue of C. B. Cochran in London.

Paulette Duval will appear in the revue at the Ambassadeurs this summer under the management of Oscar Dufrenne. She will have the Spanish dancer, Ramon Benages, as partner. It is stated by Paulette's friends she will later visit America to play for pictures.

Emmy Magliani and her dancer, Berge, are going to England, according to "La Danse," after their appearance in the Russian show of Maria Kousnezoff at the Theatre Femina.

Pearl White came near being crippled at the press show of the new revue given by L. Volterra at the Casino de Paris Tuesday afternoon following the premiere the previous Saturday evening. After the model aeroplane has crossed the auditorium and reached the back of the stage, on a sort of flying fox, a counterweight in the form of a large piece of iron fell from the flies on to the stage, missing the performers by a few feet. With presence of mind, Pearl stepped to the footlights and announced she was quite safe. What might have been a serious accident passed off as a big joke. A rumor of foul play was set rolling, but this is now shown to be false.

The French government has refused to admit Olga Spessiva, the new Russian star of Serge de Diaghilev's troupe booked for the Paris Opera. Although she has been dancing in London for some weeks, with remarkable success, the French ministers fear she may be impregnated by Bolshevism, and

sent orders to the Consulates in England to refuse her a passport visa for France. The decision is deplored in theatrical circles as depriving Parisians of a clever artiste.

The version of G. de la Fouchardiere's "La Sonde d'une Nuit d'Été" ("Midsummer Night's Dream") was produced last Friday by F. Gémier (just back from his visit to Stratford-on-Avon) at the Odeon. Music adopted from Mendelssohn accompanies the production, one of the most important of the season, for which Guy Arnoux had designed peculiar costumes.

"The Merry Widow" has been revived in France, produced at the Theatre Celestins, Lyons, end of April, with Nay Stuart.

A program of Scotch and English folk songs will be given by the Little Theatre in Paris, at the Salle Adyar during May, with Jean Sterling Mackinley, her husband, Harcourt Williams, and her brother, Kenneth Mackinley. She is a daughter of Antoinette Sterling.

The picture gallery adjoining the Theatre des Champs Elysees is being converted into a playhouse. There will then be three theatres under the same roof and under the direction of Jacques Hebertot.

A part of the Comedie Française troupe is to visit London this season to appear at a charity performance to be held at His Majesty's Theatre.

Gabriel Grovlez, a former conductor of the Chicago Opera, has returned to Paris and will resume his position as a conductor at the Opera here.

The Little theatre of Paris will offer four performances of Haddon Chambers' "The Tyranny of Tears" early in June at the Salle Adyar, with Ralph Speed, Julian Kirby, E. C. Duntun, Leonard Ciggis, Minnie Terry and Isabel Roland.

IN BERLIN

Berlin, April 17.

Werner Kraus as Cyrano de Bergerac, March 17, at the Deutsches. A most successful revival of the Rostrand drama. Of course, the interest centered in the performance of the leading role for "Cyrano" without a Cyrano is at least as bad as "Hamlet" without a Prince. And Kraus came across as usual, but the whole of the mad dreamer-soldier he couldn't or wouldn't give us. Cyrano is a virtuoso part, written to show off the technical virtuosity of a Coquelin; but Kraus practically slurs this angle and plays for the pathetic, the forlorn in the man. His rendition of the death scene is therefore the high point of his performance—as with Mansfield and Coquelin, it was the least interesting. Mady Christians as the heroine is as usual charming and gay. Walter Janssen, Guelstorff, and Ferdinand von Alten were also in the cast. The direction of Iwan Schmilt is quite inadequate. Business good.

AMERICANS IN EUROPE

Paris, May 1.

Genevieve Pitot, pianist, of New Orleans, has been released from the American hospital of Paris, where she was under treatment for tonsillitis, and has returned to her Paris apartment. Myrtle Lyndon, soloist of St. Michael's Episcopal church, New York, is studying music in Paris. Paul Gruppe, violinist, recently arrived from the United States, is giving a concert in Paris, May 22, at the Salle Gaveau.

Maria Jeritza appeared as Elizabeth in "Tannhauser" at the Vienna Opera last week, and was received with enthusiasm. The entire American colony in Vienna was present, the receipts reaching the record of million kronen.

Rachel Crothers of New York, accompanied by Mary Kirkpatrick, has arrived in Paris from London.

Russell Ferris is now in Munich, Germany, in charge of the Franco-Belgian Tours Co. interests during the Oberammergau Passion play.

Muriel Spring is in Berlin, where she is to appear in a picture production.

Gloria Swanson has arrived in London on her European trip.

Among the visitors in Paris are Charles Scribner (president of Chas. Scribner's Sons) and wife, for several weeks' vacation on the Continent. Mary McCormic, young opera singer; Arthur Knechtman, baritone; Jack Dempsey, Al Woods, Irving Berlin.

Peggy Sanderson is returning to America for a tour, after six months in Italy and France.

RADIUMIZED GOWN MAKES ITS FIRST APPEARANCE HERE

The radium used costs almost \$400 a pound, and one dress alone is estimated at \$1,500. They are heavily insured, reposes in a special room of its own and is under constant guard.

This might called the debut of radiumized paint, especially in the world of gowns. But its paths will lead farther yet. Stage managers see visions of whole sets of scenery painted in the alluring colors and used without lights.

The paint may yet make its entry into the domestic home, should the price ever reach a reasonable ground. What burglar would dare to enter a room, the walls of which gleamed iridescently, regardless of the fact that the electric light wires were out, and could not be put out?

The newest of new gowns has come to Bridgeport straight from Paris, girls! Never before has such a creation been seen in this country. It is the first of its kind.

Those who gazed upon its beauty and uniqueness are speechless with wonder. What is it? How did it happen? They cannot tell.

The gown? It is of luminous cloth showing a plain white beneath the electric lights, but rainbow of colors in the darkness. Radiumized paint has been used in the makeup, to produce the desired effect.

The gown is a billowy affair of folds upon folds of pure lace. Straight to the heels it falls, in a full baskie effect. A small tight fitting bodice adds to the quaintness. The headdress consists of a close turban, capped by six or seven breezy peacock feathers.

Beneath the glare of the arc lights the dress appears to be of a pure white, simple in the extreme.

With Ostrich Fan

But the moment the lights are switched off, the scene changes. Everything is obliterated except the glowing patterns on the gown, in blue, red, green and yellow. The tall, glittering turban headdress waves weirdly in the dark. A lurid mask painted in radium and attached to an ostrich fan completes the scene.

The very first dress of this kind appeared at the Folies Bergere

theatre in Paris; that theatre noted for its unique and unusual acts, most of them bordering just a little on the "naughty" side. The gown was speedily copied and appeared in the best of Paris' ball rooms within a few days.

The description and design were quickly telegraphed to America, the land of ideas, and Haverstick of

New York started work on a similar costume. The French designer is Conant of Paris.

Yesterday the gown made its first appearance in the United States at the Poli theatre here in the act, "The Son Dodgers." Miss Lillian Lester is the favored principal.

Several different times designers in this country have tried to use

radium in one form or another on evening gowns. All have failed. The radium in this country is not strong enough. It is necessary to import it. The stuff is mixed in paint and then the design is painted right onto the gown.

By a certain new chemical combination the desired effect is made to last for fully ten minutes. Fif-

teen minutes before the lights are turned out, the gown is "bathed" in the arc light. When the illumination is shut off, the dress blazes out resplendent in red, green, blue and yellow. For ten or fifteen minutes the colors last, gradually fading away, green making the longest stay of all.—Bridgeport (Conn.) "Telegram."

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C. B. MADDOCK

Playhouse Studios

137 WEST 48th STREET

NEW YORK CITY

CORRESPONDENCE

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

Having the big time field to itself the Majestic did not seem to garner the lucre and customers it should Monday evening. The lower floor was about three-fourths occupied, with the balance of the house filled in proportionate numbers. The bill had as its stellar feature two women—Kitty Doner and Pearl Rose. Two single men, Jack Rose and Ben Bernie; two acrobatic novelty turns, a comedy sketch, and a comedy skit. All in all, even though being away from the general type of

variety show, it was a good entertainment. Miss Doner, next to closing, and Jack Rose, who preceded her, drew the most response, while the other acts were mildly acclaimed. Due to the fact there were three full stage acts preceding her Miss Doner was assigned to the next to closing spot, one usually given to comedy acts. But it did not deter Kitty, Sister Rose and Brother Ted from doing their best. When they got down to the meat of the turn, "The Bowery," and the finishing number, they just romped along.

Rose took things calmly, not forcing himself but working with suavity, and did it despite he was suffering from a throat affliction. He also interposed himself in the Doner turn by carrying a large basket of American beauties down the aisle.

Opening the show Garcelnett Brothers, with acrobatics, ball tossing and hat throwing, played most-

ly to the entering throng, but toward the end of their offering had the audience sufficiently entertained to get them a fair send off.

On next were Harry Lang and Jean Vernon with a comedy talking skit. Lang, recalled as a burlesque comedian, has assembled a good routine of gags which he gets over in a somewhat crudish manner, but garners plenty of laughs nevertheless. Miss Vernon does a good straight and feed for him, and assists most creditably. For the finish Lang does a finger whistling specialty, along lines that the Arnaut Brothers and Novello Brothers render in their "bird calling." The only difference is he does the work while Miss Vernon responds in pantomime. Even though presented differently, the idea is the same, and the work executed in the same manner as is by the brother teams.

Pearl Regay, with Ward De Wolfe and the Rialto Versatile Five, were on in the trey spot. This position is rather early for Miss Regay but was probably necessary due to the Doner turn. Miss Regay, as always, registered with her dancing, but it appeared as though she is neglecting her tepsichore just a little in devoting most of her time to vocalization. She has always been regarded as one of the dance queens of vaudeville, and it seems as though she is doing herself an injustice in departing from this field as much as she does. De Wolfe is a little long on song, too, the elimination of a bit of his lyricization might do much toward speeding the turn up. The Musical Quintet with the act pleased with their specialty and dance and song accompaniments.

Ben Bernie, on next, got in the first real comedy wallop with his gags and instrumentalization. Bernie has a faculty of feeding his stuff out in measured quantities and seeing that it is properly digested. This is an art, and Bernie is quite proficient at it.

Jack Kennedy and Co. managed to convince the audience their comedy sketch, "A Golf Proposal," is still a novel laughing vehicle.

Closing the show were Emile and John Nallone with a good routine of equilibristic feats, that managed to hold the throng in fairly well.

been directed towards this end for Miss Marsh's benefit. However, Morrissey is seated in the audience. After Calvin and O'Connor finished, he announced himself to the audience, and then told of Miss Marsh's arrival in the city, a film being thrown on the screen for this comedy chatter. At the stage door the film ends and Miss Marsh, a sweet looking blonde who enunciates clearly, sprang on in flesh from a parted drop. Then Morrissey ad libbed, sang a special number about the reformers, allowed Miss Marsh to tell two non-intoxicating stories, and finished with the mind reading bit. With Bi Morrissey around Miss Marsh is all right as an act. Kimball and Gorman were in the initial spot with a dance routine. Individually the man and woman are good dancers, especially eccentric, but this does not round out a good vaudeville act. Perhaps a writer would strengthen their

standing. The fact that they opened the bill also dampened their showing. Whistling in the deuce spot was Robert Gilles. He whistled things up to a high pitch of attention so that Martin and Courtney, who followed, had a good start. The man entered first, selling a pop number very well. But he worked a giggle so frequently it wasn't funny. The woman trots in for a little French lingo business, and from then on the act drags along, mostly in the parlor scene, where

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Direction LEW GOLDER

former in it who is excess, and each trick presentation is a gem in itself, especially the contortionist, who does almost impossible bends. The act has been around for a while, and certainly banged over, closing the show with as much force as the rest of the acts put together. Rose and Dell and Lee Mason not seen at this show.

Dave Idzel has resigned as assistant manager of the State-Lake, his resignation to take effect immediately. Idzel has been connected with the theatre ever since it opened. He will embark in a commercial business of his own.

Max Richards, former private secretary to Mort H. Singer, when he was connected with the W. V. M. A., and recently handling the bookings for a few theatres, has resigned. Richards is entering into the commercial field.

Speeches were made and collections taken up for the benefit performance to be given for the American Hospital at the Colonial theatre, May 21, at all the legitimate and vaudeville houses in the Loop last week.

Arthur West, a local boy who appeared with Ziegfeld's "Frolics," which closed at the Colonial last week, has been engaged by Flo Ziegfeld for his new "Follies."

Immediately after closing with Ziegfeld's "Frolics" at the Colonial theatre here Saturday night, Will Rogers left for Detroit, where he is making a personal appearance at Kunsky's Capitol this week. Next week Rogers will return and appear for the Asher Bros. at the Roosevelt, a picture house, and the Chateau, a vaudeville and picture house.

Rogers will render a monolog and will not appear in conjunction with any of his film releases.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

The Orpheum bill plays better than the program indicates. On paper it appeared topheavy with highbrow material, but the widely different nature of the classical offerings blended nicely and, combined with the other turns, furnished a well balanced entertainment. Emerson and Baldwin monopolized comedy honors. In No. 4 spot they created hearty laughter. Oicott and Mary Ann got laughs.

Wright Dancers and Laura Pierpont and Players shared headline honors. The dancing turn, with a big local following, closed the show, holding the audience. Helen Pachaud and Nita Susoff won individual praise with solo dancing. Walter Preston's fine tenor also stood out. The act in general was highly regarded. Laura Pierpont in "The Guiding Star" offers clever character portrayals that established her firmly. The playlet serves her purpose well and holds interest. Minstrel Monarchs repeated their hit of the previous week. "The Wonder Girl," a dainty miss, offers a neatly

arranged routine, including patter, in conjunction with the excellent contortion feats on the web and daring strong jaw whirls. The act proved a strong bill opener. David Schooler, with Pauline Chambers and Co., repeated strongly.

A smooth and entertaining bill at the Golden Gate. The Aerial La Vails, the first to show after the customary pictures. The La Vails appeared recently at the Hippodrome. The trapeze stunts, starting with comedy, went over in good style. Boyce Combe, with Robert Farley at the piano, struck the audience favorably with his quiet style. Combe's dapper appearance and classical delivery of good lyrical numbers brought him back for numerous encores. The sneezing and seasick numbers secured big laughs. Roberts and Clark progressed quietly until dancing was introduced, which landed solidly. McCormack & Wallace, with their well presented ventriloquial offering, ideally suited for this house and benefited by the spot, scored laughs all of the way. The big hit of the bill occurred with Jimmy Lucas and Francene, next to closing. Lucas has a way of pulling applause and making the audience like it. Hal Skelly in "The Mutual Man," with Ina Williams and Co., headlined. The closing position did not mitigate against the act with Skelly and Miss Williams romping through the comedy vehicle for a hit.

The genuine applause hit of the current Pantages bill occurred with Tom Kelly, next to closing. Kelly returned reinforced with a batch of good stories and concludes with a comedy song for the only vocal effort in his routine. Jack Henry and Edythe May, featured in the miniature musical comedy "Breezy Buddies," headlined and appeared in the closing position. Henry and Miss May deliver good numbers and their comedy efforts secure laughs. None of the others attains special prominence. Kola and Jackson Co., with Russian dancing of the highest order, proved an outstanding feature.

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JAMES C. MORTON and FAMILY, at Proctor's 58th St. Theatre, New York, this week, give a practical demonstration of good stage dressing. Here is an ideal dresser and an act where appearance counts for much. EDDIE MACK's ideas in clothes are always sought by Mr. Morton because Mr. Morton knows EDDIE MACK has the right ideas. You don't have to buy but it might pay to visit us and talk things over. There is no charge for a chat and if you do make a purchase, you'll not only save money, but help appearances in all angles.

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the man acts as a souse with the woman a tough gal, pulling the sob stuff. The team can perform but the act needs remodeling.

Calvin and O'Connor raced into a comedy cross-fire act, in which the gags landed solidly. One of the men entered leaning on a cane, possibly from a sprained ankle. Both of the men are made up in blackface, dish out stories and season the routine with a touch of song. They have a pleasing vehicle that does not aim for stopping shows, but is a dependable entertainment. Miss Marsh came next, and made way for the Poster Girl. "The Poster Girl" is a novel way of presenting impersonations of Fay Bainter, a burlesque chorus girl who thinks she is a star, and finishing with a Karyl Norman impression. The act opens with the "Poster Girl" coming on in "one" for an introductory song, and

the curtain parting to show a street scene drop with room for three posters. A man is seen putting up posters and assists the "Poster Girl" throughout. He puts up the Fay Bainter sign, with a ditty explaining it, and the "Poster Girl" comes on, standing before the poster with exact costuming of the poster, doing a number. The idea got over, with the "Poster Girl" impressing greatly with her voice.

DeLea and Orma, man and woman, next to shut the bill. The woman is the mainstay of the act. She is of the elongated type, hipless, funny, and a vaudeville treat. This woman knows how to handle talk, and sells it for a corking monolog. Her partner comes on for a little chatter and both sing. Neither possess voices, but it is possible the song was purely for comedy purposes, although it seemed the man was trying hard enough to make it legitimate. The Royal Pekinese Troupe closed the show. The troupe hasn't a per-

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To the Men Who Book:

- ¶ You decide what "spot" I play.
- ¶ Look at your reports from managers covering my act. They know; they see.
- ¶ I've had my share of opening and closing. And I would willingly continue to serve in such position; but I have come to this conclusion:
- ¶ My act cannot be properly appreciated or enjoyed by the audience when their attention is marred by the disturbance that necessarily attends the opening or closing of the bill.
- ¶ My act is NOT that kind of an act.
- ¶ And the audience is ENTITLED to the fullest enjoyment of an act.
- ¶ You can remedy it.

Yours For Better Spot
WILFRID DU BOIS

Direction **ALF. T. WILTON**
 Palace Theatre Building **NEW YORK CITY**

In San Francisco for the premiere of the play.

Harry Ettling, property man at the Golden Gate put in a nerve-wrecking week the seven days just passed during which time the Eddie Hearn daredevil auto race act was on the bill. Ettling was required to stand in the center of the cage in which the race is run during its progress. Ettling said he lost fifteen

pounds during the week the race was featured.

There is general shifting about of orchestra leaders among the big downtown picture houses. Herman Heller who has wielded the baton at the California has left and his place is being filled by Gino Severi late of the Imperial. Prior who has been conducting at the Portola theatre goes to the Imperial. Pietro Morino is named as the new orchestra leader for Loew's "Warfield."

Vallejo is reported to be trying to put over a Sunday closing law relating to amusements. Irving Ackerman of Ackerman & Harris made a special trip to the Navy Yard city to appear personally before the city council and argue against such a move.

DETROIT

By JACOB SMITH

This may or may not be the last week this season for vaudeville at the Shubert-Detroit, but the opinion of those who attended Sunday's performances was that if the Shuberts cannot send along a better assortment of acts they had better tear down the reputation they have built up for vaudeville. With one or two exceptions the Shubert attractions sent here this season for the Shubert-Detroit have been "money's worth" and the public has been well pleased. But with one exception—and that exception is the Avon Comedy Four—the grade of vaudeville this week at that playhouse is far below the average, especially in view of the price of \$1.50 asked for Saturday, and Sundays over \$1 at the Temple, which plays Keith's. Detroit has been

mighty good to Shubert vaudeville and it is conceded that the Motor City is one of the best three towns on the circuit, but more bills like this week and it will be one of the worse towns. Detroit is a lover of good vaudeville and musical comedy and people are willing to pay the price. The Shubert bill opens with a news weekly followed by the Aerial Butters, the girl doing some daring stunts on a rope hanging by her teeth. Brown and Spencer were well received. Burman mystifies with his double voice as to whether he is a man or woman but makes a mistake by not revealing the true gender. Act No. 2 was Gertrude Taylor and a man in positively the worst act seen at this house this season. Miss Taylor was off key and her assistant put on a pitiful exhibition of entertainment. Learned later these people had a bad cold and were worn out from train riding, but of course that is not considered by the public. Bobby Higgins and Co. have a good laugh act but it is the rawest bedroom scene act that has hit Detroit in many a day. Nevertheless it got a lot of laughs. The Avon Comedy Four as usual cleaned up and the audience couldn't get enough. Paul, Levan and Miller, acrobats, closed the show. W. E. Ritchie, bicyclist, was entertaining.

Will Rogers is headlining the Capitol this week, his first appearance.

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ance in any motion picture house, doing his usual rope stunt with local and national gags. In a curtain speech he lauded the picture industry and asked the public not to condemn everybody in the industry because of adverse publicity brought to a few of the stars. He also praised Mabel Normand, saying that he knew it to be a fact that she had performed thousands of acts of charity among the poor.

Vera Gordon is in person at the Broadway Strand in connection with "Your Best Friend," Warner Bros. production. The engagement is for two weeks.

"Foolish Wives" held at the Adams, with personal appearance of Maude George.

"Connecticut Yankee" playing return at Fox Washington.

"Beyond the Rocks" doing big business at Madison this week.

Business all over town showed great improvement this week. Detroit is in a very prosperous condition and indications are for very busy summer so far as the employment situation is concerned. Mat-

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nice business is rather light but night business is excellent.

Two stock companies competing for business: Woodward Players at Majestic in "The Fortune Hunter," and Bonstelle Stock in "The Boomerang," Garrick.

Colonial this week: Wilson and Wilson; Roland and Berry; Pastel Shades; Stanley, Tripp and Martin; Waters, Hopkins and Churchill.

"Stubborn Cinderella" by Miles Musical Stock at Orpheum.

When Oliver Morosco was here last week he told Al Weeks, dramatic editor of "The News," he was planning a permanent stock theatre here along the lines of the Morosco in Los Angeles.

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NEW ORLEANS
By O. M. SAMUEL

"Make It Snappy," "Make It Happy" and "Make It Different" seems to be the how-to-do of it these days, and that might go for correspondence as well as anything else. There's little to slip and far less to quip, however. Three sheets in front of the Orpheum insist that it is closed, but will reopen in September. Back on the rostrum Eddie Mathers, the stage manager, is manuevering the drops and pressing the "rumples" put into the palace

set by acrobats, but all the passerby gets as he skids past is the marble front, very sotto.

Little different over at Loew's, though. Texas Guinan is or was there when this rep, or disrep, of Variety shunted his Royal into high. On the screen and in "pusson" scream the scattered-about-me newspapers. Tex ought to make the grade easily. At this season of the year she's running down the track in a one-some and can't stop to hang up her own number. Tex does not spill or spill a lot of self-bounding flowerets after the unwind. She has a hair-trigger, double-barreled, self-loading playlet called "The Gunwoman." That'll make it easier for

The Lyric maintains its all-ebon policy through the summer, the colored folk, as ever, displaying a predilection for heat. The wags along the Rialto always refer to the Lyric as "The Coal Bin."

Clarence Bennett has opened another "blackberry" temple on Rampart street that he calls the "Othello." But as none other than "Othello" himself said, "What's in a name?"

Scotti and a specially picked flock of songbirds added lustre to the Orpheum during a brace of performances last week. Radio enthusiasts, through arrangement, set up a broadcasting station within the theatre, sending forth strains from the splendid orchestra for many miles. Perhaps next season the Orpheum people may do a little broadcasting on their own, making it possible for Martin Beck to sit in his offices in New York and hear acts flopping Monday night in New Orleans!

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Tex and those listening in. Nice gal, Tex.

Tom Campbell, who manages the Tulane when it is fifty-fiftying, sixty-forty and seventy-thirtying, was in the office of Loew's Sunday certifying the check placed on the all-city golf tournament by the scorers. Tom's going to be a contestant for the honors. Rather neat for a kid of 60. Some of the others around who claim to be champs don't know the difference between a mashie and a potato.

Julian Saenger looked very happy the latter part of last week while watching the crowds pouring into the Strand to see Mae Murray bare her latest, which was "Fascination." Terrible! to say the least. R. Z. Leonard and Mae have the box-office idea. Between them they brought the local picture corpse back to life.

Over at the Palace the house gang is wondering as to the closing. It all depends on Jule Delmar's other southerners. They quit quick in the bushes. There is a report around a guy in one of the menages in the cotton belt placed the shutters in position when two ships left the harbor, but at that King Heat is the real baby that gums and seals the works.

Jake Miller hopped onto page one the other day when a pair of choristers were jailed for doing an "immoral" dance. Jake said "wasn't." The cops yelled "twas." The judge made them illustrate the twirls which the "bulls" thought were wiggles right out in "cot," but couldn't sense a misplaced bend. A shame to pull Jake and his Empire when the bluecoats can see stepping by the very "nicest" people in town at Tranchina's any night that would make even the Little Club in New York look very pink tea.

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ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—The Lyceum Players in "A Tailor Made Man." FAY'S.—Roatino and Barrett; Rock-Nordje and Co.; The Carlos; Reckless and Arley; Norton and Noble; Archer and Floyd; Pola Negri in "Vendetta" and Charlie Chaplin in "Pay Day," film features. FAMILY.—Vaudeville and pictures.

Pictures.—"Beyond the Rocks," REGENT.—Pictures, "Beyond the Rocks."

Next week is the last of the vaudeville season. The following week the Knights of Columbus Dramatic Club will hold forth, followed by the Manhattan Players. The latter company gave up a week for the local club. The Manhattan Players have played at the Lyceum for the past eight summers.

Edward R. Wood has assumed the management of the Family, having for a number of years been assistant manager of the Regent. Eugene A. Westcott, Jr., for years in the Regent orchestra, is the new leader of the Family orchestra. John H. W. Fennyvessey, for years manager of the Family, is taking vacation owing to ill health. He may go abroad.

Eugene Arcerau, seven-and-a-half-foot giant, arrived from France during the week and joined the T. A. Wolfe shows at Exposition Park. He was booked for the first part of the week, but was held up at New York. He says he hopes to find a bride in this country.

WASHINGTON, D. C.

By HARDIE MEAKIN

The summer dearth of theatrical attractions has hit Washington earlier than usual this season. Poli's and the National closed their doors Saturday with no further bookings announced ahead. Poli's has Anna-Maude Hallam delivering free lectures both afternoon and

night for the week on various subjects and is attracting good houses.

The Garrick has the only legitimate offering with the stock company, this week presenting Fred Jackson's "The Hole in the Wall" and marking the return of Earle Foxe as leading man. Sydney Mason, here for two weeks in that capacity, made a remarkably good impression, but due to throat trouble had to resign. The local critics again praised the company, although taking rather a severe rap at the play. Breeskin's music in the supper box again was lauded; this innovation in itself is attracting business. "Wedding Bells" is underlined for the week of the 15th. The picture houses are showing the following: Loew's Columbia, "Beauty's Worth"; Loew's Palace, "The Crimson Challenge"; Moore's Rialto, "Beyond the Rocks"; Crandall's Metropolitan, "Smilin' Through."

Carl J. Sonin, until recently assistant manager of the local Robertson-Cole exchange, has severed his connection with that company and is leaving for New York City at the close of the convention to take up a new connection with the Paramount offices in that city.



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BOSTON

By LEN LIBBEY

Keith's

Three acts placed in what might be properly termed the peak of this week's bill save it from being mediocre entertainment, injecting into the show the tone, pep and comedy that up to the time these acts appeared had been sadly lacking. Only for the brace given by them the show would have been a very draggy one, and acts of even a little different character, and still of headline possibilities, might not have saved the situation. The three acts are Peggy Wood, Val and Ernie Stanton, and Joe Cook.

To Peggy's act goes the credit of bringing the tone and class into the evening. While staged in a conventional manner, as far as the settings go, the dressing room on the stage put it in the novelty class. True, the opening two numbers are slow and lack appeal, but when the main part of the act is put on, with her changing costume for each song by her four assistants, and picking up the number to put over the punch, it becomes a sure-fire hit and registered as such at the Monday night show.

Val and Ernie Stanton were on just ahead of her with their comedy act, which is about nine-tenths personality. The boys were strong from the start, and worked the house up as they went along, until they were forced to take a couple of encores, without making any over-

tures for them. They all but stopped the show.

Joe Cook's act ran a long time for what is practically a single, and was chock full of merit. He has what many performers lack, the art of taking an audience under his wing and carrying them along until they begin to think that they are part of the show. He was a riot from curtain to curtain, and then not content with this he proceeded to hold the house for Alexander Brothers and Evelyn, who closed the show with their ball juggling act. In fact he worked his closing so it acted as an introductory for their act, and few in the house realized that he was doing that most humane stunt, holding the house from a walkout for a closing act.

Paul Sydel opened the show, with "Spotty," his dog, aiding him plenty in getting away at all times. Harry and Dennis Du For, a couple of dancers, were in next position, and Dennis made the mistake which so many vaudevillians are prone to make, of remarking in an undertone that their act was not getting over as they expected, and blaming the house for the condition. Mae and Rose Wilton were in right, but as the girls had played here only a couple of months ago with the same sort of act, they couldn't be expected to do too much. To their credit it can be said they put their offering over without any lack of enthusiasm and to good applause.

Valerie Bergere and her company, using the same vehicle that she has used in vaudeville the last couple of seasons, "O Joy San," was on next, and this comedy-drama, so akin to "Madame Butterfly," without the tragic ending, made the usual hit among the sentimentalists.

since war taxes became unpopular. It came into the Majestic Monday night with open bookings, and will close here. For the Boston run the unit name has backfired, as it conveyed the impression that it was a condensation of the original "Whirl," which played itself out here earlier in the season. Those who saw it did not "repeat" on it, while as a matter of fact it is virtually a new production, although the principals are the same.

Kyra, Bard and Pearl, and Cummings and Shaw dominate the bill, with Keno and Green, Purcella Brothers, and Nancy Gibbs working out as secondaries. The chorus is running ragged, showing 15 faces Monday after the Detroit jump. A two-minute flash showing of the chorus at the opening of the show has resulted in giving them burlesques' total theatre time on the two-a-day, and it is a question as to whether the opening flash compensates for the apathetic attitude of the chorus after intermission following an hour and a quarter in the dressing rooms.

Despite the blue atmosphere of the comedy and the professional cracks about the slim house, wasted gags, back stage noises, "the old ones are getting over tonight," the "Whirl" went over with a solid crash to one of the leanest houses of the season, and will probably fill up to a turn-away by the end of the week. Despite all sorts of salary rumors, it seems apparent that the "Whirl" can show a profit at a \$1 top with a reasonable break in business, and the point at which it closes at the Majestic as regards gross will probably be a fair indication of how low an operating cost it really is running on.

BUFFALO

By SIDNEY BURTON

Ownership of the Teck this week was transferred from J. J. Shubert to the Shubert Theatrical Co. of New York. The purchasing company assumes mortgages of over \$200,000, while the cash consideration is said to be close to \$40,000.

The management of "The Heart of Africa," at the Teck last week, scored an advertising sensation when two 300,000 candle-power searchlights were unloosed Sunday night, illuminating Main street for over a mile as bright as midday. One was posted atop the Teck and the other at the other end of the street on the roof of a 15-story office building. The lights were the most powerful ever used in Buffalo and were so dazzling that numerous complaints were registered by motorists, with the result that the authorities refused permission for the continuance of the stunt.

The local Shriners are planning the most spectacular ceremonial ever staged here in connection with the second day's showing of the Ringling-Barnum Circus, May 31. The show plays here also May 30, the first day being the regular public performance, the second being given over to the lodge entirely. There will be a street parade made up of Shriners and Shrine bands and patrols of surrounding cities, together with the regular circus features. At 6 p. m. the entire aggregation will be served supper in the mess tent. At 6:30 there will be a ceremonial under the big top and at 6:45 the show will be thrown open to Shriners and their families. Members of the lodge will ride the elephants and camels in the street pro-

cessions, with a number of applications already in for reserved space in the lion, tiger and snake cages during the parade.

Edwin O. Weinberg returned to the Buffalo Strand Monday, after four weeks at the Strand in Syracuse. Edgar Weill, manager of the latter house, is back on the job, having recovered from his recent illness.

For the first time in over a dozen years, two rival Yiddish attractions will play Buffalo the same day. Rudolph Schildkraut will appear at the Majestic in "The Convict," Sunday, May 14, while Sarah Adler is showing at the Teck the same evening in "Love of Humoresque." The showings are the result of war between local Yiddish managers.

The first week of the Bonstelle stock at the Majestic last week brought phenomenal returns, the week being reported the second largest in recent years. The attraction was "The Boomerang." This is the eighteenth season of the company in Buffalo.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Mr. Pim Passes By." GRAND—"Lombardi, Ltd." by Drama Players Stock.

FILMS—"Isle of Zorda," Liberty; "Parted Curtains," Doric; "The Green Temptation," Royal; "Beyond the Rocks," Newman; "A Voice in the Dark," Pantages; "Reckless Youth," Main Street; "Seeing Is Believing," Loew's.

The Shubert housed the Shrine Minstrels, local talent, but failed to draw like last year. The management reports that the profits to the Shriners will be but about half of the \$7,500 made last year. At the Grand the Drama Players' stock, presenting "Peg o' My Heart," had several sell-outs. This company is

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Saturday, May 13, will see the finish of the season for the Orpheum and the Shubert, and possibly a couple of the popular-priced vaudeville houses. The Empress has had a two weeks' notice up for several weeks and a similar "reader" is posted at Loew's Garden. Both houses, however, may string along for several more weeks, according to the weather.

Robert W. Smiley, who has been doing characters with the Drama Players' stock company, has completed a play which he named "O Tempora." It is a drama of present times, written from an allegorical view. It is reported that a producer has been secured and that it will be given a presentation early in July.

Robert W. Smiley, Edward F. Harford, and Edmond Norris, who have been members of the Drama Players' stock company, have closed with the company and gone to New York.

Fairmount Park, always the first of the out-door amusement places to open here, will swing back the big gates May 13. It will again be under the management of Samuel Benjamin. As in previous years it is expected the bathing beach will be the big attraction.

Besides the Shrine Minstrels at the Shubert the Kansas City Musical Club gave a program of Vignettes, a study in costume characters, and the Loretto Academy, one of the city's leading schools for girls, gave "Robin Hood."

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NEXT WEEK (MAY 15), B. F. KEITH'S, SYRACUSE, N. Y.

PHILADELPHIA

By ARTHUR B. WATERS

The Globe, 59th and Market streets, which has been operating as a picture house under Nixon-Nirdlinger interests, is closed. While still in the market to be purchased outright for picture purposes, plans are being made to convert it into a market and dance hall, and as such it will be retained by the present interests. There are four other houses in the vicinity and attendance at the Globe had been slim for some time. It is one of the older of the West Philadelphia picture houses and has had many policies.

Plans have been completed by the Hoffman-Henon Co. for a theatre to be erected by the Stanley Co. at Broad and Loudon streets, Logan. The actual building will probably be begun in June or July and the total cost will be \$300,000, the land itself representing an investment of \$100,000 because of Broad street location. The theatre will seat 2,300 and will be constructed so that both vaudeville and pictures can be shown. The opening is expected to be around Christmas time.

The Richmond Realty Co. has completed plans for the erection of a 600-seat theatre at 4317 Walnut street. The house, not counting the land, will represent an investment of a little less than \$100,000. No contracts have as yet been awarded. This is distinctly a fine residential section and there are no houses anywhere in the vicinity.

The Fifty-sixth Street theatre, southeast corner of 56th and Delancey streets, has been sold by

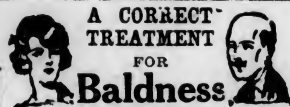
Morris Miron and A. Rosin for the Fifty-sixth Street Theatre Co. to Morris Weinstein for \$120,000. The building houses not only a theatre, but several apartments. Mr. Weinstein will assume active management of the house himself. Charles Segall, who has been general manager of the theatre, will, for the present, confine his duties to the Apollo on 53d street. Ellis Gale, who was with Mr. Segall at the Fifty-sixth Street as assistant manager, will remain in the same capacity under the new management.

The contract for the erection of the new Fox theatre at 16th and Market streets has been awarded to the Fuller Construction Co., and with the stores occupying the property all vacated, actual work on the theatre starts immediately. While no date of completion has been set, the understanding is that the Fox people want to take it over by late fall or early winter. Mortgages aggregating \$750,000 on the new theatre and office building have been negotiated by Greenfield & Taube, representing the Fox interests. The structure, which will be concrete and marble, will cost \$1,500,000.

A lot 17 by 13 feet on Manning street, between Locust and Spruce streets, has been purchased by Lee and J. J. Shubert from Mastbaum Brothers and Fleischer for use in connection with the Shubert theatre (legit house). The price was \$30,000. At present the site is being used in part as a garage. It will be utilized for additional dressing rooms for the Shubert theatre.

Replacing an open-air theatre which has been operated for the past two summers with poor success, the new Chain theatre, 84th and Eastwick avenue, erected by S. Chain, has been opened to the public. The new house seats 850 and maintains a new picture daily policy, with a scale of 10 and 17 cents. There is a Hope-Jones unit organ.

Keith's.—Mildred Harris is billed as headliner this week, but the honors go to Bailey and Cowan, with some decorative help from Estelle Davis. The skit in which the former Mrs. Chaplin appears is better than some used by screen stars making stage debuts, and she receives splendid support from S. Miller Kent and Beatrice Morgan. "The Come Backs," old time minstrels, real pep and personality, and North and Halliday have a



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rural sketch which, though along accustomed lines, wins laughs.

Shubert Vaudeville.—"Made in Philly" revue held over, with number of changes (much for the better) and there is more speed and comedy and not quite so undiluted a proportion of music. New acts added outside of the revue include James and Edith James in a good musical skit which went big; Jack Merlin, card manipulator, who apparently had a big following; Herman and Friscoe with some snappy songs; and Kimberley and Page in a funny sketch. However, the antics of Brendel and Bert and the other leads in the "Made in Philly" revue still carry off honors, whatever there are.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S.—First half, Annual Syracuse Music Festival, with Cleveland Symphony Orchestra. Second half, vaudeville.

TEMPLE.—Vaudeville.

EMPIRE.—All week, "Reported Missing."

STRAND.—First half, "Pay Day" and "Is Matrimony a Failure?"

CRESCENT.—First part, "The Golden Galleons."

SAVOY.—First part, "What No Man Knows." Second half, return, "French Heels."

RIVOLI.—First part, "Three Musketeers."

ROBBINS-ECKEL.—First part, "Beyond the Rocks."

Theatre prices, for the summer at least, are on the downward slide in this city. Temple, playing pop vaudeville, placed "10 Cent Bargain Matinee" signs in front of the house this week. At the same time Mitchell Fitzer slashes the prices of his new house, Rivoli, which opened a week or so ago, in West Fayette street. The Rivoli in the future will have a flat 10 cent admission scale daily except Saturdays and Sundays. This is the same scale that prevails at Smith's Novelty, one of the pioneer film houses of the city, located across the street. The first film house in the downtown district to set a low admission price was the System. The Crescent and the Hippodrome cut about the same time. Recently the Savoy followed suit, fixing a 10 cent scale for every day except Saturday and Sunday.

The Watertown Elks will hold their minstrels at the Olympic May 23-24. The Joe Bren Producing Co. of Chicago is again handling the production.

Norma Talmadge, who was booked to appear personally at the Avon in connection with the premier there of "Smilin' Through" Sunday, was unable to fill the date. Instead, Norma volunteered to select 30 names from the Watertown city directory, the persons chosen to be her guests at the Avon screening of the film. The directory was rushed to her and the selections were made.

Charles D. Ingram, present lessee of the Ogdensburg opera house, outbid the Strand Theatre Co. of Ogdensburg, owner of the opposition house, Strand, for the lease of the theatre for the next contract year. Ingram's bid of \$1,630 was accepted.

W. D. Wagner, manager of the Carthage opera house, suffered a dislocated shoulder when the auto in which he was riding with the representative of a film concern was ditched. The Wagner car turned from the road to avoid a collision with an approaching machine.

J. M. Schine of Gloversville is the prospective purchaser of the theatrical leases and properties of the newly organized Oswego Theatre Corp., formed by Harry Morton to take over the interests of the old Oswego theatrical firm of Morton & Sesonske. Schine some time ago purchased three Gloversville houses owned by Sesonske.

William J. Wagner of 137 Main street, Binghamton, stock salesman in the office of the H. V. Greene Co. of Boston, was held for the action of the Broome County Grand Jury by City Judge Rexford Titus on a charge of selling stock in the Selz-

nick Motion Picture Corp. by misrepresentation. The issue in the case was narrowed down during the examination of Wagner as to whether the accused man stated to the complainant, Mrs. Mae Stere of Binghamton, who purchased Selznick stock, that \$5,000,000 worth of real estate had been turned over to the Greene Co. to insure payment of 20 per cent. dividends at the stipulated time. Wagner denied he had made the statement personally, and claimed that he had showed the woman a circular issued by the Creen Co. for which he was not personally responsible.

The death of Mrs. Fred Algier, wife of the former owner of the Mystic, Brooklyn, occurred in this city May 4, and interment was made at Reading, Pa., May 6. Mrs. Algier was a non-professional. Her husband, for years active as an actor, manager and theatre owner, retired from the show business seven years ago. He is now manager of the Markson furniture house here. Besides her husband, Mrs. Algier leaves a son, Allan.

Winners of the Little County theatre original play contest, held by the Little County theatre of the Rural Dramatic Department of the New York State Fair, were announced at the New York State Fair Commission's headquarters here on Tuesday by Secretary J. Dan Ackerman, Jr. Phyllis Chapman of New York city, who submitted a one-act play, "Betsy Anne," receives the first award of \$100. The second prize of \$50 goes to Arthur Doyle of Canandaigua, who wrote "Exile." The third prize of \$30 is won by Mayer Porter of Ithaca with "Soil." The fourth award of \$20 is bestowed upon George Brooks of Pearl Creek for his "Nothing But Good." The judges in the contest were Fred Hinckley, editor of "Drama"; Mrs. A. Starr-Best and John M. Stahl of the Drama League, all residents of Chicago. The Little Country Theatre will again be a feature of the fair this year, and the most suitable of the prize winning plays will be given production, under the supervision of Prof. A. M. Drummond of Cornell.

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PITTSBURGH

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Pictures.—Grand, "Foolish Wives"; Olympic, "Beyond the Rocks"; Lyceum, "Sleep Walker"; Cameraphone, "Worldly Madonna"; Liberty, "Beyond the Rocks"; Regent and Blackstone, "Bachelor Daddy"; State, "Four Horsemen" (3d week); Savoy, "Western Speed" and "Very Truly Yours"; Aldine, "Shame."

Otis Skinner is drawing almost capacity attendance at the Nixon this week in "Blood and Sand." The house will close Saturday.

Carnegie Tech drama students are presenting five original plays Friday and Saturday nights, written by as many students. The titles are "Perfume and a Rose," "Spades," "Hinterland," "Underlings" and "Fingerbolls and Araminta." The performances are open to the public. Carnegie Tech Players are presenting Moliere's "Don Juan," translated by Thomas Wood Stevens, director of the school, at the Alvin May 13 as a benefit for the Woodrow Wilson Foundation.

The Manor is the name of the newest addition to the Rowland & Clark chain here, which will be located in the heart of the Squirrel Hill district, and which will open next Monday. The house will be the finest neighborhood theatre in the city.

Black's Devil's Cave or Pala Royale, as it has been intermittently known, is now supplied with music by Art Giles' orchestra, which has played at Kennedywood Park, Saunders' Little Club, which opens again as a roadhouse next week, and the Bachelor Club. Giles has been offered several summer resort engagements, but has not decided on any as yet.



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No greater tributes were ever paid a Shakespearean actor in Portland than were showered upon Walter Hampden by local stage reporters when he opened a brief season of repertoire at the Hellig last Thursday night in "Othello." As usual, the first night response for Shakespeare was miserable, but "Servant in the House" on Friday night did a good business. Saturday afternoon Hampden offered "Taming of the Shrew" and on Saturday night "Hamlet."

Al G. Barnes' wild animal circus set up its white tops Monday morning for four performances. Sunday afternoon Bessie Harvey, prima donna, who was injured in a street parade here three years ago, led the circus chorus and band in a

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concert for inmates of Good Samaritan hospital, where Bessie was confined by her injuries for several weeks.

Oscar Bergner, formerly of Portland, lately owner of the Vining theatre at Ashland, has sold out to H. B. Hurst and associates.

CLEVELAND

By J. WILSON ROY

OHIO.—"Three Live Ghosts." Next, "Twin Beds."
HANNA.—Closed for season.
KEITH'S HIPPI.—Vaudeville.
KEITH'S 105TH ST.—Vaudeville.
MILES.—"Chic Supreme." Seven Tumbling Demons, Jack Fulton and Peggy Burt. Louis London, Three Belmonts, and pictures.
PRISCILLA.—Pat White and Co., and pictures.
GORDON SQUARE.—Cornetta Comedy Trio, Beaumont Girls, Three Andre Sisters, and pictures.

FILMS.—Allen, "The Sheikh's Wife"; Stillman, "Smilin' Through"; Park and Mall, "Beauty's Worth"; State, "One Arabian Night"; Alhambra and Liberty, "The Four Horsemen of the Apocalypse"; Knickerbocker, "The Call of Home"; Stand-

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ard, "Squarin' It"; Rialto, "Where Is My Wandering Boy Tonight?"; Monarch, "Luxury."

Robert McLaughlin Repertoire Co. opened the summer season of dramatic stock at Ohio Monday night to capacity house.

Luna Park opens Thursday.

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "Smilin' Through."

NEW GARRICK—"Grand Larceny" (film).

LYCEUM—"Beyond the Rocks" (film).

NEW LYRIC—Kittles Band.

ZELDA—"The Isle of Zorda" (film).

Manager Arthur J. Casey will establish the star stock system here this summer. He has arranged to bring three leading stars in favorite plays. The first will be Edmund Breese in "The Lion and the Mouse," beginning May 21; Martha Hedman in "The Boomerang"; and Robert Edeson at later dates. Arrangements are being made for a big reception for Miss Hedman. About a year ago she became the wife of Major House of Duluth, who is the son of F. E. House, president of the Duluth & Iron Range Railroad, with headquarters here. The couple made a tour of Europe following their wedding.

Hiram Pennypacker, advance agent for the first "Irene" company, which will come to the Lyceum May 19 and 20, passed several days here last week, returning from the West coast. He declared Duluth the most prosperous center between the Great Lakes and the Pacific and expresses

the belief that Duluth was now in a position to play big stage productions for week stands. The advance sale for "Irene" exceeds that for "The Bat," which did over \$9,000 in two days. A special matinee may be required. While here Mr. Pennypacker visited with Col. W. F. Henry, business manager of the Du-

MINERS MAKE UP

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Duluth Herald, whom he has known for more than 25 years.

Galli-Curci, who will appear here May 30, is proving a big magnet. The advance sale already exceeds 2,000. She will appear in Mrs. George S. Richards' All-Star course.

Duluth is observing Farrar week. Miss Farrar will arrive in her private car Tuesday, appearing in concert in Virginia Tuesday evening and in Duluth Wednesday evening. She will remain here three days.

The Lyric, formerly Grand, had a unique opening. The famous Kilties band featured and news of the opening was broadcasted over the northwest by radio. The house was crowded at all performances. The

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radio station was provided by P. F. Schwie, resident manager, and J. H. Kennedy, house manager.

Articles of incorporation were filed this week by William Hamm and Finkelstein & Ruben of the Twin Cities for a theatre in Virginia, Minn., costing \$300,000.

A deal was consummated last week whereby William Hamm of St. Paul took over the old St. Louis hotel of this city for \$400,000. The property was purchased a few years ago by the Duluth Theatre Co. as a site for a new theatre, but the proj-



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ect was abandoned. E. R. Ribenack of the Lenox hotel has taken a ten-year lease and will remodel the building for hotel purposes.

The Lions' club of Duluth announced a plan yesterday to urge the construction of a \$500,000 auditorium as soon as possible. They will put the proposition before the civic council this week. An auditorium has been urged for some time, but this is the first time the matter has been put into definite form and a campaign begun. Duluth is becoming a prominent center for star concerts and similar attractions and the New Armory, while large, is not suited for such entertainments.

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INDIANAPOLIS

By VOLNEY B. FOWLER

Keith's summer policy, inaugurated last week, has been changed. Last summer "three-a-day" was the rule. This summer continuous run from 1.30 to 11 p. m. in vogue. Feature film augments summer vaudeville bills at a top price of 50 cents.

"Three Live Ghosts," Walker bill at the Murat this week.

Beryl Mercer, in original cast in New York city, came out west to handle the Mrs. Gubbins role for the Walker company at the Cox in Cincinnati last week and the Murat this week. Other newcomers to the company are Esther Howard, Belle Murry, Mary Ellis, Harry Green, Leward Meeker and William H. Everts. The company is giving matinees on Wednesday, Thursday and Saturday.

A decision of considerable importance to Indiana theatre owners who seek a way to avoid the teeth in the Hoosier blue law in many of the smaller cities, where it is rigidly enforced, was obtained last week in Circuit Court of Wabash county. William Dickson, manager of the Eagles theatre in Wabash, was charged with Sabbath desecration for operating on Sunday. Dickson's defense was that all proceeds of the Sunday show were turned over to the Associated Charities. The blue law exempts "works of charity" on Sunday. Despite this defense, the jury found Dickson guilty and he was fined \$10 and costs. Proponents of Sunday movies asked the prosecuting attorney why he did not close other lines of business on Sunday. He answered they had become legal by "long established custom." It was the plan of the theatre owners to operate on Sunday for charity until they, too, could stay open for profit on Sunday by "long established custom."

When the new Apollo film house in Illinois street, between Washington and Market streets, is ready for occupancy, about June 1, the Alhambra, at Illinois and Washington streets, will be abandoned, the Central Amusement Co. has announced. A Thompson restaurant will replace the Alhambra. Thompson's will purchase the lease of the Central Amusement Co. The deal is said to involve a total outlay of \$4,000,000 in annual installments. The Alhambra has been one of the most successful film theatres in the State. Its location is within one door of the busiest corner in the State of Indiana. The new Apollo is but a half block north of it. Charles M. Olson, president of the Central Amusement Co., will be associated with Richard and Henry Stegemeier in the formation of a new company to manage the Apollo.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—"And Very Nice, Too," with Amelia Stone. First performance. Next week, "Hello, Canada," with Harry Tate. DeCourville revue.

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ORPHEUM.—"The Unloved Wife," second week.

IMPERIAL.—The Kitaros, Lew and Paul Murdock, Fisher and Hurst, Fisher and Gilmore, Tom Browne's Melody Lane, Mullen and Francis.

LOEW'S.—Kalauihi's Hawaiians, Van and Carrie Avery, Helden and Harron, York and Maybelle, Harry Bentelle.

ALLEN.—Allen Concert Co. Feature, "Smilin' Through," with Norma Talmadge.

CAPITOL.—Capitol Opera Co. in "España." Feature, "The Spanish Jade."

ST. DENIS.—Pictures. Opera Company closed.

Much regret was expressed in the press at the untimely failure of the Montreal Grand Opera Co., which opened here two weeks ago for an eight week's engagement and closed last Saturday owing to lack of support. Basil Horsfall, the general director, and Joseph O'Sullivan, manager, could not estimate the loss, but it is thought that it is big. The company made a valiant attempt to produce opera at popular prices here and received the full support of the press. The first week with "Il Trovatore" was bad and the second week with "Faust" completed

the disaster. It was reported that several attempts were made to seize the box office receipts on closing nights, and it is feared that many members of the company had to take what they could and be thankful. The ensemble, which was recruited principally in Montreal, was being paid very meagre salaries and had some difficulty in collecting. The St. Denis is running pictures now. Complete lack of interest and support on the part of the public is responsible for the closing. Toward the end each performance was played to a mere handful of people, and even generous papering did not fill the front rows.

Dominion Park will open its doors May 13. An immense radio broadcasting station has been erected as a feature attraction.

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city hall for orders to close a carnival company at present doing business in this city.

H. M. Thomas, director of the Capitol theatres and one of the best known and most popular theatrical executives in Canada, is leaving shortly to visit his western houses. Business at the Capitol is surpassing all other local theatres.

A large number of New York managers and publicity men were on hand for the premier of "And Very Nice, Too," Amelia Stone's latest musical comedy vehicle, which was "tried on the dog" here this

week. The show bids fair to be a success, and, with proper trimming and retouching, with a little more attention to staging, should enjoy a fair run in New York.

Singer's Midgets, playing at the Princess, were received royally by Montreal's mayor, Mederic Martin. The Mayor expressed himself as being tickled to death to meet the little performers and practically turned the city over to them.

FACE SURGEON
Face Lifting
Face Corrections
Crowfeet
Eyelids Youthified
DR. PRATT
(40 West 34th St.)
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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.
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The Leading and
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ACCORDION
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The only factory
that makes any set
of Reeds — made by
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277-279 Columbus
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OSWALD
WOODSIDE
KENNELS
WOODSIDE
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Lyle AND Virginia
THE GINGER SNAPS
Cecil Lyle, Virginia Harris

DE LYONS DUO
Just finished Loew's Western and Southern Time.
Continuing on Loew's New York Time.

Thanks to ABE FEINBERG

HARMONIOUS COMEDY SKETCH-TETTE
DIRECTION: HARRY ROGERS

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Beard Billy
Belmont Hazel
Benaim Jessie
Bissett Billy
Blynn Paul
Bright F B
Brown Chas
Brown Tom | Harris Bee
Hart Tom
Hayes & Wynn
Heaton Fannie
Henri Flo
Hodge Oscar
Holden Edna
Hope & Eden
Hyde Herman |
| Carlton Mr
Carlton J
Cecil Vera
Champ Billy
Cheung Jimmie
Clifton Mable
Cole Fay
Connelly Edwin
Craven Ted | Kelly P
Kelly Tom
King Margaret
Kline Sam |
| Davies Grace
De Mar Rose
Denmore Vivian
Dorothy Dolly
Downs Ruth
Dresser Louis
Duffy Johnny | Lang James
Lessa Jack
Lewis Edward
Lord Miss M |
| Eagle Emily
Elliott Del
Emerson Chas
Errico Joe | Mack Norvin
McIntosh Max
McKay Geo
McNamara Edward
Mansfield Richard
Mann Josephine
Martin Charles
Mason Dorothy
Morris John
Mura James |
| Gannon Betty
Garden Geo
Giles Mrs P
Glenn Emmy
Golden Robert
Gordon Elaine
Gordon Tommy | Parker Bert
Peckard B Miss
Phillips Mr C |
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Rolls Jack
Roman Helen
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CHICAGO OFFICE

SEND FOR MAIL
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Antenore Millio | Fox Eddie "Bezo" |
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Coulter Joe | Germaine Florrie
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Gull Adol
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NATIONAL Theatre, 41st W. of B'way.
PHONE BRVANT 1541.

The CAT and The CANARY
Matinees Wed. and Sat.

John Keefe
"The Corn-Fed Boob"
Next Week (May 15), Temple, Rochester, N. Y.

Adelaide Charles
BOOTHBY and EVERDEAN
Novelty Songs and Travesty
Ask: WILL JACOBS

MAX BLOOM and ALICE SHER
"THAT'S MY HORSE"
IN
"A TAIL OF THE LONESOME SPINE"
Per. Address: 803 Times Bldg., New York City

LESTER—CHARLES
CALVIN and O'CONNOR
"In the Dark"
Direction
HANLON & TISHMAN

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| Irish Mae | Purcell T V |
| Johnson Babe | Rogers Elsie |
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| Le Grange L | Spaul Miss E M |
| Lester Noel | Stirk Cliff |
| Melvin Bert | Schuyler Elsie |
| Murray & Popoka | Smith & McGarry |
| Mel Tsen Lady | Swearingen W E |
| Newman W & L | Vert Hazel |
| Nash Bobby | Wallace Jean |
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MUSIC MEN
Jerry Simon is general manager of the Ben Schwartz Music Co.

The vogue of orchestrating the classic arias into fox trot and other forms of dance tunes has led the Plaza Music Co. to market a special series of phonograph records which will be only jazzed versions of classical melodies. The Plaza company markets the Banner records, a 50 cent disk. Fox trot versions of

AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

WINTER GARDEN Broadway & 50th Street.
Evegs. 8:20. Mats. Thurs. and Sat.
EDDIE CANTOR
In the Winter Garden's Annual Revue
"MAKE IT SNAPPY"
With NAN HALPERIN

AMBASSADOR 49th St., nr. B'way.
Evegs. 8:30. Matinees Wednesday & Saturday.
The Musical Sensation

BLOSSOM TIME
Thea., 45th St. & E'y. Evegs. 8:30.
Matinees Wed. and Sat. at 2:30.

ASTOR Thea., 45th St. & E'y. Evegs. 8:30.
Matinees Wed. and Sat. at 2:30.
MR. & MRS. COBURN
AND COMPANY OF FIFTY
IN THE FANTASTIC COMEDY

BRONX EXPRESS
\$1.00 to \$2.50

BIJOU Thea., 45th W. of B'y. Evegs. 8:30.
Matinees Wed. and Sat.
—THE—

DOVER ROAD
By A. A. MILNE with Chas. Cherry
Dir'n. of Gaiety McClintic

F. RAY COMSTOCK and MORRIS BEST Present
BALIEFF'S
Chauve Souris
From MOSCOW—Direct from LONDON—PARIS
49TH ST. Theatre, West of B'way.
Evegs. 8:30. Mats. Thurs. and Sat.
MATINEES TUES. and SAT. ONLY

SHUBERT Theatre, 41st St. W. of B'way.
Evegs. 8:20. Mats. Wed. and Sat.
FRANCES WHITE "Charming"
AND
TAYLOR HOLMES
In the Musical Comedy That's the "Hottest"
"A Gem"
"Daily Entertainment."—N. Y. Commercial

CASINO'S BIGGEST HIT!
TANGIERINE 9TH
MATS. WED.-SAT.

TRIXIE FRIGANZA
AT
Moore's, Seattle, Wash.
Next Week (May 14)
Still Leading All Others
CARL EMMY
AND
HIS MAD WAGS

WARMAN and MACK
Personal Direction MARTIN E. TOOHEY
"Samson and Delilah" and "Rigoletto" will be the first issues.
Alfred L. Haase has dissolved his partnership with Walter Windsor, cabaret producer, and is back with the McKinley Music Co. as assistant manager.
Lee David, staff composer of the B. D. Nice Co., commemorated the advent of a son into the David family with a new mother song, "Abie's Lullaby."
Eight copyright infringement cases have been filed in the Southern District of New York Federal Court against as many Bronx picture exhibitors for playing copyrighted music without license. Leo Feist, Inc., is plaintiff in three suits, the Broadway Music Corp., Sunshine Music Co. and Waterson, Berlin & Snyder Co. in one each, and M. Witmark & Sons in two each.
Maurice Swerdelow, a Philadelphia songwriter, has connected with Jack Mills' professional staff in New York.
Arthur A. Penn and Sigmund Romberg have renewed their contracts with M. Witmark & Sons for a term of years whereby they will contribute exclusively to the Witmark catalog.
The L. F. Music Publishing Co.

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AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

BOOTH West 45th Street. Evegs. at 8:30.
Matinees Wed. and Sat.
WINTHROP AMES Presents
"THE TRUTH ABOUT BLAYDS"
By A. A. MILNE

CENTURY Theatre, 62d Street and Central Park W. Evegs. 8:30.
Matinees Wednesday and Saturday, 2:30.
Tessa James Marion
Kosta Barton Green
In the Biggest Musical Hit in Town
The ROSE of STAMBOUL
with Mabel Withee & The Lockfords

44 TH ST. THEATRE, West of Broadway.
Evegs. 8:30. Mats. Thurs. & Sat. 2:30.
CECIL LEAN and CLEO MAYFIELD
In the "ZIPPY" MUSICAL COMEDY
"THE BLUSHING BRIDE"

LYRIC 424 St. W. of B'way. Evegs. 8:30.
Matinees Wed. & Sat. 2:30
The Smashing Musical Comedy Hit
FOR GOODNESS SAKE
With a Cast of New York's Favorites

WHITESIDE
IN "THE HINDU"
A GLAMOROUS ADVENTURE
COMEDY MATS THURS-SAT

Maxine Elliott's
MARJORIE RAMBEAU
in **THE GOLDFISH**
with WILTON LACKAYE

CASINO'S BIGGEST HIT!
TANGIERINE 9TH
MATS. WED.-SAT.

PRINCESS WINONA
Selling May 12 after a successful engagement with Moss' Empires and Sir Harry Lauder's Company. Returning to England June, 1923, for twenty weeks.
Direction LEW GOLDER

PAUL—KENDALL
Savoy and Capps
"A Few Different Things"
Booked Solid—W. V. M. A.
Direction POWELL & DANFORTH

is a new entrant in the music publishing field in Denver.
Bert Grant has closed his publishing office to go on a vacation. He recently was operated on for appendicitis. Negotiations to dispose of his catalog are pending.
Victor Nurnberg, formerly of the Pathe publicity staff, has connected with S. C. Cain, Inc., as special exploitation man.
The Witmark press agent is boastfully heralding the fact Belle Baker has included "Yiddish Mammy" in her repertoire.
Jack Mills has taken over "Lona" from the Philadelphia authors-publishers, Lou Herscher and Joe Burke.

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CRITICISMS

"Go Easy, Mable"
A musical comedy in three acts. At the Longacre theatre, May 8.
"Miss Levey can do wonders for a musical piece. But 'Go Easy Mable' is too much for a battalion to carry, far less a single actress."—Times.
"But vicerulically, somebody had been very unkind to Miss Levey. They had given her 'Go Easy, Mable,' which made easiness a crime."—American.
"Indeed, after seeing 'Go Easy, Mable,' one is moved to wonder why somebody doesn't write a musical comedy for Miss Levey."—World.
"The Red Geranium"
A comedy in four acts by Ruth M. Woodward. At the Princess theatre, May 8.
"The Red Geranium' is probably the queerest dramatic flower that

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NEW YORK THEATRES

REPUBLIC Theatre, W. 42d Street. Evegs. 8:30. Mats. Wed. & Sat.
A. H. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in **"LAWFUL LARCENY"**
A New Play by SAM SHIPMAN

ELTINGE Thea., W. 42d St. Evegs. 8:30.
Mats. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE DEMI-VIRGIN
By AVERY HOFWOOD

SAM H. HARRIS Attractions
Theatre, W. 42d St. Tel.: Bryant 6341.
Evegs. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUEX**

CORT West 48th St. Evegs. 8:25.
Mats. Wed. & Sat. at 2:25.
WALLACE EDDINGER and MARY NASH
in **"CAPTAIN APPLEJACK"**

MUSIC BOX West 45th Street. Tel.: Bryant 1470.
Evegs. 8:15. Mats. Wed. and Sat. at 2:15.
"Best Musical Show Ever Made in America."
IRVING BERLIN'S MUSIC BOX REVUE
— With a Cast of Metropolitan Favorites —

COHAN Theatre, Broadway and 43d Street.
Evegs. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

VANDERBILT Theatre, West 45th St.
Evegs. 8:15. Mats. Wed. & Sat. 2:25.
SPRING SEASON
FANNY HAWTHORN
By Stanky Houghton
A Comedy Drama
with a Distinguished Cast
Orch. Beats All Performances, \$2.00

SILVER AND DUVAL
ORPHEUM CIRCUIT
UNTIL JULY—THEN HOME

has bloomed this spring."—World.
"Filled with Freud, free love and 'atmosphere,' all associated with Greenwich Village, the play struggled through the allotted time with difficulty."—Herald.
"The Red Geranium' is convincing to a degree. Despite its sometimes trite lines and occasional evidence of a lack of finish, it presents the illusion of a reality."—Times.

"The Advertising of Kate"
A comedy in four acts by Annid Nathan Meyer. At the Ritz theatre.
"The new piece which put up at the Ritz last evening is an ultra-conventional, ingeniously imagined comedy on sex downtown."—Times.
"The play is delightfully witty at times, but more often it is not. There are stretches of real dullness."—World.

Singer's Midgets open their second tour of the Orpheum Circuit at San Francisco the middle of June. The midgets will leave the Orpheum at New Orleans, jumping to Havana for four weeks, then returning to pick up their route.
The Grand, Perth Amboy, N. J., formerly playing vaudeville every other day, has changed its policy, to Saturday vaudeville only for the summer months.
Sunday Concerts have been discontinued in the Empire, Brooklyn, Hurig & Seamon's, New York; Miner's, Bronx, and Casino, Brooklyn. A special treasurer's benefit will be given at Hurig & Seamon's Sunday.

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MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in **"LAWFUL LARCENY"**
A New Play by SAM SHIPMAN

BELASCO West 44th St. Evegs. 8:20.
Mats. Thurs. & Sat. 2:20.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM WEST, Evegs. 8:30. Mats. Wed. and Sat.
E. RAY GORTZ Presents
The International Star
IRENE BORDONI
in **"THE FRENCH DOLL"**
A new comedy with a few songs.
Adapted by A. E. THOMAS.
From the French of Paul Armont and Marcel Gerbiden.

EMPIRE B'way & 46th St. Evegs. 8:20.
Mats. Wed. & Sat. at 2:20
"DORIS KEANE"
GLORIOUS IN
"The CZARINA"
—EVENING WORLD

LIBERTY Thea., W. 43 St. Evegs. 8:30.
Mats. Wed. & Sat. 2:30.
A NEW COMEDY
By the Authors of "DULCY"
"TO THE LADIES!"
with HELEN HAYES and OTTO KRUGER

GLOBE BROADWAY, Forty-sixth St.
Evenings 8:20. Mats. Wed. and Sat. 2:20.
CHARLES DILLINGHAM Presents
'GOOD MORNING DEARIE'
With a Cast of N. Y. Favorites

MOROSCO West 45th Street.
Evegs. 8:30. Mats. Wed. & Sat. 2:30.
THE BAT
— THE BEST MYSTERY PLAY IN TOWN —

STRAND
"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunketa
"FOOLS FIRST"
A Marshall Neilan Picture
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

LADY GODIVA

Pathe is releasing this Wistaria production (presented by Associated Exhibitors) of Lord Alfred Tennyson's immortal poem, "Lady Godiva."

It is a period play, appropriately costumed. Whoever adapted and directed the picture made considerable of rather a threadbare theme. Lady Godiva becomes the unwilling duchess of an unscrupulous Earl. Though his nominal wife she is not in spirit. The grim earl to wreak vengeance on her townsfolk edicts that if Godiva's amour, a fugitive architect, is not delivered into his hands within two days he will raze the town by fire. Godiva's plea for mercy brings the challenging retort, "You would not ache a little finger of your hand?" (Tennyson), to which she replies in the negative. The Earl promises leniency on the condition, "Ride you naked through the town and I'll repeal it." Godiva tells the kinsmen of the condition. They promise to bar every door and window threatening death to whomsoever raises his eyes on their savior. "Then rode she forth clothed in her chastity," but the fugitive Dryer returns just then to shield her with his cloak from the rude gaze of the vicious Earl.

That's the big punch of the picture and as such should accomplish something at the gate. There are such things as censors to be considered but that obstacle is negligible. It is doubtful that even the original footage could have contained anything more than was shown at the Central, New York, where the film is for the current week. There seemed to be but little cutting, the shots of the undraped figure being flashes that satisfied the most minute gaze, the posing eliminating any suggestion of salaciousness. The motive and the choice Tennyson wording with variations by Dimitri Stephon, who did the titling, soothed the sting.

Minus the nude equestrian act, the picture for all its plot flimsiness interestingly developed.

The secondary wallop which serves as the climax is the extermination of the earl and all his tyrannical satellites through the collapse of the new castle which Godiva's architect-lover had designed before his imprisonment for a minor violation of his lord's severe hunting statutes. A neat twist is the incident where the Court Jester, who had instigated the folk to destroy at their own free will what they were compelled to build under duress, chants a hymn of regal destruction in semblance of his King's Fool character, which becomes real when the storming waves wash in the weakened foundation.

There are a number of deficiencies as well. The collapse of the castle looks too much like the papier mache erection it is, and does not suggest the foundation of the real fortress. The lighting was none too perfect either.

Lady Highbury, the earl's scheming paramour, particularly suffered thereby. In one scene her hair was raven black; in another chestnut brown. This alternated to a striking extent. Then the Earl would be shown meting out dire penalties for the slightest offences and yet, when he orders Godiva to caress him, and on her refusal orders any of his courtiers to taste her lips, a softer-hearted courtier is seen intercepting and escorting Her Grace out, while the Earl sits by, rebuked.

On the whole, the production is satisfactory. Costume plays are scarce enough just now to be a novelty although past performances of such type productions have not been any too lucrative. The one sheets of Lady Godiva's riding forth clad only in her chastity will mean a lot. The Main Alley is flooded with them and a fair stag collection was waiting in the lobby before the first show.

The cast is accorded no screen mention although all are on the same average though satisfactory par. No program mention is made of the technical staff, but the film carries a few titles of scenario writer and director.

It looks like a foreign made picture juking from some of the character types although there is one thing to refute that. With the low cost of extras abroad, all importations have been heretofore distinguished by their huge mob scenes. Here they were somewhat skimmed both through poor scene placing as well as insufficiency of numbers. Each extra meant an additional custom charge and that may account for it.

Abel.

WITHOUT FEAR

A Fox five-reeler of the society type with Pearl White as star. Directed by Kenneth Webb. Story by Paul H. Sloane. Warren Hamilton.....Charles Mackay. Walter Hamilton.....Robert Agnew. Ruth Hamilton.....Pearl White. Billy Barton.....Macey Harlan. John Martin.....Robert Elliott.

Just one of the regulation William Fox program features that may serve to pull a little money on the strength of Pearl White's name, but other than that there is nothing particularly recommending it as out of the ordinary. Loew played it as a double feature during the week he did the Big Seven revivals at his New York theatre.

It is just a case of Pearl White plays tennis; Pearl White rides horseback; Pearl White wears a

number of stunning gowns, and there you are. Something of the story serves the purpose of permitting Miss White to do all of these things, but it is rather just a thread.

She is the daughter of a wealthy old society family and falls in love with a newly made millionaire. One of those fellows that must have made his money in pictures or something; maybe it was bootlegging; at any rate, her father objected to the young man. The girl persists in meeting the man, and finally a rival sees her enter his home. He imparts the information to father and then father insists the pair marry.

The only twist is that the girl refuses to be forced into a marriage and to obey her father's wishes, but at the last minute when she learns the man of her heart is going away relents and goes to him.

In titling the obvious is used all through, and one can guess the titles before they are flashed, at least that is what the New York Roof audience did last Friday night.

Fred.

'BEYOND THE ROCKS'

Theodora Fitzgerald.....Gloria Swanson. Lord Bracondale.....Rodolph Valentino. Lady Bracondale.....Edythe Chapman. Captain Fitzgerald.....Alec B. Francis. Joseph Brown.....Robert Bolder. Morella Wynnmarleigh.....Gertrude Astor. Mrs. McBrude.....Mabel Van Buren. Lady Ada Fitzgerald.....Helen Dunbar. Sir Patrick Fitzgerald.....Raymond Hatway. Lord Wensleyton.....E. B. Butler. Lady Aunmford.....June Elvidge.

Lasky production, starring Gloria Swanson, with Rodolph Valentino featured, based upon the novel by Elinor Glyn, placed in screen form by Jack Cunningham. Sam Wood did the directing, with the production a regular Paramount program feature.

"Beyond the Rocks" has the customary Glyn features. It has been mentioned as a sequel to "Three Weeks," and successfully develops the necessary action for a melodramatic love story. With the Glyn name behind the story and Valentino as the ardent lover, the production should have little difficulty in securing the necessary returns from the regular picture fans.

The story presents the eternal triangle idea with several punches. Theodora Fitzgerald (Miss Swanson), who has married for money, shortly after discovers her love for a heroic young nobleman. Her husband is considerably older, and her love affair with the younger man develops rapidly. It becomes so ardent they decide to break it off entirely to avoid trouble. The wife writes her lover to this effect and to her husband at the same time. The letters are switched by a jealous woman; the husband learns his wife loves another. He immediately leaves with an expedition to Africa. She follows, accompanied by her mother and the young lord. The husband's party is attacked by bandits in the desert and he is shot just as his wife's party arrives. On his deathbed he places her hand in that of the man she loves.

"Beyond the Rocks" has been built purely as a program feature. Its story should attract business. The cast has been well selected, with Miss Swanson and Valentino nicely suited. The picture may prove a matinee business getter. It has all of the requisites for the female picture fan.

Hart.

THE BEAUTY SHOP

Dr. Arthurus Budd.....Raymond Hitchcock. Subint, undertaker.....Billy B. Van Puntella, innkeeper.....James J. Corbett. Cremo Panatella, his daughter.....Louise Fazenda. Coca.....Madeline Fairbanks. Colonel.....Marion Fairbanks. Anna Budd.....Diana Allen. Maldonado, a bad man.....Montagu Love. Phil Briggs, attorney.....Laurance Wheat.

"Labored" is the whole sum of this comedy effort by Cosmopolitan (Paramount), at the Rialto this week. Everyone in the feature tries so hard to be funny, in their own way, whether as comedians or title writers. The labored effort ruins the effect, with the result remaining that if the names of this picture can not be played up for business, beyond what any ordinary feature release might draw.

The names are those of Raymond Hitchcock, James J. Corbett and the Fairbanks Twins, besides Montagu Love for the picture fans, for his popularity or draw he may hold amongst them. Hitchcock and Corbett if plugged enough should mean something, together in one picture, but on the screen Corbett wears a wig and heavy mustache as a Spanish inn keeper. It doesn't present him in a favorable light and in acting, what Corbett does here will never be held for or against him.

Hitchcock and Billy B. Van with their methods of mime funniness that smacks so largely of burlesque scenes, in Hitchcock's ruses to escape a duel with Maldonado (Mr. Love) and Van as the village undertaker urging Dr. Budd to go "through with it, scarcely arouse genuine laughter. The fun is gone after so unthinkably mechanically as though laid out in advance by an architect that none registers. Even more labor was spent upon the titles. Everyone is aimed for a laugh and nearly all flop. But the title writers have the excuse of the material they were writing about.

The real comedy is in the story,

that is the idea, of a beauty doctor in New York through using a picture of himself in a fanciful uniform on his advertising matter, becoming recognized in a foreign country as a long lost scion of a noble family, through the crest employed. A delegate sent by the country to reclaim the doctor, goes to America and finds the Doc about to be placed in bankruptcy by creditors. Promising him an inheritance the doctor accompanies the representative back to Bologna, where Maldonado, the tough man of the neighborhood, decides to put him away. If there is a laugh in Hitchcock's costume besides, that makes two laughs in all for "The Beauty Shop."

If anyone did anything worth while it was Mr. Love. He did seem fierce, as the ever-ready Spanish mangle.

It's worth while playing this in the usual way through the names, but it shouldn't be booked in for too long or too much dependence placed upon it as a comedy—the Hitchcock, Corbett, Fairbanks, Love thing may be promised for they will be there, but nothing else.

"The Beauty Shop" may be taken as the criterion by all picturedom as to the difference between the stage and the screen. Lauder found it out and others have in this picture, but Hitchcock is looked upon as a good enough name for Cosmopolitan to lately engage him for another feature. "The Beauty Shop" has been finished some months ago but has been held back. With the scarcity of new productions for the summer, it may come in handy just now almost anywhere.

Edward Dillon directed the scenario made by Doty Hobart from the stage hit of years ago, written by Channing Pollock and the late Rennold Wolf.

Sime.

HIS WIFE'S HUSBAND

Olympia Brewster.....Betty Blythe. Henry Packard.....Huntley Gordon. John Brainard.....Arthur Carewe. Dominick Duffy.....George Fawcett.

"His Wife's Husband" was adapted from a novel by Anna Katherine Green. Society melodrama. The film version runs about 6,000 feet and was produced by Pyramid Pictures, Inc., with the American Releasing Corporation handling the distribution. Kenneth Webb directed and Betty Blythe is starred.

The picture is entertaining and has been well staged. The story is familiar, treating of a woman who re-marries in the belief her first husband is dead. The first husband through a twist in the yarn becomes the second husband's secretary. The three are thus under one roof. The first husband, however—he's the heavy—has been married before himself. His attempt to revenge himself on his second wife is thwarted by his first wife turning up opportunely.

Intermingled with this is the second husband's political ambitions—he is seeking the nomination for the governorship—and the desire of a political boss to sidetrack him. The story gives Miss Blythe many opportunities for emotional work. There is a likeable spirit of conflict in the plot that keeps the unfolding of it interesting.

Huntley Gordon's hero, the second husband, who incidentally turns out to be the first and legitimate spouse of the heroine, is manly and convincing. Arthur Carewe makes the heavy artistically sinister, playing quietly and effectively. George Fawcett does little more than a bit as the political boss and handles it with his usual skill.

The settings suggest considerable

money was spent on the production. "His Wife's Husband" is not exceptional as feature pictures go, but it can more than hold its own with the rank and file, with sufficient to put it over in the higher priced film houses anywhere.

QUEEN O' THE TURF

Roberts Morton.....Brownie Vernon. Richard Morton.....John Faulkner. Denis O'Hara.....John Coogren. Jeffrey Manners.....Raymond Lawrence. Dick Morton.....Robert McKinnon. Myra Fain.....Evelyn Johnson. Droone.....Tal Orell. Toby Makin.....Gerald Harcourt.

Robertson-Cole feature produced by special arrangement with Lou Rogers. What the Rogers connection with the picture is has not been disclosed. It might be accepted he is the author or the director. No mention is made as to either of those persons. Brownie Vernon is the star.

As the title suggests, the picture has a racing story. It starts on a Kentucky stock farm and finishes up on a northern race track. Like other racing stories, villains who try to cheat at the races predominate.

A dishonest jockey is discovered just before the big race, and the girl owner is forced to ride the winning horse. The race is the big feature. When shown at the Broadway the picture was cut during the racing scenes and two horses took up the pace on treadmills on the stage.

The story leading up to the final race is of little importance; merely used for early footage.

Miss Vernon displays animation, one of the big assets. The supporting players do well enough with a story that means little. The production cost is nil. Exteriors almost exclusively.

"Queen o' the Turf" provides a horse race on the screen and nothing more.

Hart.



JESSE LASKY PRESENTS

Gloria Swanson
IN ELINOR GLYN'S
BEYOND THE ROCKS
with RODOLPH VALENTINO
a Paramount Picture



A Sam Wood Production

Scenario by Jack Cunningham

The Most Gorgeous Love Drama Ever Filmed!

"Miss Swanson wears approximately \$1,000,000 worth of clothes."

—N. Y. Sun

"Everything about it is expensive—gowns, jewels, houses, restaurants, all designed to make people gasp."

—N. Y. Call

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FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President
NEW YORK CITY



SHERLOCK HOLMES

Alice Faulkner.....Carol Dempster
Madge Larabee.....Hedda Hopper
Terese.....Margaret Keop
Rose Faulkner.....Garry Bayfield
Dr. Watson.....Roland Young
Professor Moriarty.....
Gustave von Seyffertitz
James Larabee.....Anders Randolph
Alf Basick.....Robert Schable
Norman Wells.....William H. Powell
Sid Jones.....Percy Knight
Prince Alexis.....Reginald Denny
Count von Stalberg.....David Torrence
Dr. Leighton.....Lumsden Hare
Craiglin.....Louis Wolheim
Billy.....Jerry Devine
Sherlock Holmes.....John Barrymore

E. J. Bowes, now one of the vice-presidents of Goldwyn, is the sponsor for this screen version of the former William Gillette stage success by Sir Arthur Conan Doyle. The production opened at the Capitol Sunday. While it seems to be one of those specials certain to make money because of the combination of names in it, there isn't much from a picture standpoint to recommend it. The story is badly handled, the continuity leaping along by fits and starts. There is, however, a cast of names bound to bring money into every box office.

The Gillette play is used entirely as the basis. Some of the scenes were taken in England, others in Switzerland and the interiors were finished in New York. Al Parker, who directed a number of Fairbanks' pictures and Clara Kimball Young, handled Mr. Barrymore in this production.

Mr. Bowes and his associates have not fully decided what channel they will release the picture through, but it seems certain the Goldwyn-First National arrangement will find this picture included.

Mr. Barrymore plays the detective-hero with plenty of dash, and while in stature he does not quite typify the popular conception of Holmes, he does endow the role with sufficient artistry to make it stand out. Gustave von Seyffertitz as Professor Moriarty, the heavy, gave the star a run in the development of his strong character role.

A number of real thrills as the story unfolds much after the fashion of a melodramatic serial. Punch after punch at times and all of the tricks are resorted to to put in the wallop. In the print at the Capitol there were times when the written titles and telegrams were a little short; this fault was also noticeable in several of the spoken titles.

No matter what the faults, the picture looks as though there was a real bet in the combination of John Barrymore and "Sherlock Holmes," especially when one realizes the names supporting the star. It certainly is a picture that can be truthfully billed as an "all-star production" without fear of a comeback, and it lends itself perfectly to exploitation.

Carol Dempster, who plays the lead opposite the star, does not get into the picture until about midway, but from then on she makes up for lost time. She is a pretty appearing and really clever heroine. Percy Knight, Hedda Hopper, Roland Young, Anders Randolph and William H. Powell all give praiseworthy performances. Fred.

TEN NIGHTS IN A BARROOM

Produced by Blazed Trail Productions, released by Arrow (State Rights). Film version of old melodrama of 50 years ago. Released in January.

Directed by Oscar Apfel.
Little Mary Morgan.....Baby Ivy Ward
Joe Morgan.....John Lowell
Fanny Morgan.....Neil Clark Keller
Simon Slade.....Charles Mackay
Frank Slade.....James Phillips
Dora Slade.....Ethel Dwyer
Harvey Green.....Charles Hoyer
Judge Hammond.....John Woodford
Willie Hammond.....Kempston Greene
His Aunt.....Mrs. Thomas Ward
Samuel Switchel.....Harry Fisher
Mehitable.....Lillian Kemble
Hank Smith.....J. Norman Wells
Mrs. Hank Smith.....Leatta Miller
Judge Lyman.....Thomas Vill
The Village Doctor.....Richard Carlyle
Foreman of the Mill.....Robert Hamilton

There are a few that never die. They have within some universal, basic appeal that makes them immortal. Among the conspicuous of the deathless plays are "Uncle Tom" and its companion "Ten Nights in a Barroom." Since its release nearly five months ago the seven-reeler has been doing real business. Its record is one of conspicuous drawing power.

The Tivoli, where the picture was reviewed, is a daily change establishment of the best class on Eighth avenue, just off the Times Square district and drawing from a middle class apartment-tenement population. It played there Monday and Tuesday to attendance, increased by an estimated 20 per cent. The outstanding feature of the picture's draw, according to the house management, was that it brought to the box office a very noticeable number of new faces, both young and old.

"They look to me," said a house attaché, "like people that don't go to a picture house once a month. Probably the elders are people who saw the stage play and were attracted to a screen version. The younger element, perhaps, had heard of the famous stage piece from their parents and looked in because the familiar name attracted them. From an examination of the crowd I should say there was a considerable percentage of church people that could not be classed as fans."

That's the box office angle. From the entertainment side the picture delivers the goods. There are half

a dozen standard dramatic themes that never fail. First is the Cinderella story and its nearest neighbor is the theme that might be called "the comeback" in "Ten Nights in a Barroom" the "comeback" or "reformation" theme is powerfully developed. The story shows a man hammered down and down to the depths of shame, only to turn about, defeat the forces of evil, vindicate himself and establish his own happiness and self-respect and make good his better aspirations. That probably is the meat of the appeal of this indestructible classic.

The play is splendidly done in simple terms that cannot but register on any grade of intelligence. It is real drama, robust and vigorous in pattern and detail without any taint of the artificial, except as the melodrama is almost necessarily shaded with a certain theatrical intensity. It is honest drama—an interpretation of life if you like, although, perhaps, not quite an entirely realistic record. It is curious that this revival of a play conceived in the manner of the ancient school should make such a mark in a day when the stage and the screen are given almost entirely to fads of realism, sex theories and other eccentricities.

If this simple play that has stood the test of time can compete successfully with the modern screen fiction styles it ought to be worth a painstaking study to analyze the possibilities of the hosts of other old time standards. The libraries probably are full of honest old plays that can give a race to the day's best sellers. The old plays, perhaps because we unthinkingly regard them as passe, always appear to us as they were done in the days when the stage producer dealt in cruder mechanical methods.

"Way Down East," as Griffith screened it, is a fine illustration of an old play staged in the modern technique. The actual background of the big ice scene was a new theatrical trick (made possible only by the modern picture) which made "Way Down East" a brand new play in a theatrical sense. But its intrinsic drama was in the heart of the manuscript.

In the same way a tremendously effective denouement is achieved in "Ten Nights in a Barroom" by an exactly parallel device. The hero (splendidly played by John Lowell) goes into a river filled with grinding logs to rescue his hated enemy. The scene is done with a realism and effect that approaches that epic of "Way Down East." It furnishes a thrill that caps an hour of truly affecting sentiment.

The moral is that modern aids to illusion renew the strength of great works of another age and make them live again as they did in another generation. Rush.

THE AGONY OF THE EAGLES

London, May 1.

The Stoll Film Co. gave a private show of "The Agony of the Eagles," adapted from the novel, "The Old Guard," by Georges D'Esкарbes. It was adapted and produced by Bernard Deschamps for Films de France. It is a magnificent production, too tragic in theme and too foreign in treatment for general American acceptance. The captions in the English version are verbose and the whole thing is more narrative than active.

A serious error was made in casting Severin-Mars for the double role of Colonel Montander and Napoleon. He is too tall for the Napoleonic role and not a bit like the histrionic type of the French Emperor.

The film winds up with the execution of the half a dozen heroes who sought to place the son of Napoleon upon the throne of France, and the audience departs with a bad taste in its mouth. Jolo.

WATCH HIM STEP

This might have been a corking comedy feature had it been properly titled and somewhat improved upon in the matter of direction. In the latter degree the principal fault is that the promoters behind Richard Talmadge as a star are trying to force him a little too hard. In their effort to make him a second "Doug" they are employing slapstick comedy methods. That is far from keeping him directed at the point they are trying to achieve. As the matter stands the picture is just an ordinary program release of the cheaper sort.

The story is the old one of the unwelcome suitor, with his final triumph over the objecting father. Talmadge plays the boy and pulls a number of thrill stunts, but they are too obviously of the slapstick type to get the laughs they should from audiences. His bounding acrobatics and flops and falls are done in a manner that shakes from their laugh producing value.

Ethel May Shannon as the girl whom he wants to wed is rather pretty and does her role effectively. She has a window climbing thrill. The heavy of Colin Kenny is worthy. He puts up a fight with the star in which he shows up better than in his lead. How he ever got away with it is a question. Incidentally Kenny seemed to have the best of it when stacked up against Talmadge as to screen personality. The balance of the cast is fairly ordinary.

The production was shot prin-

cipally out of doors and that naturally held down the costs. There were a number of office sets and the back drops used behind some of them were particularly noticeable because of the real shots from a balcony which had preceded them by a few scenes.

In the cheaper type of houses this picture will pass. It seems rather too bad that when some independent producer has a picture and perhaps a start he might develop into a real winner, that he doesn't go just a little bit further and have some real title writer and cutter handle his product after the shooting is finished. This one could have been improved a hundred per cent. in those particulars. Fred.

THE SILENT VOW

Richard Stratton.....William Duncan
"Dick" Stratton.....Edith Johnson
Anne.....Dorothy Dawn
Elizabeth Stratton.....Maud Emery
"Doug" Gorson.....J. Maurice Foster
"Jim" Gorson.....Henry Hebert
"Bob" Gorson.....Fred Burley
"Sledge" Morrison.....Jack Curtis
The Professor.....Charles Dudley

William Duncan has turned out "The Silent Vow" for Vitaphone, appearing in a dual role as its star and also doing the directing. Edith Johnson is featured, with the scenario credited to Bradley J. Smollen. With the bulk of the work in the production placed upon one man's shoulders, pretentiousness cannot be looked for. As it stands "The Silent Vow" is merely a series of views of the great outdoors, with an ordinary north woods story taking up the footage.

By having the star the director, Vitaphone has eliminated a large slice of expense, and by having the production include practically only exteriors, the cost has been cut to a minimum. As it stands the picture cannot bring more than \$15 daily rental for first run, and graded down from that according to its age. Even at the low rentals Vitaphone should secure a profit, as the Smith organization can't grind them out much cheaper than this has been done.

The story is based upon a feudal idea. It includes many chases through the mountains, fights and the like, all going to make up one of those outdoor pictures that appeal to a certain clientele.

The five and ten cent houses can use this production. Hart.

SHACKLES OF GOLD

Herbert Brenon directed William Farnum in this Fox feature, adapted from Henri Bernstein's "Samson." It is a society drama dealing with the Curb and Stock Exchange, employing a not entirely original idea for the climax—that of the hero forcing the stock market to a low margin in order to break his rival even though it means ruin for himself.

The action starts with a punch, literally in a fight scene on the docks, John Gibbs (Farnum) as a dock laborer preventing the removal of oil freight on his transport on a forged order. Ten years later Gibbs is a power in Wall street, and Hoyt, who opposed Gibbs on the docks 10 years earlier is similarly well entrenched. Gibbs is enamored of Marie Van Trent, of society blue blood. She tells him it is a case of unrequited affection, but they become married on the behest of her mercenary mother because of her father's financial setbacks. Married in name only, the new Mrs. Gibbs seeks diversion elsewhere and accepts the invitation of Valentine, a man Gibbs had befriended through valuable stock tips, who proves himself a blackguard. Gibbs is supposed to have left town that evening on a business trip, but on changing his plans finds his wife has not returned and its after 1.30. Surmising whom she had been out with, after her confession and defiance, he forces the market on Callenda oil, in which Valentine has sunk his all, down to 80 to wipe away the latter's margin and though the market booms up to 120 again, breaking Gibbs as well as Valentine, the former is satisfied. And for the finish, now that he is a poor man again, the "heroine" decides to stick by and start all over again with him.

She is unconvincing to a degree in her part, although with her unsympathetic characterization little better could have been accomplished. A certain demureness and wholesomeness simply somewhat counteracts the lack of her physical charm and piquetude.

Farnum in his part makes the most of his gift of expression in the dramatic scenes. He still retains that juvenile appearance, although inclined toward stoutness. As with most Farnum vehicles, since one can remember, there is always a "sad" ending, most of the times winding up with his going mad. That used to be the set Farnum fade-out, and this conclusion, in fact, is most optimistic comparatively.

The production has been nicely handled, and while not lavish it exceeds the usual Fox production limit considerably. Brenon has handled the situations nicely, the exchange shots looking realistic. The idea of shooting a street exterior from the doorway to include actual passers-by was effective. On the whole, it will interest as a program feature. The title should mean something also at the gate. Abel.

THE WIFE TRAP

Five-reel drama put out by the Hamilton Film Corporation (Paramount). Starring Mia May, who was the heroine in Famous Players' unlamented "The Mistress of the World" serial.

Apparently this is part of the lot of German film bought abroad last spring by Famous Players and put through the re-editing system, as was the Ufa serial. Peter Milne and Benjamin Decasseres are credited with the American titles.

It is apparent why the remote 58th Street house was chosen for the initial showing. The experiment of putting "The Mistress of the World" in the Broadway houses taught its own lesson. The idea appears to be to get what return is possible on the foreign job lot purchase in neighborhood houses.

This one is scarcely good enough for that clientele. It's the cheapest kind of mediocre melodrama, weak in conception and crudely acted. The settings and general direction belong to the period when the American production technique was young. Somewhere about the "Pop" Lubin level of 1910. The actors go through the whole play at a sort of jog. When the heroine engages in the business of crossing the stage she always trots, and one gets the idea that the whole play was a sort of Marathon canter.

The costuming (it is all modern society stuff where costuming has to approach perfection to stand the test) is sometimes almost comic. In one incident the heavy, who is passed off as a nobleman, has a rendezvous with the wife of a leading Paris banker, and he is disclosed looting about in his gorgeous apartment doled up in a musical comedy outfit, presumably a gentleman's lounging robe, which looks like a pierrot's outfit for a costume ball. That seems to be somebody's idea of the way the nobility orders things. Throughout there is apparent much of the same sort of naive striving to impress with sham mag-

nificance. The actions of the personages of the story are no more convincing than the count's travesty lounge robe. It's all just infantile fiction, all burlesque to any adult intelligence. It would be an economy to scrap all this junk for the general good of the industry.

The play opens at the trial of the heroine, Louise, for the murder of her husband. She has refused to speak in her own defense, but the court confronts her with her child, and in order to save the little one from disgrace the mother agrees to tell her tale. The story then begins in the form of a flashback. It might better have been told as a straight-away narrative.

Louise goes to the Hendricks' bank to draw an income from her father's modest estate. Hendricks has increased the income by clever investment and the girl visits him in his private office to thank him. Presently an adventuress suggests to the banker that he should marry, seeking to draw the proposal herself. Instead Hendricks goes to Louise with the proposal. Louise is really in love with an invalid artist and she marries Hendricks in order to provide money for her lover's cure.

Some years later Hendricks learns of the motive and is estranged from Louise, who, however, refuses to divorce him. Hendricks engages a detective to secure the record of Seminoff, a bogus nobleman and a blackguard. Once he has the count in his power he forces him to compromise Louise in such a way that he can cast her off. When Louise is lured to Seminoff's apartment and there, confronted with her husband, she sees the whole plot and stabs her husband to death.

The telling of the story before the court, of course, brings a verdict of "not guilty" in the familiar screen way, and just at the right moment the invalid lover turns up in the courtroom, restored to health in time for the embrace. In short, 12-year-old schoolgirl fiction. Rush.



I have seen wicked men and I know of both, and I believe that both are paid in the end—but the FOOLS FIRST!

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A FIRST NATIONAL ATTRACTION



COAST FILM NEWS

Los Angeles, May 10. Wallace Reid is about to start "The Ghost Breaker," by Paul Dickey and Charles W. Goddard, adapted by Jack Cunningham. Alfred E. Green is deserting the Thomas Meighan megaphone for this film. Lila Lee will head the supporting company.

There is some talk that Constance Taimadge will go to Europe and probably to Asia for some "true-to-life" scenes for "East Is West," which is soon to be started here.

Patsy Ruth Miller, young Goldwyn star, has been loaned to Universal to support Hoot Gibson in "Trimmed and Burning."

Natalie Johnson, formerly with Ziegfeld's "Follies," has been signed by Al Christie and will play support in Christie comedies. This makes the tenth ex-Follies girl to be added to the Christie players.

Frank D. Ormston has been engaged by Mary Pickford as art director for her new production, "Tess of the Storm Country."

Mayron Aye, who has been working in Cactus features, will be leading woman for Bull Montana comedies. Hunt Stromberg is the producer.

Street scenes for "Oliver Twist," Jackie Coogan's starring picture, are being made this week at the United studios. Lon Chaney and Gladys Brockwell are on the lots.

Carey Wilson is editing "Broken Chains," the story by Winifred Kimball that won the \$10,000 prize in Chicago, which is to be a new Goldwyn feature. "Woman Loves Diamonds," an original story by Mr. Wilson, is the next production for E. Mosan Hopper, who is about through with "Brothers Under Their Skin," the Peter Kyne story.

Jack Pickford will do "Garrison's Finish," according to present plans. Arthur Rosen is to direct. The picture will be made here and in Long Island.

Mr. and Mrs. Thomas Gallery (Zasu Pitts) are the parents of a girl.

Charles Van Enger is to photograph "The Christian" for Goldwyn.

Harold Lloyd has added "Mickey" Daniel, seven-year-old player, to his company now at work on the Roach lots. "Snub" Pollard is also busy at work at Roach's on a new comedy. Marie Mosquini has fully recovered from the "flu" and is again working opposite Mr. Pollard.

Jobyna Ralston and Eddie Baker are supporting "Paul" Parrot in his new Roach comedy.

John W. Gray will be aided by Frank L. Smith of the New York Pathe offices in the preparation of two Pathe-Ruth Roland serials to be made at the United studios under the supervision of President M. C. Levee. Gilson Willetts, production manager for Pathe, was to have assisted Gray, but because of illness will be unable to work. Mr. Gray is temporarily handling Mr. Willetts' duties.

Casting has begun at Universal for two all-star specials to be made by King Baggot and Hobart Henley. Mr. Baggot is ready with the "Suburban," Charles T. Dazey's melodrama of racing days while Director Henley is completing the selection of the cast for Booth Tarkington's "The Flirt." The "Suburban" will be filmed principally in Kentucky where some exact atmosphere may be had for the story.

"The Great Conspiracy" dealing with the history of Alaska from 1867 to the Dawson days is well under way at Universal with William Desmond fully recovered from the effects of a fifty-foot fall at Truckee that nearly cost him his life.

"Under Two Flags" with Priscilla Dean starred is nearing completion.

Interest is being attached to Edward Laemmle's first efforts as a feature director. He is being kept busy with "Top O' the Morning," Anne Caldwell's play. Gladys Walton is the star.

Marie Prevost is resting in the mountains following completion of "Her Night of Nights" which necessitated much night work and succeeded in making the star fatigued.

Laura La Plante has deserted two-reel features for the position of leading woman in "The Great Conspiracy" Universal chapter play starring William Desmond.

James Kirkwood, Stuart Holmes and John Davidson are supporting Priscilla Dean in "Under Two Flags" which Ted Browning is directing.

"Nice People" will be completed this week at Lasky's. William de Mille directed this Paramount special which was adapted by Clara Beringer from Rachel Crother's play.

"Clarence," Booth Tarkington's story, next.

Art Acord has started a series of short action features of western life for U. Stories are being written by members of William Lloyd Wright's staff. Arthur Flaven is director of all Acord pictures.

"Come Through" one of Herbert Rawlinson's features of 1918 is being revived at Universal under Jack Conway's direction, Conway directed Rawlinson in the original film which was lost when fire destroyed the only negative in a New York warehouse some time ago.

"Pink Gods" is under way at Lasky's with Bebe Daniels, James Kirkwood, Anna Q. Nilsson, Raymond Hutton and Adolphe Menjou heading the cast. It will be a Penrhyn Stanlaw production from the story by Cynthia Stockley.

An elaborate wardrobe comes into action in George Fitzmaurice's production for Paramount of the Mary Johnston novel "To Have and To Hold" adapted by Ouida Bergere. Betty Compson, Bert Lytell, Theodore Kosloff and W. J. Ferguson head the cast.

Gloria Swanson will get home from Europe around June 1 when she will begin work on "The Impossible Mrs. Bellew" a story by David Lisle adapted by Elmer Harris and Percy Heath. Sam Wood will direct.

Helene Chadwick departed for New York and a vacation after finishing in "Brothers Under Their Skin" at the Goldwyn lots. She will spend some time in Chadwick, N. Y., her birthplace.

WASHINGTON ROW

(Continued from page 33)

He also wanted this to work out into a court for the trial of exchange-exhibitor disputes. Other points of importance were his attack on film rentals, which, he said, should be 50 per cent. lower, and his attack on producer advertising in national magazines.

Coming to the M. P. T. O. A. attacks on Famous Players and First National, Cohen avoided all reference to Senator Walker, who had carried the burden of the fighting. He asserted that the Federal Trade Commission suit had interfered with the settlement of the Famous Players adjustments, but that the situation in the main had been cleared up.

Regarding First National, he said unfair tactics had been stopped, but he had opposed pushing the fight too far, because it would imperil the interests of some theatre owners who were franchise holders.

He then precipitated the storm which led up to the decision to hear Senator Walker Tuesday.

At the very outset of the convention it was apparent the Cohen machine was engaged in a frenzied effort to crush all opposition.

From the arrival of President Cohen and his immediate lieutenants on Wednesday, the sole attention of the administration was devoted to oiling up a steam roller and getting it ready for use in the convention.

The chief participants in this maneuver which seemed designed to flatten out anybody who might be ready to oppose anything that Cohen wanted done, are W. A. True, president of the Connecticut State organization, and E. M. Fay, head of the Rhode Island unit, who were among those responsible for the summary dismissal of Senator James J. Walker as national counsel.

The first step is what many of the delegates regarded as the most high-handed tactics ever employed by an exhibitor president was the adoption of a proposed constitution

and bylaws by a part of the executive committee. Although there are forty-eight members of this committee and the board of directors, President Cohen called a star-chamber session and jammed the measure through with less than half of the membership present. Nineteen votes were cast in favor of it; the opposition was led by Charles L. O'Reilly and with him voted E. H. Bingham, secretary of the Indiana unit, and E. T. Peter, of New York, member of the national board of directors.

The new constitution provides, among other things:

1. That no State which has not paid its national quota will be allowed to vote. It is pointed out that the intent of this is obvious, in that but three States (Rhode Island, Connecticut and Michigan) are fully paid up—and they are all Cohen States.

Exhibitors Only

2. That no person shall be elected to office in the national organization unless he is a theatre owner. This is aimed at the supporters of Senator Walker, who comprise a large section of the delegates and especially the New York delegation, which is against Cohen.

3. That no outside persons shall be admitted to sessions of the convention except upon invitation from the president. Those on the inside knew that this provision was aimed at the trade press, which was practically solid against Cohen's re-election.

Cohen continued what many of the delegates call his Czar-like tactics on Sunday by appointing a credentials committee of seven men known to be adherents of his.

It was predicted when the constitution was presented to the convention for adoption a strenuous effort would be made by the New York delegation to have it voted on section by section.

The lobby of the Hotel Washington was a hotbed of Cohen campaigning. The chief spokesman for the third term candidate was M. J. O'Toole, chairman of the so-called

public service department of the M. P. T. O. A., who had been busy since his arrival buttonholing every delegate as he arrived.

Meanwhile, Senator Walker, who was not a candidate, was quietly engaged in preparing his case for presentation to the convention. Sentiment among the delegates was at all times strong for having the Senator appear on the convention floor and tell his story, as he had already told it to the Theatre Owners' Chamber of Commerce of New York city, and the board of directors of the M. P. T. O. of New York State.

Delegations from all over the country began arriving on Saturday and by Sunday noon the Washington lobby was jammed.

From San Francisco came the Northern California delegation, headed by C. C. Griffin, a national vice-president. J. S. Lustig, president, and Glenn Harper, secretary of the Southern California organization, also arrived early. Michigan sent a large delegation, headed by Claude Cady, of Lansing. They traveled in special cars from Detroit.

Eastern Pennsylvania sent sixty exhibitors, most of whom traveled by automobile from Philadelphia. D. A. Harris, of Pittsburgh, and a large delegation represent Western Pennsylvania.

The largest delegation that ever represented New York at a national convention was on hand. Among the 100 exhibitors from the Empire State, which had repudiated the Cohen leadership, are William Landau, president of the T. O. C. C. of the Greater City; William Brandt, Louis F. Blumenthal; W. H. Linton, Utica; G. A. Roberts, Albany; Louis Buettner, Cohoes, and practically all the officials of the New York State unit.

Other heads of delegations and M. P. T. O. leaders were Samuel I. Beriman, New York; R. F. Woodhull, president of Jersey; H. H. Lustig, Cleveland; C. A. Lick, Fort Smith, Ark.; Fred Seegert, Milwaukee; Sam Bullock, Cleveland; M. Van Pelt, Kansas City, Kans.; Lawrence Goldman, Kansas City, Mo.

JACKIE'S MESSAGE TO THE CHILDREN OF THE WORLD —and we're all children—

JACKIE COOGAN
HOLLYWOOD

Dear Boys and Girls:
I told my daddy this is one time I'm in trouble and didn't get spanked and he said well Jackie if you can get out of trouble the way you did in "Trouble," you will never get spanked like you do when you do get in trouble.
Well, good bye,
JACKIE

THE STORY
THE BEAUTIFUL UNDAUNTED
SPIRIT OF A PARENTLESS CHILD

SOL LESSER
PRESENTS

JACKIE COOGAN

IN

"TROUBLE"

A
JACKIE COOGAN
Production

NOW
READY!

NOW in production
OLIVER TWIST
Direction of
FRANK LLOYD



GRIFFITH PRODUCING IN ENGLAND; SERIES OF 12-REELERS TO TAKE 5 YEARS

**Possibility of Liquidating American Business—
Welcomed by British Capital in Contrast to
Trials of Financing in U. S.**

David W. Griffith will make two more pictures for United Artists, beginning work this week and finishing by November. After that he plans to go back to England to start on a producing schedule which contemplates a series of 12-reel productions, each complete in itself but all related in general purpose. This work, it is estimated, will take five years.

Although no final decision has yet been made, it is possible Griffith's American properties will be liquidated and his business on this side closed up with the sale of the Marmaroneck, N. Y., studio property and a campaign of realizing on all his big production via reissue.

This much has been discussed among Mr. Griffith's friends and, although the time may be later

than November, it seems to be their conviction that his determination is to go through with the schedule outlined.

Griffith has been influenced to a considerable extent in his decision by the overtures made to him in England. Some of the owners of big English fortunes believe a producer of Griffith's attainments can go a long way to establishing the British film industry and are ready to furnish the capital for an ambitious campaign. Griffith is said to have told intimate friends on his return last week from London that British financiers look upon the screen with much the attitude they take toward the Empire's leading writers—something which has great value in building national prestige over the world.

Griffith's experiences with finance

in America have not been particularly happy and, although he has expressed no anger, it is known he bitterly resents the treatment received by bankers he approached during the production of "Orphans of the Storm." It was the demands of capital that forced him unwillingly into agreeing to a stock proposition and the distractions of business management were a severe burden on a producer who sought a free hand in the development of worthy screen works.

Griffith's English sponsors are understood to have agreed to take all the burden of financing his enterprises so that he may concentrate on the producing.

Only a rough outline of the proposed screen works has been shaped so far but, the tentative scheme is to undertake a big historical subject built around the central appeal for world peace. The whole series is planned as an epic argument against war, showing in historic pageantry that all wars have arisen from greed and always have been an instrument for the destruction of civilization.

One of the biggest British authors will provide the stories.

WOMEN DEMAND VOICE

40 Kansas City Clubs Insist on Woman Assistant to Censor

Kansas City, May 10. Disappointed in not being successful in landing a woman as film censor for this city, a committee representing some 40 women's organizations have petitioned Mayor Cromwell to name a woman as assistant to Censor James J. Larkin.

According to the committee, the request was made in the interest of better pictures, other cities having found the services of a woman censor most effective. Mayor Cromwell has approved the petition, and told the committee he will follow the suggestion if funds are obtainable for that department.

SEVERAL FAVORITES DISAPPOINT IN FRISCO

**"Pay Day" Disappointing—
"School Days" Reversal
Not Understood**

San Francisco, May 10.

Business generally in the downtown picture houses was under normal. The Strand, however, showing Chaplin's "Pay Day," was a disappointment, making the poorest showing of any of this star's offerings. It did \$15,000, about the same as the last week of "Orphans of the Storm," the gross which decided the withdrawal of the Griffith picture. Chaplin was offered at 50 cents, and there was plenty of room.

Another picture that has made good elsewhere fell down, "School Days" getting less than \$5,000. The Granada touched bottom with its lowest total in a long time with "The Crimson Challenge."

Estimates for last week:
California—(Seats 2,780; scale, 50c., 75c., 90c.) "Bits of Life" (First National). Neilan playlets with Lon Chaney, Wesley Barry and Noah Beery. Got \$13,000 against the previous week's takings of \$17,000, with a fashion show in addition to the screen show.

Grenada—(Seats 3,100; scale, 50c., 75c., 90c.) "Crimson Challenge" (Famous Players), with Dorothy Dalton. Touched bottom with \$10,900.

Imperial—(Seats 1,425; scale, 35c., 50c., 75c.) "School Days" (Warner Bros.), with Wesley Barry. Dropped under \$5,000, compared to \$4,400 last week with daily change of Paramount reissues. Considered a queer reversal of form for this successful subject, which elsewhere has been reported a clean-up.

Strand—(Seats 1,700; special scale, 50c. everywhere.) "Pay Day," with Chaplin (First National). Not drawing as well as anticipated. Did \$15,000, topping the list, but disappointing. Was expected picture at lower scale would be a smash, but it scarcely exceeded the showing of "Orphans" which caused its withdrawal.

Tivoli—(Seats 2,240; scale up to \$1 for this week.) Second week of "Smilin' Through" (First National), with Norma Talmadge. Eased off from its previous smash, doing \$12,200 against first week of \$18,000.

EXTEND K. C. HOLDINGS

Kansas City, May 10.

The Capitol Enterprises, the recently organized company formed by Samuel Harding, of this city, to build and operate picture houses, this week took control of the Gladstone theatre, a large suburban house in the Northeast section.

L. J. Lenhart, formerly manager of the Benton theatre, and a stock holder in the Gladstone will be the manager. This is the second large outside film palace the Capitol interests have secured here in the last few weeks, having bought the Linwood, a popular southside house last month.

Warners' "Curse of Drink"

Bobby North, who operates the New York Warner Brothers Exchange, has obtained "The Curse of Drink" for that territory from Louis Auerbach.

The production was made under \$25,000 and looks like a clean-up in the state rights field.

"The Gun Tamer" is Tom Mix's present picture. The company is on location at Prescott, Ariz., where Mix's cowpunchers are to participate in the Phoenix round-up next week. Mix is already making plans to send his entire group of helpers to the big round-up at Pendleton, Oregon, this September, when the star himself will make a film there based on the round-up.

MOVING DAY IN BUFFALO HURT PICTURE HOUSES

Lafayette Drops Off—"Heart of Africa" Doesn't Look Commercial

Buffalo, May 10.

Business locally went on the rocks during past week, several factors combining to push takings down to low water mark. Spring weather kept public out-of-doors all week. Opening of baseball Wednesday found theatres deserted. Unusual large number of spring movings added to the generally unfavorable theatrical conditions.

Lafayette fell off most noticeably, with one of the worst shows since opening. Lowe's under preceding week, with main strength shown toward end of week. Hip did creditably with second run of "Four Horsemen." Special showing of "Heart of Africa" at Tack got business by reason of unusual publicity and strong local interest in star. Picture moves to Criterion for second week of run. Smaller houses reporting business bad.

Estimates for last week:
Loew's—(Capacity 3,400; scale mats, 20, nights 30-40). Hart feature well liked. Show sized up strong but forced to succumb to general conditions. House showing signs of increased advertising activity and can be counted on to make strong bid for business. Over \$8,000 last week.

Hipp—"Four Horsemen of the Apocalypse." (Capacity 2,400; scale Mats. 15-25, nights 30-50). Good break with second run of feature—first at popular prices. Caught back wash of those who failed to see picture first time. Very strong first five days. About \$8,000.

Lafayette—"Prophecy's Paradise" and vaudeville. (Capacity 3,500; scale Mats. 15-25, nights 30-50). Picture flivver. Vaudeville not up to house's standard. Business dropped off sharply though reported good toward week-end. Matinees shy of usual mark. Around \$8,500.

Tack—"Heart of Africa." (Capacity 3,000; scale Mats. 15-25-35-50, nights 25-35-50-\$1). Did well by reason of local interest in Lady Mackenzie, star, now resident of Buffalo. Educational institutions and local clubs turned out. All advertising emphasized educational angle. Doubtful if picture will have very wide appeal elsewhere. Film scarcely sizes up as commercial proposition.

GOLDWYN TO PRODUCE

Former Head of Goldwyn Co. Organizing on Coast

Los Angeles, May 10.

From sources on intimate terms with Samuel Goldwyn, the hint has been circulated that the former head of Goldwyn is organizing his own company here.

The story is that he will go into producing on his own account as promptly as the organization can be formulated.

Goldwyn stepped out from the head of the Goldwyn system when Frank Goddard was re-elected to the presidency. It was generally reported at the time that Goddard represented the bankroll of Col. Coleman Dupont.

Since then, Goldwyn had dropped out of sight and was no longer seen about Delmonico's, where he was one of the most consistent of the film noon-day congress.

Milton Gatzert, for some time business manager for Sessue Hayakawa, left last week for the Pacific studios, San Mateo, where he is slated to become general manager under the new regime there.

The Egan Little theatre will run this summer. Frank Egan has returned from the north and is preparing for its opening this week. "Ir. Omar," with R. D. MacLean and Olga Gray Zaesek, is the initial production of the new season.

Maude George, who returned to vaudeville after work in "Foolish Wives," is coming back to Universal shortly to commence on another massive production.

Mary Pickford has engaged Elmer Harris as supervising editor for all her productions. Recently he was in charge of production at the Realart studios.

Marie Mosquini does not hesitate to tell the world she got her start in pictures by sticking to one job at the Hal E. Roach studio. Miss Mosquini was formerly a member of the office staff.

FILM ITEMS

Goldwyn has bought the screen rights of Elinor Glyn's story, "Six Days." The tabasco novelist is said also to have contracted to write a story of life in Hollywood for production by Sol Lesser.

The Regent, Norwalk, Conn., has been sold to the Regent Theatre company by Samuel J. Cantor through Aaron A. Corn. Its picture policy will be continued.

F. M. Rockhold has leased the Midway, J. Inbar, W. Va.

Peterson & Wood have been awarded contracts to complete the Palace, Jamestown, N. Y. The house will have a seating capacity of 2,500 and is to be completed by Thanksgiving.

W. H. Linton has completed plans for the erection of a picture house in Utica, N. Y., on the former Hippodrome site. Linton, who formerly leased the Hippodrome, recently purchased the property from the W. H. Watson estate. The new house will have a seating capacity of 1,800.

Herbert Brenon confessed judgment for \$3,600 in the suit William E. Shay instituted in the New York Supreme Court. It is for moneys loaned between June, 1919, and June, 1920.

The Hamilton Theatrical Corp. (Famous Player subsidiary) last week discontinued its Supreme Court suit against the Universum Film Aktien Gesellschaft and Fred S. Sells, its managing agent in the United States, simultaneously vacating its injunction and the \$5,000 bond posted to restrain the U. F. A. and Sells from distributing and selling its pictures elsewhere. The plaintiff claimed a contract to handle all U. F. A. (German-made) pictures locally and sued to enforce it.

The New Strand, Brownsville, Pa., opened May 3 with Oliver C. Reader as house manager.

The William Penn Theatre Corp., operator of the Capitol, Washington, Pa., has taken over the Globe in the same town. Joseph W. Mercer will handle both houses.

A charter has been issued to the Blue Ridge Amusement Co. of Fairmont, W. Va., capitalized at \$25,000. The incorporators are Sol Burke, R. H. Fatt, Jack Marks and W. Lee Byers, of Clarksburg.

The Elk Amusement Co. has completed plans for the erection of a new 700-seat theatre in Charleston, W. Va. The house will be built by J. G. Carney at a cost of \$50,000.

Ross A. McVoy has purchased the lease of the Fisher theatre, Seneca Falls, N. Y., from J. S. Burnham. Joe L. Jewhurst, of Auburn, is resident manager.

Myles McCarthy has returned to New York after a long stay on the Coast, following a tour of the Orient.

Reilly & Hall have drawn plans for a 2,000 seat picture theatre to be located on West Houston and McDougall streets, New York. It

will cost approximately \$400,000 and will be patterned after the Broadway picture theatres in policy and presentations. Humbert Fugazi and Anthony C. Rosetti are building the theatre on a plot recently acquired from the estate of Nicholas Low at a cost of \$150,000.

Carlyle Blackwell expects to sail for the other side, May 20, from New York. He will appear in two features for the Holland Film Co.

Cecil Cupp has purchased a half interest in the Royal, Arkadelphia, Ark., from Miss Gullede.

Plans have been completed for the erection of a new theatre in Highlands Park, Dallas, Tex.

F. C. Berbig, Mitchell Seligman, P. C. Tucker, J. F. Fransy, J. S. Laekin and T. S. Dewoody have formed a new corporation for the erection of a theatre in Pine Bluff, Ark.

Marshall Neillan's motion to set aside the service of the summons in the \$100,000 damage suit by Associated Producers, Inc., was denied by New York Supreme Court Justice Tierney on Wednesday, who said "the affidavit of the process server is so circumstantial as to leave no doubt that service was made on the defendant." Nathan Burkan, acting for Neillan, contended that another party, other than the film producer was served with the summons. Neillan was served a week ago Saturday just as he was boarding the Homeric for Europe. The A. P. asks for \$100,000 damages through Nathan Vidaver for Neillan's failure to supply the required number of pictures for release when due. Neillan had been evading service on the coast.

Mike Glynn, of Ward and Glynn, owners of the Astoria, Astoria, L. I., has purchased a plot of ground at 25th and Roosevelt streets, Jackson Heights, Long Island city, on which a theatre is to be erected. The new house with a seating capacity of 1,800 will be devoted to a picture policy.

Harring & Blumenthal, Jersey City, have purchased a plot of ground in Hoboken on which they will erect a theatre. The same concern is interested in a new theatre being erected on Willis avenue, in the Bronx, New York.

ROW OVER LONG KISS

San Francisco, May 10.

Charlotte Dawn, a motion picture actress, earned a lot of publicity last week when a five-minute kiss she was giving her fiance, David Ortiz, over the telephone was interrupted by an unromantic night clerk. The clerk pulled the telephone plug, and Miss Dawn started a row that woke the whole hotel and resulted in the clerk being arrested on an assault charge.

Ortiz, the fiance, arrived on the scene, and added to the melee by punching the clerk, the police said. Miss Dawn, according to report, then finished her kiss in person.

JUDGMENTS

Model Film Exchange Corp.; A. A. Yuddkin; \$170.64.
People's Players, Inc.; N. Y. Tel. Co.; \$52.67.

Low Cantor; L. Wechter; \$268.11.
Joseph W. Gaites; J. H. Tooker Printing Co.; \$1,336.84.

James Keating; Copley Plaza Operating Co.; \$52.70.
Ben Ali Haggin; J. Sachs; \$113.20.

Sam; Rogers Peet Co.; \$99.40.
Helen Roche Haggin; Black, Starr & Frost; \$395.44.

Reel Delivery Service Co., Inc.; City of N. Y.; \$59.58.
Carlisle Amus Co.; same; \$71.23.

Garnette Sabin. Craftsman Film Labs., Inc.; \$194.97.
Theatrical Equipment Co., Inc.; B. Gruber; \$221.80.

Brenon; W. E. Shay; \$3,618.30.
E. & K. Amus. Corp.; Addressograph Co.; \$73.55.

Jackson Amus. Co.; City of N. Y.; \$43.69.
Interstate Theatrical Enter., Inc., and I. D. Mehlman; J. Margolies; \$494.64.

Arthur J. Lamb; A. G. Prevint; \$316.
Albert P. DeCourville; Jay-Thorp, Inc.; \$338.89.

Maria DeKada; Tappe, Inc.; \$1,647.89.
Park Theatre Co. and John M. Cort; G. S. Cornell; \$1,339.32.

John E. D. Meador; Grollier Society of London; \$214.20.
Bengal Film Co., Inc.; City of N. Y.; \$158.23.

Satisfied Judgment
Leon Leitrim; Reisenweber's, Inc.; \$168.26; Dec. 29, 1921.

Attachments
Guido Deiro; Mae Belle Deiro; \$1,500.

Chicago Judgments
Chicago, May 10.
Tell Taylor Music Corp.; Great Lakes Paper Co.; \$22.37.

Universal Theatre Concession
Co.; A. B. Magnus; \$25.
Peacock Inn; A. Roth; \$80.

John H. Ryan; Harney Orchestra; \$67.50.
Norman Trevor; Westchester Hills Golf Club; \$628.45.

F. H. Tobey for Use of Mercantile Acceptance Co.; Rothaker Film Manufacturing Co. and Northern Trust Co.; \$260.05.

Milda Theatre Association; Celebrated Players Film Corp.; \$500.
Jacob Paley and Empire Moving Picture Corp.; W. Baner et al.; \$81.

Judgment Satisfied
Thomas Cusack Co.; Sunset Cafe.

PICTURE'S BASEBALL LEAGUE

The Motion Picture Baseball League comprising eight clubs representing Paramount, Universal, Metro, Pathe, Goldwyn, Hodgkinson, First National and Vitagraph got under way last Saturday. The teams will play a schedule of 112 games, playing every Saturday. Games will be played at the Stadium of the College of the City of New York. May Murray has donated a cup trophy to be awarded the pennant winners.

ROBBED CHECK CASHER

Los Angeles, May 10.

As E. M. Finklestein, of the Universal cigar store at that plant, was about to enter the gates last Saturday, carrying \$5,000 in currency to cash Universal employees' checks, he was held up by three masked bandits, who took the money from him.

They escaped, though several Universal players gave chase.

STRAND'S BIGGEST WEEK THIS SEASON WITH "ORPHANS"

Nearly \$36,500 Last Week With Griffith Film—First Time in Picture Houses—Carried Central Along to \$8,000—"Sisters" Ends Fine Run

The Strand, playing D. W. Griffith's "Orphans of the Storm," the first house to present the production at the regular picture house scale, seemingly had a record-breaking week, ending Saturday, for the current season. Business generally remained at a pretty fair level, with three days of rain during the mid-week helping considerably. One of the surprises was the Central, which has been running between \$3,000 and \$4,000, came along with corking business, presenting the Universal's Lon Chaney starring feature, "The Trap."

As an indication of the difference location makes, Wallace Reid in "Across the Continent" got around \$17,300 at the Rivoli a week ago and last week the picture was moved to the Rialto. It drew \$18,000, while the Rivoli with a new attraction, "The Man from Home," dropped almost \$2,000 below last week's figures.

All of the houses along the street have changes for this week, with the exception of the Strand, where "Orphans" is on its second week. At the Capitol, the John Barrymore feature, "Sherlock Holmes" opened; the Rialto has "The Beauty Shop," and at the Rivoli is Gloria Swanson in "Beyond the Rocks," with Rodolph Valentino featured. This is an Elinor Glyn story, more or less of sequel to "Three Weeks," and looks like a draw. At the Central the Associated Exhibitors present a foreign-made production, "Lady Godiva." Universal tried to hold over "The Trap" for an additional week by paying a bonus to the Associated, but could not put the deal over. "The Trap" returns there next week.

"Sisters," the Cosmopolitan-American production, finished its fifth week at the Cameo, Saturday, the final week of the run being rather weak, but the picture made a remarkable showing and enjoyed the longest run that the theatre has had. It was followed Sunday by the Pyramid release, "His Wife's Husband."

Estimated business for last week: Cameo—"Sisters" (seats 550; scale mats, 55; evs, 75). Fifth and final week of this feature. Gross dropped just under \$4,000. Picture was put over with walloping. Hearst newspaper advertising campaign.

Capitol—"Too Much Business" (Vitagraph; seats 530; scale, mats, 35-50-85; evs, 55-85-\$1.10). Business considerably off. Gross on week just under \$33,000.

Central—"The Trap" (Universal; seats 960; scale, 55-85). This house was real surprise. Gross went to almost \$8,000, best theatre has shown in many weeks. Picture plays a return next week after "Lady Godiva" finish.

Criterion—"Reported Missing" (Selznick; seats 1,100; scale, 55-\$1). Owen Moore star. Came in with considerable hurrah, doing about \$8,300 first week. Something of drop second week, with statement showing around \$7,400.

Rialto—"Across the Continent" (Famous Players-Lasky; seats 1,960; scale, 50-85-99). Wallace Reid star. Moved from Rivoli, where it played to \$17,300 previous week, and drew \$18,000 at this house last week.

Rivoli—"The Man from Home" (Famous Players-Lasky). James Kirkwood star. One of Famous' English-made pictures. Failed to draw at the Rivoli. First of the organization's pictures in five or six weeks that has not been given the benefit of a second week on Broadway by being moved to Rialto after Rivoli date. Draw \$15,500.

State—"Penrod" (First National, first half), "Fascination" (Metro, second half). Pictures splitting week with six-act vaudeville bill. Last half drew best on strength of Mae Murray feature. Around \$13,750.

Strand—"Orphans of the Storm" (United Artists; seats 2,989; scale, mats, 30-50-85; evs, 50-85). With first regular release in picture theatre of Griffith feature, house had one of best weeks of current season. Turn away at every night performance, with overflow helping other houses. Gross about \$36,500.

DAYLIGHT SAVING AND WEATHER IN BOSTON

Both Contribute to Lowest Gross Last Week of Season

Boston, May 10. To the first week of daylight saving, a couple of balmy days, followed at the end of the week by a couple of days when more rain fell than was due for the entire month, run release houses had up low gross records that were only equalled this season by Holy Week.

It was freely predicted after Monday last week the daylight saving idea would give the theatres a jolt, but they were not prepared for the weather break, and this cut further into the receipts. Weather at the first of this week was better, and the business showed signs of picking up.

Loew's State—Gloria Swanson in "Beyond the Rocks," with Rodolph Valentino and "The Prodigal Judge." Business is said to have ranged between \$3,000 and \$3,000 last week with "The Crimson Challenge" and "Bought and Paid For." (25-50 floor, seating 4,000).

Park—Using "Smilin' Through" for second week. First National has taken this house over on straight rental basis and will hold it one week longer, showing the same film. Business off from the regular gross of the house last week, and it is claimed that about \$7,000 was done. (40-60, seating 2,400).

Tremont Temple—Last week of "Monte Cristo," which has run at this house for nine weeks. Business fell very low last week, and a gross of about \$3,000 reported. Starting next week house will have summer prices, starting with Fox's "Over the Hill."

Modern (800 Capacity, 28-40)—"Sawing a Woman in Half," "Come on Over," for this week. "Where Is My Wandering Boy Tonight" and "Seeing's Believing" did about \$5,000 last week.

Beacon (800 capacity, 28-40)—Bill identical with Modern, and receipts about on a par with sister house.

CAPITAL'S HEAVY RAIN

Possible Big Week Dented by Two Bad Days

Washington, May 10. What might have been a mighty good week for all the local picture houses was considerably cut into by two days of heavy rain, which seemed to hit the hardest just at theatre time. The temperature rising toward the end of the week helped, and now that the legitimate houses are closed business at the picture houses should be on the upgrade.

Estimates for last week: Crandall's Metropolitan (Capacity 1,750).—Double bill, Charles Ray in "The Barnstormer" and Buster Keaton in "Cops." Scale, 20-35 mat.; 35-50 night. Looked to be fairly good week, running to \$3,500.

Loew's Columbia (Capacity 1,200).—"Bought and Paid For" created greatest local talk. Scale, 35 mat.; 35-50, night. Looked to have climbed to \$9,000 on the week in spite of the two days rain.

Moore's Rialto (Capacity, 1,900).—Betty Compson in "Green Temptation." Scale, mornings, 30; afternoons, 40; evenings, 55. Picture liked and appeared to attract good business with the week's receipts hanging close to last week's figures of \$11,000.

Loew's Palace (Capacity 2,500).—Back to split week with Viola Dana in "Glass Houses" first half and William S. Hart in "Travelin'" second half. Hart looked to have gotten the best play of the two between the two attractions, making a rather good week. Scale, 20-35 mat.; 35-50, night. Around \$12,000.

STANLEY'S UNITED ARTISTS' SERVICE

Aldine Formerly Held It in Philadelphia — Reduces Scale for Summer

Philadelphia, May 10. A denial that the Aldine (independent) will be taken over by the Stanley company, together with the discovery the Stanley people got the United Artists contract away from the Aldine, were outstanding features of the week.

Reports the Aldine was about to give up the fight have been circulating for some time, and it has been rumored it would be absorbed by the Stanley interests, but this has been denied by Jules E. Mastbaum, Ray Browne, resident manager of the Felt Brothers (Aldine) claims solid booking up to September.

This week the Stanton (Stanley's second biggest house and favorite for long runs), has "Orphans of the Storm" and that booking has led to the discovery that future United Artists films will be booked through Stanley. This was the only big producing unit held by the Aldine which ran them solid from opening up, to February. The big rentals, necessitating high admissions, were claimed to be the cause of poor business of the house, and fact that it never got properly started. A scale reduction from 99 to 75 cents was tried, but rather late, wise ones said.

Recently the house has been booking First National and Universal features, but only after Stanley company has given them once-over, report says. More First National and Pathe released films are coming to Aldine.

That business has not picked up as hoped following Easter is again proved in the announcement by the Stanley company that "summer prices" will be introduced at the Kariton May 15. This will mean a reduction from 75 to 50 cents in the evenings, the 50-cent scale at matinees being maintained. The company emphasizes no change in picture policy and also that this is a summer arrangement. It is no secret that both this house and Stanton need bolstering.

Otherwise, week was quiet, with rainy spell at end hurting business. Stanley started off lowest in weeks, but picked up with good film.

Estimates for last week.

Stanley—"Good Provider" (Paramount). Monday was weakest the house has had in some time, but dailies were kind and word-of-mouth boosting helped picture pick up. Better business would have resulted without rain at end of week. Cambrian Choral Society; music week feature. House is booking "Smilin' Through" May 15 and conjecture is rife whether single week rule will be broken; \$25,000, under average. (Capacity 4,000; scale, 35-50c. matinees, 50-75c. nights).

Stanton—"Grand Larceny" (Goldwyn). Booked in at last moment, as has been recent custom at this house and Kariton. Papers divided in notices, praising Elliot Dexter, but crowds continued to stay away. "Orphans of the Storm" booked in this week at no increase but with fewer showings. After indefinite run of that picture house may close for summer months, report says. Slightly over \$5,000. (Scale 50-75c; capacity 1,700).

Kariton—"The Grim Comedian" (Goldwyn). Another sudden booking and another weak sister. House is booking Wallace Reid film this week though that star generally goes to Stanley. Thought to be part of policy to help doctor new house which never caught on properly. Did \$4,500. (Capacity 1,100; scale, 50-75c).

Aldine—"Fair Lady" (United Artists). Did best at house in some time; helped much by personal appearances daily of Betty Blythe, who made profound hit with songs and talk. Kind of picture house needs, combination of drawing name and good story. Rural stuff, hookum and obvious program material not pleasing to society draw; \$7,000. (Capacity 1,500; scale 50-75c).

Arcadia with "Too Much Wife" did little. Old Realart films, made before consolidation with Paramount, has been run regularly at this house, which needs a whacking big attraction to pull something besides limited regular clientele. Audrey Munson in "Heedless Moths" at Victoria drew some curi-

LOS ANGELES RECEIPTS

Loew's State Did \$15,000 Last Week. "Orphans" Sixth and Final Week.

Los Angeles, May 10.

All big name pictures got business last week, excepting "Orphans of the Storm," in its sixth and final week at Mission. That special fell away off in closing week.

Loew's State did \$15,000 with "Fascination" and vaudeville, "Smilin' Through," at Kinema, with a temporary return to the 55-cent scale, did well last week. Held over, it started much lighter this week.

"Beyond the Rocks" is the best around just now, in its third week at the Rialto. It's good for two more weeks there.

Strong competitive draws all over town last week.

"WIVES" A SURPRISE FOR KANSAS CITY

Big Draw at Newman, but Figures Withheld—"Sheik's Wife" Poor

Kansas City, May 10.

"Foolish Wives," at the Newman last week, proved the knockout in the amusement field here, playing to capacity. At times the sale of tickets had to be stopped. The immense business was, in a manner, a surprise to the management, as the picture failed to make good in their St. Louis house. For the local engagement it had been given much extra advertising, and the Sunday before the opening the Kansas City Post carried a double page spread of scenes, and pictures of the principals from the film. As an added feature, Miss DuPont, who has the lead opposite to Von Stroheim, appeared four times daily in person, making a short talk to her audience. Although it appeared that the picture got every dollar that could be squeezed into the house during the week, it failed to reach the house record, at the same scale, held by "Affairs of Anatol," or the second best week in point of receipts made by "Passion."

A block away at the Royal, the Newman's second house, "The Sheik's Wife" was a bloomer, business falling down completely. As an extra inducement this week the Royal is featuring Edna Wallace Hopper, on the screen and in person, describing the operation of "making over her features," in addition to the film, "The Green Temptation." Other special features at the photoplay houses for the current week are Eugene Dennis, "The Wonder Girl," return engagement, and her fourth week, at the Doric, and the Bendix Male Quartette at the Newman.

Newman—"Foolish Wives" (Universal Special).—Seats 2,000; scale, mats, 35; nights, 50-75. Opinion of patrons divided as to merits of picture, which all admit, as shown here, was not as bad as was expected. Business on the week one of the best in history of house, but management declined to give figures.

Liberty—"Ten Nights in a Bar Room."—Seats 2,000; scale, 35-50. Picture was heavily advertised and proved a strong draw. Grossed \$6,500.

Doric—"Find the Woman" (Paramount, featuring Alma Rubens).—Seats 1,000; scale 50. Picture advertised as a mystery play on the "Bat" order. The story had been run recently in one of the daily papers, which gave it extra publicity. Gross about \$4,500.

Royal—"The Sheik's Wife."—Seats 900; scale, 35-50. Picture failed to create much enthusiasm. Business fair from regular house patrons, but no figures available.

Other feature pictures at downtown popular priced vaudeville houses were "Little Eva Ascends," Loew's Garden; "The Great Adventure," Mainstreet; "Poverty of Riches," Pantages.

CELLULOID FILMS FORBIDDEN

Paris, May 10.

The Paris police have issued an order that the use of celluloid or other inflammable material will be forbidden in all public resorts after Jan. 1, 1925.

Nearly two years are thus allotted for producers to get rid of the celluloid films now in stock.

PITTS. SHOWS PROFIT ON IN AND OUT WEEK

Starts Slow but Finishes Fast. Native Daughter Not Overly Strong in Home Town

Pittsburgh, May 10.

After a slow start, the last three days of last week carried almost every picture house on the main stem over for a nice profit. The Olympic pulled the only flash, with a feature of Brown's Saxophone Six, which proved a substantial help, one of the best weeks in several months being recorded. The Grand's double feature was no especially big inducement, though Katherine MacDonald, a native daughter, was starred. The State had another good week in "The Four Horsemen," which is being shown at 55 cents, and which will be continued one more week.

Estimates for last week:

Grand—"Trust Your Wife" and "Too Much Business" (First National). (Seats 2,500; scale 25, 40, 55). Katherine MacDonald. No one starred in second film. Miss MacDonald's efforts haven't been meeting with much enthusiasm among the reviewers here, though her nativity and heavy publicity can always help her score a fairly good week. Tully Marshall, though unstarred, came in for much praise in the second picture. About \$18,700.

Olympic—"Game Chicken" (Paramount). (Seats 1,100; scale 25-40). Bebe Daniels. Saxophone Six pulled comparative margin in patronage of larger houses. Picture regarded as just fair, and without added attraction it might have been sad week. About \$11,000.

Liberty—"Trust Your Wife" and "Step Forward" (First National). (Seats 1,200; scale 25, 40, 55). Katherine MacDonald and Ben Turpin. The double feature of the local star and the popular comedian made the week a generally good one, with a tendency toward a gradual increase and a strong week-end. About \$11,000.

The Minerva, a fair-sized house opposite the Grand, with a second or third run policy, enjoyed a good week with "Mother Eternal." Several of the legit theaters which have closed, except for the annual benefits, are being viewed as a possibility for pictures during the warm weather, as in former seasons.

CHI'S WEEK GOOD

Chicago, May 10.

Of most importance during current week is change of policy for the week only at Ascher's Roosevelt. Seven feature Paramount pictures were run in that many days. The idea was taken by the dailies like a duck to water. But the week's gross chased away the smile, and the inauguration proved unsatisfactory. The Chicago had the "Bachelor Daddy" film, which rode easily. The Randolph housed "Beauty's Worth," came in for good share of receipts. Week's bookings proved satisfactory all around.

Estimates for last week:

Roosevelt—Following features, "The Miracle Man," Sunday; "Dr. Jekyll and Mr. Hyde" Monday; "Old Wives for New," Tuesday; "On With the Dance," Wednesday; "Don't Change Your Husband," Thursday; "Behold My Wife" Friday; and "Male and Female," Saturday. This bill did not round out big gross. Some of the pictures did exceptionally well, while others just proved mild draws. Of the program "The Miracle Man" struck most favor, with dailies mentioning it could have stayed longer than its booked time of one day.

"Beauty's Worth" (Paramount).—(Randolph) Marion Davies, star. Finished week with biggest gross of any picture shown here for long time. Papers treated it with much praise. More than double the usual advertising space used. Miss Davies drew paragraphs of commendation, with this picture labeled as one of her best.

"Bachelor Daddy" (Famous Players-Lasky).—(Chicago.) Thomas Meighan, star. Measured up to high standard. Critics raved over Meighan's performance, mentioning the cast for good portion of credit. Picture's showing is partly due to the support it had in the way of specialties, particularly Bartram and Saxton. These men were pruned out of vaudeville, and Balaban & Katz have made them their own duo. Gross for the week about \$30,000.

COURT RULES PROMOTERS OF STRAND ENTITLED TO 2/3 PROFITS 21 YEARS

Orders Accounting of Profits on Lease of Big Property and Max Spiegel's Income Therefrom—Runs Into Huge Amount

The suit of Samuel Pett, as assignee of Harold S. Kirby and David P. Pride, against Max Spiegel, associated with Mitchell H. Mark in the New York and Brooklyn Strand theatres and other real estate, was decided by Justice Vernon M. Davis last week in favor of the plaintiffs, concerning only the real estate transaction of the Broadway and 47th street property, New York, on which the Strand theatre and office building is located. Justice Davis decided the plaintiff is entitled to an accounting of the "very large profits out of the enterprise" Spiegel is said to have realized, ruling "the account should include all dividends received by defendant on the stock received by him. It should also include two-thirds of the commissions paid by the Sutphen estate."

The action dates from Oct. 22, 1912, when Kirby and Pride (plaintiffs' assignors) and Spiegel entered upon a joint enterprise under written contract for the acquisition of a lease on the Brewster property controlled by the Sutphen estate, located at Broadway and 47th street. The trio were to promote a company to erect an office building and theatre, Spiegel to have active charge of the business details, the other two preferring to remain silent partners in the negotiations. The agreement provided, in addition to this one-third equal interest, all commissions received were to be divided equally. Kirby and Pride claim that Spiegel wrongfully appropriated to his own use all the profits of their joint venture and the plaintiff, as their assignee, sued for an accounting. The alleged wrongful appropriation is that after Kirby had arranged a 21-year lease of the property from the Sutphen estate at a \$123,000 net annual rental, the owner to loan 75 per cent. of the cost of the improvements subject to approval by the owners, Spiegel and Mitchell H. Mark completed the deal, entirely omitting Kirby and Pride.

Spiegel's defense was that Pride and Kirby had induced him to enter into the contract by deceit and by falsely pretending that they were in a position to secure a lease from the Sutphen estate, but Justice Davis finds that the evidence entirely fails to support that contention since no mention of it is made in the contract. The contract merely provided that "the said parties agree that they will use their best efforts and influence to arrange a lease of the property."

Justice Davis concludes his lengthy opinion: "Within ten days after the execution of their agreement, without the knowledge of Kirby and Pride, Spiegel obtained an interview with Sutphen through a broker named Perpete. Thereafter negotiations were carried on between Spiegel and Sutphen which resulted in the making of the lease in question. Inasmuch as Spiegel had agreed to use his best efforts to arrange such a lease, Kirby and Pride are entitled to share equally with Spiegel in the profits of that transaction. This result must follow, because the agreement of Oct. 22 was still binding upon Spiegel. There can be but little, if any, doubt that Spiegel's disloyalty to Kirby and Pride was suggested and probably insisted upon by his later associates, with whom he carried through the enterprise to a highly profitable conclusion. Having got rid of Kirby and Pride, Spiegel and Mark caused the Sutphen lease to be taken in the name of the Eagle Securities Company, a dummy corporation controlled by Mark. Thereafter the lease was assigned and sold by the Eagle Securities Company to the Mitchell H. Mark Realty Corporation for \$750,000, par value of its common stock. By direction of the Eagle Securities Company to the Mark corporation this common stock was divided so that Spiegel received 1,666 shares or thereabouts

for the part he had taken in the promotion of the enterprise. Spiegel claims that he received these shares for the purpose of distributing them as a bonus to the purchasers of preferred stock, but the evidence shows the contrary. He made very large profits out of the enterprise, for which he should account to the plaintiff as the assignee of Kirby and Pride."

LONDON GETS HINT OF ACTIVITY IN METRO

David Bernstein Called Home—New York Men Leave for Coast

London, May 10. Hints of impending activities in Metro were given when Harry Cohen, for a long time the Metro representative in London, was called home suddenly, sailing on May 3.

The summons was all the more surprising from the fact that the London presentation of "The Four Horsemen of the Apocalypse" is in preparation. With Cohen's absence the work fell on the shoulders of David Bernstein, treasurer of Loew's Inc. His work in this direction was cut short by a similar summons to New York, Bernstein sailing on "Mauretania," May 6.

These intimations of something doing in the Metro producing department take on added color from the fact that a number of executives in the New York Metro office left rather suddenly for Los Angeles late last week. One group which departed Friday included Jack Meador, general publicity director for the company.

Nothing had been given out as to these activities, but in the trade it was generally understood that they presaged increased studio activity.

TROY'S 3 NEW THEATRES NOW IN CONSTRUCTION

Up-State City Has Houses Costing from \$100,000 to \$500,000

Troy, N. Y., May 10. Three new theatres, the Strand, Lincoln and Rose, are now in the course of construction here. The Strand, located on Front street, will cost \$500,000, it is claimed. The Lincoln, opposite the city hall in Third street, will cost \$100,000. Work on this theatre, built for Symansky Brothers, is almost completed. The Rose, situated on Fourth street, below Congress, will require an outlay of \$100,000.

Benjamin Rosenthal has just let the contract for its erection to a Troy construction firm.

KLAN FILMS BANNED

Kansas City, May 10. James J. Larkin, newly appointed film censor for Kansas City, this week denied the application of the B. & S. Producing Company for permission to show a picture depicting the workings of the Ku Klux Klan. The petitioners appealed from the ruling of the censor to Mayor Cromwell, but the mayor upheld his censor, saying, "There must have been good reason for refusing the company a permit to show the picture."

On the Kansas side the State Board of Censors also rejected a three-reel picture showing Klan activities. The rejected film is said to have shown Ku Klux Klan parades in Oklahoma, and purported to show activities of Klansmen in apprehending robbers, pickpockets and other criminals.

IND. EXHIBITORS NOT COMBATTING PETITIONS

W. C. T. U. Active, Collecting Signatures to Close Sunday Shows

Indianapolis, May 10.

This middle west Athens is due to be split asunder in a battle the like of which has not been seen either in political, religious or social circles for many years. It cropped out this week that the W. C. T. U. for months has been circulating petitions asking the prosecuting attorney to enforce the Sunday closing law, and has obtained thousands of signatures. This will be presented to the prosecuting attorney one of these days, and then—

The most encouraging feature of the situation from the standpoint of the theatre is that the ranks of those ordinarily opposed to the theatrical industry are divided upon the issue. Some ministers and prominent church members are opposed to the undertaking. It was only after a vigorous oratorical scrap that the Indianapolis Ministerial Association decided to help the W. C. T. U.

Dr. Allan B. Philpott, pastor of the Central Christian church, was the leader of the opposition in the Ministerial Association.

"I have very little hope of any permanent success in this movement," he said. "I remember when the Sunday baseball problem came up. We carried the case into the local and Supreme courts and Sunday baseball went on. It is impossible to overthrow a great industry like this. If we succeed in enforcing the law against Sunday shows, the next legislature will legalize them. The churches will lose members, and the people will be exasperated, because they regard motion pictures as a simple, harmless pastime. I am opposed to trying to overthrow anything that has as wide a patronage, as strong a clientele and as large an attendance on the part of our church people as the Sunday movie."

The Rev. J. D. Garrison, pastor of the North Park Christian church, replied to this: "I believe this is a time when law enforcement is a matter of particular importance. I should rather see the Sunday movies legalized by the next legislature than carried on, as at present, unlawfully."

The petition which the W. C. T. U. is circulating reads:

"Whereas, A close survey of the Sunday movies shows the attendance to be largely persons of junior and intermediate ages; and

"Whereas, We, the undersigned voters of Indianapolis and vicinity, believing Sabbath desecration and law violation detrimental to the spiritual and moral development of youth; therefore, be it

"Resolved, That we appeal to the prosecuting attorney of Marion county to prohibit all Sunday shows."

"We've got a bloody fight, and we'd better not go into it except with our sleeves rolled up," said the Rev. W. L. Ewing, pastor of Irvington M. E. church. "We closed the Irvington theatre on Sunday, and do you know what that has meant? The theatre now is closed all the time. If we succeed in this campaign, it will mean that we shall drive half the motion picture theatres in the city out of business. It will mean that we shall meet objections from some of the leading laymen in our churches."

Nevertheless the fight is on. Theatre owners have been watching for such a move warily for some time. No organized action to combat it has yet been launched.

RAWLINSON MUM

Los Angeles, May 10. Herbert Rawlinson has nothing to say regarding the reversal of statement by Dorothy Clark-Elms, who now charges Rawlinson attacked her when she was 14 years old. Rawlinson is prepared to put up a stiff legal fight.

Mrs. Elms, nee Clark, now 17, at first contradicted her mother's statement concerning Rawlinson. Later she married, and now coincides with her parent's version.

FIGHTING FRATERNITY AGAINST "REFEREE"

Selznick Picture With Conway Tearle Termed Libel on Pugilism

A trade showing of "The Referee" starring Conway Tearle was shown at a midnight performance at the Criterion, New York, last week. It has drawn the scathing denunciation of the entire boxing profession.

The National Sports Alliance, headed by Senator James Walker, and including in its membership many prominent citizens, as well as every boxing manager of note, held a meeting at Stillman's Gymnasium. It passed resolutions condemning the picture as a "libel" on the boxing profession inasmuch as it represents boxers and fans as an undesirable element consisting of thugs and crooks and underworld denizens.

Every legitimate means to prevent the distribution of the picture will be taken by the boxing fraternity and if necessary the courts will be asked to take cognizance of the unwelcome propaganda.

According to a prominent boxing manager, the distribution of such a picture would do boxing immeasurable harm. Boxing has fought its way to national popularity since the war and has never before in history enjoyed its present prosperity or numbered so many representative citizens among its adherents. The recent bouts at the Madison Square Garden promoted by society people for the aid of charitable funds had representatives of some of the oldest metropolitan families at the ringside. The weekly Garden bouts also command the patronage of men from every walk of life.

The making of a picture that depicts the boxing fan as a low-brow ruffian and the boxers and managers as a group of dissipated characters is particularly ill timed, it is claimed.

NEW HIGH FIGURE FOR "PERSONAL" ACT

Will Rogers Reported Receiving \$5,000 Weekly—Kitty Gordon May Follow

Personal appearance of picture stars at film houses reached new climaxes this week when Will Rogers was engaged for three weeks at a reported salary of \$5,000 weekly to appear at the Roosevelt, Chicago; Capitol, Detroit, and a house in Indianapolis.

The booking was consummated following the closing of Ziegfeld's "Frolic," Chicago, May 1. Rogers will offer practically the same turn he appeared in at several of the Loew houses in conjunction with one of his feature pictures.

Kitty Gordon is also expected to follow Rogers around the picture circuit with other "names" being angled for.

10-7 SCORE

First National Basebatters Defeat Famous Players

The First National home office team administered a trouncing to the Famous Players-Lasky pill slingers at Crotona park in the Bronx Saturday afternoon. The final score was 10-7, with the game called on account of darkness.

The lateness of the battle between the male teams necessitated the postponement of the game scheduled to be played by two teams composed of the girls of the two offices. It may take place next week.

The features of the game were two homers batted out by the F. N. side.

20 YEARS' BEDRIDDEN

Woman Sees First Picture She Has Seen During Illness

Los Angeles, May 10. In bed for 20 years, the first moving picture ever seen by Bessie Pace of this city was exhibited in her bedroom last week by Harold Lloyd, in person. It was the Lloyd film, "I Do."

NO COSTUME PLAYS WANTED BY METRO

Marcus Loew Lays Down Desires of His Company for Independents

Marcus Loew has informed several independent producing units aligned with Metro for releases that his company will not accept productions of costume plays. This ruling was brought about when the titles of several stories were brought to Mr. Loew for approval by the heads of the independent companies.

Several of the bigger producers during the last few weeks have been cornering a number of costume plays for production. W. R. Hearst is in the market for a number of costume stories, and at present has "When Knighthood Was in Flower," with Marion Davies as the star, in production. It will cost over one million dollars. Famous Players is also making a period story in "To Have and to Hold," with Betty Compson starred. It is the story that served as Mae Murray's debut on the screen some years ago.

MAXWELL KARGER

The body of Maxwell Karger, picture director who was discovered at Ft. Wayne, Ind., dead in his berth in a stateroom on a train bound for Chicago May 5, will be interred in Cleveland.

Maxwell Karger was one of the earliest directors associated with Metro, from the time that Richard A. Rowland reorganized the remnants of the old Alco and brought together the exhibitor exchanges that were in that company. With Charles Maddock and B. A. Rolfe, Mr. Karger became identified with the Rolfe Productions which were released through Metro. Later Karger became director general of production of all of the Metro units, and until about the first of the year was chief of production in association with Joseph Engle at the Metro Hollywood studios.

Mr. Karger arrived in New York about two months ago and was associated with Rowland in the promotion of a producing organization. The recent decision of Rowland to associate with First National as head of distribution shelved the producing plan, and Karger last week arranged with L. Lawrence Weber and Bobby North to produce a number of independent productions for release through the Warner Bros. exchanges. Those picture were to have been made in the east. Karger left New York last Thursday on his way to Los Angeles with the intention of bringing his family to New York.

Accompanying him was his assistant. They occupied a stateroom. The assistant said they indulged in a card game until about 11 o'clock Thursday night and then retired. In the morning the assistant arose at 9 and looking into the lower berth, believed Karger was still sleeping. He went to breakfast and on his return from the diner an hour later tried to awaken Karger, finding him dead.

The body was removed from the train at Fort Wayne where physicians pronounced the death due to heart failure.

CUTS SCALE IN THREE CITIES

Portland, Ore., May 10. John Hamrick, owner of the Blue Mouse theatres here, at Seattle and Tacoma, slashed admission prices, starting Saturday, in all three houses, reducing evening admissions from 50 to 35 cents, and matinees from 35 to 25 cents for every day. Hamrick is the first local first-run manager to cut box office fees, and indications were for a big response in business.

OKLAHOMA'S SUNDAY CLOSING

Oklahoma City, May 10. A campaign to place a ban on all Sunday amusements is being planned by the workers of the Lord's Day Alliance and International Reform Bureau of Austin, Tex. It is reported an effort will be made at the next session of the legislature of both Oklahoma and Texas to pass an amendment to the Sunday closing law which will necessitate its enforcement to the letter.

FRISCO EXCHANGEMEN

San Francisco, May 10. Film distributors in San Francisco are to hold a convention here May 29. It is to be known as a sales convention.

FIRST NATIONAL-GOLDWYN DEAL MAY BE IMPORTANT COALITION

Report Slathers of DuPont Money Ready for Immense Distributing Amalgamation—Richard C. Rowland Largely Figured

A picture producing and distributing organization big enough to stand alongside Famous Players is in prospect, in a coalition of First National and Goldwyn on a basis of amalgamation much more complete than indicated in their distribution deal already announced.

It is understood to be backed to the limit by the enormous financial resources of the du Ponts, who returned to the control of Goldwyn with the elimination of Samuel Goldwyn. The merger arrangements already made public are but the preliminaries and the understanding in the trade is that the amalgamation has proceeded so close to completion only the statement of its details remains to be made.

The appointment of Richard C. Rowland to the ostensible position of general sales manager of First National late last week marked the culmination of negotiations. It would surprise no one if Mr. Rowland is the joint choice of the First National board consisting of the 28 franchise holders and that when the combination is completely in working order he will be found at or near the head of it.

The big deal has its germ in the peculiar organization of First National. Expansion of operations under its system calls for an assessment upon the franchise holders and the territorial rights owners for a long time have been in what is described as a mild state of insurgency against further drafts of cash, particularly after a season that has tested the strongest of them in resources.

This unwillingness of franchise holders to stand further advances left First National in a situation where new financing such as might be furnished by the du Pont interests would be welcome. The Goldwyn group was in an excellent "trading position" to enter into a bargain and in reality to take command at the conference board and it is circumstantially reported Godsol laid down a plan of operations broader than anything that the industry has yet seen.

The part of Rowland in the operation is not clear. His interests are rather complex, and his relations to the interested parties involved. Foremost of all Rowland is a partner of Rowland & Clark in the ownership of the basic First National franchise for the Pittsburgh district where the firm operates over a dozen theatres. In spite of this, the surface indications until lately were he was not in complete accord with the central First National management. When returning from Europe some months ago it was allowed to become known Rowland would organize a competitive concern modelled on the original First National Circuit. At that time there was a good deal of speculation as to its attitude toward the present First National.

On the other hand Rowland and Frank J. Godsol have been business allies for a decade. Before the split within Goldwyn, which ended in the temporary victory of Samuel Goldwyn, and while Godsol was in command as the du Pont lieutenant, an amalgamation of Goldwyn and Rowland's Metro were figured on several times. Only the factional fight within Goldwyn prevented some kind of a deal. Goldwyn's ascendancy put an end to this possibility for the time being, but with the return of Godsol to the Goldwyn presidency the stage was set for a new Rowland-Goldwyn alliance.

All this history figures in the dope of the First National-Goldwyn future. At the time Goldwyn announced the scrapping of its distributing system and the policy of distributing through the First National machine, mention was made of the formation of a \$2,000,000 corporation, but the purposes of this concern, then vaguely described as

"a holding company," was never disclosed.

In the last two months Goldwyn has acquired the services of a new group of former independent directors, including Marshall Neilan and Alan Holubar, and has bought rights to stories and plays liberally, but now it is said that only a fraction of its producing plans and prospective operations in other directions have come out.

One of these tentative plans is said to contemplate a big operation in the pooling of all the non-theatrical distributing units in conjunction with an elaborate schedule of special educational productions.

Goldwyn was among the original subscribers to the leadership of Will H. Hays and the declarations of the former Postmaster-General as to the development of the educational field have revived interest which had begun to lapse. It would surprise nobody to learn the du Pont people have agreed to spend large sums in educational screen subjects, both for direct profit and for the upbuilding of public good will and the prestige of the industry.

Reports in the industry seek to connect United Artists with the whole combination and some few recent occurrences give them some color, but if United Artists or its new subsidiary is to have any connection with the Goldwyn-First National that is a rather distant contingency.

BRAY TO MAKE WELLS' "OUTLINE OF HISTORY"

Will Produce Animated Educational of Much Discussed Book

J. A. Bray, whose animated drawing subjects have been released by Goldwyn, has tied up the screen rights to H. G. Wells' "Outline of History" and promises to make it into one of the most elaborate educational subjects ever attempted.

The book has caused more discussion and has received more favorable review than almost any serious work within the decade. D. W. Griffith at one time proposed to seek the screen rights for a major production on a big scale, but during his stay in England last month learned that while Wells was in America last fall he had disposed of the screen rights to Bray.

Although the Bray studio has not allowed the details of its plans to become public, it is reported that the subject will be made into a big serial under the animated drawing process owned by that concern. It probably will extend over a year of periodical releases and a special campaign will be undertaken to introduce it into the schools and colleges.

VARIETY'S DAILY AT CONVENTION

Washington, May 10.

The Washington "Herald" said of Variety's daily publication devoted solely to the news of picturedom and its convention here this week:

"A unique feature of the convention is Variety, a theatrical newspaper of New York, issuing a four-page miniature duplicate daily during the stay of the delegates. It is edited by Fred Schader of the New York office, who arrived in Washington Sunday night, accompanied by Joe Lee, also a New York staff man. They are assisted by Hardie Meakin, Washington correspondent of the publication.

REFORMERS THIS WEEK TALKING IN WASHINGTON

Holding Daily Meetings for Propaganda

Washington, D. C., May 10.

The advocates in Washington of the Sunday Blue laws, headed by Dr. Wilbur F. Crafts, are not to let an opportunity like a convention of picture theatre owners go by without staging a demonstration along their usual lines.

Commencing Sunday night meetings have been held making a direct attack upon the picture men with the general purpose to be "for the defense of American Christian institutions against 40 new national societies said to be attacking prohibition, Sunday and censorship under the 'Blue Laws Banner'."

Dr. Crafts stated that these meetings were to counteract a "Barnstorming of the Capitol by armies of picture owners, originators of the blue law delusion of 1920."

The meetings are held in various churches throughout the city and addressed by Canon William Sheafe Chase, chairman of the bureau's board of directors; Dr. Crafts and the Rev. S. Paterson Todd, of Milwaukee, honorary secretary of the bureau for Wisconsin.

AMUSEMENT STOCKS STAND STILL; INFLUENCES MIXED

Loew Sags to 16 Flat—Wall Street Pool Suspected of Encouraging Setback—More Heavy Dealings in Orpheum—Goldwyn's Range Narrow

The amusement stocks practically stood still over the week, with the exception of Loew, which declined to 16 flat against its best price for the year of better than 18½. With the strikingly favorable statement just issued in mind, the only explanation of price tendencies in Loew that occurred to traders was that the Wall Street pool that has been reported operating in the issue had withdrawn support or even encouraged a set back for the purpose of further adding to its holdings.

The course of the rest of the industrial list was made to order for any such maneuver. The whole market appeared to be "tired" from its long ascent and, although there was no major recession, the movements were mixed and confusing. Strong spots developed, but the generality of stocks drifted within narrow range slightly below the peak of the extended upturn. Traders were nervous and uncertain and the future was exceedingly obscure. Three days of marking time might mean only a settling down of the market position as a preliminary to a resumption of the advance, or it might mean the preliminary of the big reaction that has been so long prophesied.

Orpheum Mystery

Meanwhile the amusement group was indefinite with a slightly easier tone. Famous Players got down below 80 for a few trades Tuesday, but generally wavered back and forth between 80 and 81, with an occasional rally above 81. The preferred stock was almost completely neglected, holding closely in minimum dealings to its established 95.

The great Orpheum mystery took on another phase. Dealings in the New York and Boston markets jumped to about six times the normal turnover. It was figured that 15,000 shares of this stock changed hands in those two centers, although only one transaction of 50 shares was reported in Chicago. This concentration of buying and selling has a particularly speculative complexion.

Who Are Sellers?

The western crowd that would

COHEN ALIBIS "LOST" INVITATION TO HAYS TO ATTEND CONVENTION

Will H. Hays did not get an invitation to the Washington convention of the Theatre Owners until 12:30 Monday when the convention was in session. By then all his engagements had been made for the week and he couldn't make the trip, although he expressed his willingness to do so if possible.

The belated invitation came in the form of a dispatch from Chairman True, received in New York at 12:30 Monday, May 8, and said: "Understand you have not received invitation telegraphed to you May 5." It then extended a formal request for the former Postmaster General's presence.

The Hays New York office immediately called upon both telegraph companies to check up their records in New York and Washington. Both Postal and Western Union replied before Tuesday noon that no such message had been filed in Washington for transmission, although all other communications to and from the Hays office were on record.

Tuesday morning a letter arrived at the Hays office confirming the True telegram of Monday noon. It referred again to the telegram of May 5, but did not quote its text; neither was a copy put on record as is the business custom.

Hays replied to True's letter that the invitation was not received until after his busy week in connection with the charity drive had been filled with engagements and he did not know whether he could reach Washington during the convention. He promised he would try to change some of his engagements if it appeared possible and thanked the chairman cordially for his invitation.

The whole affair let Hays out of a delicate situation. It gave him a perfect "out" from being concerned in a bitter controversy among the exhibitors, while it placed their president in a defensive position. On the surface it seemed to be up to Cohen to explain who it was that either lost or withheld the Hays invitation, particularly when the delegates in Washington had been given to understand that Hays had been asked to address them.

"I AM THE LAW" BOOKED

C. C. Burr closed two first run bookings for his production, "I Am the Law," directed by Edwin Carewe with an all-star cast. The picture will be shown at Crandall's Metropolitan, Washington, opening May 21.

The Strand, New York, has the picture for the first week in June.

MAYOR SHANK ON TOP

But Schmidt, Picture Man, Beaten for Senate

Indianapolis, May 10.

Mayor Lew Shank, whose enemies tried to keep him from being mayor by ridiculing him for once having been on the vaudeville stage, has triumphed again. First he rebuked his revilers by being elected mayor by the biggest majority any mayor ever received in this city—a majority several thousand greater than that given President Harding.

Now Mayor Shank has won complete control of the Republican organization of Marion county over the frantic efforts of the same crowd which opposed him as mayor. Shank got his candidates for county and seventh district Republican chairmen elected without opposition. The opposing faction had intended to put up candidates until the morning of the county convention, last Saturday, when they realized they were hopelessly beaten and went to the mayor with a plea that he be lenient with them.

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, was not so successful in last week's primary election. He ran for the Republican nomination for State Senator from Marion county, but was beaten by a local attorney. Schmidt was violently opposed by labor unions because when he was in the city council two years ago he forced through an ordinance prohibiting picketing.

the Goldwyn-First National deal, but this scarcely holds water. Exhibitors and exchangers do not usually dabble in the stock market, and are not sufficiently "wise" in speculative customs to engage in an operation on any considerable scale. Goldwyn's top for the week was 9½ high and 8½ low. Dealings were large late last week, but tapered off up to Wednesday.

The summary of transactions May 4 to 10 inclusive is as follows:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1000	81½	81	81½	+½
Loew, Inc.	200	94½	94	94½	+½
Do. pr.	100	94½	94	94½	+½
Loew, Inc.	1000	17½	17¼	17½	+¼
Orpheum	2300	21½	20¾	21½	+¼
Boston sold 1,200 Orpheum at 20½					
Chicago sold 50 at 21					
Friday					
Fam. Play-L...	4700	82¼	81¼	81¼	+½
Loew, Inc.	100	95	95	95	+½
Do. pr.	100	95	95	95	+½
Loew, Inc.	3800	17½	17¼	17½	+¼
Orpheum	500	20¾	20½	20¾	+¼
Boston sold 600 Orpheum at 20½					
Saturday					
Fam. Play-L...	2000	82¼	81¼	81¼	+½
Loew, Inc.	800	17½	17¼	17½	+¼
Orpheum	1100	21¼	20¾	21¼	+¼
Boston sold 875 Orpheum at 20½					
Monday					
Fam. Play-L...	1700	81½	80¾	81¼	+½
Loew, Inc.	3500	17½	17¼	17½	+¼
Orpheum	1800	21¼	20¾	21¼	+¼
Boston sold 1,100 Orpheum at 20½					
Tuesday					
Fam. Play-L...	2500	81¼	79¾	80¾	+½
Loew, Inc.	100	94½	94	94½	+½
Do. pr.	100	94½	94	94½	+½
Loew, Inc.	2100	16½	16	16½	+¼
Orpheum	800	21	20¾	21	+¼
Boston sold 200 Orpheum at 21½					
Wednesday					
Fam. Play-L...	1100	81	79½	80	+½
Loew, Inc.	600	16½	16	16½	+¼
Orpheum	1100	20¾	20½	20¾	+¼

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn	3200	8½	8¼	8½	+½
Friday					
Goldwyn	2600	8½	8¼	8½	+½
Saturday					
Goldwyn	1500	8½	8¼	8½	+½
Monday					
Goldwyn	2100	8½	8¼	8½	+½
Tuesday					
Goldwyn	1500	8½	8¼	8½	+½
Wednesday					
Goldwyn	1000	8½	8¼	8½	+½

Friday, May 12, 1922

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SPLIT ON COHEN ELECTION

NEW EXHIBITOR
BODY MAY
START

Sidney S. Cohen Elected for Third Term in Wildest Convention in History of the M. P. T. O. of America—N. Y. Delegation Battles to Last, but Political Machine Flattens Everything

Washington, May 10.

Sidney S. Cohen was re-elected today as president of the Motion Picture Theatre Owners of America by a vote of 348 of the 410 ballots cast.

The New York delegation voted against his choice by 39 nays to 4 ayes. Part of the Ohio and part of the Georgia delegation also voted against Cohen, and out of this dissenting minority there were many signs that an effort would be made to start a new organization nationwide in scope.

The New York crowd amid a general riot on the convention floor, and to the accompaniment of a veritable pandemonium, protested the result of "Cohen steam roller tactics," and declared the state body would not accept the rule of the new officers.

They protested that the whole affair has been illegal and unconstitutional, and although they did not bolt the convention at that moment, most of them departed for home tonight or declared their intention to do so tomorrow. The convention was slated to continue until Friday.

The situation late tonight looks very much like a serious split in the national exhibitor body. The dissatisfied and indignant protesters are open in their determination to withdraw. Apparently the incentive is present to start a rival exhibitor community.

Off with Bang!

A statement was made by the New York delegation that it would not exercise its membership in the national association under the new officers, nor would it submit to the control of President Cohen or the officers elected with him. They did not bolt the convention today, remaining through the session and most attended the banquet to Cohen tonight, but it was to see if Will H. Hays would appear.

The convention opened at 1:45 and the fireworks started immediately. It had been the schedule that the election would be held on Thursday, but Steffes, of the Minnesota organization, threw a bombshell when he announced, as rules chairman, that the order of business for the day included the immediate holding of the poll.

Burford, of Illinois, for the committee on credentials, reported that there were 410 votes accredited to 364 delegates. A. J. Lawski, of Washington, took the chair vacated by President Cohen. Then it came with a squally gust. William Brandt, of New York, the stormy petrel of the convention and its preliminaries, demanded to know by what right the procedure was followed of changing the date of the vote at the will of some group. The chair declined to recognize his protest and he was squelched.

Harris, of Pittsburgh, another up and doing delegate at all national deliberations, also filed a protest

against the procedure. He also was flattened by the steam roller.

Steffes, of Minneapolis, who had been reported a possible candidate, put Cohen in nomination. Gus Smith, of Indiana, made a whooping seconding speech. Mike O'Toole came through with still another, and on his motion the nominations were ordered closed.

Surging Riot

More pyrotechnics! O'Reilly, of New York, was on his feet with violent objections and objections on top of those. Among other things he demanded a roll call on the O'Toole motion. The chair ruled that since there was only one candidate a roll call was out of order.

All that had gone before was mild compared to the demonstration that followed this pronouncement. Around the tight little knot that represented the men from New York there was a swaying and undulating motion like a tumult at sea with waving arms and half a dozen orators demanding to be heard on both sides.

With some semblance of order (although it scarcely could be called exactly order) the chair gave way and directed a rollcall. The steam roller again triumphed. Before the vote could be declared, however, the New York men had got on the record their dissent from the general membership in the vote for Cohen, standing 39 against his choice and 4 for.

Hayes, of Minneapolis, while declaring himself a friend of Cohen's candidacy, desired to be heard to the effect that he disapproved of the methods of operating the convention. Others, after it was all over, expressed themselves as regarding the proceedings as highly high-handed and autocratic, even those on the Cohen side.

A calmer tone came into the session at this point, when Marcus Loew was introduced (Loew being a member in good standing) and made a friendly little speech pleading for harmony.

Other officers elected were: Glenn Harper, Los Angeles, first vice-president. (C. C. Griffin, Oakland, nominated in opposition, withdrew.)

Joseph Mogler, Missouri, second vice-president. (W. Patterson, Atlanta, declined to run in opposition to Mogler.)

C. A. Lick, Arkansas, third vice-president.

John E. Rhodes, Wisconsin, fourth vice-president, and M. Van Traag, recording secretary.

John Collins was elected treasurer, following which the nominating of the Board of Directors was taken up, with the New York delegation registering continued protests that the proceedings were irregular and illegal.

The following were placed in nomination for directors:

W. A. True of Conn.
W. Burford of Ill.
G. G. Schmidt of Md.
A. Julian Bryowowski.
M. E. Commerford of Pa.
H. H. Luftig of Ohio.
W. A. Steffes of Minn.
M. D. Varner of N. C.
R. S. Woodhull of N. Y.
Jack Wells of Va.
L. J. Dittman of Ky. (Ruled out of order. Not present as a delegate.)

A. H. Pramer of Neb.
Jacob Lowrig of Mass.
P. Rosenblum of Pa. (withdrawn).
C. C. Griffin of Calif.
E. M. Fay of R. I. (Hisssed by New York delegates.)

L. O. O'Reilly of N. Y. (Jumped up; asked that name be withdrawn.) The results of the elections for Board of Directors will not be given out until tomorrow (Thursday).

The delegates from the New York State organization issued a statement late Wednesday afternoon, charging the entire convention proceedings with being illegal and unconstitutional.

The statement says in part: "The constitution of any unincorporated organization places certain obligations on every member, to the

extent of even making a member responsible for any debts or contractual obligations incurred by the organization.

"It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such documents contain."

This part of the statement refers to the fact that the convention was operated under a constitution adopted late last week by 19 members of the executive committee, which has a total of 48.

Flying Start

The Cohen-Walker controversy was precipitated at the very end of President Sydney S. Cohen's annual report Monday when Mr. Cohen turned from the reading of a prepared statement to a discussion of his relations with Senator Walker.

At Mr. Cohen's own urging, Senator Walker was invited by the convention to appear before it when the session was resumed at 1 o'clock Tuesday to present his case.

The decision to take this step was made amid scenes that practically amounted to a riot. There was no mistaking the fact that the majority of the delegates were with Cohen, but they were as equally insistent that the Senator address them.

President Cohen pictured himself as a martyr. Denying that he had stabbed Senator Walker in the back, Cohen declared it was he who had been stabbed.

"They accuse me of cowardice," he shouted. "Why I don't know what the meaning of cowardice is when it comes to defending the rights of this organization," and the crowd cheered.

Cohen charged that Sam Berman had made untruthful statements about him (Cohen) and that Berman's trip was for the purpose of promoting Senator Walker's candidacy.

With tears in his voice, Cohen told how he had worked for the organization. He asserted that he had always been on the level; that he had never taken a penny—or so much as a slide, or a one sheet—from the producers because of his position.

At one point in his speech, he went out of his way to attack Marcus Loew. Asserting that he had never used his office to obtain preference in bookings, he declared that Loew was his competitor and the only film he (Cohen) could book was film Loew didn't want for his houses.

Steam Roller

The steam roller ran roughshod over the New York delegation. After the motion was made to invite the Senator, William Brandt of New York demanded the floor and proceeded to the platform. Immediately there was an attempt to howl him down. Brandt stood his ground and finally said he would wire to Charles L. O'Reilly. This provoked another storm and the chair vainly rapped for order.

G. G. Schmidt, of Indiana, insisted that the motion be put. He wanted it amended to read that Senator Walker, Berman and all others who desire to speak be given the opportunity.

Mr. Edelherz declared all he wanted to say was that the delegates should keep open minds with regard to the controversy, and the storm broke again.

Jules Michaels, of Buffalo, walked up to the platform and demanded to know how many chairmen the meeting had. This was a reference to M. J. O'Toole, who, throughout the session had been sitting at Cohen's left, and was now standing and arguing with delegates on the floor. "Make O'Toole sit down," shouted Michaels, and O'Toole sat down.

Leo Brecher, of New York, was given the floor by the chair but calls for the putting of the motion continued with full vigor.

Mr. O'Reilly, of New York, started toward the platform in an effort to be heard but the chair brought out the steam roller and put the motion. There was a shout of awe, and then the utmost confusion broke out again. Cohen rapped vigorously for order and got a semblance of it. He announced that the officers, the board of directors and the executive committee would go into session at 8 o'clock.

On motion of Mr. Steffes, of

President Harding's Message to the
M. P. T. O. A.

The White House, Washington, May 8, 1922.

My Dear Mr. Cohen:

In extending greeting to the national convention of Motion Picture Theatre Owners, I take pleasure in expressing my conviction that your organization is moving in precisely the right direction in seeking to open lines of public service. Just as the press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life, in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast service, civic, educational, moral. To fail in achieving as much as possible along these lines would be very certain to weaken the public confidence in its direction and purposes. Nowadays no instrumentality that possesses such possibilities of usefulness dares ignore them, because the need for enlisting every useful influence is too great.

Because of my strong beliefs in this direction, I am much gratified to know of the plans for your department of public service. I agree with those educators and publicists who have become convinced that this is a real forward movement in education, which, rightly directed, may be made a complement to the system of public education. To present on the screen the industrial, commercial and intellectual activities of the country cannot but widen the vision of the great audience that you daily serve.

It is my earnest hope, therefore, that your plans may develop greatly and that the measure of co-operation needed to realize their utmost advantages may be freely accorded by the community at large.

It would have been a pleasure to me, had it been possible, to attend some of your sessions and to voice to you my sentiments along the lines here suggested. I am sorry that public engagements seem to make that impossible, and therefore I am asking you and your associates to accept this expression in lieu of a personal greeting.

Very sincerely,

WARREN G. HARDING.

Mr. Sidney S. Cohen, president, Motion Picture Theatre Owners' Association, New Willard Hotel, Washington, D. C.

Minnesota, the convention adjourned to meet at 1 o'clock Tuesday.

The attack by Cohen upon Walker came as a surprise to the delegates. Cohen had been reading for more than an hour from a long statement about the work of the organization since Minneapolis.

Turning to the controversy, he launched into his version of its history and the delegates began to sit up and take notice. Many of them had gone out into the ante-room while Cohen was reading, but it didn't take them long to get back. They left their seats beside the standard of their States and pressed down front.

Cohen declared that at a meeting of the executive committee in Washington on April 14 Walker's dismissal had been voted but it was held up at his "earnest protest."

He brought up the old charge that the Senator had done little for the organization since Minneapolis and referred to two specific cases. The first concerned the anti-deposit bill in Nebraska and the second the Connecticut film tax law. Cohen cited these in an effort to prove that the Senator had not attended to legal matters for the organization.

Cohen's Alibi

He pictured himself as being opposed to the statement that was issued to the New York papers attacking Senator Walker and again claimed certain members of the New York State organization had asked him to remain away from the Chamber of Commerce meeting in New York, where Senator Walker made his public answer to the charges in the newspapers.

Cohen again brought out the old statement about the trade papers, and tried to link them up with his allegation that enemies were attempting to "wreck the organization."

"Don't let them draw a red herring across the trail," he sobbed. "If you don't have an organization your investment will be worthless." Cohen referred to the trade papers as "the sounding boards of the producers." Anybody seemed to be a target for Cohen. He even accused the trade papers of having Harry Buxbaum, manager of the New York Exchange of Famous Players-Lasky, as their detective.

This weird statement was made by Cohen because some of the trade papers, in their report of Cohen's failure to face Walker at the T. O. C. C. meeting in New York, had said the exhibitor president was

playing handball at a gymnasium while Walker was speaking. Cohen stated he had met Buxbaum at the gym and immediately coupled him up with the reference in the trade press.

Enter Cohen

The Monday session opened peacefully enough. Cohen, accompanied by United States Senator Robert L. Owen, of Oklahoma, and some of the M. P. T. O. A. leaders, entered the room about 1:30. The delegates rose and cheered the official party.

The orchestra from Crandall's Metropolitan theatre played some patriotic airs, ending with "The Star-Spangled Banner," and at 1:50 the convention was called to order.

E. H. Bingham, of Indianapolis, was then called to the platform by Cohen to read a message of greeting from President Harding (printed elsewhere).

Senator Owen made an effective speech of friendship toward the organization, and got a great reception.

O'Toole, the assistant chairman and spokesman for the Cohen forces, was then brought out by the chair to respond to Owen's address. He did, and delivered his well-known remarks on the M. P. T. O. A. public service department, weaving in a few funny stories which pleased the crowd.

Senator Owen expressed his thanks for O'Toole's remarks and the warm reception the convention had given him, and was escorted from the hall.

At this point Cohen advanced to the front of the platform with a mass of manuscript in his hand and began the reading of his annual report.

He pictured the theatre owners as custodians of the screen press of America, reviewed the history of the past year and made recommendations for expansion.

One of these which created a stir was a proposal that the organization go into the music publishing business. Cohen said this was the way to crush the "music trust."

Another revolutionary proposal was to the effect that a board of review of pictures be established at national headquarters, so that the organization could determine whether exhibition values were too high and whether the pictures were as good as the producer claimed they were.

He also favored the establishment of a budget system, a reference library at the national office and the appointment of district leaders throughout the country in key cities to work on legislative and protective matters and see to it that the general organization program was made to fit into local needs.

(Continued on page 34)

A PROPER INTRODUCTION

is an absolute necessity toward progressiveness in any walk of life, social, commercial or professional. If you need the services of a physician and lack the acquaintance you seek the one you have heard of. His professional and scientific ability is the convincer.

THE ARTIST

in search of engagements applies to the artists' representative. He seeks the one he has heard of. He acts as the intermediate between the artist and booker. Every day he is shouting the praises of his many attractions. But the booker becomes "praise-proof" and occasionally he calls for a convincer.

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read VARIETY religiously. VARIETY keeps them in touch with the world of show business. The artist's representative may know of your good points and stage value, but you can help him immeasurably by detailing them in a manner that will convince the booker and make his task the lighter.

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depend solely on your personal representative. You can monopolize everybody's reading attention with an advertisement placed in VARIETY.

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48 PAGES

KEITH'S BEHIND COLUMBIA

DE COURVILLE IN BURLESQUE; TWO COLUMBIA SHOWS AWARDED

**Producer of London's Revues Becomes Arm of
Columbia Amusement Co.'s Producing Division
—First Foreigner Ever Granted Wheel Franchise**

Albert de Courville, the English musical producer, practically completed arrangements with the Columbia Amusement Co. before his departure for London Saturday, last, whereby he will operate two Columbia wheel shows next season. A deal is also under way and due for consummation during the week, whereby Jean Bedini will assist in staging the two Columbia shows for de Courville.

The acquisition of De Courville as a Columbia wheel show operator would mark the first time in the history of burlesque a foreign producer has entered the burlesque field.

The de Courville deal with the Columbia lacking but a few minor details will more than likely be completed by cable and representation. (Continued on page 10)

CHILDREN'S FILM THEA. ON BUSINESS BASIS

Watertown, N. Y., May 17. Watertown is to have the only theatre in the United States owned and operated by a commercial theatrical company as a playhouse for the exclusive patronage of children. The Strand, starting June 15, will be devoted to children's programs. It is announced by Charles Sesonske of the Nova Operating Co., which recently purchased the Strand, adding it to its string of North Country theatrical properties.

The Strand's programs will consist of children's stories, cartoon comedies, educational and scenic reels and film novelties with an educational basis. Programs will be selected with the assistance of various parent-teacher associations and women's clubs, and the programs will be passed upon a week in advance by representatives of these organizations.

Only children will be admitted, although parents and guardians may accompany them. Matinees will be held after school. (Continued on page 25)

BOSTON'S CENSORSHIP MAY KEEP OUT SHOWS

**Producers Not Favorable to
Possible Contests—Boston
Censor Sees N. Y. Plays**

Several plays current on Broadway may not attempt to play Boston next season, in light of censorship by ordinance in that city. Contracts for Boston theatres this season have included the restriction against questionable material, either "situations, dialog or innuendo." The Boston authorities, however, have shown a disposition to be fair with the managers, and when it was known that certain plays were aimed for that stand, Director Casey has visited New York or deputized a representative to do so, and the performances were witnessed.

In other instances Casey has asked that the manuscripts of plays be sent to him in advance. This has aided considerably in keeping down agitation in Boston after the start of the season. Managers have readily consented to the Boston director's ideas and his suggestions for cutting lines and passages have been carried out. Compliance with the ideas of the Boston official is in line with the present day idea of avoiding publicity about the questioned morality of plays outside of New York. Of late it has been found unprofitable and unsatisfactory to knowingly encounter such contests. A case in point was the closing of. (Continued on page 25)

SCHILDKRAUTS OPPOSED

Chicago, May 17. Rudolph Schildkraut, in Yiddish repertoire at Glickman's Palace, and his son, Randolph Schildkraut, in "Lilliom" at the Garrick, will oppose each other here next week. The elder Schildkraut has confined himself to the Yiddish stage, from which Rudolph graduated into English legit.

ALBEE ADDRESSES COLUMBIA PRODUCERS

**Head of Keith Office Re-
cites Its Battles with Op-
position—Advises Wheel
Adherents to Stick To-
gether—No Intimation of
Direct Support Against
Shubert Vaudeville Unit
Opposition, but So Inter-
preted by Burlesque Peo-
ple—Sam A. Scribner
Also Speaks to His Asso-
ciates**

BIGGER BURLESQUE ACTS

E. F. Albee was the principal speaker at a special meeting of the Columbia Amusement Co. show producers held in the offices of the Vaudeville Manager's Protective Association Tuesday afternoon. The presence of Mr. Albee at the burlesque producers' meeting was in the nature of a surprise, it marking the first time the vaudeville executive has shown an active interest in the affairs of burlesque.

Mr. Albee's remarks took the form of a recital of his various battles with opposition. The import was (Continued on page 25)

MOLLIE FULLER IS HOPELESSLY BLIND

Mollie Fuller has been pronounced by physicians in Chicago as hopelessly blind. She cannot distinguish light. Miss Fuller is at the Presbyterian hospital, Chicago, and will remain there until fully recovered from the final and unsuccessful operation performed May 7 at the hospital in an effort to restore her sight.

Miss Fuller is now around 55 years of age. Before her husband, Fred Hallen, died about two years ago they appeared together in vaudeville. Miss Fuller first had trouble with her sight eight years ago, through a cataract on the right. (Continued on page 25)

MME. BOURSHAIA, RUSSIAN OPERA STAR, GOING TO METROPOLITAN

**Foreign Singing Group Loses Drawing Card Be-
fore Opening in New York—Last Week's
Receipts at Amsterdam Disappointing**

TICKET GYPS APPEAR IN FRONT OF THEATRE

**Outside Specs Fasten on
"Partners Again" at
Selwyn**

Theatre ticket "gypping" in its most violent form is being practiced outside the Selwyn theatre almost nightly, with the management powerless to prevent the gyps working. The attraction is "Partners Again," the "Potash & Perlmutter" show. It is the newest Broadway smash and among the very few for which excess premiums can be secured by ticket handlers.

As the only extra demand piece of the spring, the gyp men have been concentrating on it. The tickets sold in this fashion are mostly for balcony locations. It is claimed \$2 is being secured for \$1 tickets, such pasteboards obtained by the process of "digging."

One evening last week the gypers invaded the lobby, whereupon the management had the men ejected by policemen. On complaint the coppers searched the men, but were unable to find any tickets. It developed the gypers were working on a "cross" system. Men with tickets were planted in. (Continued on page 23)

UNION FEDERATION?

A move is understood to be on calling for a closer affiliation between the Actors' Equity, Stage Hands and Musicians Unions. This would take the form of a theatrical federation, with the Bill Posters union included.

Delmonico's After Kitty Gordon. Kitty Gordon has started on a series of personal appearances, opening in Detroit. She may later become the hostess at Delmonico's, on Fifth avenue, for the summer season, having an offer now under consideration.

The Russian grand opera organization which is filling the time at the New Amsterdam, New York, until the new "Folies" arrive June 6, opened last week to business considerably under expectations. Reports from the road indicated strength, and predictions were made the attraction would "land" on Broadway. The first week's gross was \$15,800, with the latter part of the week pulling up to that mark. The Russians are playing \$3.50 top, higher than charged on the road, and the takings for the first week were less than half capacity. Most of the draw was upstairs, as true of the Chicago engagement.

That business here was affected by the absence of Mme. Bourshaia was given some credence. She is a mezzo-soprano who attracted attention. (Continued on page 25)

YEAR'S RUN RECORD FOR "SHUFFLE ALONG"

"Shuffle Along," the colored revue at the Sixty-third Street music hall, accomplished a year's run in New York Saturday.

That is a mark that colored troupes will shoot at for seasons to come. The nearest to it was when Williams and Walker played 10 consecutive weeks at the Park, New York.

The management is trying for a second summer, figuring the various cut rate schemes can carry the show for at least some time. The "two for one" ticket plan has been started to augment the sales in the. (Continued on page 25)

MARY E. RYAN and J. K. EMMETT

made the 81st Street Theatre audience this week wish they were all bootleggers. Their "Liquor Pirates" skit is dressed by—

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MOSS' CALLS MANAGERS TO FIND MEANS OF HOLDING HOUSES OPEN

May Cut Bills and Book in More Revues—Weather Turns Cool—London Business Shows Improvement

London, May 17.

The heat wave has broken. With the turn of the weather to cooler there is a definite improvement in attendance at the theatres.

Nevertheless the situation facing the British manager is far from rosy. The Moss Tour summoned all its resident managers to a conference in London at which the emergency was canvassed and an effort to devise means of holding the houses open during the summer.

The house managers in conference with R. H. Gillespie examined all sides of the subject. The majority reported in favor of the suggestion that the bills be curtailed and the booking of revues extended to fill out the circuit's requirements.

KLAW'S BUY TWO

Has "If Four Walls Told" and "The Wheel"—Screen Value at \$30,000

London, May 17.

Marc Klaw has taken the American rights of two plays, "If Four Walls Told" and "The Wheel."

In the case of the former he will have an entirely new American adaptation made. His contract for the piece gives him one-third of the film rights, a clause specifying that the play shall not be sold for the screen for less than \$30,000.

Mr. Klaw sailed for home on the Orduna, May 12.

PLAY OF ELDERLY LOVE

"La Gamine" Fares Nicely—Story of Runaway Girl and Artist

Paris, May 17.

"La Gamine," a new comedy by Pierre Veber and H. de Gorsse, was presented at the Renaissance, May 13, and fared nicely. The leading roles are played by Normand Lyon and Deneubourg and Mmes. Pierette Callot and Raymond.

The plot of the four-act comedy: Collette leaves home to avoid a distasteful marriage and seeks refuge with an elderly painter. The artist secretly loves the girl, but sacrifices himself to facilitate her marriage to a more suitable partner.

RUSSIANS IN FRANCE

Paris, May 17.

The Russian ballets commence this week at the Opera with two new works, "The Fox," by Stravinsky, and "The Marriage of Sleeping Beauty," by Tchaikovsky. "Carnaval," with music of Schumann, and "The Dances du Prince Igor" remain in the repertoire.

Alexandre and Clotilde Sakharoff are reappearing at the Mogador Palace, giving evening performances alternating with the operetta Fakir de Benares.

LONDON RENTALS

London, May 17.

A. H. Woods has been unable to secure a theatre here, although he has made several offers for playhouses. Woods has been bidding £250 a week as rental, but the English managers are holding out for £400.

The slump caused by the heat last week may cause them to lower the asking price.

BRADY'S CUSTOMS JAM; LEFT FILM ON BOAT

Abandons Plan to Show "The Whip" in Germany on French Tangle

London, May 17.

William A. Brady has abandoned his plan to exploit the film production of "The Whip" in Germany, following a tangle with the French Customs. He arrived on the "Aquitania," May 9.

When the ship called at Cherbourg, Brady attempted to land the film negative and ship it to Berlin, but the French authorities declined to allow this procedure because the American had neglected, due to a misunderstanding, to declare the property for French duties.

Brady had presumed that since the film was merely being handled in transit through France to its destination in Berlin it was not dutiable. The port authorities ruled otherwise, demanding a tax be paid. Rather than go through the complicated formalities, Brady left the negative on board the "Aquitania" and proceeded without it to Berlin.

What disposition will be made of the property does not appear. It may be shipped to Brady in Berlin from England, going through Holland this time, unless there is some legal obstacle to such a plan.

PLOT OF LOVE INTRIGUE

Max Dearly Pleading in New Paris Comedy at Nouveautés

Paris, May 10.

A new piece by Armand Gerbodon and Manoussi, with the dog name, "Dicky," was presented at the Theatre Des Nouveautés May 7 and was nicely received with excellent acting by Max Dearly and Regina Camier.

The play is really a parody on the English detective play. The plot is that the wealthy Lord Wilford, who is an enthusiastic reader of detective tales, has been receiving anonymous letters warning him that a scheme is on foot to rob him of his jewels and art objects. He gives directions that a private detective be summoned to protect his property.

His Lordship's girl secretary sends a letter to her sweetheart, inviting him to spend the holidays with her at the Lord's country place, impersonating a detective as an excuse for admitting him to the household. He is a prosperous young attorney.

But while the attorney is in the house, Lady Wilford's pearls are missing and the counterfeit detective is called upon to handle the case. Much effective comedy arises from his awkward mistakes. He constantly accuses the wrong persons and generally "puts his foot into it."

Another guest at length discovers that the jewels were abstracted by the Lord's daughter, who also loves the attorney secretly and is jealous of the secretary whom she tried to compromise.



ACTORS ARE FOOLS

Why? Well listen! Gilbert Wells, Ned Norworth, Boyce Combe and Frank Van Hoven can't figure out why the office doesn't put them on the same bill. They can't figure it out; but then, as I said and still say, actors are fools. Well, I mean, after all, I mean to say—I mean after all

FRANK VAN HOVEN

VAUDEVILLE GOES INTO PAVILION IN 4 WEEKS

Americans Booked—House Out of Moss and Gulliver Barring Zone

London, May 10.

Charles R. Cochran will inaugurate a vaudeville policy at the Pavilion following the four-week engagement of the Lauder show, which started May 15 upon the closing of Cochran's revue "Fun of Fayre" last week. The bill will include a number of American acts. The Pavilion will not be affected by the barring provision of the Moss Empires and Gulliver barring clauses, since neither of the circuits is represented just now in the West End theatre lineup, at least as far as vaudeville is concerned.

The opening show under the Cochran regime has not been announced but it will include the Duncan Sisters, who sail from New York May 24 and Tom Barry who sails June 1.

Probably Cochran's decision to make a music hall of the Pavilion came at least in part as a result of the excellent early showing of the Lauder company there. The engagement opened to a large house Monday and the indications were that the attraction would do four weeks of big business.

At the termination of Lauder's present engagements he will embark upon a world tour that will keep him away from England for three years.

William Morris, manager of Lauder, has mapped out the next Lauder tour. The Scot will return to America in October for a tour of 20 weeks over here. After, he will sail from the Pacific coast for his second tour of Australia. Instead of continuing home westward through the Suez canal after the Australian tour, Lauder will take the back track across the Pacific, returning to England after playing once again across the United States.

SAILINGS

June 23 (New York to London), Henderson and Halliday (colored).

June 6 (New York to London), George Choos.

June 1 (New York to London), Tom Barry.

May 24 (New York to London), Duncan Sisters.

May 16, from New York—A. E. Matthews ("Bulldog Drummond"), Dorothy Clark (Mauretania).

May 16 (from New York), Mr. and Mrs. Charles B. Dillingham (Mauretania).

May 13 (from New York to London) Daphne Pollard, Mary Garden (Olympic).

May 12 (London for New York), Marc Klaw (Orduna).

May 11 (London for New York), Irene Franklin and Burton Green.

May 16 (from New York), G. Parry Rhodes (Mauretania).

OXFORD NOTICE UP

Delysia's Illness May End Cochran's Revue

London, May 17.

Alice Delysia is out of Charles R. Cochran's revue, "Mayfair and Montmartre," at the New Oxford and a conditional notice has been posted.

The attraction will continue until Saturday, in any event. If it appears by that time that the star will be unable to return, the run will terminate.

BALZAC DRAMATIZED FAR FROM FAVORABLY

"Vautrin" Poorly Presented at the Comedie Francaise—Unsuitable for Theatre

Paris, May 17.

After much delay, Ernest Guiraud's adaptation of Honore de Balzac's novel was given at the Comedie Francaise May 12 under the title "Vautrin." The result was far from favorable. The play has some interesting melodrama but is unsuitable to the Comedie Francaise and is indifferently presented. It would be more in character at the Ambigu.

The cast includes Deferaudy and Frenay and Mme Dussane, Ventura and Faber. The play deals with Vautrin, an escaped convict (one of Balzac's best known characters) who hides under an alias and during his wanderings meets Rubempré, a country poet.

By his quick wits he prevents Rubempré's suicide and promises to make his fortune. Vautrin poses as a Spanish ecclesiastic engaged in a diplomatic mission and in this disguise introduces Rubempré to fashionable people during the opera ball. Rubempré falls in love with Esther the dancer. She kills herself and Rubempré is suspected of her murder.

Vautrin saves the countryman by taking the crime on his own shoulders, thereby disclosing his identity and returning to prison.

SOPHIE TUCKER SECURE

Goes Strongly in London Hippodrome Show—Making £500 a Week

London, May 17.

Sophie Tucker joined the Hippodrome show, "Around in 50" Wednesday afternoon, and in spite of extreme nervousness went over strongly. She scored throughout with the exception of one slow number, and in all likelihood this will be deleted promptly.

The Hippodrome success makes the American singer's position in England secure, both from the artistic and financial side. In addition to the Hippodrome engagement she is appearing at the Metropole cabaret, where she receives a percentage on the gross takings. Altogether, her income amounts to 500 pounds a week.

ORPHEUM AIDE ARRESTED

Cadmus, Related to Meyerfeld, Held for Defaulting in \$900

Chicago, May 17.

Charles E. Cadmus, former treasurer and assistant manager of the Palace, Milwaukee, and nephew by marriage of Morris Meyerfeld, Jr., who defaulted with \$900 of the theatre money, was arrested in Brooklyn, N. Y., last week. He was lodged in the Raymond street jail there for several days until extradition papers arrived from Milwaukee where he was returned last Saturday and incarcerated in the city prison.

AMERICAN ACT CANCELED AFTER 2D SHOW

Johnny Black Flops by Mishap—Withers and Mystic Clay, ton Score

London, May 17.

American turns appearing in England have met with varying receptions during the week.

At the Kilburn Empire, Johnny Black did a bad flop at the first show Monday and was cancelled after the second show. The occurrence was principally due to a mischance, although it was all Black's fault.

He discovered at the eleventh hour all his instruments were half a tone off the orchestra pitch and was compelled to borrow instruments from members of the orchestra to work with. Of course, this was a matter which came about through the player's own neglect to inform himself in advance.

At the Finsbury Park Empire, Charles Withers in "For Pity's Sake" repeated his former success. Mystic Clayton scored strongly at the Holborn Empire.

Bert Levy opened in Liverpool and the Great Lester Monday. Yvette Rugel is announced for the Coliseum May 26.

Billy McDermott opened Monday in Glasgow, and according to reports that have reached London, scored.

REVIVE CASINO REVUE

Paris, May 17.

Leon Volterra has under consideration the plan of restoring the "Revue des Etoiles," which was burned up in the Casino fire last week, in a new home, the Theatre des Varietes.

Pearl White, the star, whose wardrobe and other property were destroyed in the Casino fire, will be in the restoration, as will the rest of the original company.

AMERICANS IN EUROPE

Paris, May 10.

George Middleton and wife, Fola La Follette, have returned to Paris after a tour of Spain. A French version of a short piece by Middleton is due at the Nouveau theatre (Musée Grévin) shortly, played by Marie Kalfit.

Other visitors to Paris last week were J. B. Lankershim, of Los Angeles; Jack Dempsey, Marshall Neilan, Gloria Swanson.

Mrs. Peggy Hopkins-Joyce left Paris this week, to return to her family home at Norfolk, Va. The possibility of her appearing with Dempsey in a picture has been discussed during their sojourn in Europe.

Russell Hill, the young pianist, gave a concert at the Salle Erard, Paris, last week.

Rosalie Miller, soprano, has arrived in Paris from London, where she has been singing in concert.

Frank Le Dent, juggler, has returned to London after several weeks on the continent.

Fanny Ward and her husband, Jack Dean, left Paris for London with Jack Dempsey.

Among the recent arrivals in Paris are J. J. Slinbert, Leonard Blumberg, William A. Brady and Mrs. Brady (Grace George), E. H. Sothern, Julia Marlowe, Albert E. Gallatin, Harold Bauer (pianist).

Mrs. Richard Northcott (Alys Lorraine) is in Rome.

John McCormack, accompanied by wife and four children, has arrived in France to recuperate.

Clarence Whitehall is appearing in the Wagner programs at Covent Gardens, London. Arthur Kraeckmann, baritone, sang at a concert in the Salle Gaveau, Paris, last week, being accompanied by Lawrence Whipp, organist of the American Church.

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of Chicago for many courtesies extended, and apologizes to artists he was unable to see.

SAILED 'MAURETANIA' MAY 16th

THE PAST AND PRESENT OF THE ENGLISH ACTOR

"Progress" Working Both Ways—With Commercialism There Is Hope

London, May 2.

Progress is a double-edged tool which, while improving many things also cuts away much that is good. In dealing with the stage progress has destroyed the old actor-manager and has turned the theatre he used to love and venerate into a commercial proposition, a matter of bazaar on the same lines as eggs, margarine, or bacon. The old theatre with its traditions has become a profiteering gold mine and its governors are drawn from almost every walk of life except that of the theatre.

Irving, Beerbohm Tree, Wyndham, Alexander, Terry, went before the commercialism of their art became supreme. Today Matheson Lang is the nearest approach to the old actor-manager, with his long lease of the New theatre.

Few of the old showmen even remain and every year sees them giving way to the men from the city who come in to gamble with plays and theatres as they do with stocks, shares, groceries or other merchandise. Now the man who makes a corner in Irish eggs is the potential boss of a West End house. It's an expensive hobby, but it gets him on to the fringe of the outer fringe of "Society" and he is satisfied.

Yesterday the actor remained with one manager for years, through good and bad business; he was an honored servant of the public. At present he generally has nowhere to lay his head; he can only think of the old times, and pray the piece he hopes to get a part in (unless somebody else does it cheaper) will run a little longer than the week or two to which, in his old age and experience, he is becoming accustomed.

In the old days his knowledge and ability meant everything—now the color of a man's socks, his supper parties and his knowledge of the peerage count most in the eyes of the "manger" who has just learned to remove the band from his cigar.

This is all very good, nice and idealistic. The panegyric delivered over the graves of the dead departed. But there is another side. The old actor-manager with his art and his ideals was, after all, inclined to a certain carelessness in money and other business matters. True, he paid good salaries and paid them regularly. He pensioned his old players, and his name was very blessed around Kennington and Waltham, but he frequently gave his "backers" a bad time. He liked a play and his part in it; nightly he bowed to the applause of his admirers and, while he liked the play, the part and the applause, it was hard to convince him that the box office was telling anything but a story of big success. He was exclusive. He sat upon Olympus and gave early morning suppers to the few who were favored with his personal friendship. Sometimes even in his lordly way he forgot to pay for these same feasts so that the butcher and the baker had a bad time staving off those to whom, in their own humble way, they owed money. Frequently when he died his affairs were chaotic; his assets were as mythical as the characters which he assumed in his brief hour's strutting of the fairy stage. In this his more modern followers have kept up tradition only when they go broke they do it for much more and more frequently. It is a poor manager who cannot become a bankrupt if only to enable him to start producing again.

But the innovation learned the "Cash on Delivery" system early in life and he invariably pays the bills which he considers necessary. He gives much more work to more people than did the old actor-manager. His productions enrich many, although his backers may go broke.

Costumers (the less the dress the greater the price), shoemakers, artists, newspapers, bookies, race-horse trainers, jockeys, night clubs, and a hundred other things all get richer through his being where he is.

Under the old regime the business here today would be doomed, under the new commercialism there is hope. Time, which does all things, will humanize the financial demigod.

During his recent visit to America George Grossmith acquired the British rights to "Good Morning, Dearie."

The anniversary of Charles Frohman's death, May 3, will be commemorated at the Savoy by the laying of a wreath on the table at which he always took his meals in the hotel restaurant. The table itself is permanently marked by a brass plate let into it.

Although Ellen Terry begged to be excused, the honor of being made a Dame of the British Empire when the King offered it last year, she has left for St. Andrews in Scotland, where the honorary degree of Doctor of Law will be conferred on her. Up to now no English university has honored her.

John Tiller, England's most famous trainer of dancers, sailed for America on the "Homer" to stage a series of dances for a new Ziegfeld production in New York. America already has one of the "Palace" girl troupes and also a selection of Tiller's "Sunshine Girls," both titles being generic, although care is generally taken that not more than one "original" company appears in any city at the same time. The girls, their stage description not yet decided, will sail on the "Cedric" May 6.

"The Co-Optimists" vacate the Palace in August and go on a 10 weeks' tour of the principal seaside resorts. They return to the West End in the autumn, but the house is not definitely decided on. The Palace management demands £800 a week for the house, against the "Co-Optimists" offer of £650. The entertainment was originally staged at the Royalty last summer, where it caught on at once following a series of disasters. They moved to the larger house, the Palace, which was also suffering badly from the ill-advised attempt to turn it into a picture palace, and have repeated their original success ever since. With the exception of Gwendolyn Brogden, who followed Betty Chester, now appearing in "Love's Awakening" at the Empire, the company is as first seen at the Royalty.

The hated entertainment tax was first introduced as a war-time measure in 1917, the then Chancellor of the Exchequer McKenna hoping to raise £5,000,000 by it. In its first 12 months it, however, only brought in £3,000,000. McKenna went out of power and Bonar Law took his place and raised the tax, hoping to get in £4,500,000 from it. From then on the amount has gradually arisen until its five financial years show: 1917, £3,001,268; 1918, £4,987,568; 1919, £7,520,080; 1920, £10,479,516; 1921, £11,735,840. This year it is expected to reach 13 millions. For a wartime measure it has long survived the war and the show world is out for the blood of those responsible for its retention. The mass meeting at the Palace May 15 will be backed by every organization in the theatre and vaudeville worlds.

Acting in conjunction, or as the agent of Charles Dillingham, J. A. E. Malone has acquired the American and Canadian rights of the Shaftesbury farce "Tons of Money." The sum paid was £500 down and a royalty of 10 per cent. on the gross receipts. The piece will be seen in New York during the autumn. Robert Courthedge has secured the Australian and South African rights. Meanwhile there are few seats to be had at the Shaftesbury box office until well into June. When Leslie Henson arrived at the Shaftesbury he needed money. To one interviewer the comedian-manager stated that "Tons of Money" was represented by "Tons of Money" in the bank. He therefore went out to find the wherewithal and obtained £150 from Melville Gideon. In return Henson gave the American composer 12½ per cent. share in the farce. The takings last week showed a clear profit of £2,000. Gideon is by no means the only man with a finger in the pie. Several other people are reported to have a share in it and those who have not would like London to think they have.

Billy MacDermott, who had just come over to "look around," opens at the Alhambra, Glasgow, May 15, and makes his London debut at the Victoria Palace the following week. The Alhambra, Glasgow, is a leading Moss Empires house and a favorite one for the circus to start new acts at.

After the revival of "Tilly of Bloomsbury" at the Strand, in which production Arthur Boucher will be in partnership with Captain Alexander Aronson, it is probable a new play by Walter Hackett, author of Sir Charles Haverley's practical comedy "Ambrose Applejohn's Adventure" at the Criterion, will be seen. Later on the same management will produce the long promised dramatization of R. L. Stevenson's "Treasure Island," with music by

IN LONDON

London, May 5.

Herman Darewski, and after that a drama entitled "The Red Hand."

Richard Percy Burton has concluded a contract by which he will produce Robert McLaughlin's play, "The Eternal Magdalene." Another play by the same author, "An Old Sweetheart of Mine," is likely to be the next production of an American actress who is immensely popular here.

A. E. W. Mason's drama, "Running Water," finished a none too glorious career at Wyndhams April 29, while the Irish Players season, one of the most successful last year at the Ambassadors, finished at the same time. "The Yellow Jacket" at the Kingsway and "Welcome Stranger" at the Lyric finish May 6. Reports concerning two new plays shortly to be produced in London, "Nuts in May" at the Duke of York and "Quarantine" at the Royalty, do not appear to err on the side of undue optimism.

The latest recruit to West End theatrical management is Captain Alexander Aronson, D. S. C., who has just returned from America full of plans and theatrical "pep." At the moment he is in partnership with Arthur Boucher, but he soon hopes to get control of several other West End theatres. During his regime he will abolish program charges and cloakroom fees. One of his pet schemes is the establishment of a season when unknown artists will get a fair chance. During his American visit he was responsible for producing a Spanish opera, "The White Cat."

Drury Lane's takings with the first week of "Decameron Nights" reached £6,832.

Jose Levy's recent illness has had a sequel in the news of his marriage to the lady who nursed him through it.

Several well-known British authors were named as being responsible for writing the last act of the late Haddon Chambers' "The Card Players," which is now playing at the Savoy, Sir James Barrie being well ahead of his fellows. It appears, however, that none of them had anything to do with it, the man who did the work being Harold Brighouse, the Lancashire playwright.

The Chancellor of the Exchequer's budget announcement made in the House of Commons May 1 showed the income tax will be reduced by one shilling and the taxation of various other commodities is greatly reduced. With regard to the entertainment tax the agitators, who still agitate, have got little satisfaction. There is no sign of the law being repealed or the tax abated at the moment, the Chancellor simply stating this measure would be "explained."

The Court company has been invited to present one of John Galsworthy's plays at the Royal Flemish theatre, Antwerp. The play (Continued on page 22)

CHOOS PRODUCING ABROAD

London, May 17.

Word has been received here that George Choos will sail from New York June 6 and that shortly after his arrival in the British capital he will produce here "The Broken Wing" by Paul Dickey and Charles W. Goddard, originally done in America by Vaughan Glaser's Cleveland stock company in April, 1920, and later played in New York, where it had a run.

VERNEUIL REVIVAL

Paris, May 17.

Mademoiselle Ma Mere, by Louis Verneuil, created at the Femina in 1920, has replaced the Shadow of Mr. Imberger at the Antoine, Verneuil and Gaby Morlay retaining the roles they created, assisted by Pierre Juvenet, Jacques de Feraudy, Louis Maurel, Jacqueline Leclerc.

FRANKLIN-GREEN SAIL

London, May 17.

Irene Franklin and Burt Green sailed for New York May 11, taking a slow boat because of Mr. Green's serious illness.

The act was to have played considerable English time, but all engagements were cancelled when Mr. Green took sick.

SAVAGE GETS OPERETTA

Paris, May 17.

Henry Savage has brought the American rights of the operetta "The Love Tavern" now running in Berlin and also has acquired Franz Lehár's newest work, entitled, "Frasquita."

TO ELABORATE "OLD BILL"

London, May 17.

Negotiations are in progress looking toward an enlarged production of the new Balnstrather play, "Old Bill," at the Drury Lane.

DEATHS ABROAD

Gabriel Frere, French comedian, died May 5 in Paris.

Eugene Chausson, accountant at the French Society of Authors and Composers, recently in Paris.

Paul Murray's Illness.

London, May 17.

Paul Murray's illness took a serious turn last week. He became delirious from fever due to tonsillitis and was forced to submit to two weeks of rest just on the eve of the premiere of his provincial revue production.

This enterprise opens at Liverpool May 22.

Isadora Duncan May Tour U. S.

Paris, May 17.

New gossip from Berlin concerning the plans of Isadora Duncan, who recently married the Russian poet Serge Yessen in Moscow, says the couple are considering an American engagement.

PARIS

Paris, May 10.

The Grand Casino at Marseilles, where Gaby Deslys appeared in the old days, has become a picture hall and now known as the Palais du Cinema. The Palais de Cristal remains a music hall.

The Eden theatre at St. Etienne is playing vaudeville.

Jean Pougeigh's ballet "Frvolant," book by Hortalas, has at last been produced at the Opera, having been received by Rouche in 1917. It is mounted by Leo Staats, with the corps de ballet of the Opera headed by Mlle. Johnson and Daunt. Orchestra conducted by Philippe Gaubert. The composer Pougeigh is well known for his melodies and chamber music, "Frvolant" being his first stage effort.

Following the death of Henri Hertz, partner with Jean Coquelin in the leases of the Ports St. Martin and Ambigu theatres, it was premised the latter would retire and the two houses would be put up for sale. Several candidates have come forward, the most prominent being Jacques Richepin, husband of Cora Laparcerie, who controls the Renaissance next door, and Madame Simons. It is possible Coquelin will hold his interests and accept a suitable party purchasing the Hertz share as partner. The rumor, however, still persists the theatres can be acquired for the price.

"Le Cochon qui Sommeille" is being revived this month at the Cigale, to replace revue for the summer, the cast including Pauley, Pierre Dubout, Parisey, Mlle. Georgette Delmares, Jeanne Perriat, Made Andral, Sylvia Hardy and La Barty.

Many changes are being made by F. Gemier in the troupe at the Odeon, old engagements not being renewed and new ones being made for next season. The Colonne orchestra will be officially attached to the Odeon from June 1.

Reports from Prague state Anton Lang, the Christ in the Oberammergau passion play, has received an offer from New York for a pageant tour, at any reasonable salary he may care to ask. The impresario here is said to be backed by a financial corporation ready to bear all expenses for the religious manifestation in the form of an open-air stage production.

The Serbian actor, Michel Kovatchevich of the State theatre of Belgrade will play in English in Paris May 20 under the auspices of the Little Theatre, and then contemplates a tour through the United States.

Alfred Picaver, tenor from the Vienna opera, is going to America with Mme. Jeritza, who is under contract for the Metropolitan, New York. Edmund Burke is engaged with Gatti-Cazazza for next season.

MELVILLE BROS.' FEUD MAY YET BE SETTLED

Handshake in Public Didn't Go—Lyceum Closed and Statements Issued

London, May 9.

For better or worse, the trouble between Walter and Fred Melville seems likely to be settled by law within the next few days. The two brothers, the soundest managers in Britain, are sole shareholders in Popular Playhouses, the company owning the Lyceum. They are also, naturally, the directors of the company, and in that capacity possess the somewhat Gilbertian power of vetoing each other.

The trouble broke out after the enormously successful run of Phillip Yale Drew in "The Savage and the Woman" last year, when, despite the heat and labor troubles, business kept up consistently. When Drew at last finished, Fred Melville revived "Abraham Lincoln." It was successful, but Walter considered it was letting the Melvillian drama traditions of the Lyceum down. Then during the Martin Harvey season the rupture grew and the quarrel once more occupied the attention of one of H. M. judges. Mainly through his lordship's good-humored friendliness it was agreed that the pantomime should be produced as usual, the brothers meanwhile calling a truce, and the theatre's manager, Bert Hammond, acting for both.

The pantomime was a big success, and on the last night the audience demanded the appearance of the two brothers and a reconciliation. They shook hands publicly, the band played "God Save the King," and London thought the war was over.

Week after week passed and no news came as to the spring production. Then a notice, "Closed until further notice," appeared on the theatre, while notices from both brothers brightened the call board at the stage door. Fred Melville said it was with sorrow and regret that he was reluctantly compelled to say good-bye to the Lyceum staff and company, some of whom he had worked with since boyhood. In the circumstances which might result in the closing of the theatre he had tried to efface himself for the general good and had tried his best for months past to keep the theatre open. To do this he had offered his brother a two years' contract to manage the house personally. This he had declined. A letter to Walter's solicitors suggesting that an agreement should be arrived at as to the spring production and suggesting that Hammond should produce remained unanswered.

Walter Melville's notice was more formal: "The closing of the Lyceum finally," it read, "has been brought about first by a petition being presented in the High Court of Justice by Frederick Melville at 12:05 p. m. on December 21, and by a petition presented secondly by Walter Melville at 2 p. m. on December 21, the order asked for being granted on both petitions. I need only add that I offered Frederick Melville a 50-50 agreement as to profits, but giving me full control for five years, I to cancel at any time and Frederick Melville to cancel if his profits fell below 7 per cent. of his capital invested. In Frederick Melville's petition of December 21 he says he is not now to proceed with the proposed agreement. The official receiver was appointed December 22 consequent on a document sworn by Frederick Melville."

There, at the moment, the matter stands. Something like 250 people are thrown out of work, some of whom have been in the employ of the Melville family for over thirty years, while the quarrel is costing the antagonists something like £800 a week.

Behind the whole story of business wrangling, however, it is whispered that there is another with situations as piquant as any ever staged by either of the brothers.

VIENNA OPERETTA BACK

Paris, May 17.

Trebor, running the Bataclan music hall for the summer during Mme. Rasini's tour in South America, presented last week "The Valse Dream," to succeed "Pan-Pan" of Michel Carre and Vincent Scotto, which revival has had a short running here. The protagonists of the "Waltz Dream" include a newcomer, Mlle. Stany, and Jose Delaquerriere.

AMUSEMENT STOCKS STEADY; STILL DRIFTING AND QUIET

Prices Follow General Market—No New Influences Appear to Determine Any New Price Tendency—Orpheum Reflects Reforms

The amusement stocks were featureless over the week. Price were within narrow range and apparently governed by the same influences that affected the general industrial list.

Principal interest attached to Goldwyn on the Curb. This issue has moved steadily in less than two months from around 5 to better than 9 and at that level appears to be checked. Company interests insists they are not active in the market, but the performances of the stock indicate pretty definitely that some sort of maneuver is going on, probably backed by some strong interest.

It would seem reasonable that with the air full of rumors connecting Goldwyn with important affiliations the news would be reflected in quotations. If prices were governed by no influences except the give and take of trading it would scarcely be likely that a stock would climb for seven or eight weeks and then establish itself at a set price from which it did not vary more than half a point.

The plausible explanation would be that some clique (either downtown or in Times Square) had done a good deal of aggressive buying on the way up and then planned its operations to hold stock steady while it drew out as much more stock from small holders as possible. In the neighborhood of 20,000 shares of Goldwyn were reported between May 11 and 17, all within the remarkably narrow range of 9 1/4 top and 8 1/4 bottom. Without some directing influence such a performance would be almost impossible. If a stock whose normal turnover amounts to a few hundred shares a day suddenly jumps to ten times that total, it stands to reason that the initiative comes from either the buying or the selling side, and that being the case the price variation ought to be considerable.

Loew continued to sag in the most mysterious manner, turning very dull on the decline from better than 17 to a low of 15 1/2. It appears to be understood that Loew is in fairly strong hands—as illustrated by the ease with which it was advanced to 18 1/2 in one session—but apparently the managers of the campaign are content to let the stock mark time for the present. Not a word has leaked as to the possibilities of dividends in the fall. Perhaps the company's directorate is not certain what its course will be.

As bearing on this question of dividends in relation to market price, there was an interesting development during the week in United Retail Stores which moved up to new high prices around 65 on the indefinite rumor that the deferred dividend would be paid at the rate of \$6. This mere ticker gossip inspired a jump of nearly 15 points in two weeks. Loew's business has somewhat the same relation to public spending as Retail Stores, and some Times Square traders advanced the view that the movement in that issue might foreshadow a betterment in Loew, on the theory that the public purse strings are being loosened and Loew's box office stands to benefit.

Famous Players was about steady. Market observers who know the film business from the inside figure that the amusement leader ultimately will get higher, but they can offer an explanation for its recent disappointing action. Famous Players has an unbroken record for dividend disbursements (books for the current quarter's \$2 close June 15) and at the present price the stock pays almost exactly 10 per cent. A year ago the list was thick with stocks paying between 12 and 14 per cent, but the market has been on the climb for three months and there are mighty few such attractive buys.

One of Wall street's "chart sharps" recently plotted stock investment yields by a system designed to show that any stock selling a price to pay more than 7 1/2 per cent. was a good buy. Famous Players is one of the few dividend

SHUBERTS UNIT SEASON STARTS ON SEPT. 17

Over 30 Shows at Start—Engaging Principals for Revues

Shubert unit-show vaudeville is set for a simultaneous start Sept. 17. The final count on the number of shows that will begin the season is not set, though it is understood there will be over 30 produced by the season's opening. There will be one more show than the number of houses used, the extra unit being necessary to keep the flow of attractions continuous from one stand to another. The additional unit is required particularly to cover the time lost in travel and possible disappointments.

Work of assembling casts by the franchise holders is well advanced, with several producers stating they will have their shows practically set, so far as the principal players and revues are concerned, within two weeks.

The framing of acts for the oltos for all the units will be made during the summer.

TWO MARRIAGES

Alfred Darling Marrying Non-professional

Alfred Darling, manager of Keith's Royal, New York, will be married to Florence Garvey (non-professional) at St. Patrick's church, Binghamton, N. Y., June 1.

Charles Mosconi of the Mosconi Family, will be married in June to Margaret Young, the single act in vaudeville. Plans for the wedding are being arranged now, with the exact date undecided.

Subsequent to the completion of the June ceremony, it will mark the last marriage in the Mosconi family, the other two sons and one daughter having already entered the matrimonial column.

FLORENCE COURTNEY SUING

George Jessell was reported being divorced by Fay Courtney. Jessell is married to Florence Courtney, the other Courtney sister, and admits a separation agreement has been existing between them.

Miss Courtney has retained Kendler & Goldstein to represent her in a divorce suit against the vaudeville. Suit was formerly begun this week in the Queens county Supreme Court. Miss Courtney sets forth she married Jessell September 12, 1919, and that on May 14, 1921, he proved himself untrue at the St. Francis hotel, San Francisco, with an unknown woman; also, at the Hotel Seelbach, Louisville, December 27, 1921, and divers other times between 1920 and 1922.

BRO. AND SISTER OPPOSITE

Jay Velle has joined "The Perfect Fool" at the Cohan, replacing Guy Robertson. He is playing opposite his sister, Janet Velle, who has been the ingenue in the Ed Wynn show since it opened.

Fred and Adele Astaire are another instance of brother and sister playing sweethearts in a musical comedy. The latter are in "For Goodness Sake," which closes for the season at the Lyric Saturday.

EX-WIFE ATTACHES DEIRO

Mae Belle Deiro, a former wife of Guido Deiro, last week secured a \$1,500 attachment against the vaudeville actor, representing the balance of a cash loan made in 1917. Mrs. Deiro is bringing attachment proceedings on the allegation Deiro is planning to remove his property from this State. She claims he stated to her that an affliction of the arm prevents his employment as a musician.

MUSICIANS DON'T DRINK

Dismissed Members of Portland Orchestra Make Affidavits

Portland, Ore., May 17. Immediately upon assuming the management of Loew's local Hip, Edwin Morris gave two weeks' notice to the eight members of the orchestra. A new orchestra will be engaged.

The rumpus stirred up resentment among other union employees of the theatre, but rumors of a strike by stagehands or others were groundless. F. E. Newberger, acting secretary of the Musicians' Musical Association, said there was nothing unusual in the dismissal order. Two weeks' notice, said Mr. Newberger, is the prerogative of either the management or the men under their existing contract.

Six of the eight musicians of the Hip's orchestra accused of drunkenness have made affidavits they never have touched liquor. Eva Tanguay entered the complaint against the Hip's pit band arising from an engagement she played at the house.

W. W. Ely, former manager, will tour California by auto, returning here during July to enter business for himself. Ely was managing the Hip when the complaint by Miss Tanguay brought notice to Ely from the Loew headquarters to dismiss the entire orchestra. Ely refused, and resigned his post.

FISHERS' TANGLE

Husband Alleges Divorce—Wife Starts Action

Although George M. Fisher (Fisher and Hurst) has written Variety that he was divorced from May Isen and later married Honey Hurst, Mrs. Isen's attorneys, Kendler & Goldstein, produce a complaint served by Fisher (name in private life, Ralph Isen) on the defendant for absolute divorce. The complaint is dated March 27, 1922, and no decree has been handed down since.

Mrs. Isen, through counsel, this week drew up motion papers for alimony and counsel fees alleging her husband has an income of \$7,500 a year. She denies any illicit relations with one "Red" at the Van Allen apartment on West 45th street, New York, and in a counter claim names Honey Hurst. Her affidavit alleges desertion and abandonment in December, 1919, following which she had him arraigned in the Domestic Relations Court, where she was awarded \$12 weekly towards support.

The case was recently reopened, Mrs. Isen having defaulted on putting in a notice of appearance when served with the blank summons. She avers her straightened circumstances prevented this.

Barney Williams (vaudeville), who gives his residence as the N. Y. A., has also filed a supporting affidavit in Mrs. Isen's behalf. Williams is Mrs. Isen's divorced husband. He avers in his affidavit that while Fisher and Hurst were playing Loew's Hippodrome, Los Angeles, in December, 1920, he saw the team registered as man and wife at the Continental hotel.

ACT JUMPS BACK

Mehlinger and Meyers Leave Orpheum Circuit on Coast

Mehlinger and Meyers returned to New York last week from Los Angeles, leaving the Orpheum Circuit at that point, though with five more weeks on their route of the time.

The act had played a week in San Francisco and another week at the Orpheum, Los Angeles. According to accounts they were informed to lay off a week in the southern city, then return to Frisco to play again at the Orpheum there for a week. This, with a dispute over extra transportation they had to pay in moving from Minneapolis to Sioux City, instead of Duluth where they had been booked, caused the two men to throw up the remainder of their Orpheum time.

SINGER'S "HELLO, NEW YORK"

Jack Singer's unit show on the Shubert vaudeville circuit will carry the title of "Hello, New York." Among those engaged are Countess de Brie, a continental prima donna, never appearing over here before.

CHICAGO CARIVAL MEN 'GET IN' ON GOLD STAR MOTHERS

Society Promoted Affair at Grant Park Arouses Suspicion of Real Promoters—Carnival Man from Montana Mentioned Among Others

ALBERT INNIS KILLED OVER TAXI BILL OF \$15

Coroner's Jury Verdict Following Inquest Names No One Guilty

St. Louis, May 17. Albert McGinnis, of Innis Brothers, who appeared at the local Orpheum last week, here died at the City Hospital at 2 o'clock Monday morning from a fractured skull, sustained in an altercation with two other actors, two policemen and a taxicab driver in the downtown district early Saturday morning.

William Green, 41, Albert McGinnis and his brother, Frank, 37, all of whom are vaudevillians, accompanied by another actor whose name has not been learned, engaged a taxicab early Saturday morning and were driven about the city and country. The driver of the taxicab, Frank Goacher, 29, presented a bill of \$15.89 when they were ready to leave the car. An argument ensued in which the police interfered. Albert McGinnis was taken to the City Hospital with a fractured skull. Frank McGinnis and Green were taken to Police Headquarters. Their companion escaped. Frank McGinnis and Green said Goacher struck Albert on the head with something he took from his pocket. The police say Frank McGinnis said after his arrest that Green insisted the taxicab driver take \$10 when he presented his bill of \$15.89. "Here is \$10," he is reported to have said. "You had better take it. Ten dollars in the hand is worth \$15.89 in the bush."

Goacher said he would take the full amount of the bill or nothing. When the argument became heated, Patrolmen John Fricker and Edward Walsh undertook to arrest the man. Albert McGinnis struck Patrolman Fricker and split his lip. After several blows had been passed between the officers and the actors, Goacher, the taxicab driver, struck Albert McGinnis and knocked him down. He fell to the pavement and sustained a fractured skull.

The other three men were placed under arrest, and the injured man was taken to the city hospital.

Green had been delivering a monolog at another local theatre. Frank McGinnis and Goacher are being held by the police.

The coroner's jury yesterday returned an open verdict following the inquest. Frank McGinnis and Green testified that they did not see anyone strike Albert. Frank McGinnis said they had had several drinks during the night. No one was named in the verdict as responsible for Albert's death.

JOHN HARRIS NOMINATED

For State Senate of Pennsylvania—First Political Fling

Pittsburgh, May 17. John P. Harris was nominated yesterday to a seat in the State Senate, representing the 45th senatorial district. Mr. Harris had but one opponent and the Harris majority was decisive.

It is Harris' first fling at politics. He is the head of the Harris-Davis theatrical enterprises. His brother has been prominent in local government.

TWO GIRLS AFTER RELEASE

Chicago, May 17. Only two theatrical divorce actions found their way into the courts through the medium of Attorney Ben Ehrlich last week.

Evelyn Cavanaugh Darre (Doyle and Cavanaugh) filed suit in the Circuit Court against Richard B. Darre, charging desertion.

In the Superior Court Ina Williams Chester (of the Hal Skelly act) began an action on the grounds of desertion against Ernest Frederick Chester.

Both actions will be heard at the June term of court.

Chicago, May 17. Failure on the part of the south side commission to properly investigate the managerial make-up of the activities behind the Gold Star Mothers carnival now being conducted at Grant Park furnishes those who claim it is high time for a thorough fumigation of carnival men in general.

Advised as a carnival whereby the disabled soldiers will benefit financially through the gold star mothers, the whole proceedings have raised a big howl among leading merchants who have grown to be suspicious of such methods to help the soldiers in need because of recent losses suffered by those who have attempted similar projects. It's been a case of everybody collecting the velvet except those who were supposed to be working for the financial welfare of the soldier.

Leading Merchants Against It

Terrific opposition has been given the Grant Park carnival as the result of the protection given the leading merchants by the King Investigation Bureau. It plans out that the King office numbers among its clients Chicago's leading merchants. For some specific reason the King office refused to sanction the Grant Park carnival, thereby making it impossible for the gold star mothers to draw help from the merchants. The aid of the merchants was solicited for the purpose of contracting \$200 per page advertisements for their program, purchasing big blocks of tickets and being represented in the parade with floats. None of this aid was forthcoming, the managerial staff of the carnival finds itself up against it, and with the small crowds attending, the outcome with the final day Sunday indicates another disappointment for the disabled soldier.

Chicago's public bows reverently before the slogan of the Gold Star Mothers' organization, but the existing cry is that carnival men and those who are finding disabled soldier entertainments splendid fields for personal financial gain are gathering two-thirds, if not all, of the moneys, and the organizations standing sponsors for the entertainments are losing both prestige and the object sought with the loan of their patriotic name. This is the state of affairs with the Grant Park carnival, which is under the auspices of Chapter No. 1 of the Gold Star Mothers. A fortnight ago Chapter No. 2 of the Gold Star Mothers gave a frolie at the Auditorium with a huge loss in prestige to the Gold Star Mothers. The fiasco of the Gold Star Mothers' bazaar at the Coliseum is fresh in the minds of the merchants, who made rich the outsiders with the way the program and other concessions were handled.

Mrs. H. H. Honore, Jr., Originator

The idea of the Grant Park carnival originated with Mrs. H. H. Honore, Jr., who recently was a big loser in an oil well speculation. The impression was advanced to the Gold Star Mothers that Mrs. Honore wanted to raise money for the disabled soldier out of memory for a son who lost his life in the war. Investigators claim Mrs. Honore had no son in the war, but did have a relative who was with the British forces and was killed. The sincerity of Mrs. Honore's ideas drew no further thought until the same investigators discovered that Mrs. Honore's secretary, a Mr. Moore, was connected with carnival activities in Colorado and Montana. Investigators also are of the mind that an outside carnival man is behind the Grant Park outfit, using Mrs. Honore as the society shield and Moore for the active swinging of the idea. Mrs. Honore's society standing, which, while not important now, did hold aloft no many years ago, drew some willing society officers into the field of volunteer workers.

It has been these volunteer society workers who got the big day permit from City Hall authorities. The public turned a back on the big day effort, for only \$500 was realized. The same volunteer society workers have drawn other favors on.

(Continued on page 21)

(Continued on page 21)

REASON FOR SMALL TIME ACTS NOT ADVANCING IS EXPLAINED

Two-a-Day Booking Authority Quotes Cause—Lack of Initiative and Progressiveness, Asserts One of Vaudeville's Best Authorities

Hundreds of acts will never advance beyond the small time vaudeville circuits unless they change their antiquated material and methods for new stuff, according to one of vaudeville's biggest two-a-day booking authorities.

Small time acts that have been successful around the small time circuit are satisfied to go along with an act constructed for the small time, he said. The turn is usually a mixture of old sure-fire gags and hokum. While it usually gets over strongly in the small time houses, it is reported as hopelessly small time when caught by the big time scouts.

Many acts are satisfied to go along indefinitely. They refuse to discard an act that is getting over and with which they are successful in obtaining bookings. This is all right so far as it goes, but the same artist is passing up an opportunity for advancement and more money, not to speak of better conditions and longer routes, by not freshening up his or her material and seeking a competent producer.

The experience of several small time artists who have produced acts for the two-a-day that were not immediately booked and when returning to the small time circuits were forced to abandon the big time act and reproduce the former small time vehicle, is believed responsible for a lot of the timidity about changing. However, this authority contends that the act in question would have received much more consideration when presented to the big time bookers if the artist hadn't been classified as a standard small timer for seasons.

GOLDIN'S NAME ON "SAWING" FILM EXPOSE

Horace Goldin is negotiating with William J. Bird and associates for the authorized use of Goldin's name in connection with a film expose of the "Sawing a Woman in Half" illusion. Since Goldin's setback in the Weiss Brothers-John Coutts litigation, the Clarion Photoplays, Inc., has marketed a one-reeler of the same illusion, showing currently at the Rialto and booked for the Keith circuit, although Bird's production was the first completed as part of a series titled "Magic and Mystery Exposed." Goldin also sued Bird and was granted a preliminary injunction by Justice Newburger in the New York Supreme Court. On the strength of the more recent decision against Goldin, Bird's attorneys were preparing to appeal with the likelihood they might be sustained.

Since the Clarion got the jump on the market by prior release, Bird is arranging to add further prestige to his product through the use of Horace Goldin's name because of the magician's appearances throughout the country in vaudeville theatres. The deal has not yet been closed, although in the hands of attorneys.

The American Society of Magicians apparently on behalf of Goldin took up the cudgel for him when he sought to prevent the Weiss Brothers from showing their expose film. The society sent letters to theatre managers about the matter, but whether after consultation with Goldin or whether Goldin consulted with the society before consenting to loan his name to another expose film is not known.

STAR'S RADIO PLANT

Kansas City, May 17. The Kansas City Star is installing a new 500-watt broadcasting station which will be ready for operation in about a week. Located in almost the center of the United States, with its powerful transmitting power, it will have the largest area of any broadcasting station in America, approximately 2,000 miles.

CHILD PLAYER BAN IN MO. CREATES COMMENT

Kansas City Star Gives Publicity to Objectors to Barring of Children

Kansas City, May 17. The announcement of Mrs. Alice Curtice-Moyer Wing, Missouri Industrial Inspector, that she would strictly enforce the state child labor law, and refuse to allow any child under 16 years to appear on a Missouri stage, has started something. The Star prints a letter from a subscriber relative to the matter, in part as follows:—"Public sentiment," announces Mrs. Wing grandiloquently, "is firmly against the appearance of these children." I defy Mrs. Wing to prove that statement, either by a test vote or any way she may choose.

"Some of the best entertainment Kansas City has received this year has been from child actors. The Lee Kids, when they played the Orpheum, had as interesting and clever an act as has been seen in a vaudeville theatre here this season. Wesley Barry drew crowds to a motion picture house, as did Baby Marie Osborne. Now we can see these youngsters no longer, Mrs. Wing rules, because 'it is bad for them.'"

"I wonder if Mrs. Wing realizes fully just what her rule is going to do to the children she says she is trying to protect. A stage child is a stage child. He generally comes from stage parents, and is going to follow the profession when he grows up. To take him off the reputable stages in Missouri is not going to send him to school or to take him off the stage altogether. It is just going to drive the ones who draw mediocre salaries into tent shows, carnivals and the like, where the influences that surround them are infinitely worse than they would meet in a city's theatres. The high paid ones will keep out of Missouri theatres, spend somewhere else the weeks they would have spent in Missouri and we will lose the entertainment they would have offered.

"This woman reformer may be right in trying to uphold the laws of Missouri, but would not her time better be occupied in getting legislators to repeal unnecessary and unenforceable statutes? The stage suffers because of a lack of training for actors. Great players—now few and far between—got their training on the stage while children. What sense is there in handicapping the present generation and stifling the coming ones?"

RACIAL GAGS OUT

Orpheum Circuit Notifies House Managers and Agents

Chicago, May 17. Martin Beck, president of the Orpheum Circuit, has sent a circular letter to managers of theatres, bookers and agents warning them against permitting acts to use any gags or lines that might be considered obnoxious against any race, creed or religion.

The notice said numerous complaints have been received by the circuit officials regarding some of the material used by acts which was considered offensive by patrons.

Paul Spadoni Agenting in Berlin Chicago, May 17.

According to a communication received here from friends of Paul Spadoni, the German agent, the latter is not dead, and is functioning in the theatrical business in Berlin, as he did before the war. His office is located at 12 Kronen-Strasse.



"DEMAND THE ORIGINAL"
BETTY—
MARTIN and MOORE

Habit is a powerful force. Get into the habit of liking folks and you will be on the road to success and happiness, because others will respond, in kind, and lift you to the heights of attainment on the wings of a force that a hater never can enjoy.

TALK No. 22

TANGUAY CANCELS TOUR; LOEW CONSENTS

Cyclonic One Leaves Route at Los Angeles—Now with Road Show

Eva Tanguay's tour of the western Loew houses came to an abrupt end Saturday night (May 13) when the comedienne notified E. A. Schiller, Loew's western representative, she would not appear at Fresno and San Jose (split week), where she was booked to appear following the local engagement.

After receiving Miss Tanguay's ultimatum and her notice of cancellation, the Loew people released her from the remainder of her Loew blanket contract for nine weeks, with three to go.

The cyclonic one is appearing in a road production for Melkeljohn & Dunn, and will remain under their direction until May 29, when she is scheduled to appear in Chicago at one of the picture houses. The Tanguay road show consists of her vaudeville specialty, which includes seven people, and Waldman and Freed, a vaudeville team, who have just completed the Pantages circuit.

This is Miss Tanguay's second western tour as a feature attraction for a vaudeville circuit. She played a tour of full week stands for the Pantages circuit in 1920.

BILL'S BACK

Lost 12 Bots. on Arrival—Was Sporting Ed. "Hardware Journal"

Bill Halligan arrived back in New York last Friday on the Mauretania, the same liner which brought Peggy Hopkins. Halligan sailed about a month ago when Jack Dempsey and his retinue departed. At Brentano's, Paris, he secured Variety, in which was the item of his sudden sailing on the same boat, that carried the heavyweight champ and several newspapermen, including Damon Runyon. Halligan denies the Runyon part of the story and declares he purchased his passage the same as any other traveler, perhaps a little more, Bill said, as the outgoing transportation set him back \$385. He admitted he told the liner's agents he was a newspaperman, but said he was kidding when saying he was the sporting editor of the "Hardware Journal" (the story had it the "Iron Age").

Halligan's return was not altogether smooth. About 12 bottles of Russian kimmel was taken from his luggage to the Appraiser's Stores, and Halligan was instructed by the customs to report there. He had written friends that he was bringing the cordial with him and assured them of "at least one big night." It appears that one of the custom's inspectors saw a bottle of the kimmel sticking from his pocket and then dug up the other 11 bottles.

GEORGE WELLS KILLED

Chicago, May 17. George Wells was killed by an automobile while on his way to the theatre. He was 33 years of age. Wells was of Murphy and Wells; also Wells and Devera.

"BLUES" REVIVAL OF OLD SONGS BOOSTING SALES OF ORIGINALS

Current Popular Melodies Boomeranging—Publishers Frank to Admit Situation—Copyright Holders Permit Adaptations.

ROBINSON ESTATE ACCOUNTED FOR

Surrogate Foley Approves Accounting—Net Estate for Distribution \$520,517

The first accounting of the estate left by Ethan Melville Robinson, who was an executive of the B. F. Keith Vaudeville Exchange (in which he owned a large interest left to him by the late A. Paul Keith), who died Dec. 3, 1919, made by Clark Day, executor, of Brooklyn, and filed in the Surrogate's Court, was approved by Surrogate James A. Foley and the executor discharged from all matters embraced in the accounting.

In his accounting, the executor charged himself with \$723,074.18. Against this he credited himself for funeral and administration expenses, \$104,546.18; to the creditors, \$30,790.11; divided among legatees, \$67,222, and held the balance, \$520,517.17, for further distribution, subject first to the deductions of his commissions and the expenses of the accounting.

The \$723,074.18 with which the executor charged himself consisted of the following:

Eighty shares of B. F. Keith Theatre Co., 7 1/2 shares of Majestic Paterson Co., 46 shares of Toledo Amusement Co., five shares of Dayton Operating Corp., 2 1/2 shares Peerless Amusement Co., one share Strand Amusement Co., 150 shares A. Paul Keith Co., and 160 shares of Palace Amusement Co., which stock was sold by him for \$600,000, he receiving \$150,000 in cash and nine promissory notes of \$50,000 each, with interest at 6 per cent, the first note payable on May 1, 1922, and the others consecutively, one every six months, he to hold the stock until the last note is paid.

Personal effects and insurance policies amounted to \$8,476.74.

Debts collected: From E. F. Albee, for services rendered in 1919, \$4,000; salary from Claremont Theatre Corp., \$416.66; salary from B. F. Keith's Theatre Co., of Boston, \$250; salary from Keith's Biju Co., \$33.33; salary from B. F. Keith's Lowell Theatre Co., \$33.33; salary from the Jersey City Theatre Co., \$166.66; salary from B. F. Keith's Theatre of West Virginia, \$166.66; salary from the United Booking Offices, \$100; from Mrs. E. B. Corey, \$29.07, and from W. R. Cahill, in settlement of claim under contract between the decedent and W. R. Cahill, \$588.10.

Bank deposits and household effects totaled \$16,254.96.

By his will, which was executed on Nov. 12, 1918, Mr. Robinson directed his net estate be divided as specified among the following beneficiaries: May Parsons Anderson, sister-in-law; Grace E. Robinson, widow of his brother; Grace Parsons, James Albert Robinson, brother; and Kate Holden, a domestic. At the death of each life beneficiary Mr. Robinson directed that the principal of such trust fund be given to the Albany (N. Y.) Hospital.

E. M. Robinson was born in Albany in 1873. He began his career as a circus man and entered vaudeville as manager of Proctor's, Albany, and later became a manager in the Keith and Proctor offices in New York. He was a widower and engaged to be married to Alice Corey shortly before his death.

RINGLINGS FOLLOWING HIM

Syracuse, N. Y., May 17.

The announcement that the Hagenbeck-Wallace Circus will show here May 29 was almost immediately followed by the arrival of the advance billing forces of the Barnum-Balley-Kingling Circus, with the circus due to arrive June 7.

Both shows will use the South Salina street lot, it is said. It's the lot usually employed by circuses.

A music publisher who knows the song business in all its phases states that the "adaptation" of classic and standard airs into current popular songs boomerangs in its purpose to a certain extent in that the "lifted" song is thus given added impetus in a revival of sales. The publisher of "Dear Old Southland," for instance, is frank in stating that since the popularity of his song "Deep River" has boomed in sales. The "Southland" song is a rag adaptation of the negro spiritual.

Similarly "Just a Song at Twilight," since the release of "Tell Her at Twilight" on the phonograph disks, is enjoying added sales because of a certain similarity and the fact the recording orchestra interpolates a chorus of the standard number with the pop song. "In the Gloaming" as interpolated in the chorus of a current Dixie song; "Break the News to Mother," which has been paraphrased as "Take the Blues from Mother," in a current mother song, and others, are booming in that fashion. Some of the songs are copyrighted and others are not. In the case of the former, the copyright owner is only too glad to permit a melody adaptation, realizing the other man will spend new capital and incidentally revive an old strain. These strains are always the most catchy of the original song and the one with which the standard number is identified, so the public has little difficulty in recognizing the original.

A blues ditty titled "When You and I Were Young, Maggie, Blues" has been on the market but a short time, yet one jobber avers the dealers are getting demands for copies of the well known old time song, "When You and I Were Young, Maggie."

LOEW'S SUMMER TIME

Southern String Will Keep On—Washington and St. Louis Closing

The Loew circuit will continue vaudeville in the remaining houses of its southern string until failing business warrants a switch to straight pictures for the summer.

The Strand, Washington, a full week on the Loew time, will discontinue vaudeville for the summer June 3 and install pictures. Loew's, St. Louis, is also scheduled for an early switch.

The houses now open at Atlanta; Birmingham, Ala.; Memphis, New Orleans, Houston and San Antonio, Texas, will continue to play vaudeville until a switch is necessary.

SHUBERTS DEFENDING SUITS

William Klein will move today (Friday) in the City Court to dismiss the complaint of Max and Henry G. Gaudsmith (Gaudsmith Brothers) against Shubert Advanced Vaudeville, Inc., for breach of contract. The Shuberts' demurrer is to the effect the complaint constituted no cause for action.

The Gaudsmiths claim a 20-in-24 contract dated May 3, 1921, alleging their act received no bookings after April 17 last, when they had completed 14 weeks. They claim \$2,250 damages for the six weeks at \$350 a week, but ask for only \$2,000 in order to secure quick action in the City Court.

Similarly the Shuberts will demur to Edward F. Torelli's \$11,600 New York Supreme Court claim representing 19 weeks' booking at \$600 a week plus a \$200 balance due on the first week's salary. Torelli alleges he only received \$400 for his animal act's services instead of \$600 and was not played for the remaining 19 weeks. Klein has secured an extension of time in which to file an answer and will base his demurrer on the decision in the Gaudsmith matter.

JONES' UNIT, "JIM JAM JEMS"

The unit held by Al Jones for the Shubert circuit for next season will be used for a condensed version of "Jim Jam Jems."

The rights to the piece and the production has been purchased by Jones from John Cort.

ORPHEUM DROPS 3; PAIRS AGENTS FOR EFFICIENCY

Drastic Reforms in Commission Men Practice Ordered After Board Examines Report Made by Investigators

Chicago, May 17.

After considerable investigation by the efficiency experts of the Orpheum Circuits and Western Vaudeville Managers' Association toward minimizing expense and placing the executive departments of the organizations on a thorough business basis, it has been learned here there will be a thorough housecleaning this week with respect to booking agents.

The experts made a thorough search of the records of all of the agents as to their activities, their methods of procuring new acts for the circuits and their general interest in the welfare and business of the circuits. After this was made a report to the Board of Directors declared there were too many agents on the floor for the welfare of the organizations. The report stated that on a whole the business transacted by these agents, apportioned equally, was not substantial enough to warrant this number of artist representative being used and suggested that a number of them be deprived of this privilege.

The board on this suggestion ordered an investigation into the business record of every agent and directed that length of service with the organization or past good deeds be not taken into consideration. The only thing to be considered was the present ability of the agents to deliver new material to the circuits, which also include the B. F. Keith Western circuits, and came after a thorough investigation by C. S. Humphries of the Keith offices here and J. J. Nash, manager of the W. V. M. A.

Acting on these reports it was decided that the booking privileges of three offices be taken away. Mike Cohen and Vincent Dusey, Charles Moran and the Charles Nelson agency. Other agents who have not been up to the mark have their franchises in jeopardy, and in case they do not show "new life" it is said they will be thrown to the discard also.

With the elimination of these agents a plan is being drafted to have the remaining agents double up, not for collective or individual financial advantage, but for the purpose of minimizing floor representation. The method to be used under this plan is to have two agents double up to represent their own and each others acts. One agent will represent his own and the man whom he is doubled with on the floor in the morning and to have the other man do likewise in the afternoon. Through this plan it is figured the agents will be able to spend more time in their offices and be able in this manner to interview new acts and give them prolonged instead of curt interviews. The result of that method, it is said, was responsible for many acts getting away to the independent agents. The agents will also be, under the new plan, required to attend matinee performances in search of new material, something they have been rather lax about of recent years.

It is said that the tentative plans would double the agents as follows:

Phil Jacobs Agency with Charles Crole Agency; Harry Spingold and Tom Powell; Max Halperin and John Billsbury; Jesse Freeman and Jack Gardner and Ez. Keough and Burt Cortelyou.

The following agencies consisting of more than one person will remain and do business as they have in the past, but with only one floor representative: Eagle and Goldsmith, Simons Agency, Paul Powell and Harry Danforth, Billy Jackson Agency, John Bentley Agency and Lew Goldberg.

Fire at Majestic, Pittsfield.
The Majestic, Pittsfield, Mass., has cancelled next week's show on account of a fire which broke out in the theatre Monday and prevented the opening of the first half bill.

The house is a split week playing pop vaudeville booked by Bob Hutchinson of the Keith office.

AUTHOR'S ATTACHMENT CLOSES ROONEY ACT

"Rings of Smoke" Ends Orpheum Tour at Kansas City—E. A. Woolf Brought Suit

The Orpheum route of "Rings of Smoke," the Joe Sullivan vaudeville act featuring Pat Rooney, ended abruptly Saturday in Kansas City when an attachment was filed by Edgar Allen Woolf, the vaudeville writer against the act for four weeks' royalty or \$400. The attachment necessitated the cancellation of the balance of the Orpheum bookings, with the members returning to their homes. Rooney is alleged to have financed the company in getting back to the extent of \$1,000 although having no financial interest in the production. The act played about 12 weeks of a 20-week Orpheum route.

"Rings of Smoke," originally written for Rooney and Marion Bent as a vaudeville act, was played by the couple for two seasons then served as the basis for the legitimate piece "Love Birds" which Wilmer & Romberg produced as a musical comedy with Rooney in the title role and financially interested. Rooney took the "Love Birds" over after W. & R. ran into financial snags and operated it for some time on his own hook.

The show had a tempestuous career as a road attraction, being finally dissolved. Joe Sullivan bought the vaudeville rights and produced the original version, giving it the old title with Rooney in the lead.

AFTER INFRINGERS

Tom Brown Instructs Lowenthals to Locate "Brown's Saxophone Six"

Chicago, May 17.

Lowenthal Brothers, the attorneys for Tom Brown, of the original Six Brown Brothers, have been instructed to locate the "Brown Saxophone Six," that Brown alleges is infringing upon his professional name and standing. The Lowenthals acted for Tom Brown some months ago, securing a court injunction against the "Brown Saxophone Six" employing that title.

The attorneys and Brown have been informed that lately the act has used the title. They have photographed recent billing in front of a theatre in this section that played the act, but just missed arriving in time to serve the turn with an order to show cause why it should not be punished for contempt. The Messrs. Lowenthal are now seeking the infringing turn to proceed against it.

PARRY RETURNING

Chicago, May 17.

After spending four weeks in Chicago looking over material for the English music halls, G. Rhodes Parry, the Continental agent, left here Saturday for New York, where he sails for England on the "Mauretania" May 16.

Parry booked several acts for the other side while here. Most of their routes will open in England in September.

ACTS FOR JESSEL UNIT

The George Jessel unit which Davidow & LeMaire will put out will include Bobby Higgins, Clark and Verdi, Edward Pearce, Mme. Ann Lowenwirth. Other acts will also be included.

Jessel wrote the unit production, as yet untitled.

Hamilton Splitting Week.

Beginning Monday Moss' Hamilton, New York, will go into a split week policy for the summer. The house will be booked as before by Dan Simmons, playing six acts and feature pictures during the hot months.

LOEW'S NEW WARFIELD GETS GOING ON COAST

Seats 2,755—40c. Top Nights—Vaudeville and Pictures

San Francisco, May 17.

Loew's Warfield opened Saturday evening, May 13, with a special performance for which all seats were reserved. The seats were placed on sale Thursday and the entire house sold out a few hours after the opening of the box office.

The Warfield was erected at a cost of \$1,500,000 and designed by G. Albert Lansburgh, who is also responsible for the Golden Gate, the new Junior Orpheum directly across the street. The Loew house has a capacity of 2,755, with 1,370 seats on the lower floor.

At 10 o'clock Saturday evening, Joseph Engel, vice president of Metro, delivered the opening address, following a news reel and the feature picture, "The Fourteenth Lover." Fred Niblo was introduced as master of ceremonies with appearances made by Ruth Roland, Shirley Mason, Viola Dana, Tom Meighan, Bebe Daniels, Lois Wilson, Jack Mulhall, Conrad Nagel, Matt Moore, Theodore Roberts, Lupino Lane, George O'Brien, Mary Miles Minter, Fanchon and Marco, May McAvoy, Claire Windsor, Billie Dove, Hobart Bosworth, Clara Kimball Young, Malcolm MacGregor and Walter Hiers. Mayor James Rolph gave an address from the stage box.

The vaudeville program started after midnight with the regular Loew road show used. The bill proved above the average, with the acts appearing to advantage in the new house, and were received with the customary enthusiasm displayed at openings. Grace Cameron and Co. headlined. Miss Cameron won approval with her character numbers and chatter with the male pianist. The waitress number at the finish brought her back for a speech. "Let's Go," a small tabloid containing bright material and excellent principals, including Billy Batchelor and Hazel Vert, scored a huge comedy success. A male dancing team and a pretty blonde girl completed the cast. Monte and Lyons, two men, started quietly with fair talk, but easily won out with excellent vocal work. The trick guitar and mandolin work at the finish won a hit. Franchini Brothers closed the show with a hand lifting routine. Fred's Pigs had the honor of being the first act to appear on the new stage. Viola Dana (in person) appears as an added attraction for the opening week.

E. A. Schiller supervised the successful opening. The new house will play a continuous policy of pop vaudeville, with three shows a day during the week and four Saturday and Sunday. The admission scale has been placed at 25 cents for the matinees and 40 cents at night, including war tax. The boxes and loges are held at 55 cents for the night shows.

N. V. A.'S \$100,000

Estimated Receipts for Two Performances Sunday Night.

The sixth annual benefit performances for the National Vaudeville Artist's fund was held Sunday night at the Hippodrome and Manhattan opera house, New York.

About \$100,000 was realized, according to unofficial estimates. Both houses held capacity attendance, the overflow from the Hippodrome being transferred to the Manhattan in sight-seeing omnibuses.

About 80 vaudeville acts appeared at the two houses with the bills starting at 8.15 promptly under the stage direction of Pat Casey and Pat Woods at the Hip, and Jules Delmar and I. R. Samuels at the Manhattan. Both bills ran until midnight.

The program advertising amounted to \$46,000 and the program sale brought \$750 additional. The balance was realized from tickets sales. The two houses were sealed from \$1.10 to \$5.50.

KEITH'S ON PIER

Big June Vaudeville Starts June 26 at Young's

Atlantic City, N. J., May 17. Young's Million-Dollar Pier opens for the summer June 26 with Keith vaudeville.

The pier is a full week stand, playing eight acts and pictures.

IMHOF HEADING UNIT

Roger Imhof has been engaged by E. Thomas Beatty to head one of the Beatty unit revues which will play the Shubert vaudeville circuit next season. Imhof was a fixture in burlesque for upwards of 20 years, starring with the old Empire Show.

The last six or seven years Imhof has played vaudeville with "The Pest House," a comedy sketch built around his realistic "Tad" character.

I. A. T. S. E. CONVENTION ON IN CINCINNATI

Main Interest Is Contest for President—Largest Attendance on Record

Cincinnati, May 17.

The executive board of the International Alliance of Stage Employees and Moving Picture Machine Operators of America and Canada started a series of sessions at the Hotel Sinton here Monday that will continue throughout the week. The 25th convention of the I. A. T. S. E. opens next Monday (May 22) at 10 a. m. at the Sinton. Six hundred delegates are expected, the largest number in the history of the organization to appear at an international convention.

The main topic of interest this year is the prospective contest for the presidency between James Lemke, the present executive, and Charles C. Shay, president emeritus. It is likely a contest over one or two of the vice presidencies will occur. Shay was president of the I. A. T. S. E. for nine years consecutively, retiring in 1920, owing to poor health. He is now in the best physical shape again.

A number of delegates are already here building their political fences and preparing to line up votes for their respective candidates.

Representatives of the International Managers' Association will be present at the convention, that organization representing both the legit producers of the \$3 class and the road show managers embraced in the Touring Managers' Association.

Resolutions for increases in the scale of road men varying from 10 to 50 per cent will be presented when the convention opens, according to report. The present scale of legit road men is \$62.50 a week.

WEBER RE-ELECTED

Entire Regular Ticket Unanimously Put In at Convention

As forecast in last week's Variety, Jos. N. Weber was re-elected president of the American Federation of Musicians at the annual convention last week in Grand Rapids without opposition. The entire regular ticket was elected unanimously. These officers included William L. Mayer, of Pittsburgh, vice-president; William Kerngood, secretary, and Otto Ostendorf, treasurer. The office of secretary will be shortly removed from St. Louis to New York or some other nearby eastern city. This means that the musicians' union bulletin will also be published in New York hereafter.

The next convention will be held in St. Louis.

There appeared to be strong possibility this week that the Mutual Musical Protective Union, former Local No. 210, which asked to be reinstated at the convention last week and was refused readmission, will seek the courts in still another action to get back into the A. F. of M.

ALL-COLORED BILL UPTOWN

An all-colored vaudeville show head by Wilbur P. Sweatman and framed around a new colored vaudeville revue produced by Harper and Blanks is the attraction this week at the Lafayette, located in Harlem's black belt. There are six acts in all, salaries being guaranteed. The show is designed as a road or unit show and it is planned to play it in Philadelphia, Baltimore and Washington.

The others in the show are Chapelle and Stinnette, Johnny Woods (colored ventriloquist), Exposition Jubilee Four and the Whitman sisters. The Harper and Blanks revue runs 35 minutes.

PANTAGES, OAKLAND, RENT CASE IN COURT

Fail to Agree on Arbitration—Pantages Alleges Loss of \$12,000 So Far This Year

San Francisco, May 17.

The Oakland courts must decide whether Alexander Pantages is to pay an increase in rent on his Oakland house or whether he may hold it for another ten years at a decreased rental.

Pantages had the theatre on a 20 years' lease, with a proviso that at the end of ten years an arbitrary board was to be appointed to decide the rent for the second ten years. This board of arbitration was to be chosen as follows: Pantages to select one man, the owners a second member and the third party to be mutually agreed upon. Pantages came to Oakland last week prepared to secure a reduction, as the first ten years of his lease is due to expire next month. He selected his member of the board and the owners selected theirs, but they could not agree on a third party, so the matter was carried into court.

At present Pantages is paying \$2,000 a month, and as a guarantee to the owners has \$90,000 cash up as a deposit to insure the fulfillment of his lease.

In his contention that the rent should be reduced Pantages cited the terrific losses he claims the house has suffered, and also declared the present location of the theatre is against it. To substantiate these statements Pantages brought into the controversy Sam Harris, of Ackerman & Harris, and John Considine as expert witnesses. From a bundle of evidence he prepared it was shown the theatre had lost \$12,000 so far this year. The owners are insistent the rent be raised from \$2,000 to \$2,500 a month.

Pantages is reported to have agreed to relinquish his lease if the owners would in turn relinquish his \$90,000 deposit. The offer was rejected.

The statement has been made that Pantages is purposely overlooking that for two years during the war his Oakland house wiped out all the losses it had sustained. This was during the period Oakland enjoyed a tremendous shipbuilding activity.

Pantages has returned to Los Angeles and the knotty tangle is left in the hands of the courts to unravel.

INFRINGEMENT MATTER

Lyons and Wakefield Co. Stopped on Keith's Southern Time

Due to an infringement complaint entered by Edward Lawlor, in behalf of his daughter, 16 years of age, against the Lyons and Wakefield company, the latter were notified while playing the Keith southern time that all future Keith bookings were ordered cancelled, pending an investigation.

According to the complaint, Lawlor alleges his daughter recently worked with Lyons and Wakefield together with Vincent Valentini, doing singing, dancing and comedy talk, and that following his daughter's separation from the act another girl was engaged, with the quartet continuing with the same offering.

The dancing section, where a marriage scene takes place (the girl having made a number of appointments with her masculine partners at the same place and time) is the basis of the trouble.

Valentini, the pianist, and said to be at the head of the act, arrived in New York last week. He claims he can show ample proof as to the correct authorship.

CHESTNUT ST. O. H. CLOSED

Philadelphia, May 17.

Shubert vaudeville gave up the ghost for the 1921-22 season Saturday, after the bill for this week had been announced and "ad" and publicity matter sent to all the papers. The "Made in Philly" show, put on by Frank Orth, was planned to remain as long as possible, with hopes that it might stay four weeks, or even make a try for a summer run, with weekly changes to bring them back.

Since Leonard Blumberg's departure for Europe, Whit Ray has been in charge of Shubert affairs here. The Chestnut Street opera house had done little business for a month or more.

Boston, May 17.

The Majestic closes this week. It has been playing Shubert vaudeville.

BAD CARNIVALS MASQUERADE AS CIRCUSES TO OBTAIN LICENSE

Ft. Wayne, Victim—Raises Circus Fee to \$1,000—Bellevue, Ky., Tells Genuine Circuses to Protect Themselves from Fakers

Chicago, May 17. That the obnoxious type of carnival has done great injury to circuses was evidenced in Fort Wayne, Ind., last week when a prohibitive fee of \$1,000 a day was placed on all circuses that play in that town in the future. This was all brought about through a carnival company several months ago, after refused a license as a carnival troupe, securing one as a circus, billing itself as a circus and coming into the town and practicing every type of evil known to the bad carnival of enterprise. Block and cross-lined paper were used with the name of a circus that had been prominent a decade ago being used to draw on the suckers.

When the carnival reached the town, the officials saw that it was not a legitimate enterprise but having granted the license, were compelled to allow it to show. A strict watch was kept on the lot, but despite this, complaints were received by the score from citizens of Fort Wayne when the outfit had left the town. The mayor and chief of police were incensed by this ruse and a special meeting of the city council was called when the \$1,000 license fee was voted.

Another blow dealt to the circuses at the same time was at Bellevue, Ky., where the City Council put a ban on the appearance of circuses, carnivals and street fairs. Here again was an instance where a bad carnival used the circus name and came in and cleaned out the town.

The resolution said that "If the circus companies of the legitimate variety cannot devise means to stop these fake companies from representing themselves as legitimate enterprises they must suffer just as well as the illegitimate. Therefore, it is ordered, that traveling circus companies, carnivals, street fairs and street carnivals be refused a license to operate within the confines of Bellevue."

BALLYHOODING BANKS

Variety neglected to mention in its comments on the Hagenbeck-Wallace show last week that the scheme of thrift talks and local bank ballyhooing in the big tops was originated by Bert Cole, who does the announcing for the Hagenbeck outfit and handles the whole proposition.

Cole framed the stunt originally. For the advertisement he charges the local bank \$112 a day, splitting 50-50 with the show. He also handles the advertising of an automobile used in the performance, making the same charge to whatever local agency wants to come in.

Cole is the same who is identified with "Tango Shoes" in vaudeville. His income from the circus stunt is reported to total more than \$20,000 a year.

CIRCUS BUSINESS 15% OFF

Chicago, May 17. Reports from circuses throughout the country are that business is about 15 per cent. off of that of last year for corresponding dates. The returns nevertheless are proving satisfactory with the large organizations.

CIRCUS ROUTES

Ringling Bros.
May 13-20, Baltimore; 22-23, Newark, N. J.; 24, Allentown, Pa.; 25, Scranton; 26, Wilkes-Barre; 27, Williamstown.

Sells-Floto
May 19, Camden, N. J.; 20, Atlantic City; 22, Allentown, Pa.; 23, Scranton; 24, Norwich, N. Y.; 25, Utica; 26, Albany; 27, Pittsfield, Mass.

Hagenbeck-Wallace
May 19-20, Cleveland; 22, Buffalo; 23, Medina, N. Y.; 24, Rochester; 25, Syracuse; 26, Corning; 27, Binghamton.

John Robinson
May 19, Meadville, Pa.; 20, Erie; 22, Sharon; 23, Beaver Falls; 24, Alliance, O.; 25, Ashtabula; 26, Lorain; 27, Toledo.

Gollmar Bros.
May 17, Topeka, Kan.; 18, Emporia; 19, Wichita; 20, Hutchinson; 22, Garden City; 23, La Junta, Col.; 24, Trinidad; 25, Pueblo; 26, Colorado Springs; 27, Boulder.

Walter L. Main
May 19, Meriden, Conn.; 20, New Britain, Conn.; 22, Middletown, Conn.; 23, Willimantic, Conn.; 24, New London, Conn.; 25, Westerly, R. I.; 26, Norwich, Conn.; 27, Palmer, Mass.

99TH ANNUAL TOUR OF ROBINSON CIRCUS

Starts at Cincinnati to Capacity—Playing Ohio and Pennsylvania

Chicago, May 17. The John Robinson circus began its 99th annual tour at Cincinnati, playing two days to capacity on different lots. The local papers acclaimed it as "the finest circus ever in Cincinnati." After Cincinnati, it took up a route which is carrying it through Ohio and Pennsylvania.

Among the acts with the outfit are the Nelson Family, acrobats; Plying Wards, aerialists; Madame and Victor Bedini and Joe Hodgins, troupe of equestrians; Hassan's Arabs, tumblers; Canton Chinese troupe; Teta Robinson, wire walker; the Bernards; the Arleys; Irene Montgomery and her herd of elephants.

Among the clowns are Doc Keene, principal; Billy Lorette, Buck Reger, Fred Nelson, "Slivers" Johnson, "Bones" Hartzell and Bob De Mar.

The executive department is composed of Sam Dill, manager; George Moyer, associate manager; Fred Ledgitt, equestrian director; Al Massey, musical director; Arthur Hopper, general agent, and Ralph Ravenscroft, press agent.

PHILLY'S PARKS

Warm Weather Gives Good Send-Off—Musical Attractions

Philadelphia, May 17. A string of seven or eight days of distinctly summer weather has given the local amusement parks a fine send-off for the season.

Woodside Park, the most centrally located of the three more important parks, was the first to get started, opening its gates to the public May 7. Willow Grove Park, the biggest, and Point Breeze, got under way May 13.

With all but three of the legit houses closed, Shubert vaudeville through, and the smaller houses wabbling badly, the attendance at the opening of the parks was bigger than last year, when bad weather hurt a lot.

The opening music feature at Willow Grove is Nathan Franko and his orchestra, with Athena Buckley, soprano, as soloist. There are only five concert organizations this year, as against six as the usual number. As a result, each engagement will be a week or so longer.

Franko will play May 13 to June 5; Patrick Conway's band, June 4 to June 24; Victor Herbert and his orchestra, June 25 to July 15; Was-sill Leps, July 16 to August 5; Sousa, August 6 to September 10.

The park's amusement features will have no striking additions, nor have they had for several seasons, as the present layout and arrangement has been found to be money-making and always adequate. There has been much talk of a new park to be opened by the local trolley company, the P. R. T. (controls Willow Grove) at 63d and Market, in West Philadelphia, but kicks by the residents, who went to court with the matter, has caused it to be held in abeyance. This would be a much more convenient location than Willow Grove, which is an hour and a half car ride.

Point Breeze, under the management of John Kome, will have several new concessions along the Midway, and the finishing touches are being put on the big velodrome track, which will have its usual programs of motorcycle races.

Woodside has the Durbano Famous Concert band as its first musical feature. Edna Wallace Kinney is the soprano soloist. The park has one or two new amusement devices, and continues its plan to have fireworks exhibitions on Friday nights.

CUBA WANTS SIDE SHOWS

Commission Leaves to Engage for Havana's Coney Island Resort

Havana, Cuba, May 6. A Cuban engaging committee is now north seeking attractions and ballyhoos for the miniature Coney Island which is to be opened this month in connection with the new sixty-acre zoo.

They are after dancing shows among other things, but like acts of dexterity and daring. Of course, the diving girls! Couldn't run a successful out-of-doors show in Havana without the Venuses.

JAPANESE DANCING GIRLS FEATURED BY ONE CARNIVAL

Men Invited to Dance with Girls—"Chance of a Lifetime"—25 Cents to Enter Tent—15 Cents Each Dance—Eastern Ohio More Vigilant Than Ever

DES MOINES' RENT FUSS

Elbert & Getchell Allegs Sherman & Allen Owe—Denials Made

Des Moines, May 17. Elbert & Getchell have started suit against Sherman & Allen, lessor, for possession of the Sherman theatre, owed by E. & G. The latter claim the lessees, theatrical concern, have failed to pay rent for 1921, and also owe taxes on the building. They ask the return of the property.

H. A. Sherman declares all rent was paid, but that E. & G. were trying to "stick them" for back taxes, for which they were not liable. Sherman also states he has placed the Sherman on a paying basis as a vogue-picture house, and that now the owners want it back. It is the newest and largest theatre in the city, aside from the movies.

It has been rumored that Martin Beck was anxious to secure a lease on the house from Elbert & Getchell to run it as a Junior Orpheum. Sherman denies this.

CHICAGO PARKS

Girl Shows at Two—Band at Riverview

Chicago, May 17. The summer park season was inaugurated here with the opening of Riverview, White City and Forest parks. Many new attractions and games are offered at each place.

White City and Forest Park are to have outdoor summer garden shows commencing May 27. The shows will be booked by Charles H. Doll and produced by Jean Wentz. The show at White City will consist of six principals, a ballet of eight and a chorus of twelve. Forest Park will have four principals and a chorus of eight girls. Riverview Park, which in the past has always had a lavish revue produced by Emilie De Recat, has abandoned this feature and in its stead has engaged a 52-piece military band.

TEN NEW CARS ORDERED

Chicago, May 17. Announcement coming from the Sells-Floto headquarters here states that due to the success the organization has been meeting with in the East, 10 extra cars have been ordered to transport the troupe, which is being enlarged.

The new cars will consist of an extra advance car, two coaches, five flat cars and two live stock cars.

ROYAL OR FRANKLIN CLOSING?

Either Keith's Royal or Moss' Franklin in the Bronx will close for the summer about June 15. Both are booked by the one office (Keith's).

At present, it appears likely the Royal will be selected to close. Last summer the Royal attempted a summer's run, but had to abandon it.

HOLYOKE'S PARK'S 2-A-DAY

Holyoke, Mass., May 17. The Mountain Park Casino opens its summer season June 19. A vaudeville bill of six acts booked by Harold Kemp of the Keith office will be one of the Park's attractions. The acts will play two shows daily, the bill changing in mid-week.

Frank Bradon Moves

Chicago, May 17. Frank Bradon, formerly of the Barnum & Bailey-Ringling Brothers' press agent forces, has joined Sells-Floto circus in the same capacity.

The Empire, Salem, Mass., formerly housing stock, will commence playing vaudeville May 22. The new policy will be a trial and if not successful, the house will remain dark over the summer period. Doc Freed of the Keith office will handle the bookings, five acts, on a split week basis.

Auburn, N. Y., May 17. The fight against carnivals is on in earnest in Central New York this season. About the only two cities that will allow the carnivals to play are Auburn and Ithaca, and it seems only a short time before this kind of amusement will be prohibited in these cities.

Last week the Twentieth Century Show Carnival played this city and did a fair business. On two of the nights it rained. William C. Bell, chief of police, said that during its stay here nothing out of the way had been brought to his attention. In Ithaca a number of things were brought to the chief's attention, and as a result some of the carnival's shows were closed.

The Ithaca's chief of police suppressed the gambling games and the Japanese dancing girls featured by the carnival. The show was doing a good business in the college town until the authorities took a hand.

There was no real hootchy-kootchy show with the carnival, but the Japanese maidens were featured here instead. Seven fairly decent looking maidens came out on the platform attired in bloomers and long frocks. They stand and show themselves while the Barker tells of the chance of a lifetime to go in and dance with one of these girls. The admission is only 25 cents, he says. He fails, however, to state the charge is 15 cents a dance after once inside. He also says that the little maidens will gladly teach anyone to dance, if they don't know how. The boys fell hard here. The men went in large crowds, and it would have taken a brigade of policemen to have held them back.

Some of the men and girls danced decently, while others did all kinds of dances.

Carnivals known as "grifting shows" often travel with more than one name, "playing under banners," as it is called. One show is known to have had three "banners," playing under either as it decided occasion might demand. The occasion would be trouble in one town and a change of "banner" to prevent identification in the same territory.

Canton, O., May 17. Opposition to carnivals in eastern Ohio cities and towns is just as strong if not stronger this spring than a year ago. There are few cities in eastern Ohio, where tented attractions of this classification are permitted to exhibit.

Mayor C. C. Curtis, of Canton, has issued no permits since entering office. Mayor Oles of Youngstown, refuses to grant permits to carnivals to exhibit in the steel city. Under former administrations that city was the hotbed of such attractions. Circuses are not under ban in Youngstown.

Carnival agents have met with a cool reception in Wellsville, O., for the city council last week, at the request of the Kiwanis Club decreed no carnivals shall play that town, which for years has been the stopping place of not less than a half-dozen such attractions every year. For two years Massillon has barred carnivals from showing there, and in Akron there has been no change of policy with respect to carnivals, which have not been permitted to exhibit in the rubber city for more than two years.

East Palestine, Lisbon, New Philadelphia and other eastern Ohio towns still refuse to grant permits to such attractions.

LICENSED BUT ILLEGAL

Cincinnati, May 17. Robert Gloth, manager of the "World at Home" carnival company, which showed at Bellevue, Ky., last week, was fined \$75 for violating the ordinance prohibiting carnivals and circuses in Bellevue. Gloth previously had paid the city \$400 for a license, as the council authorized the granting of a special permit because the show had advertised and incurred other expenses previous to the passage of the ordinance.

The police say the carnival people caused no trouble while in Bellevue.

NEW YORK STATE FAIRS

New York State fair, Syracuse, Sept. 11-16.
 Albany County fair, Altamont, Sept. 19-22.
 Allegany County fair, Angelica, Sept. 5-8.
 Cuba fair, Cuba, Sept. 12-15.
 Broome County fair, Whitney Point, Aug. 15-18.
 Binghamton Exhibition, Binghamton, Sept. 26-29.
 Cattaraugus County fair, Little Valley, Sept. 4-8.
 Cayuga County fair, Moravia, undecided.
 Chautauqua County fair, Dunkirk, Sept. 11-15.
 Chemung County fair, Elmira, Oct. 3-6.
 Chenango County fair, Norwich, Aug. 29-Sept. 1.
 Afton exhibition, Afton, Sept. 12-15.
 Clinton County fair, Plattsburg, Aug. 28-Sept. 1.
 Columbia County fair, Chatham, Sept. 4-8.
 Cortland County fair, Cortland, Aug. 21-25.
 Delaware County fair, Delhi, Sept. 12-15.
 Delaware Valley fair, Walton, Sept. 5-8.
 Dutchess County fair, Rhinebeck, Aug. 30-Sept. 2.
 Erie County fair, Hamburg, Aug. 28-Sept. 2.
 Essex County fair, Westport, Aug. 22-25.
 Franklin County fair, Malone, Sept. 19-22.
 Fulton County fair, Gloversville, Aug. 22-26.
 Genesee County fair, Batavia, Sept. 19-23.
 Greene County fair, Cairo, Aug. 22-24.
 Herkimer County fair, Herkimer, undecided.
 Jefferson County fair, Watertown, Sept. 4-8.
 Cape Vincent fair, Cape Vincent, Aug. 29-Sept. 1.
 Lewis County fair, Lowville, Aug. 29-Sept. 1.
 Livingston County fair, Avon, July 25-28.
 Hemlock Lake fair, Hemlock, Sept. 27-30.
 Caledonia fair, Caledonia, Aug. 5-11.
 Madison County fair, Brookfield, Sept. 4-7.
 Four County fair, De Ruyter, Aug. 5-11.
 Monroe County fair, Brockport, Aug. 2-5.
 Rochester exposition, Rochester, Sept. 4-9.
 Montgomery County fair, Fonda, Sept. 4-7.
 American Institute of N. Y., New York, undecided.
 Oneida County fair, Rome, Aug. 29-Sept. 1.
 Vernon fair, Vernon, Sept. 20-23.
 Boonville fair, Boonville, Sept. 4-8.
 Ontario County fair, Canandaigua, Sept. 14-16.
 Naples Union fair, Naples, Sept. 6-8.
 Gorham fair, Reed's Corner (P. O. Canandaigua, R. D. 8), Sept. 28-30.
 Orange County fair, Middletown, Aug. 15-18.
 Orleans County fair, Albion, Aug. 16-19.
 Oswego County fair, Sandy Creek, Aug. 22-25.
 Otsego County fair, Cooperstown, Sept. 5-8.
 Morris fair, Morris, Oct. 3-6.
 Oneonta Union fair, Oneonta, Sept. 18-22.
 Richfield Springs fair, Richfield Springs, Sept. 11-14.
 Queens County fair, Mineola, Sept. 26-30.
 Rensselaer County fair, Schaghticoke, Sept. 4-8.
 Agricultural Society of Rensselaer, Nassau, Sept. 13-16.
 Rockland County fair, Orangeburg, Sept. 4-6.
 Rockland County Industrial Association, New City, Aug. 28-30.
 St. Lawrence County fair, Canton, Aug. 29-Sept. 1.
 Oswegatchie Society fair, Ogdensburg, Aug. 15-18.
 Gouverneur Society fair, Gouverneur, Aug. 22-25.
 Raquette Valley and St. Regis Valley fair, Potsdam, Sept. 12-15.
 Saratoga County fair, Ballston Spa, Aug. 28-Sept. 1.
 Schoharie County fair, Cobleskill, Sept. 25-29.
 Schuyler County fair, Watkins, Sept. 11-14.
 Seneca County fair, Waterloo, Aug. 22-25.
 Steuben County fair, Bath, Sept. 26-29.
 Hornellsville fair, Hornell, Aug. 29-Sept. 1.
 Southern Steuben Society, Troupsburg, Sept. 5-8.
 Suffolk County fair, Riverhead, Sept. 19-23.
 Sullivan County fair, Monticello, Aug. 29-Sept. 1.
 Tioga County fair, Owego, Sept. 5-8.
 Tompkins County fair, Ithaca, Aug. 29-Sept. 1.
 Union Society of Ulysses, Covert and Hector, Trumansburg, Aug. 15-18.
 Ulster County fair, Ellenville, Aug. 22-25.
 Warren County fair, Warrensburg, Aug. 15-18.
 Washington County fair, Hudson Falls, Aug. 21-25.

Cambridge Valley fair, Cambridge, Aug. 15-18.
 Wayne County fair, Lyons, undecided.
 Palmyra fair, Palmyra, Sept. 28-30.
 Westchester County fair, White Plains, undecided.
 Wyoming County fair, Warsaw, Aug. 22-25.
 Silver Lake fair, Perry, Aug. 16-19.
 Yates County fair, Penn Yan, Aug. 29-Sept. 1.
 Dundee Fair Association, Dundee, Oct. 3-5.

HOUSES CLOSING

Bowdoin Sq., Boston, Mass., closes May 20.

Wholesale closings of vaudeville houses are scheduled for this month, due to the hot weather. Most of the houses closed about this time last season. Those already closed are the Interstate Circuit houses at Little Rock, Ark.; Tulsa, Okla., and Oklahoma City, May 28. This will close the entire Interstate Circuit as far as vaudeville is concerned.

The Orpheum Circuit has about 12 weeks open, having closed in Milwaukee; Palace, Chicago; Rialto, St. Louis; Orpheum, Memphis; Orpheum, New Orleans; Orpheum, Winnipeg; Orpheum, St. Paul; Orpheum, Minneapolis; Edmonton; Calgary; Kansas City; Sioux City; Des Moines and Omaha.

The Orpheums at Oakland and Seattle will close this week, while the Orpheum, Portland, Ore., is scheduled to go dark May 24. This will leave the circuit houses with the following houses open: Orpheum, San Francisco; Golden Gate, San Francisco (full week); Los Angeles (full week); Main Street, Kansas City (full week); Hennepin, Minneapolis (full week); Majestic, Chicago (full week); State Lake, Chicago (full week); Palace, Milwaukee (full week); Orpheum, St. Louis (full week); Sacramento and Fresno.

The entire Wilmer & Vincent Circuit, with houses in Pennsylvania is scheduled to close Saturday.

The Riviera, Brooklyn, a Moss house playing pop vaudeville, will close May 21. The house was scheduled to close last week, good business postponing the date.

The Knickerbocker, Philadelphia, stops vaudeville this week.

Keith's, Syracuse, N. Y., is due to close its vaudeville for the summer within a month and reopen with dramatic stock.

Stagehands and musicians at Fox's theatre, New Britain, were given their two weeks' notice Saturday. The action is not an indication, Manager Burke says, the theatre is to close at the expiration of this period. The action was carried out upon orders from the Fox headquarters in New York, Burke stated.

Under the existing agreement, the employees can be carried over from week to week and then let go without notice after the notice has once been given. The house is playing vaudeville and pictures, with pictures only on Sunday evenings.

Four Philadelphia pop vaudeville houses playing Keith vaudeville will close for the summer Saturday. They are the Keystone, Gerard, Wm. Penn and Chester. No summer policy will be installed in either house.

Moss' Riviera, Brooklyn, scheduled to close Saturday, May 13, remains open this week and may possibly next. A sudden business spurt is credited with the postponement of darkness.

Palace, South Norwalk, Conn., vaudeville, closes May 22.

The Broadway, Springfield, Mass. (Loew's), closes May 27.

Loew's, Windsor, Can., June 10. Orpheum, Detroit, closes May 27 to reopen Labor Day with musical comedy stock.

Binghamton, Binghamton, N. Y., Grove, Gloversville, N. Y., Plaza, Brownsville, Pa., and the Hip, McKeesport, Pa., will close for the summer, May 27. The Strand, Ithaca, N. Y., June 10.

"LOEW" OUT OF HIP'S TITLE

San Francisco, May 17. The Hippodrome, one of the Loew chain of vaudeville houses here, has dropped the name Loew and will continue playing vaudeville merely as the Hippodrome.

The prices will be 20 cents all over the house, with children at 10 cents. The acts will be booked by the local Loew office.

TEARLE EXPLAINS "THE REFEREE" PICTURE

Did Work as Actor in It—No One Had Idea of Injuring Boxing—Not Propaganda

New York, May 17.

Editor Variety:

Referring to the article in Variety last week regarding my last Seiznick picture, "The Referee." At least I wish to refer to my share of it.

I, as you probably know, had no more to do with the selection of the story or its subsequent development than the smallest actor engaged in the making. I did my work as an actor to the best of my ability, as also did Patsy Haley and Joe Humphreys. These men as you know would not, most emphatically, have lent themselves to the making of a picture calculated to injure boxing, its promoters or the men engaged pugilistically in making an honest living out of it. I personally have had every reason to love and do love boxing.

Also I have too many friends among the boxing fraternity whom I like and respect very highly (from Jack Dempsey, one of the very nicest fellows that ever stepped down to some of the more humble lights) to allow them for a moment to think that I would sling mud at their calling.

Truth is, we need boxing. The story of "The Referee" appeared in the July issue of the "Red Book Magazine." It is by Gerald Beaumont and was called "John McArdee—Referee." It has not been changed materially in the picture. It was intended to dramatize a specific incident.

I am sure Ralph Ince, who directed it and who is also a great boxing enthusiast, never intended it to be (and never expected it would be) anti-boxing propaganda. One or two sub-titles, particularly the one referring to "The game being bigger than the crooks who are in it," should be, and I am certain it will be changed, as they are not I believe quite fair and might be misleading.

On the other hand, if Senator Walker and the other sponsors of boxing in this State wish to do "the game" a real good turn, let their eyes rest for a moment upon the judging that goes on at the Garden and other boxing centres in New York. That to my mind and I believe to a great many other minds, is inept, inefficient, and I might almost say, criminally ignorant, and certainly does need spring cleaning. I apologize for the length of this letter, but I'm sure you'll understand how I feel.

Conway Tearle.

Sid Harrison Booking in W. V. M. A.

Chicago, May 17.

Sid Harrison, formerly manager of the Empress, Decatur, Ill., has been brought into the W. V. M. A. office and given charge of the booking of the Academy, Chicago, a try-out house, formerly booked by Max Richards.

Miles Engel Now Independent Agent

Chicago, May 17.

Miles Engel, assistant to Walter Downey, booker of the family department of the W. V. M. A., has resigned his position to enter the ranks of the independent agents in association with Earle Girdeller.

F. Ziegfeld was in one of the parties of New Yorkers who journeyed to Louisville for the Kentucky Derby, held last Saturday and won by Benjamin Bloek's great three-year-old "Morvich." The manager claims he was the only one of his party that bet on the winner, which he said made him \$11,500. The other backed the Bradley stable, not in the money. Two other managers who did not see the race made substantial winnings on "Morvich," one pulling down \$10,000 and the other \$1,800. Frank A. Keeney, who remained at home, is said to have won \$50,000 on the race. Managers are not the only show people falling for the ponies this season. The local tracks are seeing a number of vaudeville booking agents in the paddock. All claim to have beaten the game so far. Some are among those hit by the failure of stock brokers several months ago and are used to punishment. Others are trying to win out their office rent for the summer.

SPORTS

With Kenneth Williams of the St. Louis American League team in the limelight as the new home run "king," the fans continue in a state of ambiguity as to the reason for his sudden batting spurt. As a result of the exhibition of hitting by the Brown's left fielder there is plenty of daily corner conversation as to whether he will surpass Ruth's record. This subject was the conversation last year, when Kelly, first sacker of the Giants, ran Ruth a close second for several months, only to be overwhelmed before the close of the 1921 season.

This particular gent, Williams, is an old-timer, having been in the big league for a number of years. Many are unacquainted with the fact Williams has been troubled with stomach ailment since his initial entrance into the league. This is the first season relief has enabled the player to perform along with real ability. Whether he will pass Ruth's record, established last year, is only a question. Possible but not probable, for records of that kind will last for many seasons and then some.

Leonard Hicks, the hotel man of Chicago, picked off a nice golfing record in Chicago. It was the record of the Beverly Country Club. Len shot a 73 and the day after did it in 74. Just returned to Chi after a vacation of three months in Florida. He was ready, hefty and handy.

Damon Runyon and Bill Halligan returned to New York last week, Bill to the Friars Club and Damon to the New York "American." Both had been with the Jack Dempsey party abroad. Halligan joined the group as they were leaving New York for the other side.

Paris in the fall will be the scene of an international wrestling tournament, probably the biggest event of its kind ever staged. The contests will be governed by the Greco-Roman rules, as the American catch-as-catch-can style is not recognized in Europe. That means the scissors and toe holds are barred, but all the leading American grapplers will be in evidence.

The meet will attract Continental masters of Greco-Roman wrestling who have never been seen on this side of the water. Stanislaw Zbyszko is the world's champion, but the title is disputed by Constantin Le Marin of Belgium. The elder Zbyszko held the American style title, too, for a time, but was recently defeated by Ed "Strangler" Lewis, who now has the world's title for catch-as-catch-can. Lewis figures as a strong contender at the Paris meet, his famous head hold being allowed. Le Marin and Stanislaw Zbyszko have never lost a match at Greco-Roman style. They will meet for the first time. Aberg, who stood off all American contenders at Greco-Roman here, was downed some time ago by the Romanoff, a giant Russian. He is dead, as are Aberg and Lurich, both the latter being known here. They were lost in the war.

Westgard Smith, a German, is considered a dangerous contender for the Paris finals. So are the Rachievitch brothers, Dalmatian Jews (Italian). One is reported among the most powerful wrestlers known. Both Stanislaw and Wladislaw Zbyszko are also Jews, of Polish birth. The grand prize for the championship will be \$100,000. There will be 20 places calling for prize money, graduated down to \$10,000.

The action pending in the Supreme Court for the past two years against Ralph Greenleaf, former billiard champion of the world, will be tried at the term which opened Monday at Ballston Spa, according to M. C. McTygue, attorney for the plaintiff, Robert E. Duval. Duval alleges fraud on the part of Greenleaf in that he obtained \$300 from the plaintiff under false pretenses made during the course of a billiard match with Joseph Concannon at Convention Hall, Saratoga, in August, 1920. It is claimed that Greenleaf agreed to play for the championship of the world. Concannon won the match, but the former billiard king refused to relinquish the title, declaring that Brunswick-Balke-Collender rules did not govern the contest. Duval charges that the players met secretly before the contest, agreeing to advertise it as a championship affair, but with the private under-

standing that it was to be only an exhibition match.

Agitation for the improvement of the Casino, Richard Canfield's old gambling palace at Saratoga, has been revived. The building, considered the most beautiful of its kind in the country, is now owned by the city. Last year one end of the Casino, in which is located the ballroom and the kitchens, was condemned by the department of public works as unsafe, because it was built on quicksand and had settled badly. Practically every civic organization in Saratoga has petitioned the common council to restore the structure to its former condition. Last winter local architects figured the cost of repair at \$90,000, but a New York firm recently submitted an estimate of \$46,000.

Dave Idsel, formerly associate manager of the State-Lake, Chicago, has become associated with William Meek in the booking of independent theatrical touring companies. He is also promoting the baseball team of ex-White Sox players, playing semi-professional teams in the central West. The team, composed of "Buck" Weaver, "Eddie" Cicotte, "Lefty" Williams, "Shoeless" Joe Jackson, "Swede" Risberg, "Happy" Felsch and others, has been playing to large crowds since they began their season several weeks ago. Most of their games are played Saturday and Sunday afternoons, with a maximum admission of \$1.

Pepper Martin and Jack Sharkey will meet for a 15-round decision affair at Ebbet's Field, Brooklyn, N. Y., tomorrow afternoon (Saturday) May 20.

Visitors are coming into Havana from all sections for the Olympiad of Latin-America which opens with the dedication of the new stadium at the University of Havana on May 20, the Cuban Independence Day. Already delegations have arrived from Mexico City, Tampico, Montevideo, Peru and Madrid. Interested sportsmen, who will look over the "material" with a critical eye, are already upon the ground from England, Belgium, France, Canada and the United States.

The entertainment, preliminaries really began Sunday night, May 7, with the closing of the Casino de la Playa, which completed its first season under American management and operation. Accommodations were laid by direction of general manager Frank Bruen for 2,500, but late in the week it was evident that the overflow would reach 500. The Casino has had a season of excellent patronage, that is, for the dining and dancing. The games? Oh, well, so-so. We haven't heard Bruen complaining about the lack of speculation, but it has been much greater in the hey-day of 23-cent sugar.

During the days of American operation a good many things have been straightened out. Perhaps the reform has gone too far. Some declared so when a bit of shimmying was halted on the dance floor. For one thing, the rule compelling each player to use chips of a different color from those used by other players at the same table eliminated those frequent discussions over who had the number covered anyway. Sometimes in the past those clashes resulted in real brushes.

Bruen and a lot of other local sportsmen thought they would make the Kentucky Derby. But at the last moment most of them found other business matters too pressing. Bruen has gone North but it was doubtful that he would reach Churchill Downs.

Wilbur Mack and Charles Leonard Fletcher are competing this week in the annual spring golf tournament of the Atlantic City Country Club, located at Northfield a few miles the other side of Pleasantville, N. J. They are the only actors among the entrants. Atlantic City now has three golf courses, all spotted across the meadows on the mainland. The Northfield links is the oldest course. The Sea View club links is located at Absecon, from which point the new boulevard extends into Atlantic City. The newest golf club is the Linwood, located close to the Northfield club, on the road to Somers Point.

Nat Nazzarro, Jr., on Loew Time. Nat Nazzarro, Jr., and Band opens Monday at Loew's State, New York, for a full week.

The act will play the following week at the Metropolitan, Brooklyn.

CABARET

Rienzi Gardens, Broadway and Diversey Parkway, Chicago, has drawn the good graces of the authorities once again with the understanding it will be christened anew and hereafter known as the Aladdin. About a year ago Judge Landis closed the place for violation of the prohibition law. Promise that soft drinks alone will be served was another reason why the new management was permitted to open the doors.

Meyer Davis, the orchestra manager, has brought suit for \$1,000 in the Third District Municipal Court against W. Brooke Johns of the "Tangerine" cast, also appearing nightly at the Tent (formerly Club Dansant) and Tel. Lewis Club for breach of contract. Davis alleges an agreement entered into in December, 1920, whereby Davis was to pay Johns \$75 for every week he did not work and was to get everything above \$125 that Johns earned for a period of one year and 45 weeks.

Davis, through O'Brien, Malevinsky & Driscoll alleges Johns is taking about \$500 weekly.

The "101 Ranch," a stopping place at Resedale, L. I., on the Merrick road, was recently closed up for the fifth time by the police. The ranch, a ramshackle three-story frame house, more closely resembles a movie scene of a tough dive than anything on the island. It was wont to be sought out by slummers and other adventure seekers, the place holding out in addition to the liquid refreshments the thrill of a cosmopolitan atmosphere. It packed 'em in week-ends particularly, peddling the hooch at 50 cents a copy in addition to the privilege of joining one of the African golf games that may be in session at the moment. While fairly well known, the place carried with it the mysterious hokum of a secret door rap to gain admission.

The "shimmie" got another jolt in the shape of a raid with the arrest of 33 men and women early Sunday morning at the Ritz-Carlton (Chicago) cabaret. The raid was conducted by Captain John B. Enright of the Stanton avenue station, who said he found 25 cases of champagne, four quarts of gin, 25 gallons of wine, 22 gallons of whiskey and other liquor. The reports on the "shimmie" was what prompted the raid, for members of various organizations in the neighborhood united in indorsing the raid because of the publicity the "shimmie" was receiving.

The top notch price for bootleg cars put under the hammer at Malone, N. Y., was reached last week when United States Marshal Daniel F. Breitenstein sold a Cadillac to a Rochester man for \$1,525. And the low water mark was touched when a Ford brought \$52. Two Studebakers were sold for \$1,000 and \$460, respectively. Sale of a Buick touring car enriched the Government to the extent of \$315, and a Buick roadster for \$375. A Reo went to a purchaser at \$760 and a Packard at \$450. Many of the cars seized along the border are not in first-class condition when seized. Either they have been used hard by the bootlegger or the customs officials (after their confiscation), or they have been placed in a garage and left standing on the floor, without being jacked up, the air taken out of the tires and other steps taken to place them in proper shape for storage. But the men who buy the machines usually make, or have made, a thorough inspection of them, and are aware of their real condition when put on the auction block.

Another effort to plug up the holes in Uncle Sam's "leaky liquor roof" along the Canadian border was started Monday when a special squad of agents began a patrol of the territory with that purpose in view. Malone is the headquarters for the group—a part of the Prohibition Enforcement Field Department—and Robert D. Angell, for some time past attached to the Syracuse dry office, is the agent in charge. The area covered by the new squad embraces the counties of Franklin, Clinton, Jefferson, St. Lawrence and Oswego, either wholly or in part. A close liaison is to be maintained with the Syracuse and Albany prohibition offices, so that the booze cars which escape the

border net may be caught when they hit the territory further down the State. Every resource of the prohibition department in New York will be placed at the disposal of the border division, according to an announcement in the up-state papers. Elaborate plans for a campaign to be waged during the summer against rum running were formulated at a recent meeting in New York City. There has been a lull in the drive on bootleggers up-state the last two weeks, few being arrested. With the new border squad in operation, arrests are expected to come in greater numbers, and the liquor smugglers, it is believed, will be forced to work much more cautiously than heretofore.

Joseph Smith has abdicated as producer of the Palais Royale Revue, Chicago, with Jean Wentz supplanting him. The booking will be done by Charles H. Doll. Smith (Continued on page 38)

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

I GOT IT, YOU'LL GET—Harry Rose (Vocal).
YOU'RE A GOOD OLD CAR—Elsie Clark (Vocal)—Okeh No. 4551.

Harry Rose is a newcomer to the records and has wisely chosen a number fitting his "nut" delivery with which to debut. "I Got It, You'll Get, Just the Same as Me," has been turned out by that champ comedy songsmith, Lew Brown. Rose's light tenor makes for a very pleasing rendition.

"You're a Good Old Car, But You Can't Climb Hills" is not a ditty about a lizzie and a plug for Henry Ford, but an indigo waltz about a mamma who is ailing her erstwhile papa. Elsie Clark contraltoes "you start like a Rolls-Royce and end up like a Ford," admonishing "you can't park in my garage" no more. Harry Von Tilzer, Andy Sterling and E. P. Moran evolved this ditty. A good combination and a pleasing record.

CUDDE-UP BLUES—Marion Harris (Vocal).
I GOT THE WONDER BLUES—Same—Columbia No. A-3555.

Two blues of the type that Marion Harris can "murder," meaning she can do tricks with. The first, by M. K. Jerome, is a wall of unrequited love, and contrasts with the "I've Got the Wonder Where He Went and When He's Coming Back Blues." Quite a stem to that title, and it is as vengeful in import as it is long. Only Miss Harris injects a dulcet droll that sort of soothes the sting. The melody is on the order of the "12th St. Rag" in tempo and swing, and is reminiscent of the rag on that score.

BLUE DANUBE BLUES and KALU-A—Ray Perkins (Instrumental).
MA (Medley Fox Trot)—Ernest L. Stevens—Edison No. 50929.

An Edison record when heard for the first time, even without the Edison reproducer with which it is supposed to be played for perfect results, is a revelation. It is truly a Re-Creation, which is the trade name of the Edison discs. Its clarity of tone, with particular aim to secure the fullest vocal and instrumental value, is surprisingly clear and distinct. Played with the ordinary adjuster for vertical cut records, the result is beautiful, to put it mildly. No better test than these two selections, piano solos by Ray Perkins and E. L. Stevens, could be asked for. Although the first is an intricate rag where the tinny brashness would come to the fore to the utmost, Perkins can brag of his "canned" product, thanks to the capital Edison laboratory process, and not a little to his own dexterity. Ernest L. Perkins with the "Ma" medley is a wicked pedal artist. "Glow Little Lantern of Love" (Fisher) is medleyed with "Ma" (Conrad) a la player piano roll, proving as good a dance as audience record.

YOU'VE HAD YOUR DAY (Fox Trot)—Ladd's Black Aces.
VIRGINIA BLUES—Same—Gennett No. 4843.

Those "Black Aces" sure can throw six-ace when it comes to blues and rags. The feature of this disk is "Ukelele Ike" Cliff Edwards' calypso yodel work in conjunction with the band in the "Virginia Blues" number. Fred Meinken, composer of the "Wabash Blues," wrote this Virginia ditty, including the inevitable "Carry Me Back to Old Virginia" melody intertwined (by permission of Oliver Ditson, the copyright owner). "You've Had Your Day" (Edwards-Costello) is a mean toodle, the trombone doing some trick "slides," including a snatch of

KEEFE-SUN DEAL

Walter Keefe, late local Pantages Circuit booking manager, is negotiating with Gus Sun for the booking of several of the Sun houses.

It is understood that the negotiations do not affect Wayne Christy, Sun's local booking manager, or the houses reported as having been concerned in the booking agreement with the Sheedy office, reported last week.

PIERMONT LEAVES SHEEDY

Benny Piermont is no longer connected with the M. R. Sheedy agency, leaving Saturday.

Piermont has been with Sheedy as a booker for a number of years, resigning when entering the service, but rejoining after the war.

Jimmy Sheedy is now handling the Sheedy book alone.

GERARD'S TWO TITLES

Barney Gerard will call one of his Shubert units "Town Talk" and the other "Barney Gerard's Comedians."

Harry Hines was added to the list of acts engaged by Gerard for his Shubert units next season.

NEWS OF THE DAILIES

Alleging her theatrical career was ruined by injuries sustained in an automobile accident, Mrs. Frank H. Doane, known professionally as Bertha Jane Blake, started suit last week against a taxicab company and Benjamin Horowitz, the manufacturer of wolens. The plaintiff was riding in a taxi on Christmas day, 1919, when Horowitz's car collided with the one in which she was riding, with the alleged injuries occurring at that time.

United States customs officials are holding a 50-pound box of chocolates containing brandy consigned to Billie Burke Ziegfeld, which they contemplate confiscating, providing an order is not received from the actress to have the candy returned to the manufacturer in Paris. Efforts have been made to secure the shipment by Flo Ziegfeld with the customs authorities, refusing to release the liquor-containing sweets.

Mignon Moore, charged with giving an immoral dance at the Gypsyland restaurant on East 86th street, New York, was discharged by Justice McAdoo in the Yorkville Court May 11, after having given a demonstration in the court room. The proprietor of the place, brought up on charges at the same time, was released, the court being informed the restaurant had been closed since the arrest.

Marjorie Rambeau may appear in a Shakespearean repertoire next season.

The American Dramatists' Society sponsoring the Better Shows Movement, at a meeting last week decided that a jury of twelve persons would attend in a body any performance complained against. Following the investigation of the play, the jury will confer with the play-

wright, producer, manager and owner.

Clarence W. Cochran, a Trenton, N. J., farmer, has brought suit for \$1,000 against the Selis-Plato circus. Cochran charges that paste dropped by a circus employee while placarding a fence on his farm caused the death of 231 of his chickens.

Francis Palimida, a female impersonator, was arrested May 11 in front of the Hotel Astor, New York, by Detective George Burpau and taken to the West Side Court, where he was held on a charge of disorderly conduct. Palimida was in female attire when arrested and admits that he was smiling, but not particularly at the detective.

Mme. Schumann-Heink became ill May 11 in Poca City, Okla., and has cancelled the remainder of her concert tour. She has been suffering from a severe cold and will go to Chicago to undergo treatment.

H. Teixeira de Mattos, a Dutch banker, is being held by the United States authorities on board the "Ryndam" at her pier in Hoboken because he paid the passage of Mildred Collins, a foreign dancer, who was a passenger on the same steamer. The couple occupied adjoining suites, it is alleged.

Isidora Duncan is planning to return to the United States from Russia in the fall, accompanied by 25 pupils and her husband, Serge Yessenin, whom she married recently in Moscow.

Marie Mashir, prima donna with the Russian Opera company, averted a panic last Friday night in the New Amsterdam, when she calmly sang on while several candle shades were blazing on the stage. In addition to singing she managed to put out the fire with her foot.

A. E. Mathews, who closed last week in "Bull Dog Drummond," sailed this week for London to appear in a new production under the management of Gilbert Miller. During the rehearsals of the new piece he will appear in a revival of "Nothing But the Truth."

A fire in the Royal, Hackensack, N. J., Saturday night, was caused by the explosion of a film of "Dante's Inferno." The audience rushed to the doors but no one was injured.

Evelyn Nesbit, appearing in a cabaret in Atlantic City, contemplating marrying Sandor Dendindt, a Hungarian baron, as soon as she secures her divorce from Jack Clifford. The baron is at present employed as assistant manager of a billiard room of an Atlantic City hotel.

Mrs. Clarice M. Baright, a New York lawyer, has attached the Park avenue home of Ganna Walska on a claim of \$3,000 for alleged legal service rendered the opera singer.

The marriage of Rodolph Valentino to Winifred Hudnut, solemnized in Mexico, Mexico, last Saturday, has been declared void in California by judges of the Superior Court in Los Angeles. The actor has made himself subject to criminal process, according to the judges. This condition is due to the fact that the interlocutory decree of divorce he secured from Jean Acker, his first wife, will not become final until next January. Valentino and his bride are reported on their way to New York, where they will remain until the divorce trouble in California calms down.

Marie Malberg, a German screen actress, who arrived aboard the America Saturday, is being held by the immigration authorities to await the decision of the board of inquiry whether or not she should be admitted to the country.

Park avenue, from 46th to 50th street, New York, was given over to a society street fair Tuesday and Wednesday for the Association for the Aid of Crippled Children. The plaza between those streets was walled in with a specially painted fence, while the interior held many fair devices, some from Luna Park. Mrs. Lydig Hoyt, lately on the legit stage, had charge of the "Grand Giggle Theatre," in which volunteers from the professional ranks appeared.

Henry Anthony Marsh, the five-year-old son of Peggy Marsh and the late Henry Field 2d, was adopted Tuesday in New York by Albert L. Johnson, who was married in January, 1921, to Peggy Marsh.

Preston Gibson, playwright, failed to appear in the Supreme Court in New York Tuesday to be examined on charges that he converted \$13,000 of a publishing company's funds to his own use. It was reported he had left for Europe to seek a reconciliation with his wife.

OBITUARY

HARRY WILLIAMS

Harry Williams, well known song writer and one of the most successful of the freelance songsmiths, died in Oakland, Cal., May 15, at the age of 48. Death was due to a complication of bronchitis-influenza, from which he had not fully recovered since his illness two years ago, and a recent operation for an abscess.

Mr. Williams was in New York exactly a month before his demise to place his latest composition, "Bobolink," with Jerome H. Remick & Co. His condition was not reassuring at that time, but he returned to the coast to resume directing film comedies, his avocation. He had been with Mack Sennett, Fox and others, doing comedy work primarily.

Williams' popular song output, however, did not reflect his inherent comedy vein. His best known product was all on the light ballad order, including "Peggy," "Mickey," "Under the Shade of the Old Apple Tree," "I'm Afraid to Go Home in the Dark," "Hiawatha," et al. Williams had recently renewed his song-writing alliance with Charles N. Daniels (better known as Neil Moret), and was completing a number of songs with his collaborator. Williams was a lyric writer.

A widow, Carrie Williams, survives. She is well known to the Long Beach and Long Island actors' colonies. There are no children.

EUGENIE BLAIR

Eugenie Blair, long a prominent character lady, fell dead in her dressing room at the Cort theatre in Chicago during the performance of "Anna Christie," Saturday night, May 13. In the play Miss Blair appeared once in the first act shortly after the opening curtain and again just before the end of the first act. After the first appearance Miss Blair complained of a terrific pain in her head, and the star, Pauline Lord, asked if she wanted to send on an understudy or to have a doctor. Miss Blair, characteristic of her splendid record on the stage, ignored the helping wishes, and gamely went before the footlights. She collapsed in the wings as she came off and as she was carried to her dressing room the play went on. She sank on a chair and fell dead. Neither Miss Lord or the audience knew of the tragedy.

Miss Blair was 54 years old. Her foremost appearances were with "The Light That Failed," "Day of Reckoning," "A Lady of Quality," "Zaza" and "Madame X." As her days increased, Miss Blair took up character work. Miss Blair was divorced from Robert Downing, the tragedian, in 1913. A daughter, Eleanor Montell, is an actress.

EUGENIE BLAIR

Eugenie Blair, appearing in "Anna Christie" at the Cort, Chicago, died Saturday night, May 13, during the performance. She complained of feeling ill prior to the performance, but refused to allow an understudy to take her place. Following her second appearance on the stage, she returned to the wings, sank into a chair, and was later carried to a dressing room, where she died. The deceased was 50 years old, and of late years had played character parts. She was divorced from Robert Downing, an actor, in 1913, and is survived by a daughter, professionally Eleanor Montell.

SYLVIA THORNE

Sylvia Thorne, an old-time actress who appeared 30 years ago under the Rush & Weber and the Aborn Opera Co. managements, died May 9 in Bellevue hospital, New York, from a nervous breakdown. The deceased was 55. She appeared in the original Weber and Fields companies, later supporting Lillian Russell. Harry E. Willard, her husband, former stage manager of the Gaiety, New York, survives.

HARRY MANTELL

Harry Mantell, 50, in the profession for the past 25 years, and formerly with Fred Ardath's comedy playlet, "The Decorators," which company he was with for four years, died May 16, in his room at the Arthur House, New York, following a sudden attack of apoplexy. The deceased is survived by two daughters and one son, residing in Boston.

ELLEN RINDON

Ellen Rindon, one of the best known emotional actresses of Denmark, died May 10 in Denmark under circumstances indicating poisoning. She had been despondent for some time, due to the quality of plays in which she had been appearing. Svan Rindon, her husband, playwright, survives.

The wife of Sam McKee, who is on the staff of the "Morning Telegraph," died May 16 of heart failure at a hospital in New York.

The mother of Irene Castle died May 11 at the home of her daughter in Rhine, N. Y., following an attack of apoplexy.

The mother of Ruth Hennerle, harpist with Henry's Melodious Sextet, died last week in New York.

The father of Louise Elliott (Elliott Johnson Revue) died May 15 at his home in Detroit.

COLUMBIA'S SHORTEST SUMMER RUN; 'CHUCKLES' OUT IN 3 WEEKS

Bedini Show Too Familiar Around New York—Under \$5,500 Last Week—Columbia Dark Next Week—Bedini Goes to Newark

Jean Bedini's "Chuckles of 1922" will close at the Columbia, New York, tomorrow (Saturday), following three weeks at the house. The early closing of "Chuckles" this summer marks the briefest summer run of any Columbia wheel show in the Columbia since the custom of putting a show in for a post-season engagement was inaugurated 13 years ago.

Last week "Chuckles" did slightly under \$5,500, dropping some \$2,500 off under the opening week previously, when it did \$8,085.

The consensus of opinion in burlesque seems to be that while "Chuckles" is rated as a high-class entertainment, it outdoes its well-known in New York through having played around too much, having been two weeks at the Winter Garden, two weeks at the 44th Street and two weeks at the Crescent, Brooklyn, in tabloid form during the past season. The six weeks played by the same show at the Columbia last season is also figured to have kept the business down.

The gross takings of the Bedini show the last two weeks at the Columbia would have been considerably higher but for the fact that the Columbia admission scale is 25 per cent. lower than last season. With the old price scale the Bedini show would have added about \$1,200 a week to its receipts the last two weeks.

Business continued generally bad over the Columbia wheel last week. "Tie for Tat," the Hurlig & Seamon show at the Gayety, Boston, doing slightly under \$4,000.

Gerard's "Follies" at the Bronx, New York, did about \$4,400. Billy (Beef Trust) Watson at the Empire, Newark, did about \$4,000. "Harvest Time," playing as "Wine, Woman and Song" at the Casino, Brooklyn, did approximately \$3,500. The Jimmie Cooper show, former American wheel and B. B. O. show, is playing Columbia houses, filling in at the end of the season. Last week the Cooper show was at the Empire, Brooklyn. It grossed \$3,400.

"Chuckles" will play Miner's, Newark, N. J., next week. The following week "Chuckles" will go into Hurlig & Seamon's, New York. The week following it may go into the Gayety, Boston, and the Harney Gerard show "Follies of the Day" come into the Columbia, New York. The switch that would bring Gerard into the Columbia, New York, and Bedini into the Boston Gayety June 3 has not been definitely decided upon as yet. That is dependent on how the Gerard show holds up in Boston. The Columbia, New York, will be dark next week.

"Follies of the Day" opened at the Gayety, Boston, Monday to \$1,633, considered a very good start.

LONESOME WIVES !!

The wives of several members of the Burlesque Club on West Forty-fourth street complained to the police their husbands were staying at the club all night, playing cards, etc.

The captain of the precinct thereupon summoned Bill Jennings, steward of the club, before him for an explanation. Nothing further has developed.

SAM HOWE'S "JOYS OF LIFE"

Sam Howe's Columbia wheel show will be titled "Joys of Life" next season. Howe is personally returning to the burlesque stage after an absence of six years, appearing in one of the principal comedy roles of his show, and also reviving his playlet, "The Broken Heart." The latter has been rewritten and will be called "Wheatcakes and Coffee."

A. L. M. Bebb has resigned as manager of Loew's New Rochelle, N. Y., and has been succeeded by Sam L. Hommedieu.

The Royal, Roosevelt, L. J., plays four acts of vaudeville two days, commencing this week.

OLYMPIC STOCK

Angus Cohen, a man of means. Harry Steppes. Ignatz Flatz, his friend in crime. Sammie Coughlin. Wood B. Straight, the old "one" for Harry O'Neal. Johnny Wise, another. Nat Mortan. Willie Love, a vice croaker. Johnny Kane. Mike. Pinot DePlata, a prima donna. Richard Campbell. Gus Patch, a poppin'. Vic Dayton. Katy Dind, a live wire. Kitty Warren.

This is the third week of the Olympic stock. The house started the season as an American wheel stand, later played the B. B. O. shows, and when the B. B. O. ran out of attractions, stock was the next natural step. The Kraus Bros. are operating the stock and it's a good one. The cast has been recruited mostly from Columbia wheel shows. Monday Jamie Coughlin was added to the company. The others listed have been there for the past two weeks.

Each week the title of the show is changed. This week it's "Flappers of 1922" and next week it will be the "Mid-Nite Vamps." The current entertainment makes no pretensions to class. It's just hokey frolic, gingered up by the comics and 14 choristers. Everything goes—that is, nearly everything. The girls shimmy, shiver, wriggle and twist to their heart's content and the comics wallop each other with bladders—but it's all in fun, and the show never goes over the line even if it does touch it once or twice. The costumes of the chorus run strictly to bare legs—so do most of the principal costumes.

The opening is featured with a novel bit that would grace any wheel show. Instead of having the chorus warbling and stepping, Harry O'Neal, the straight man, is on as a leg, a character which he handles extremely well, and delivers an oration on the decadence of burlesque. Built along allegorical lines, the opening gets away from the conventional nicely through having the principals crashing their respective ways through billboards containing lingo of the show. The entrances previously had been planted by dialog between O'Neal and Johnny Kane, the juvenile. O'Neal reiterating his statement that burlesque was done for and Kane taking the opposite view, the discussion leading to one of those "well let us see who's right—with the show unfolding thereafter.

Harry Steppes does his familiar Hebraic comedy type throughout both halves of the show. He plays in an amiable uncouth manner and never misses a bet in the way of a laugh. Coughlin is an eccentric type, with a style that contrasts nicely with Steppes'. He's an experienced comic and registers. O'Neal, besides being a splendid straight, knocks over a bunch of characters.

Midred Campbell is the prima. Vic Dayton the ingenue and Kitty Warren the soubrette. They're all there forty ways. In addition to the women principals mentioned there is Jackie Wilson, an end chorister, with a winter pair of dancing legs and a dynamo for pep. One of the most noticeable things about the show is the smoothness with which it runs along. When it is remembered the cast is constantly rehearsing next week's show, in addition to playing this week's bill, this smoothness is commendable and reflects credit on the producer, Matt Kolb. The numbers were produced by Billy Koud, and they show a striving for novelty unusual in stock shows. One number has the choristers lined up along the foots dangling fishing poles and another has the girls shooting balloons out into the house.

The material is familiar—but it made 'em laugh Tuesday night, so what's the difference? Nat Mortan, a dancing juvenile, figures importantly in the numbers. He has appearance and a neat method of working.

The Olympic is playing at \$1 top nights and 75 cents top matinees. The opening of the Irving Place with burlesque stock apparently denied the Olympic business Tuesday night. It was about two-thirds capacity.

Irwin Settlement Rumors

The examination before trial of Columbia officials in the Fred Irwin \$100,000 damage suit against the Columbia Amusement Co. was set for Wednesday and again postponed. Rumors of a settlement have been current all week among people close to the Columbia Burlesque officials.

CLOSED—NO NOTICE

Nat Fields' Stock Shut—Sues for \$25,000

Buffalo, May 17. Nat Fields, comedian and manager of a burlesque stock company at the Academy theatre, started suit Monday for \$25,000 against the Amalgamated Burlesque Enterprises and Samuel L. Carver, local manager of the Academy. Fields alleges breach of contract, the amount claimed being for salaries. The Academy closed Saturday after a disastrous season.

Fields states that he was to receive \$1,000 per week, out of which he had to pay his company of 12. A half week's payment, amounting to \$500, was due when the house closed, as well as \$1,000 provided for in his contract in case the engagement was terminated without two weeks' notice. Fields alleges, "The balance owed for is by way of special damages."

Carver in a statement claims that Fields received all he was entitled to under the contract and that the Amalgamated and no he (Carver) is responsible for the payment of salaries.

It is rumored that the Academy was closed on orders from New York when several weeks' back rent for the house was not forthcoming.

MARION DENIES RUMOR

A report was around Wednesday Dave Marion would not produce for the Columbia wheel next season. The report further stated Marion had turned in his Columbia franchise.

Marion explicitly denied the story Wednesday, stating he would continue to produce the Dave Marion show and the "World of Frolics," the latter in arrangement with Drew & Campbell, and that he had not turned in his Columbia franchise nor had he any intention of doing so.

Musical Tab at Keeney's 4 Weeks

The Rich McAllister and Harry Shannon musical comedy tab stock opened Monday at Keeney's, Brooklyn. The stock of 14 people will be retained at the house four weeks supplying a different one-hour musical piece each week.

The remainder of the program will be padded out with vaudeville acts and pictures.

IN AND OUT

Clark and Bergman were unable to open at the Hippodrome, Cleveland this week on account of the illness of Henry Bergman. The team also cancelled next week. Ed Janis and Co. substituted.

Lane and Byron, at the State-Lake, Chicago, last week, due to friction with the management and disobedience of theatre rules, were cancelled prior to the Wednesday performance. Cook and Roserere replaced them.

Maurice Diamond withdrew from the Hamilton, New York, Tuesday, following the dislocation of his knee. The latter was injured several weeks ago, with Diamond continuing to work, contrary to orders from his physician.

Little Pipifax was unable to open at Loew's State, Newark, Monday, due to illness. Humberto Brothers substituted.

Gallagher and Shean left the first Street and Hamilton bills after Tuesday's performances. The act was doubling at the two houses.

MARRIAGES

Florence Stewart (widow of Cal Stewart) to George Y. Melville, recently.

Nettie Wilson to Peter Salmon, May 6, at the home of the bride's mother (Mrs. Rosa Klingler), at 11 Middlesex street, Boston, Mass. Mrs. Salmon was prima donna the past season with Hurlig & Seamon's "Big Wonder Show." Her husband is an electrical engineer of Rochester, N. Y.

NEW ACTS

Max Ford, with four girls, singing, dancing.

Mary Bailey (formerly with "King Solomon, Jr.") and Bert Gardner (musical comedy) in "Apple Sauce."

Lou Tellegen, picture and legit star, is "breaking in" a vaudeville sketch this week.

The vaudeville combination of Ralph Ash and Sam Hyams dissolved partnership this week. Hyams has teamed with Louise Evans for vaudeville.

"Sisters-Wives," revival by May Tully of her "Battleroy of Freedom" playlet.

IMPORTANT MATTERS AT COLUMBIA MEETING

Directors and Stockholders to Foregather June 1—Will Discuss Plans for Next Season

The annual meeting of the directors and stockholders of the Columbia Amusement Co. will be held June 1 (Thursday). Matters of importance will come before the meeting this year, among them the question of what scale the Columbia shows and houses are to play under next season, the number of productions any one producer will be permitted to operate, the question of Sunday shows in the east, opposition and ways and means of meeting it, advertising, a proposition to establish a booking agency along the lines of the vaudeville booking agencies to supply talent for the Columbia shows, and the type of performance to be given next season.

There will also be an election of officers and directors for the ensuing fiscal year.

NEWMAN'S BIG TROUPE

Kansas City, May 17. Milton Feld, manager of the Newman theatres here, is putting on Newman's third Annual Follies, which will commence June 4. This year's show will be given with 22 principals, a chorus of 16 and an augmented orchestra.

Following the engagement here the "Follies" will be sent to the New Grand Central, St. Louis, with the Alhambra, Milwaukee, to follow. The "Follies" production will be given in addition to the regular feature picture.

ILL AND INJURED

William K. Thorne, on tour with "The Bar" this season, was operated for appendicitis May 11 at the Misericordia hospital, New York. Dr. J. W. Amey was the surgeon. The patient is reported out of danger.

Edna Pendleton, last season with "Mary," was operated on at the Misericordia hospital last week by Dr. J. W. Amey. She is reported convalescing. In private life she is the wife of John Powers of the D. W. Griffith staff.

Al Sanders, formerly wine agent, who has appeared professionally in the last two seasons, is seriously ill at his home in New York with heart failure. He is engaged in cabaret bookings. Sanders is a member of the Friars and a noted raconteur.

Fred Meyer, managing director of the Palace, Hamilton, O., is confined to his home suffering from a nervous collapse. Harry Silver, resident manager of the same theatre, is at the Harper hospital, Detroit, to undergo an operation.

Viola Victoria, dancer (La Pilarica Trio), has had her tonsils removed while in Chicago last week. She will repeat the act at Montreal May 22.

John J. Earle (Earle and Bartlett) is in a serious condition, suffering from a stroke of apoplexy at his home in Carlstadt, N. J. Mr. Earle was at the Commodore hotel, Boston, for a month before his wife (Marie Bartlett) could move him.

Jennie Jacobs, the agent, is still confined to her home at 201 West 34th street, New York, as the result of an auto accident three weeks ago when a light truck knocked her down and ran over her. At first thought but slight injuries resulted. Miss Jacobs is now anxiously awaiting a verdict whether her hip is affected, and her shoulder is not acting properly, either. She may be able to venture out next week.

John Mullen of the Eltinge theatre staff, is reported improving. He is suffering from heart failure.

Joseph Herdlicka is ill at his apartment in New York. He was with "Maid of America" as musical director this season.

Greta Crawford (Ed and Greta Crawford) suffered contusions of the left ribs in an accident at the Brooklyn bridge Monday. She was taken to the Volunteer Hospital and later removed to her home in Brooklyn.

Harry Powers, Jr., son of the theatre owner, was seriously injured Tuesday in an automobile accident in Chicago.

Frances Carroll, connected with the Broadway Music Publishing concern, was operated on this week for appendicitis, at St. Vincent's Hospital, New York.

Maurice Raymond will produce a new illusion for the Society of American Magicians at the Hotel McAlpin, June 2.

TWO FOR STOCK?

Kahn Estate Negotiating for Star and Gayety, Brooklyn

A deal for the Star and Gayety, Brooklyn, that would place both houses in the stock class, to be operated by Fred Raymond for the B. F. Kahn estate, was due for consummation by the end of the week. The Star and Gayety are controlled by the Columbia Amusement Co. through lease from the Hyde & Behman interests. The leases to the Columbia people still have two years to run.

The Star and the Gayety played American wheel shows for several years until the middle of last season. Following the Columbia-American split they became B. B. O. stands. Both houses have been closed for a couple of weeks.

The deal calls for the Kahn estate to take over the Star and Gayety for the remaining two years of the Columbia lease.

COLUMBIA'S ORDER VACATED

Although Federal Judge Augustus N. Hand had signed an order staying the Columbia Amusement Co. from proceeding in any lawsuits against the American Burlesque Association, alleged bankrupt, until after the adjudication of the solvency of the A. B. A., this order was vacated last Friday by the same judge by mutual consent of respective attorneys.

The order originally was to stay the Columbia in its \$30,000 Supreme Court suit on a series of notes filed April 17 last, the A. B. A. contending it is solvent to the extent of \$150,000 as against the alleged \$125,000 liabilities.

Another suit that had been stayed was a \$200 claim in Schenectady by the Bradt Coal Co.

Meantime the trial continues before ex-Judge E. Henry Lecombe, special master, who is taking testimony to determine the solvency or insolvency of the alleged bankrupt.

FEATURING LEW HILTON

Lew Hilton will probably be the featured comedian with one of the Hurlig & Seamon Columbia wheel shows next season. Hilton was recently partnered in vaudeville with Ned Norton. The team dissolved, with Hilton continuing with a new partner.

Hilton and the burlesque producers are now dickering, the Hebrew comedian holding out for a piece of the profits and a guarantee.

COLORS SHOW PLAYING

The National Winter Garden, New York, playing stock burlesque, will change its policy commencing June 1.

"Ebony Nights," an all-colored revue, is scheduled to be the opening attraction for the change of policy.

Arthur Harris Touring Europe

Arthur Harris, manager of Jean Bedini's "Peek-a-Boo," is touring Europe this summer, looking for foreign novelties for the Bedini shows next season.

Willie Cohan in Gerard Unit

Willie Cohan, teamed with Joe Watson for a number of years with Barney Gerard's "Girls de Looks," has been engaged for one of the Gerard Shubert vaudeville units next season.

DE COURVILLE'S PLAN

(Continued from page 1) tives of de Courville in New York by the end of the week.

The Englishman, lately returning to London for a brief visit, has two complete productions on this side. One was for his late "Pins and Needles" show at the Shubert, New York. After a short run on Broadway that de Courville piece became a Shubert vaudeville unit, playing two weeks. The scenic equipment was released from the American customs after the show had been produced. It is still in storage in New York. The other production is from the de Courville English show called "Hullo Canada," which played almost wholly in the Dominion until announced ready to close at its final stand, Montreal.

M. S. Bentham, American representative for de Courville, will be associated with him in the operation of the two Columbia shows next season. Three or four English principals may be used in the shows, but the bulk of the de Courville burlesque shows' principals will be recruited from the ranks of American talent.

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15 YEARS AGO

News Items Reprinted from Variety,
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The topic that excluded all else was opposition and the high salaries and big cost bills they were causing. The K. & E. show for the Chestnut Street opera house, Philadelphia, for the following week was said to be the first \$10,000 vaudeville show ever put together. The frameup was announced as follows: "Song Birds," \$3,000; "The Governor's Son" (tabloid version of the George M. Cohan farce), \$2,500; Williams and Walker, \$2,000; Mlle. Dazie, \$1,000; Karno Comedy Co., \$900; Woodward's Seals, \$550; Julian Rose, \$350, and picture, making the total \$10,380.

Apropos of the same subject, it was declared that when the New York theatre opened in the autumn it would inaugurate shows costing as much as \$12,000. Of this amount \$5,000 would go to supporting an elaborate chorus. (It did not happen either way.)

"Big Tim" Sullivan was at the top of his career. He owned in on the Sullivan & Kraus Dewey theatre (burlesque) on 14th street. He was always finding himself short of cash during the evening and driving the Dewey treasurer (one of the younger Krauses) distracted by taking handfuls of money from the drawer. It was related he had repeated this performance Tuesday evening, and when the cashier begged him to make some sort of calculation of what he had borrowed "Big Tim" looked over the mitful of bills and said, "Oh, call it half a pound." The box office man had to be satisfied with that.

Chicago started on one of the first campaigns of cleaning up the movies. A group of club women appealed to the authorities to prevent sensational pictures, alleging that youngsters saw crimes depicted on the screen and were led into delinquency. For years the whole reform campaign against the screen concentrated on objections to sensational crime stories. It was not until a good deal later the crusade against sex pictures that led to censorship began. This came in a later period, at the height of the "vamp" film vogue.

There were plenty of circus routing and billing fights, with covering up of paper and clashes between bidders for billboard space. The Carl Hagenback circus got into Dayton, O., a day ahead of the Barnum & Bailey show. The Barnum outfit had secured the regular circus lot, but the Hagenback crowd hired another lot two miles outside the city limits. While the deal was pending the Barnum people went to the owner of the property and offered to lease it for five years if the lease could begin immediately and shut out the opposition.

Louis E. Cooke, now retired and living in Newark, N. J., was general agent for Barnum & Bailey, and George Degnan, now a promoter of films, was his assistant. The week before the Ringling Bros. show had played St. Louis. The current week the Pawnee show was in, and Barnum & Bailey was due shortly. The town was plastered three deep with opposition paper. Ben Wallace, operating out of Peru, Ind., was reported to have lost \$30,000 the year before, and it was understood he was about to combine his show with the Hagenback tops.

K. & E. gave out a tentative list of vaudeville theatres for the following season. It was said the Syndicate would have 39 houses in the twice daily by September and 59 by the first of the following year. (But it didn't.)

George Adney Payne, veteran English music hall manager, died in England.

Fay Templeton, whose fame as the Weber & Fields comedienne was

BAD CARNIVALS' NEW TRICKS

The newest twist in "the Sewer of Show Business" might have been anticipated, but nobody seems to have foreseen it. It develops with the opening of the new season that many carnivals of unsavory repute are now booking and billing themselves as "circuses." And there are other wrinkles that the rats of the "Sewer" have been driven to by the relentless publicity and the gradual coming to consciousness of broad public indignation.

The "circus gag" is being used as an offset against the restrictions placed by hundreds of municipalities against the bad carnivals. They now hold themselves forth in advance as being harmless small circuses. This serves two ways and hits two ways. It enables the "fixers" to either get by sleepy officials who would wake up at "carnival," or it enables crooked officials to alibi themselves after a carnival has cleaned the town by showing that the contract was made for a circus.

On the other hand, it is a black eye to the circuses, which are in the main respectable and at least reasonably clean outfits, which will soon find that after a few carnivals get in as circuses, a few circuses will be kept out as carnivals.

A similar "racket" is being operated by booking and advertising a carnival aggregation under the name of one of its shows, one of its clean shows. For instance, if a carnival carries John Doe's Horse and Pony Show, the whole business comes in as John Doe's Horse and Pony Show. The naked dancers and the "wet cars" and the crooked paddle steers and the brass watch concessions and all the rest of the sewer's refuse is blandly alibied as "side shows." The results, the intent and the psychology of this are exactly like the ones pointed out where the gangs of criminals are held forth as "circuses."

So the "Sewer" is infecting not only the indoor show business, but it is polluting the rest and decent outdoor business.

Variety is in receipt of anxious communications from men at the very top of circusesdom, asking that this new fraud be given the widest sort of exposure, and offering aid toward driving the "Black List" carnivals out of existence as a move for the protection of circuses and the better carnivals, as well as of communities.

This is unexpected if welcome brotherhood in Variety's hitherto lone-hand missionary work, which has been fruitless of any return except satisfaction of having done the right thing.

Variety carries no harpoon against outdoor show business. Its rivalry with theatricals has never been considered as cause for any onslaught as long as that rivalry is within limits of a generous construction of honesty and a grown-up tolerance toward physical and moral cleanliness.

Variety is about to compile not only a "Black" list, but a "White" and a "Blue" one as well. There is no disposition at the desk where this is being written to cut down the volume of legitimate outdoor attractions. But there certainly is a fixed determination to fight the thieves, the panderers, the wantons, the grafters, the bootleggers and the vermin—to fight them as much for the good of the outdoor industry as for the indoor.

Variety could make up its "Blue" list, "White" list and "Black" list almost completely from its mail this week. The announcement that this newspaper is sending men to "cover" every outdoor show in America for the purpose of classifying and reporting the "low down" on these shows for the information of Boards of Trade, American Legion Posts, Chambers of Commerce and public officials has brought a remarkable situation.

Letters deluged this office. A few rousing congratulations Variety on its stand and urged a vigorous and aggressive policy in its new move; more were lukewarm and suggested that it was a tough assignment, that our men probably wouldn't know decent shows from suggestive ones and the bunk from the dirt; the majority contained the usual vilification, threats, insinuations that Variety is on various payrolls and has grudges to grind or is trying to blackmail somebody to advertise. The first set were all signed. The second were equally divided between signed and nameless. The third were unanimously anonymous.

It is a safe bet that the "Whites" are in the first, the "Blues" in the second, the "Blacks" in the third. However, Variety is going right ahead.

DAMAGE BY CANCELLATION

An impression, seemingly prevalent among the newer vaudeville manager—he of the pop house classification more specifically—is that if the full salary for the term is paid a vaudeville act, there is nothing left for the act to object to if cancelled before the term expires. "Term" is employed to signify an engagement, since the pop vaudeville theatres contract by the week or split week.

That is not strictly so, when an act is cancelled before completing the engagement, playing under a pay-or-play contract and not having violated any of its provisions. Those provisions, provide causes for cancellation by the manager. One of the provisions is that the act shall present its regular turn with personnel as perhaps detailed or understood to be composed when signing the contract. That is a point often the pop house manager cannot determine through not previously having seen the turn, but it is immaterial for the most part and would hardly be accepted as a defense for abrupt cancellation unless the manager could convincingly set it up. In fact, an act anywhere "cheating" in its stage turn could hardly expect a return date in the theatre, so the "cheating," when occurring, brings its own punishment in that manner. And at that the act might in mitigation plead three or more shows daily—and the orchestra!

Abrupt cancellation without cause is when the manager does not like the act or believes his audience does not like it. The manager may can-

still very much alive, was offered \$2,500 a week by the United Booking Offices (Keith's), but declined, declaring she needed a long rest.

Variety called attention to what appeared to be a shortage of acts in "one," which was apparent in the framing of shows with five out of eight turns in full stage.

It looked as though the South was going to be bare of "turkey" burlesque shows for a while. The Southern territory had been favorite ground for this type, one of the reasons being the railroad line granted a rate as low as 1 1/2 cents a mile, under what was known as the "theatri-

cal excursion schedule." But the Interstate Commerce Commission had taken the rate apart for examination and ruled it illegal, discriminatory and otherwise undesirable. The shoestring burlesque promoters said that let them out. They couldn't pay the regular rail rates and live.

The Empire Circuit (Western burlesque wheel) board of directors at a meeting in Cincinnati had voted \$350,000 as its first appropriation for the acquisition of new houses and leases. About this time the fight between the rival wheels was at its hottest. The Empire had its eyes on sites in Brooklyn, New York, N. J., and Schenectady, N. Y. (The other wheel at that time was the present Columbia.)

cel the turn after the first or succeeding performance for either of those reasons, pay off the act for the full term, and think himself justified. The manager might even point to the deed of paying off in full as a gentlemanly way of transacting his business, and still that cancellation would not be in justice nor justified. It would act in the same manner were the manager to believe he had agreed upon a salary for more than he thought the act to be worth, offering to settle with it before the expiration of the engagement.

An act is unjustly cancelled on a play-or-pay contract where that contract specifically mentions the act must be played or paid, unless the manager notifies the act before it opens for the engagement, paying it in full for the term. Once the act opens and is thereafter cancelled without cause, as provided for in the agreement, that act is entitled to demand damages from the manager for the amount it may be able to prove and for what are known as punitive damages for injury to its standing or reputation in the profession. At least that is our opinion, and we express it without consulting counsel. It seems to be common law as well as common sense.

The cancellation of an act without cause, even with full payment of salary, could work an unquestioned injury to the turn, in its prestige and in future engagements. If an act were cancelled after the Monday matinee, say, and did not thereafter work for six months, or did thereafter work, but at a salary below that paid by the theatre cancelling it, we are of the opinion that act could sue the management of the theatre that cancelled for the full amount for each week of the layoff period, alleging the cancellation to have been the cause, or for the difference in salary, if the act continued to work, between what it thereafter received and the amount it did receive in the theatre that cancelled it, alleging the same cause. In either instance, the layoff or the reduced salary would indicate the cancellation carried immediately with it a loss of standing or prestige by the act.

An act abruptly cancelled in this manner should start a damage action against the theatre's management, not only to recover, but to set a precedent that might deter other new managers from such tactics. The manager is bound by his agent, if he does not book direct. If the agent is authorized to bind the theatre for the engagement, the theatre is bound to play the act for the full time when there is no contractual violation. It's up to the booking agent to decide if the theatre shall play the act, and the act once booked should be played. No theatre manager should be permitted to pose as arbiter on the merit of a turn, in his opinion or the estimation of the audience, after his representative has engaged the act. If there is a complaint by the manager, it should be made to his booking man.

This is not directed so much to the act for the purpose of promoting lawsuits as it is to the new manager in vaudeville, in order that he may be enlightened as to his responsibility under the circumstances, should they arise, as related. If the independent time wishes to strengthen and reinforce itself in vaudeville, it must build up, not down; gain the confidence of acts, not destroy it; and if the manager and owner of a theatre playing vaudeville must run it themselves, they should run it according to usage, not according to their own ideas which are their very own, and disliked by everyone else, including all vaudeville actors, managers and agents.

TOMMY'S TATTLES

By THOMAS J. GRAY

"Mystery" plays are the fashion on Broadway this season. Sometimes the main mystery is just why the play was allowed to reach the Gayless White Way.

The audiences are fooled just as soon as they step up to the box office, but they don't realize it until they leave their seats after the last curtain.

Then again many of the audience fool the management by not waiting for the last curtain. This has not worried any of the managers so far.

It is estimated that over 10,000 murder plays are written every year. This is not counting some of the burlesque shows.

If all these plays were produced it would mean that over 65,000 shots would be fired off stage. 4,000 people would be stabbed with knives, and 2,000 killed with paper cutters left on the hero or heroine's desk.

Mystery plays as a rule are played in dark stage; this means a saving of many thousand dollars in electric lights.

Figuring that the average cast in these plays contain ten principals, that means that 100,000 actors would be "suspected" of murder at some moment of the play, 10,000 authors would be guilty.

Reporters are always good in these plays. They usually have the story as a "beat" for their papers before the crime is really committed.

The "Chief of Police" always makes a mistake that give the play an excuse to run two more acts.

All this proves one old saying is true: "Murder will out—about 10.45; matinee day at 4.45 p. m."

Reports say that the early closing of so many theatres has made the "country home invitation" more dangerous than ever. People are saying "yes" quicker than ever.

"You must see the farm" and "I'd like you to try the wife's home-made pies" are now words to be avoided.

"THE HORRORS OF HOLLYWOOD"

(Reel Four)

Jasmer made his escape from the bungalow horror of Hollywood and decided to spend the night in a hotel. He went downtown for his baggage and rode back to Hollywood again. He liked to ride in the cars, thinking he might by some chance meet that devil he heard of in some sort of disguise. He put all the furniture in his room against his door; he had heard a few things and wasn't taking any chances. He was up bright and early the next morning. Going down in the lobby he noticed it was quite crowded with a lot of very serious looking people. They had long faces and looked as though they featured indignation.

They were gathered in little groups, talking seriously. He then noticed they all wore badges, pretty badges, too, with nice gold lettering on them. He heard bits of conversation, such words as "hell hole," "Satin's abode," "We'll investigate it, brother." A bell boy passed him and our hero said, "Tell me, boy, who and what are all these sad looking people wearing those badges?" The bell boy answered, "They are a committee of reformers from the east and west, here to visit the studios and investigate the morals of Hollywood." "Who pays their expenses?" Jasmer asked. "The other people who stay at home and enjoy the movies that these fellows want to stop."

The bell boy went on his way. Jasmer T. Ketchum sank into a chair and hid his face in his hands, murmuring, "Visiting reformer—fate must be against me. Here is another one of the Horrors of Hollywood." (Can't tell whether you are on to this or not.)

ERLANGER-SHUBERT POOL PARTIALLY IN OPERATION

Erlanger Placing Shows in Shubert Neighborhood
(New York) Houses—Broadway Houses Book-
ing Complexion Unchanged

Though some matters in relation to the booking and pooling combination of Erlanger and the Shuberts, which becomes effective at the start of next season, are still to be worked out, the policy of the combination is becoming more definite weekly.

One of the new arrangements will be the booking of the "Subway Circuit" by both offices in concert. During the spring the Erlanger exchange has been shooting attractions into the Shubert neighborhood houses, so that the booking combination can be said to be in actual operation in part. Within the past month four Erlanger booked attractions have been sent into Shubert subway theatres. Heretofore the Shuberts alone have supplied the Riviera, Teller's Shubert and the Majestic (latter two in Brooklyn).

The subway time is to be enlarged within the coming season by two new houses. At present there are six weeks of such time in the metropolitan district, Montauk, Majestic, Teller's Shubert (all Brooklyn), Riviera (upper Broadway), Bronx opera house (Bronx) and the Broad Street (Newark). A new house is projected for Washington Heights, designed to tap the western section of Harlem and territory to the north on the west side of New York. The other house is planned for Brooklyn, also in a residential section. Both houses are reported aimed for control of Louis F. Werba. That would give Werba three of the subway houses. He at present controls the Montauk and recently extended his lease on it for another six years. The new Washington Heights theatre proposed may not be ready until late next season, but looks assured for the opening of the 1923-24 season. With both houses added, the subway bookings would total eight weeks.

Though the booking combination touches New York in the matter of neighborhood or subway bookings, that does not include the booking of Broadway theatres. Both the Erlanger and Shubert offices will continue to supply their own houses and affiliated theatres as at present.

The pooling arrangement out of town so far as is now known takes in Philadelphia, Baltimore, Pittsburgh and Chicago. Kansas City, with but one legitimate house next season, is naturally a pool. It is doubtful if Boston can be made a pooling stand, nor is it likely for Washington from present indications. Nor is Chicago yet pool-set, it is claimed. In Boston and Washington the greater number of houses are controlled by the Shuberts. The agreement on bookings, however, will cover such out of town stands which are not made a pool.

ABORN CO. OFF

Musical Stock at Orpheum, Newark, Stops.

Newark, N. J., May 17. The Orpheum suddenly closed Saturday, although the newspapers carried announcements of the bill for this week.

The Aborn Opera Company did not draw with its opening bill "Going Up." Samuel Ross, who now controls the house, decided to give up the operatic venture. He engaged the road company of "Shuffle Along," popular here a few weeks ago, and it will finish the week.

"CIRCLE" ENDS IN FRISCO

Chicago, May 17. When "The Circle" company passed through Chicago en route from Grand Rapids to Clinton, Ia., it was learned this company will come to a halt at San Francisco July 15 in order to enable Mrs. Leslie Carter to sail from New York July 22 for Paris.

This will be a rare instance of a company playing west without using the time in the northwest following the San Francisco dates.

ALEXANDER CARR IN JAM OVER ALIMONY

Wife's Lawyer Secures Order
to Show Cause Why Actor
Should Not Be Punished

An order to show cause returnable on Monday why Alexander Carr should not be punished for contempt of court for failure to pay alimony regularly was signed by Justice Faber in the Brooklyn Supreme Court, Wednesday. Carr was served with a demand for over \$19,000, accrued alimony, due Mary Carr by Frederick E. Goldsmith, acting for Mrs. Carr, which the attorney alleges has been ignored.

Mr. Goldsmith states that this contempt proceeding against the co-star of the Potash & Perlmutter comedy, "Partners Again," will be prosecuted to the fullest unless Carr satisfies his alimony obligations.

Mrs. Carr was supposed to have received at the rate of \$333 monthly up to last November first, when an agreement reduced the sum to \$433.33 monthly.

Carr becomes liable to summary jail sentence if the court decides adversely in the contempt charge which would mean the shutting down of "Partners Again," considered the comedy smash of the season. Carr, reunited with Barney Bernard, shares starring honors in the Woods' piece. An arrangement to settle or the bonding of the comedian by Woods would be the only way out to continue the show in this case.

\$6,000 ANNUAL ALIMONY

Louis A. Hirsch, Composer, Agrees
With Wife on Allowance

Gennie L. Hirsch has been granted a separation decree from Louis A. Hirsch, the composer, by Justice Wagner, who awarded the plaintiff \$6,000 annual alimony at the rate of \$500 a month.

Mrs. Hirsch sued on grounds of abandonment. The action was undefended. Hirsch had previously signed a separation agreement that if she secured a decree he would provide for her at the rate the court formally decided.

The couple were married July 11, 1918. The abandonment alleged was November 29, last. Mrs. Hirsch testified she is at present living with her mother in Jamaica, L. I. They formerly maintained a home at 1361 Madison avenue, New York.

Martin W. Littleton acted for the plaintiff.

AMBITIOUS AMATEURS

Auburn, N. Y., Club Producing Bar-
rie and Jerome Plays

Auburn, N. Y., May 17. The Auburn Amateur Dramatic club will produce two one-act plays Saturday evening, May 27, in Osborne hall. This will be the second entertainment staged this season by the newly formed club headed by Thomas Mott Osborn, millionaire prison reformer, and organizer of the Mutual Welfare League at New York State prison, and Mrs. Samuel Hopkins Adams of New York City. "Pennell," by Jerome K. Jerome, and "The Twelve Pound Look," by James M. Barrie, are the two plays to be produced by the club. In addition a Spanish pantomime is being arranged by Mr. Osborn and Mrs. Adams.

ALDA IN "MOLLY DARLING"

"Molly Darling" at the Palace, Chicago, will have DeLyle Alda in the piece next week, succeeding Polly Walker in the title role. Miss Alda will be co-featured with Richard Carle.

The Charles J. Freeman agency arranged the engagement for Miss Alda.

TUMULTUOUS OVATION FOR COHAN IN BOSTON

Reappears on Local Stage
After 10 Years' Absence—
Plans for 'Little Nelly Kelly'

Boston, May 17. George M. Cohan's plans for "Little Nellie Kelly," which will have its summer premiere at the Tremont, are still indefinite beyond that Elizabeth Hines will have the title role and the chorus will again be picked in Boston.

Cohan's reception Monday night when he opened in "The Tavern" after a ten years' absence from the Boston stage was one of the brightest moments of the season, opening to capacity and taking a dozen curtains before making a simple curtain speech.

Cohan has used the Tremont for the summer premiere of "Mary" and "The O'Brien Girl," and he has announced his intention of producing a musical comedy every summer in Boston.

"The Tavern" company, as assembled for Cohan, was waiting for him Sunday after he stepped out of "Madeleine of the Movies" Saturday night.

It will run as long as possible here while he is whipping "Little Nellie Kelly" into shape.

"The Tavern" cast comprises Justin Lees, Wanda Carlyle, Thaddeus Gray, Walter E. Perkins, Norman Hackett, Leah Winslow, Isabel Withers, William Jeffrey, Edwin Walter, Joseph Guthrie, William Gaunt, William Hassan, Rita Rumilly, the last named stepping in to replace Eleanor Montell, who could not appear because of the death of her mother (Eugenie Blair).

WELCOME SEASON'S END

In-and-Out Business Tries Patience
of Kansas City Managers

Kansas City, May 17. With the exception of several popular priced vaudeville houses, the season closed here last week, and the managers gave a sigh of relief. It has been the most unsettled season ever known in this city. Business has been good, bad and indifferent. Just when the managers thought the business was coming good, and that things had settled into a regular channel, there would come a break for no apparent reason. For the finishing week, "Mr. Pim Passes By," at the Shubert, failed to come up to expectations. It had been boosted as a New York Theatre Guild production, and the press, especially the Star, which is giving much space to the Little Theatre movement, praised it highly, but the money failed to show up in the box office.

Business at the Orpheum was not up to the standard, and the flash at Loe's Garden of a couple of weeks ago burned out, both houses closing Saturday night. For the summer the Mainstreet and Fantages probably will go the distance, with the Emphasis and Globe trailing and keeping open as long as business warrants.

SUCCESSFUL "ABIE"

No. 2 Morosco Hit—No. 1 in 10th
Week at Los Angeles

Los Angeles, May 17. A record run is being made by "Abie's Irish Rose," the Anna Nichols play produced here by Oliver Morosco. The first company, including stock players of the Morosco theatre, is still going here at full pace with 10 successful weeks and an outlook for an additional three months in this city alone.

Company No. 2, arranged by Henry F. Schroeder, western manager for the Morosco interests, is doing as big a success on the one-night stands. It will play Salt Lake for a week before returning to San Francisco for a run at one of Morosco's theatres there.

The cast of the second company includes Helen Gressman, Jack Franks, Philip Ryder, Otto Lederer, Harold Shubert, Harry G. Keenan, Barbara Brown and Billy Fay.

Mr. Morosco has changed the play name of Abie's father from Abraham, Sr., to Solomon.

\$50,000 ALIMONY IN CASH

Kalamazoo, Mich., May 17. Helen McBeth Mills, widow of Frank Mills, Shakespearean actor, was granted a divorce from William Love, president of a paper company, and given \$50,000 cash alimony.

DOWNWARD REVISION OF RAIL FARES CONFERENCE

2½ Cents Per Mile for Party of 15 Proposed—
Present Rate 4 Cents, Including Pullman Tax—
Freight Rates Also Being Considered

OTIS SKINNER BRINGS OUT EQUITY DECREE

Ohio Theatre, Cleveland, Told
Equity Players Will Not
Appear With Star

A decree by the Actors' Equity Association has deprived Cleveland of having Otis Skinner appear there at the Ohio for several weeks this summer as the visiting star to the Ohio's stock company. Equity informed the management of the house and company that in the event Mr. Skinner was engaged, the Equity members of the company would refuse to appear.

Robert McLaughlin, manager of the Ohio, who returned from London last week after witnessing the premiere there of his play, "Decameron Nights," at the Drury Lane, was compelled to make other arrangements and readjust his schedule of plays for the summer season.

The company at the Ohio opened last week with "Three Live Ghosts," in which Charles McNaughton was starred. This week Juliette Day is at the head of the company. The stars contracted for to appear there during the season include Leo Ditchstein, Taylor Holmes, Blanche Yurka, Harry Beresford, Hale Hamilton and Jack Norworth.

In addition to presenting revivals of the plays with which the above players are most intimately identified, there will be several new productions tried out during the summer season. One will be "What's in It for Me?" in which Norworth will appear. The piece is by Emil Nyitray, and A. H. Woods owns it for this country.

The difficulty over the question of Otis Skinner appearing at the Ohio was not the only clash the company has had with Equity. In the case of Charles Ranson, who succeeded Claude Gillingwater in the cast of "Three Wise Fools" and played the principal role on tour, Equity also registered a negative when it was proposed he be engaged for the one week in the former John Golden production.

Although affiliated with both the Shuberts and Erlanger, Mr. McLaughlin, holding the franchise in Cleveland for vaudeville for the former managers, and that for the Erlanger legitimate attractions, is not a member of the Producing Managers' Association.

Equity is insisting on a complete closed shop at the Ohio, although McLaughlin has been running stock in Cleveland for almost ten years during each summer season.

STARRING DUNCANS

Sam Harris Will Present Sisters in
New Production

A contract has been signed, engineered by Jennie Wagner, between Sam H. Harris and the Duncan Sisters. The agreement calls for the sisters to be starred in a comedy with music next season.

The book is said to have been outlined by the girls, and Guy Bolton will fill in the story. The Duncans also composed the music and will secure a collaborator for it. A chorus of 16 girls will be in the show.

The Duncan Sisters sail next week to fill an engagement in London of about six weeks.

AARONS' "DRUMS" AT GAILEY

The Gailey, New York, is scheduled to reopen May 29 with the production of "The Drums of Jeopardy," presented by Alfred E. Aarons.

The play was adapted by Howard Herick from the Harold McGrath story which appeared in the "Saturday Evening Post." At the time of publication the picture rights were purchased by Louis B. Mayer for something like \$22,000.

The play is to open "cold" in New York without the benefit of a road tryout period.

The conference of executives of the leading American railroads which begins Saturday in Washington at the call of President Harding, may result in a definite decision whether a downward revision of rail rates is to be expected within the next few months. That a party rate asked for by theatrical interests will be considered at the conference is probable, although it is one of many requests for reductions asked by the various industries. Theatricals have asked for a 2½ cents per mile party rate, for 15 fares or more. The present rate, including the tax on Pullman charges, is around 4 cents per mile.

The president was moved to call the rail heads together following a report submitted by the Interstate Commerce Commission it had no authority to order material reductions in rates to any or all of the roads. That applied particularly to freight rates. A lowering of freight tariffs is considered by shippers to be almost as important as securing passenger rate concessions at this time.

The explanation is this: that great quantities of freight would be placed in transit, which would result in renewed activity in business generally, with a reaction on amusements. It is claimed that some industries are entirely dormant because it is impossible to ship material at profit on the basis of the present freight tariffs.

This much has been gleaned from the various conferences on the transportation situation during the past winter: that the railroads claim the Interstate Commerce Commission at Washington tells them what to charge, while the more recently created Railroad Labor Board of Chicago instructs them what they must pay. This governmental check and balance system has to date held the roads to few changes, and the process of revision has slowed down.

Late in February the theatrical managers put their case before the claims committee of the Traffic Association, which held its sessions in New York. It was expected that some action or at least a definite decision would be reached before summer. Indications are for some delay. The matter of fare concessions has been handled by the International Theatrical Association, the managerial organization which was formed last summer at the first annual convention held in New York. At the time the managers put in their case, other amusement interests were heard, including car owners. The latter interests concerned circuses and outdoor amusements owning rolling stock.

A feature of the theatrical request for a party rate is particularly interesting to vaudeville. If the 15 fares concession is granted, a wider use of the party rate could be enjoyed by vaudeville players than in the past, when 25 fares were the basis of the rate. The lower party rate number is designed to give non-musical attractions a chance to enjoy such a concession, and it would enable them to enter all classes of territory. Small cast shows under the 25 fare provision for the rate have not such a wide latitude.

ASTOR ON MARKET

The Astor theatre is being offered for lease after November 1 by B. K. Bimberg. The Shuberts are the present lessees. It is understood they are paying \$60,000 a year for the house. The Astor is rated as one of the most desirable theatres on Broadway. The Shuberts in subleasing the house have been asking from \$4,000 to \$4,500 a week, some one of the picture concerns readily taking it over during the past few summers.

STARRING EDNA GOODRICH

Edna Goodrich is out again after an illness of months, caused by acute digestion derangement. She will be starred next season under management of H. H. Frazee in a new underworld melodrama aimed for Broadway.

B'WAY'S PAID UP RENT EXPLAINS OPEN THEATRES

Managers Charging Off Rent by Season Instead of Year—May's Exodus Starts This Week—Ten Plays on Their Way This Week—More Next Week—Couple Coming In

Explanation of why a number of attractions are continued on Broadway at the tail end of the season, though at losing business, is that of theatre finance. The system of charging off rent at an arbitrary sum for 40 weeks and then counting the balance of the season a dead issue, has been modified within the past few years. The practice now is to keep houses open, even though only a fraction of the rent is earned. That is a counted saving where there is no succeeding attraction available or a rental in sight. Where a house rental is fixed at \$2,000 weekly and the attraction is netting but \$500 for the house share, the loss is but \$1,500, or 25 per cent less than if the house was dark. Some houses have wiped out the season limit and are on a 52-week basis. But the theory of saving through playing to losing business is the main idea.

The value of Broadway runs, particularly those forced, is doubted by a majority of managers. The weight of a Broadway name has been proven a fallacy any number of times during the past several seasons. The object of some managers is to obtain a run of 25 weeks here, but that does not always mean road success. Runs now are accomplished in Boston and Philadelphia, with Chicago accepting a new show for as long a period without a Broadway rep as with one.

One of Broadway's most active producers stated this week that he was as much in favor of opening

shows in Chicago as in New York. It has been proven that an attraction making its premiere in Chicago is to taken to more warmly than those arriving from Broadway. Boston has been picked by another producer as a run center prior to New York. "Welcome Stranger" proved Chicago's drawing powers. "Mary," and "The O'Brien Girl" put Boston on the run map for new offerings. "Take It From Me," now in its fifth season, piled up a profit of \$95,000 in Chicago before New York booking was thought of. When it did hit Broadway it went for a loss of \$42,000 for the engagement, but went out on the road and started making money again. This season "Up in the Clouds" could do nothing on Broadway, so far as profits were concerned, but on tour again is profitable. Evidences are that without merit a Broadway stay means little these days. The value of a run to mediocre plays is the possible value built for picturization.

The May exodus from Broadway will begin this week. From 12 to 15 attractions will bow out by the end of the next week. Between six and 10 shows are leaving the board going this Saturday. Those definitely through the current week are "The Hindoo," which leaves the Comedy dark; "Montmartre," with nothing else to replace it at the Nora Bayes; "For Goodness Sake," which gives way to a Fox feature film at the Lyric; "Chuckles of 1922," the summer burlesque at the

(Continued on page 28)

NELLIE REVELL MADE HONORARY MEMBER

N. Y. Newspaper Women Honor Invalid Sister—Only for Genuine Writers

Nellie Revell is the first and only honorary member of the New York Newspaper Women's Club, an exclusive organization of only genuine feminine newspaper writers.

The news was conveyed to Miss Revell by Teddy Bean, when Miss Nellie was informed the resolution had passed the Tuesday's meeting of the club with cheers and tears. A wire was sent Miss Revell advising her. She has placed it with another message that is endeared to her, a cable from Sarah Bernhardt.

The Newspaper Woman's Club is restricted to writers only, those of their sex who can take any assignment given in the editorial rooms of a daily. Women in the business office of a publication are not eligible to join. Neither are novelists, dramatists nor fashion writers. A record in general newspaper work is the best badge the club recognizes in admitting new members.

Miss Revell, in her always-at-home cot at St. Vincent's Hospital, New York, was greatly elated over the honor conferred upon her in her beloved profession.

MAY DOWLING AHEAD

May Dowling has gone out in advance of "The Hotel Mouse" which is leaving the Shubert next week, aimed for Chicago.

Miss Dowling is one of the most successful women agents. She was connected with Comstock & Gest for a number of years.

Morosco's Musical Comedy on Coast
Los Angeles, May 17.

"Maytime in Mayo," a new musical comedy which will have as its star Terry Duffy, will be produced here in July by Oliver Morosco.

The production is scheduled to open at the Mason opera house July 24.

Morosco is now drawing on New York for the remainder of his cast.

LITTLE THEATRE ADVICE

Guild Actor Counsels Kansas City Group Against Highbrow Pose

Kansas City, May 17. "In establishing your Repertory Theatre, keep away from posing and avoid efforts at 'uplifting' the crowd. The public resents being told it must be educated up to you—and it doesn't need to be. In all events, promise nothing; let your performances speak for you."

This was the declaration of Dudley Diggs, one of the players of the New York Theatre Guild, before a large audience interested in the promotion of the Little Theatre movement here. Mr. Diggs is with the "Mr. Pim Passes By" company, appearing at the Shubert last week. During his address he severely arraigned the screen plays as follows: "Sensational motion pictures are robbing the younger generation of its taste for good plays. The new generation is being reared on captions—screen signs. It doesn't know what dialogue is. If something isn't done for the spoken drama, there won't be any spoken drama."

Continuing, he said in part: "Fortunately there is a great deal being done to improve conditions in the theatre. The community theatre project is sweeping the country, and there are now 500 of the so-called Little Theatres in America." He gave a brief history of the New York Theatre Guild, with its subscription list built up from 150 to over 3,000, and assured the local promoters they would have no difficulty in securing prominent professionals to appear here for brief seasons.

SHUBERTS' ALBANY CO.

Albany, N. Y., May 17. The Shubert Albany Theatre Corporation, of New York, capitalized at \$50,000, was chartered by Secretary of State John J. Lyons yesterday to stage performances in Albany.

The incorporators are Zelda Seidel, H. A. Rosenfeld, Samuel Weinberger and Benjamin Klein, all of 342 Madison avenue, New York. This corporation, it is believed, will operate the new theatre to be built on the site of the old Second Presbyterian church, a half block from the Ton Eyck hotel.

CARROLL'S "SPICE OF '22" IS SUMMER EVENT

Producer Is Organizing Company for Earl Carroll Theatre—Opening June 11

Earl Carroll is arranging to produce a new type of revue, to be known as "Spice of 1922," at his own theatre.

Among the names mentioned for the cast are Mollie King, Hal Skelly, Frank Fay, Arman Kaliaz, Brendel and Burt, and others. There will be a small but smart chorus.

The main idea is to string specialties between a series of one-act plays of Grand Guignol style, combining the advantages of the revue idea and the one-act-play idea. The plays will be done by the principals of the company instead of a different cast for each. In this way each skit will have an all-star presentation. The "vehicle" will be a travesty on censorship, whereby a mounted traffic policeman will say "Go" or "Stop" on each item.

It is Carroll's intention to make his "Spice" an annual summer event, like the "Follies" and the Music Box shows, though retaining virtually the form here described instead of coming into competition as "girl" shows. The prices will range to \$3.50, and Carroll expects to open in Atlantic City about June 11 for a break-in.

FIDELITY'S SEND-OFF

Stage Hands Wouldn't Take Over—Other Fidelity Stocks

White Plains, N. Y., May 17. The United Players, a newly formed stock company with the cast selected from the Actors' Fidelity League, opened at the Lyceum with "Scandal" Monday. The mayor and many locally prominent citizens attended the premiere. The opening performance was excellent considering the one week's rehearsal.

The Lyceum's working staff is entirely union and the stage crew cooperated in every way to give the new policy a send-off. The stage hands refused to charge overtime for rehearsals, stating they desired to give the new stock every advantage.

It is understood the United Players stock is but one of a number of stock companies to be organized in upstate towns, under the direction of the League. The Lyceum cast is Marie Louise Walker, Curtis Cooksey, Albert Howson, Charles Sellon, Jean De Gousac, Carl Haverlin, Adelaide Power, Helen Tracey, Harriette Weems, Constance Wolfe, Axel Olsen, Marion Kilby.

YSAYE IN HUFF

Cincinnati, May 17. Eugene Ysaye, famous violinist, has quit the Cincinnati Symphony orchestra cold, and is on his way to his home in Belgium. Ysaye recently renewed his contract as conductor of the orchestra, and was given a raise in salary.

One of the reasons the temperamental Belgian left, it is said, is the fact that directors of the orchestra association refused to advance his son, Gabriel Ysaye, to first violinist, a post now held by Emil Heermann. Heermann has been concertmaster of the orchestra for years.

Without making anybody an offer, according to Mrs. Charles P. Taft, one of the principal supporters of the orchestra, the musical world is being combed for a successor to Ysaye. Among those mentioned are Serge Koussevitsky, one of the conductors of the Paris opera, and Henry Hadley, noted American composer and conductor. An American conductor would be most popular, Cincinnatians say.

Ysaye will return to the concert stage.

WITH THELMA HARVEY

The Players' Forum, a new producing organization, will produce "Salome" at the Klaw, New York, with Thelma Harvey in the title role. The dancer has established herself as a wiggler in several of the local cabarets.

HITCHY OUT

Leaves "Follies" Rehearsal—Controversy Denied

Raymond Hitchcock stepped out of the cast of Ziegfeld's "Follies" rehearsals this week. It was reported the comedian asked for a release, following an argument with Ned Wayburn, who is staging this season's show. The "Follies" management denied there had been any difficulty between Hitchcock and Wayburn.

It is understood that Hitchcock will work in pictures this summer. Hitchcock is said to have been late for rehearsals, which may have precipitated the denied controversy.

EXPENSIVE "FOLLIES"; 85 GIRLS THIS SEASON

Between \$250,000 and \$300,000 Production Cost—\$25,000 Weekly Expenses

Flo Ziegfeld has stated the new "Follies" will cost between \$250,000 and \$300,000. Last year's show is said to have cost \$235,000. The producer also said he will put on but one or two more "Follies" shows.

It is claimed the operating expenses for the coming show will be close to \$25,000 weekly this season and that the salary list will be near \$17,000 weekly. The New Amsterdam, New York, is a rental for the "Follies" engagement.

The show will have 85 girls this season as against 60 last year. It will be without a male chorus.

Included in the chorus are 16 "Tiller girls" who have arrived from London. John Tiller, the English dance master, has come over here to stage the girls' dances.

Fokine has been engaged to direct three special dances, to be led by Mary Eaton, Florence O'Donnishawn and Martha Lorber.

"FACIAL HARMONY" FLOP

Pauline Hall, of Pictures, Argues Against Appeal of Her Judgment

Los Angeles, May 17. Appeal was filed in the State Supreme Court last week by Gertrude Steele, surgeon and dermatologist, for a reversal of the decision of the lower courts that she pay \$2,500 damages to Pauline Hall, picture actress. Damages were awarded Miss Hall after a legal battle in which it was learned the actress had consulted Miss Steele about reducing the size of her lower lip which, according to Miss Hall, was too full to correspond with her face if she was to be a big success in pictures. The dermatologist, Miss Hall said, had agreed to fix her lip to add to the harmony of her face. An operation was performed Oct. 11, 1920, but because "it did not result in facial harmony" suit was brought against the surgeon for \$15,000.

Photographs of "before and after" were admitted as exhibits and directly resulted in the jury awarding Miss Hall \$2,500.

Court proceedings show that Miss Hall played a maid in "Are Passions Inherited?"

P. M. A.-CONTROLLER MEETING

The Producing Managers' Association will hold a meeting next Friday (May 26) to vote on the amendment to the by-laws whereby a controller-executive is to be secured to direct the activities of the managerial association and enforce its resolutions.

The technical title of the new executive post has not been decided on, but it is understood the amendment will describe it as "assistant to the president."

The election of the controller will be held at a subsequent meeting, according to present plans.

On May 26, also, occurs the annual meeting in New York of Equity that will likewise vote on an amendment to its constitution.

JOYCE-WARWICK CO-STARS

Robert Warwick has been offered the male lead and co-star role with Peggy Hopkins in the forthcoming French farce for which he was to have started rehearsals this week.

So far the entire venture is in doubt, as Miss Hopkins' plans are unsettled, and the effect of the picture announcement, barring her films, may cause her to throw up her stage career entirely, and, perhaps, quit America for good.

"PADDY" McMAHON LOUIS MANN SCRAP!

Old Days of McMahon-Bernstein Brought Back—Star Demanded Salary Due

New Britain, Conn., May 17. Louis Mann, who has been appearing at the Lyceum with the Cormican Players, got front page publicity in the local newspapers this week as the result of a fracas in which he and P. S. McMahon, former owner of Keeney's theatre here, engaged, in the office of Judge G. W. Klett over money alleged due Mann for performances of "Friendly Enemies" and "The Cheaters."

Mann appeared in the role of the not too friendly enemy, and McMahon was branded as "the cheater" by him. So warm did the argument wax that two policemen were called to quell the threatening "murder."

Present during the affair were: Frances Sterling Clarke, Cormican's leading lady, who had money coming to her; representatives of the New Britain Masons, whose check to Cormican for the rent of his theatre for the first three days of the month had been garnished by Mann; Judge Klett and others. Mann claimed that between \$1,300 and \$1,400 was owed him, but after much wrangling accepted a settlement of \$300. Miss Clarke's claim was also readjusted.

Mann came here to present
(Continued on page 14)

TOM OLIPHANT STRICKEN

Two Apoplectic Strokes—Hawkes in Charge of Harris' Publicity

Tom Oliphant, general press representative for Sam H. Harris, is critically ill at the hospital in the Hotel Pennsylvania, New York, where he went late last week to consult his friend Dr. Nagle, the physician in charge. Saturday Oliphant was stricken with paralysis and a second stroke occurred Monday. Mr. Harris secured consulting physicians for the patient, whose condition Wednesday was reported unimproved. It is understood the affliction was superinduced by a blood clot on the brain, probably sustained several months ago when he fell in his bathroom.

Wells Hawkes, formerly well known in the publicity field and who has been connected with the U. S. Navy until recently, is now handling the publicity of the Harris attractions. Hawkes drew attention as an officer in the Naval Intelligence Bureau during the war.

OPERA IN SO. AMERICA

Ballet Girls Get More Attention in Havana Than Prima Donnas

Havana, May 8. Bracale, who held the lease on the Teatro Nacional in Havana until a year ago, when his contretemps with this Metropolitan baritone, Antonio de Segura, upset matters, have into town this week with a boat load of followers billed as the Bracale Opera Company, and headed for a four months' tour of South America via first stop-over at Panama.

Florence Rudolph arrived two days earlier from Key West with her ballet dancers from the Metropolitan ballet, having come through from Atlanta, where the "Met" company closed. The girls enjoyed a two-day wait for the Pastores and nearly upset every young Cuban Juan in town. In the group were Helen Becker, Grace Markinner, Frances Hart, Margaret T. Gibbons, Jane Overton and Mella Graham, and they received more attention than the prima donnas. We have so many prima donnas down here that they scarcely get a stare.

"FANNY" NOT CO-OPERATIVE

"Fanny Hawthorn," produced at the Vanderbilt last week, is not co-operative, as reported. The management declared the cast to be on a regular salary basis. At the \$2 scale at which "Fanny" is offered the house has a capacity of \$12,000 weekly, or \$1,400 per performance. Its second and third evenings (opened Thursday) were nearly \$800 each.

The piece was presented here about 10 years ago under the title of "Hindle Wakes."

INSIDE STUFF

ON LEGIT

A New York daily lately printed an article on how professionals do not lose their youth, which brings surprise when it is known they have grown up children. The case in point was a son of a Broadway dramatic actress. The article mentioned the year of birth of many professionals now before the public. Their ages as given are: Mrs. Pat Campbell, 57; Sam Bernard, 59; Willie Collier, 54; Lew Fields, 55; Joe Weber, 55; David Warfield, 56; Lillian Russell, 61; Fay Templeton, 57; Tom Wile, 57; Mrs. Fiske, 57; Henry Miller, 62; William Faversham, 54; Macklyn Arbuckle, 56; Mrs. Leslie Carter, 60; Mme. Calve, 56; Mme. Shumann-Heink, 56; Otis Skinner, 64; Eddie Foy, 60; William Gillette, 67; DeWolf Hopper, 64; John Drew, 69; Henry E. Dixey, 63; Rose Coghlan, 69; Harry Lauder, 52; Raymond Hitchcock, 52; Blanche Bates, 49; Hilda Spong, 47; Margaret Anglin, 46; Geo. M. Cohan, 44; Ethel Barrymore, 43.

There are 45 stage hands for "The Bronx Express," the play adapted from the Yiddish, being shown at the Astor by Mr. and Mrs. Coburn. Though that is an exceptional crew for a non-musical attraction, the same house earlier in the season required something like 70 men backstage to handle a drama. That was "The Blue Lagoon," imported from England. It failed to land. The idea of subway advertisements in "The Bronx Express" might have been turned into a source of income by the show's producers. No attempt was made, however, to make the mention of advertisers a matter of "royalty" by the latter.

Mique Cohen left his post as a Broadway theatre treasurer some months ago, settling down in a commercial line. Mique is about to open a branch store of the firm (he is with his brother in business) at Newcastle, Pa. Besides that, Mique is going to wed in September next, a non-professional. Mique was one of the real white lights of Broadway when on it, a frank, popular chap, who never wilfully made an enemy. The boys have missed him. While Mique (he always insisted his name was not Mike) doesn't wholeheartedly claim he has not altogether missed the main alley, still he professes the utmost contentment away from it, for Mique says that when they shake your hand in Japville (or wherever it may be away from a metropolis) the shake is on the level.

The Kaufman-Connolly success, "Dulcy" will bring a long season to a finish in a couple of weeks. For next season a 40-week route already has been given it. It's the second hit for the same newspaper men for '21-'22. Their other is "To the Ladies," now current in New York.

George Broadhurst has retained Nathan Vidaver in a \$1,300 claim against Robert M. Catts, who held a 10 per cent. interest in Broadhurst's "flop" mystery play, "The Elwell Case." The agreement was that Catts was to share in the losses as well as the profits, his share being \$2,300, of which he paid \$1,000.

The Theatre Guild placed "Back to Methuselah" in the storehouse with the loss of \$15,000. It cost the Guild \$28,000 to put on, and the expectation for an even break was not present in light of the refusal of G. Bernard Shaw to permit any cutting of the script. The brilliant Irishman did finally consent to changes so that the three-part cycle could be presented within reasonable theatre time, but it was too late. The critics never failed to call attention to the tediousness of some of the parts and the public turned cold to "Methuselah."

Shaw was original in his royalty exactions as in his other provisions. His contract called for a sliding scale, the percentage to be based on the daily gross. For takings of under \$250 he was to be paid 5 per cent.; any gross over that sum, but under \$1,000, was 7½ per cent. His bit was 10 per cent. for over \$10,000 and it was 15 per cent. over \$15,000. He permitted bulking the "scale," however, and the royalty percentage was about 10 per cent. average during the run of the play.

That was the biggest item of operation expense outside of the cast salaries. The show got between \$9,500 and \$10,000 at \$3 top for the first weeks. It is about all the Garrick will hold, capacity at \$2.50 top being around \$9,000 or slightly over. For the last week of "Methuselah" the takings amounted to about \$6,000 and the total gross approximately \$72,000, with Shaw's royalty certainly over \$7,000.

It is conceded that at least two separate plays can be fashioned out of "Back to Methuselah" and it is a question whether Shaw will not relent and permit the Guild to arrange for such presentations here later. The picture rights to "Methuselah" are problematic. Without cutting or special arrangement the filming process would be next to impossible. The Guild may go after the disposal of the film rights in light of it having made the production.

The report one of the Dolly sisters was engaged to an English nobleman appears to have been correct, excepting her fiancé was not a titled man. However, the chap was of good family and independent means. Not much has been heard of the engagement on the other side, since the other sister is said to have declared to her promised brother-in-law that the marriage with her sister would break up the act. Accordingly, said astute sister, brother-in-law-to-be, if to be, should settle an allowance on unmarried sis that would provide for her future and leave the proposed groom full peace of mind. Up to then the young man with wealth but no crown had intended going through with the marriage despite his family's opposition. After that, it is said, he commenced to give an imitation of an iceberg.

An aunt of John Osborne, manager of the Shubert theatre, New York, died in Boston about two years ago, leaving an estate estimated between \$60,000 and \$70,000. Last week he received a communication from a Hub barrister enclosing \$1.11 in stamps and directing that he sign on the dotted line. There are eight heirs to the estate, and although Osborne never figured a fat amount to himself, the final allotment was more than a surprise. He got writer's cramp so far as complying to the executor's request and has entrusted the matter to his own attorney in Boston.

Last week a player who appeared in the London company of "Enter Madame" arrived in New York, bringing some props that Brock Pemberton had taken over for the production. Included was a silk negligee which was made here at a cost of \$50, but not used. The fact that it was brought back in a box carrying a London modiste's name caused the customs inspectors to claim it as foreign bought and \$15 duty was assessed. This week the manager entered a claim for refund.

The old front curtain, that graced Augustin Daly's theatre was purchased some time ago by William B. Bradley and it is hanging in the Hudson. It was used at the Treasurers' Club benefit show at the latter house recently for the first time since the razing of Daly's. The curtain

originally cost \$10,000. It is heavily embroidered and was designed by Garibaldi, an Italian artist.

The Republic theatre, on West 42d street, may return to Arthur Hammerstein next season. It's Hammerstein's house, leased to A. H. Woods. Mr. Hammerstein is said to have plans for it, and would like to secure its return to his direction. The plans are reported to contemplate a musical comedy theatre, following some alterations, of the intimate type that will virtually permit of a permanent stock of that description, to fill a long absent void in Broadway's theatrical career.

"Go Easy, Mabel," the musical piece starring Ethel Levey, which opened at the Longacre last week, was in doubt of continuance this week as a result of a dispute over financial matters between the backers late last week. The advertisements for Monday's papers were telephoned Sunday evening. It is said there are a dozen persons interested in the attraction. The show drew a panning from the dailies, but it is claimed the first week bettered \$9,000 gross at \$2.50 top. It is questionable if that pace afforded an even break. On the out-of-town showing changes in the book were reported advisable, which would have put the show over for entrance here in the fall.

The "Shuffle Along" engagement for the Olympic, Chicago, is said to have been declared off without anyone appearing to know the exact reason. It was intended that the No. 2 all-colored show of the same title should take that house, but the change in booking plans is reported to have caused the disbandment of the secondary organization. There is a proposal, it is said, to send the No. 2 production to London during the summer.

Harry Pilcer is in Chicago this week visiting relatives, but will sail within a few days for France. What is delaying his return to Paris is his desire to take away with him a sufficient framework of an all-negro revue like "Shuffle Along" or the show at the Plantation (cabaret) in New York to reconstruct the type of attraction in his resort near Paris. Pilcer may take a whole organization from this side, or he may merely carry along the music and a few principals as the nucleus for a foreign organization.

Flo Ziegfeld has been approached with a view to ascertaining his ideas on shipping the production of the "Midnight Frolic" (Will Rogers show) to London, in bond, and have the piece put on over there at a West End theatre with another star replacing Rogers (who goes into the new "Follies"). The proposition is said to have been submitted by Albert de Courville to Ziegfeld before the English producer sailed last week. De Courville is reported as telling Ziegfeld he would secure the house, put the show on and declare Ziegfeld in for 50 per cent.

George Jean Nathan, dramatic writer, and essayist of "The Smart Set," is at it again with his intimate comments on show business and show people in the June number, just out. This time he is telling inside stuff about the newspaper reviewers, with some piquant details of entertainments arranged for the reviewers by stars, near-stars and their entourage, together with pretty frank expression of his (Nathan's) opinions of the reviewers' honesty of purpose and opinion and his general views of the ethics of the reviewing trade. Broadly speaking, Nathan says he himself is honest, "but so is the superintendent of the poorhouse," but is open to an appropriate approach, say \$50,000. "The trouble with most bribes," he observes, "is that they are not big enough," and thereon he hangs a lot of comment about managers' Christmas gifts of trinkets and beverages to the reviewers.

It seems to be Nathan's idea that in so far as an unbiased newspaper reviewer allows himself to be drawn into personal and social contact with the people of the theatre, he sacrifices something of his impersonal judgment of their stage work, and he goes into some of the social activities of the newspaper men with considerable intimacy. The essay, which is written in George Jean's polysyllabic but agile style, is calculated to make some people squirm and a lot more people grin. The whole thing has a lot of fluff and more than a germ of sound sense.

Among ocean-going passengers recently sailing were an English producer, an American actress who played the lead in the production, and the wife of the producer, who booked passage on the same vessel under an assumed name when she heard of the double sailing. The wife is an American actress. His friendship for the American society actress is said to have led to an estrangement but no open breach as yet.

"Lightnin'," maker and holder of the American run records, with a stay of three years on Broadway at the Gaiety, has established a new record for Brooklyn. Upon closing at the Montauk Saturday it established a mark of 10 weeks during one season in that borough. Eight weeks of the time was played at the Montauk in engagements of four weeks each, while the date at Teller's Shubert was for two weeks. The company establishing the Brooklyn record was headed by Milton Nobles, the original company with Frank Bacon still running in Chicago, in its 36th week at the Blackstone, probably a record run for that house.

As in times played, "Lightnin'" also established a Brooklyn record for money grossed. A close approximation of the total gross for the 10 weeks is \$115,000, or about 12,000 weekly average. For its last four weeks at the Montauk, the takings were around \$44,000, or an average of \$11,000. The first week at Teller's was big, but the second dropped to around \$9,000. The show will probably not attempt any further bookings next season across the river, the indications being that it is about "washed up" there. Brooklyn was played at \$1.50 top right along.

The nearest to "Lightnin'" was the total in weeks played by "The Storm." That attraction also played the Montauk, showing there during two dates for the same season, for a total of seven weeks. The house never attempted sustained or duplicate runs of the kind prior to the Montauk being leased by Louis Werba. The latter, formerly a Broadway manager, however had no fear because of the runs in New York, and both shows were put over successfully.

A vaudeville single who has drawn some attention for the last season or so is desirous of getting with a production. She is using an original method to attract the attention of producers, at least so far as securing an interview. Recently she wrote several notes to them, attaching to each a crisp \$1 note, with the legend that she hoped it would bring them many more lives—and would he please make an appointment to see her? It's likely the dough was returned and the request granted.

The Carillo estate in California will be divided next month among the seven heirs. Among them is Leo Carillo, who will share in the half million dollars left by his father.

The drawing of the caricature curtain for "Chauve-Souris" at the 49th Street has been reprinted in Sunday editions of newspapers in many out of town cities, following the lead of several metropolitan sheets. The Chicago "Post" carried the drawing last week, with a key to the names. For the face representing Lee and J. J. Shubert, however, the "Post's" list read "unknown, unknown." The suit of the Shuberts vs "Post" is still pending.

C. B. Dillingham and Mrs. Dillingham sailed Tuesday for Europe aboard the "Mauretania." The manager will look over the London attractions, several of which he is reported having secured for production here. He is expected back in about six weeks, at which time work on the new Fred Stone show is due to start.

"PADDY" McMAHON LOUIS MANN SCRAP!

(Continued from page 13)

"Friendly Enemies," "The Cheater" and "Elevating a Husband" for Cormican, arriving here during the second week of Cormican's engagement. The New Britain Masons leased the theatre for the first three days of the month, and Cormican took Mann and his company on tour, returning to open with "The Cheater" the second half of the split week and the first half of the ensuing week. Mann, while not too pleased with the arrangement, went on. The company closed the second half of last week with "Friendly Enemies," and by that time the breach between Cormican and Mann was widened noticeably.

Because of poor business Cormican had not paid Mann, it is said, but to prove good faith he told Mann the Masons were holding a check for \$685 belonging to him. Mann made certain of this fact, finding that a local laundry with which Cormican had had trouble because of an alleged overcharge had attached the check for the amount of \$250. Mann immediately garnished the remainder of the \$685.

Later Mann and Cormican got together, Mann agreeing to release the check if Cormican would pay him part of the sum. P. S. McMahon, who had released the check when the laundry attachment was brought by posting a bond for Cormican, advised Cormican, according to Mann's story, to let the check rest with Mann's attachment on it and to let him (Mann) wait for his money. This is what Cormican did, but agreed to settle with Mann Saturday night, when he would close his engagement, for Mann several times threatened not to "go on" just before curtain calls.

Saturday night the parties concerned met at Judge Klett's office to effect a settlement, but when the Masons wanted to give Mann a specified sum and Cormican the remainder, Cormican bolted from the office. He later returned with McMahon. McMahon and Mann had engaged in a near fist fight several days previously on the street in front of McMahon's hotel, and when McMahon "kidded" Mann, Louis flew off the handle literally. There was some rushing about, but no blows were struck. The police arrived when things had been quieted to a certain extent, but until the final settlement was made the atmosphere was heavily charged and very strained.

As a sequel of the fracas, Mann states he will have McMahon arrested this week upon his return to New Britain, and will also bring civil action against him for slander. Prosecutor Joseph G. Woods Tuesday stated that he would communicate with Mr. Mann in New York, the matter having been brought to his attention by Mann before the latter returned to his home in New York Sunday.

This week the Cormican Players are presenting "A Prince There Was," and Cormican is gradually effecting a reorganization of his company. The press reviewers were really eloquent in their praise of the Cormican presentation this week.

The P. S. McMahon named in the above article is the famed "Paddy" McMahon of other and Freeman Bernstein days in small time vaudeville, when McMahon ran Keeney's theatre, with his own hotel adjoining, in New Britain, while Bernstein booked McMahon's vaudeville bills in New York. That combination caused enough stories weekly to fill an extra edition of Variety if it had been printed. About two weeks were printed, without any story connecting McMahon or Bernstein (and both usually stood in) ever mentioning an actor ever got the best of anything in New Britain. Nor did McMahon ever get the best of Bernstein.

One of the stories of those days—and it became so continuous it was accepted as a custom—was that McMahon would cut the salary of the act when it reached New Britain, but Bernstein, when booking the act, increased the salary to about twice the amount he knew McMahon would cut it to. Bernstein believed under that system he was always 50 per cent. ahead of "Paddy," whether the act knew it or not. Bernstein, however, could never forecast whether the act would stay at McMahon's hotel while playing McMahon's theatre. If the act did not register at the adjacent hotel, the salary cut (if the act remained on the McMahon bill) would always be heavier.

ACTORS' FUND MEETING; INTERESTING STATISTICS

**Forty Years of Existence—
27,000 to 29,000 Actors
in United States**

The annual meeting of the Actors Fund was held Tuesday afternoon at the Hudson, New York, statistics concerning the Fund's charities were given out. Daniel Frohman stated there had been disbursed to needy professionals \$1,537,984 during the 40 years of the Fund's existence. Last year \$106,812 was expended in charities, the report showing \$13,157 more in disbursements than the receipts of the Fund. The Fund's total endowment amounts to \$600,000, invested in Liberty Bonds. One million dollars endowment is necessary for the Fund to carry on without annual benefit affairs in the several cities.

The Fund is administered for 12.83 per cent. of the amount received, that being said to be lowest ratio of cost of any charity.

Mr. Frohman stated he computed the number of actors in the U. S. to be between 27,000 and 29,000 but that less than 2,000 had contributed \$2. the annual dues.

Mr. Frohman was re-elected president of the Fund; F. F. MacKay, first vice-president; Charles B. Wells, second vice-president; Sam A. Scribner, treasurer; Walter Viacetti, secretary; trustees for three years, E. F. Albee, William Seymour, Charles A. Stevenson, Joseph Herbert, Major B. Reinold, Bijou Fernandez; John Cope and Walter Jordan, trustees for one year to fill unexpired terms.

"LOVE AND KISSES" NOW

"Love and Kisses" is the new title chosen for the musical comedy which will be the first legitimate production try of Dan Kussell and Lawrence Schwab, which will have its premiere at the Globe, Atlantic City, June 5. "Cookles" was the first name used. The show is an expansion of the vaudeville production called "A Man of Affairs," in which Eddie Buzzell features and which was played outside of New York only.

Kussell wrote and is staging the show. The score is by Neville Flesson and Al Von Tilzer. In addition to Buzzell, the cast will include Helen Ford, Bertie Beaumont, Nola St. Clair, Cy Plunkett.

"HOME AGAIN" IN DISPUTE

Robert McLaughlin, who returned from Europe last week, is protesting the right of Max Marcin to present a play under the title of "Home Again." The former claims that the title belongs to him by virtue of a play by him, produced by William A. Brady several seasons ago, and for which McLaughlin still retains the picture and stock rights, having refused to part with either as late as two months ago when offers were made to him.

Marcin announced a week or so ago that he intended producing a play of that title.

GOLDEN'S "7TH HEAVEN"

John Golden's first spring production, "The Seventh Heaven," will open at Atlantic City within the month. The piece was tried out last season by the Jessie Bonstelle stock at the Garrick, Detroit, under the title of "Heaven." Austin Strong is the author.

In the cast are George Gaul, Helen Menken, Marion Kirby, Beatrice Noyes, Isabel West, Herbert Bruce, Richie Ling, W. H. Post, Harry Forsman, J. Fred Holloway, John Clements, Ralph Vean, Alfred Cappelier.

"BROKEN-WING" ABROAD

The English rights to "The Broken Wing" have been sold by Sargeant Aborn to George Chooos who will present it in London next fall in association with an English manager.

Aborn produced the show here originally. Chooos' purchase includes the production which he will take overseas.

HASSEL FOR "BLUE KITTEN"

Arthur Hammerstein is negotiating through M. S. Bentham for George Hassel to return over here, in time to go out with Hammerstein's "Blue Kitten" when that show takes to the road next season. Bentham booked Hassel on the other side.

STOCKS

Lillian Desmond and Leslie Adams will be the leading woman and leading man respectively of the Westchester Players who will open their first season of dramatic stock in this city at the Wisting opera house, Syracuse, N. Y., on May 29. B. L. Feinblatt of New York owns the company at the Westchester, Mt. Vernon, N. Y. "The Mirage" may be the opening piece. Matinees Tuesdays, Thursdays and Saturdays. Scale, matinees, 25-35-50; evenings, 35-50-75. Manager George A. Chenet of the Wisting remains as Shuberts' representative.

Bim's West End, New York, has no intention of playing stock, says Bim, himself. The house is now playing pictures.

The Pauline MacLean Players have opened at the Colonial, Akron, O., displacing vaudeville. The F. P. Horne Players are at the Hippodrome, Youngstown, O., with the Keith Players at Keith's Columbus. At Springfield, O., the Francis Sayles Players are at the Sun theatre, and the Hartman Players opened this week at the Hartman, Columbus.

Despite reports that the Smith-King stock players of Pasadena, Calif., have taken over the Broadway Pantages, Los Angeles, (recently leased from Pantages by the Dalton Bros.) the house is still under the direction of R. A. and P. A. Dalton, who also control tab houses in that part of the State. It is believed that the Pasadena players will open a new policy at the house next week under the Dalton banner.

Harry McRae Webster, director for the Drama Players Stock, at the Grand theatre, Kansas City, has been directing since the company opened last February in the "Bat." Differences over the cost and production of the plays is the cause of his resignation, according to Mr. Webster. His successor has not been announced.

The Adair Players in "The Peace Makers" will play summer stock at seaside, Wash. The company has been one-nighting in the northwest.

Next week will mark the close of the Westchester, Mt. Vernon, N. Y., as a stock organization, and B. L. Feinblatt will take the Westchester Players to Syracuse for the summer. The future policy at the Westchester has not been decided.

Stuart Walker's company started the fourth week of its season of repertoire at the Cox theatre, Cincinnati, Sunday with "A Little Journey," the first time that piece has been seen here. Walker a native Cincinnati, is making a hard fight to make his season a financial as well as an artistic success, but so far is achieving only fair results from a box-office angle. He is simultaneously playing repertoire at the Cox and the Murat theatre at Indianapolis, exchanging actors between the two cities. Leading parts in "A Little Journey" are taken by Beatrice Maud and Arthur Albertson, assisted by Beulah Bondy, Spring Byington, Julia McMahon, Lael Corya, Corbet Morris, Walter Poulter, James Bell, Leslie Fenton and Donald Campbell.

After a lapse of several years Rorick's Glen theatre, Elmira, N. Y., will have a dramatic stock company this summer, the Henry Carlton company opening June 19 or 26. The season will run until Aug. 28. The Elmira Water, Light & Railroad Co. owns the Rorick theatre. The Carlton company will move from Pawtucket, R. I., where it played over the winter, to which it will return after the Elmira engagement. Carlton played leads with the Mozart stock at the Mozart, Elmira, for three seasons, 1912-14.

Dramatic stock, incorporating the visiting star plan, will form the summer policy of B. F. Keith's, Syracuse, it was announced Tuesday by Manager John J. Burpes. The season will open next month with Jane Cowl, who will appear in one of her successes. Marjorie Rameau will follow. The length of the season is not definite. The box-office scale will be at popular prices. It is announced. The stock succeeds vaudeville for the summer at the house.

Robert Edson has been signed to play the lead in "Fine Feathers" with the Nonotuck Players at the Holyoke theatre, Holyoke, Mass., next week. Ellingham Pinto will head the cast in "The Climax" the following week.

LITTLE THEATRES

The Little theatre of New Orleans (Le Petit Theatre du Vieux Carre) has outgrown its present quarters, and under the direction of Oliver Hinsdell is preparing to build a more spacious dwelling in the vicinity of the Old square.

The Drama League of America holds its annual institute in June at Chicago, assembling students of the drama from throughout the country.

There is a strong tendency toward the long play with Little theatre organizations. "Beyond the Horizon," by Eugene O'Neill, has recently been presented by the Community theatre of Pasadena, the Little Theatre Society of Indiana, and Le Petit Theatre du Vieux Carre of New Orleans. According to the local newspapers of each city, this difficult play was produced with skill in each city.

The \$3,000 prize offered by the Greek theatre of the University of California to the best long play submitted by a Californian has been won by Dan Totheroh by his "Wild Birds." There were 80 contestants. The prize play is being produced this month at the university.

The Little Theatre Society of Indiana, at Indianapolis, offers prizes amounting to \$300 for four one-act plays, original and unproduced, by residents of the state, to be submitted by June 1. The plays will be produced by the Little Theatre Society and will be published by the Bobbs-Merrill Co. The details of the competition may be obtained from the president of the society, Mrs. William O. Bates, 756 Middle drive, Indianapolis.

Interest at the School of the Theatre (Threshold theatre), New York, is very keen at this time. There is soon to be a competitive examination to determine the choice of two students, one male and one female, for places in Walter Hampden's Shakespearean Company for the coming season.

Inspired by the praise of the Drama League of America and other Little Theatre organizations throughout the East, the Law Studio in New York has created a Little Theatre Department, under the direction of Susan Stubbs Glover.

Dugald Walker returns to Ravinia Park this season during the opera season, to continue his work with the children of the north shore.

A number of religious plays have been published within the past year with the idea of utilizing drama in church work.

"The Medical Record" recently published a play based upon psychoanalysis, together with an editorial to the effect that the drama had been used in ancient Rome and Greece to bring to the people light upon certain medical subjects.

"MAN OF AFFAIRS" FOR B'WAY

Laurence Schwab and Daniel Kussell, who are producing "A Man of Affairs," expect to land the show on Broadway for the summer. It will open at the Globe, Atlantic City, June 5, starting rehearsals next week.

The piece will be an elaboration of the vaudeville act of similar title, which has Eddie Buzzell leading the cast. He will have the principal comedy role of the enlarged edition. Other players so far engaged are Helen Lovell, Helen Ford, Fred Heider, Dolly Lewis and Nola St. Claire.

Al Von Tilzer and Neville Flesson have written the words and music. Sammy Lee is to stage the dances.

SHOWS CLOSING

"Sue Dear" closed at Baltimore Saturday. It may try on Broadway late this month.

"Lady Billy" closes its season at Reading, Pa., next week. Mitzel will go abroad, returning in the fall and touring to the coast in "Lady Billy." She will be starred in a new play by H. W. Savage next spring.

Frances Starr Playing 'Shore Leave'

Frances Starr opened Monday in Baltimore in "Shore Leave," produced by David Belasco. The piece will play a week in Baltimore and a week in Washington.

It will open in New York at the start of the new season.

LEGIT ITEMS

Wallace Reid drew a couple of good publicity yarns out of his entry and withdrawal as a pilot of one of the Deussenberg entries in the Indianapolis Speedway classic Decoration Day. The entry was official, speedway authorities say, and Reid gave every assurance he really intended to drive in the famous 500-mile grind, but it has just been announced by "Pop" Myers, manager of the course, Reid was forced to withdraw by those holding a long term contract for his screen services because of the great danger to life and limb. Anyway a couple of good yarns got widely printed.

Arthur Collins and Byron S. Harlan, phonograph singers, have been placed under contract to head a road attraction under the management of O. E. Wee next season. The show will consist of musical novelties of various kinds. The sudden death recently of Ada Jones in Rocky Mount, N. C., necessitated the cancellation of the route held by a similar organization under the Wee management this season.

Jack Klendnon, formerly general manager for the "Irene" companies, is now with "Tangerine" in that capacity. P. A. Leonard is also with the Carle Carlton staff and will be stage manager for "Paradise Alley," which is due for production about the middle of July. Klendnon and Leonard will stage the numbers of the new show.

"Her Temporary Husband," by Edward A. Paulton, opened last week at Stamford, Conn. The show seems to feature Tallulah Bankhead, daughter of a Congressman. Others in the cast are George Drury Hart, Alleen Poe, Harry R. Allen, Robert Elliott, Thomas A. Braidon. The Arthur G. Delomater Corporation produced the piece.

The Australian rights to "Tangerine" have been purchased by Hugh J. Ward from Carle Carlton. The piece is to be produced in the antipodes around the first of the year.

George Mooser's suit on an assigned claim of Oliver Morosco, against George M. Anderson and Fritz Scheff-Anderson, was adjourned last week out of court. Miss Anderson was supposed to have been examined before trial at the time to testify when the "Pretty Mrs. Smith" was presented during the winter of 1914-1915, and how much it grossed. She had leased the play from Morosco on a 6 per cent. of the gross rental. It was alleged to have made \$30,171.25 at the gate, \$1,810.23 of which was due Morosco. Mooser, as the assignee, started suit in 1917, the action being prolonged to date because of Miss Anderson's continual travelling which prevented prompt adjudication. Her defense was that the Morosco contract had been cancelled, Mooser desiring to ascertain when and how.

George H. Diehl is company manager for the road company of "Shuffle Along."

Edgar S. Perry is both treasurer and house manager of the Princess. He succeeded to the latter berth when John Turek withdrew some time ago.

Louis B. O'Shaughnessy, formerly an advance agent, is handling the publicity for "Nero," the special picture feature which opens at the Lyric Sunday.

SUIT OVER "RUBICON" PROFIT

Because Henry Baron, producer of "The Rubicon," refuses to account to Thomas J. Shanley for his five per cent share of the profits, Shanley has brought suit in the City Court against Baron for \$2,000. Shanley secured the five per cent interest in consideration of a \$300 loan, having the alternative of collecting the principal at the usual interest or claiming one-fifth of the profits.

Henry Cahane, of Baron's business staff, offered Shanley three per cent of the net of \$450, but Shanley has refused and is suing through Henry Herzbrun.

"The Rubicon" is understood to have been turned over by Baron to a corporation.

Bert and Hazel Skatelle (vaudeville), accompanied by their three-year-old son, left New York for Los Angeles June 5 on a motor trip across the continent.

BEST AND BAD PLAYS PICKED BY TWO CRITICS

Reviewers on "Public Ledger" and "North American". Sum Up Season's Views

Philadelphia, May 17.

That popular indoor sport of picking the year's "best plays" has been engaging local dramatic critics.

C. H. Bonte, in the "Public Ledger," picks "The Bill of Divorcement" and "The Skin Game" as the best dramas; "Lillom" and "The Emperor Jones," fantastic plays; "The O'Brien Girl" and "The Last Waltz," musical comedies; "The Greenwich Village Follies" and "Make It Snappy," revues; "The Bat" and "The Dream Maker," melodramas; "The Eastway" and "Sothern and Marlowe, revivals; "White Headed Boy" and "Mr. Pim Passes By," comedies; "The Circle" and "The Bad Man," social satires.

Among the "worst" he picks "Irish Eyes," "The Gold Diggers," "Angel Face," "Face Value" and the Elsie Janis Revue.

Linton Martin, in the "North American," picks "Lillom" dramatic show with "The Circle" and "The Skin Game" close up, while he gives to "The Greenwich Village Follies" the palm for musical shows. The year's "worst" he lists as "Irish Eyes," "Dog Love" and the Elsie Janis Revue.

JEAN DE GOUSSAC INJURED

Jean De Goussac, playing in the United Players' stock at the White Plains, N. Y., was run down by an auto Wednesday and severely bruised about the head and arms. Mr. De Goussac was removed to Roosevelt Hospital, where it was said Wednesday afternoon after an X-ray examination his injuries were painful but not thought to be serious.

Charlson Smith took Mr. De Goussac's role in the Wednesday night performance.

POWER-ARPER WEDDING

Los Angeles, May 17. Patia Power, former wife of Tyrone Power and now leading woman of the famous "Missing Play," was married last June to Clarence Thomas Arper, also of the "Mission Play." News of the wedding was made public last week at the ending of the 1,900th performance of the play.

Mrs. Arper was divorced from Power in 1920. Shortly afterward he married Bertha Knight, daughter of Prof. William H. Knight of Pasadena.

CRITICISMS

FANNY HAWTHORNE

Comedy in three acts by Stanley Houghton, at the Vanderbilt, May 11. "When Hindle Wakes" first came to America, ten years ago, it seemed to us one of the great plays of our time. Now it has become 'Fanny Hawthorne.' We still find it a great play.—World.

"Fanny Hawthorne" is a good 'show,' besides being a good play and a good performance.—Tribune.

"Fanny Hawthorne" in 1922, as it was in 1912, a piece well worth going to see. It is now, as it was then, a salutary and corrective comedy.—Times.

KEMPY

Comedy in three acts by J. C. and Elliott Nugent, at the Belmont, May 15.

"There is enough genuine comedy in 'Kemp' to make the piece altogether welcome."—Herald.

"Excepting the three witty musical shows and 'Partners Again' no entertainment hereabout owns so many comic lines."—Tribune.

"It is a good and gay play which has come to town, and one well worth seeing."—Times.

MOLLY DARLING

Chicago, May 17. Presented at the Palace Music Hall May 9. Produced by Menlo Moore and Macklin Megley. In two acts and ten scenes. Book by Otto Harbach and William Cary Duncan. Music by Tom Johnston. Lyrics by Phil Cook. Staged by Julian Mitchell.

"No summer show ever received a more vociferous welcome. There was applause for every one, and then some to spare. Remember the line forms to the left at the Palace. Looks like a long summer line at that."—Chicago American.

"Molly Darling" invites description as a musical comedy, but it has some of the random tendencies of revue. They have given the Palace a show which fills the eye."—Journal.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic play is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Advertising of Kate," Ritz (2d week). One of six fresh offerings that came in last week. House has been dark six weeks. Re-lighting failed to arouse much interest; indications against show landing. First week under \$3,000.

"Blossom Time," Ambassador (34th week). Descent of t.kings which marked Broadway business again last week not felt as much here as with most others. One of few long run attractions not in cut rates. Grossed \$11,000 last week.

"Bronx Express," Astor (4th week). Management anxious to try with this adaptation from Yiddish. Business to date not strong. Has not beat \$6,000 yet.

"Captain Applejack," Cort (21st week). One of leading non-musical attractions. Last week takings dipped under \$14,000 for first time, but excellent money for this time of season.

"Cat and Canary," National (15th week). Another dramatic leader and like them will be sent through summer. Dropped under capacity draw, last week between \$13,000 and \$14,000. Most successful mystery try since "The Bat," which is still going.

"Chauve-Souris," 49th Street (16th week). Only \$5 top attraction on Broadway; getting more repeat-ers than any attraction in town. Russian novelty being moved to the Century Roof in two weeks. New bill to be put on by Ballet then.

"Czarina," Empire (16th week). Another week to go. Money maker, though after first weeks it did not hold up with leader. Should make strong attraction on road with Doris Keane.

"Demi-Virgin," Eltinge (31st week). About another month for farce which led Broadway for its class of attractions. Is another show that figures to get big money on tour next season.

"Fanny Hawthorn," Vanderbilt (2d week). Plenty of interest attached to opening Thursday last week. Piece formerly called "Hindle Wakes" when first presented; at that time claimed show was showing good promise, but for some reason was taken off.

"For Goodness Sake," Lyric (13th week). Final week for this musical comedy, which while liked was not able to pull smart money. House goes into special picture showing. "Nero" opens Sunday.

"First Year," Little (82d week). Summer stay possible if house and attraction pool. Comedy leader of list, only "The Bat" beating it. Last week gross went under \$6,000, said to be less than even break.

"French Doll," Lyceum (13th week). Grosses moderate throughout, but attraction on right side. Declined with others in last month. Last week approximated \$5,500. Two weeks or so more.

"Good Morning, Dearie," Globe (29th week). Last week first time this smash dropped under capacity gait. Takings off probably \$2,000 with gross about \$26,000. Nothing appeared strong enough to stand off slump.

"Go Easy, Mabel," Longacre (2d week). Farce with music starring Ethel Levey. Opinion not flattering and run chances not strong. First week claimed over \$9,000 at \$2.50 top.

"He Who Gets Slapped," Fulton (19th week). Theatre Guild attraction will be moved back to Garrick Monday. "What the Public Wants" going off. "He" and "Liliom," the successful Guild shows this season, to move onto Broadway from Garrick, with "Liliom" outstanding success. "He" started with rush, but pointed off to average of \$10,000 to \$11,000 weekly.

"Kempy," Belmont (1st week). Only premiere of week. Play written by J. C. and Elliott Nugent, with three Nugents, Ruth also in cast. Opened Monday, winning praise from reviewers. Figures to land.

"Kiki," Belasco (25th week). Season's outstanding dramatic success. Getting more money than any of non-musicals except new, ly arrived "Partners Again," which is now money leader.

"Lawful Larceny," Republic (20th week). Will extend run into June. Counts with successful dramas, business averaging \$11,000 weekly. Takings of late down around \$9,000 or bit under.

"Make It Snappy," Winter Garden (6th week). Bad going of last week didn't permit newest of musical successes to escape. But this musical attraction reputed getting as much money as anything on Broadway.

"Marjolaine," Broadhurst (16th week). Approaching end of stay

here and another week or two will see closing. Last week business dipped under \$7,000 for first time.

"Montmartre," Nora Bayes (14th week). Final week for co-operative attraction which moved to roof house after 10 weeks at Belmont. Business here dropped instead of picking up as expected with more capacity for cut rate schemes. House goes dark.

"Music Box Revue," Music Box (25th week). Off a bit early in week, but held steady after that. Gross about \$25,500. First time attraction has failed to go clean since opening. Can get \$26,500 at \$4 top, including standing room.

"Partners Again," Selwyn (3d week). Selwyns came through for their second dramatic success of season, "The Circle" having been the first. New P. & P. piece is heading entire non-musical bunch. Second week approximated \$18,000.

"Rose of Stamboul," Century (11th week). Notice has been posted for closing in another week, but show may continue longer, notice protective. Business, however, weak for show of this size. Reported around \$12,000.

"Rubicon," Hudson (14th week). Business dropping here as for all others. Gross went below \$7,000 last week and extra advertising resorted to, unusual for this time of season.

Russian Grand Opera, New Amsterdam (2d week). It ported singing crowd did not live up to advance expectation. After opening dates it picked up briskly, with about \$15,800 for week. One matinee. Scale \$3.50 top, so that pace is less than half capacity.

"Shuffle Along," 63d Street (52d week). Completes year's stay at end of week. Management now using two for one system of ticket distribution. Scale advanced from \$2 to \$2.50 partly counters reductions.

"Six Cylinder Love," Sam Harris (39th week). Ought to stick into June or about another month. Little under \$8,000 last week, showing decline as with others.

"Tangerine," Casino (41st week). This was first successful \$2.50 top musical attraction to arrive last summer and has been money-maker until last two weeks. Takings last week around \$9,000, with short time to go.

"The Bat," Morosco (91st week). Last week was first time tickets for run leader were placed in cut rates. Allotment for balcony, about \$1,600 extra being derived. Gave show between \$7,500 and \$8,000 on week.

"The Blushing Bride," 44th St. (15th week). Since moving over from Astor this musical piece has more than held pace, going to \$9,000 for time, meaning profit. Two for one a feature. Slid under \$7,000 last week and will probably go to Chicago after another two weeks.

"The Charlatan," Times Square (4th week). New mystery play figures to stay another month unless business takes jump. Some changes in book being made. Last week little under \$6,000. Probably means profit, however.

"The Dover Road," Bijou (22d week). Attraction hooked up so that cost of operation is moderate. Management expects continuance through June. Last week around \$6,000.

"The Goldfish," Maxine Elliott (5th week). Dramatic attraction that has made money since opening, though business not exceptional. Slump affects it, but fairly good takings for this time of season; last week \$7,500.

"The Hairy Ape," Plymouth (5th week). Off early last week, but held pace for balance of week. Getting more than most of dramas and with weather break can go into summer. Last week \$7,000.

"The Hindu," Comedy (9th week). Final week for this drama, which went into cut rates last week, with little aid there with so many to choose from.

"The Nest," 48th St. (16th week). Is on week-to-week basis, with pace now under \$4,000 and likely withdrawn any time.

"The Perfect Fool," Cohan (30th week). Grossed little over \$9,000 last week, but advertising may pull up gross; extension into summer to be tried for. Went into cut rates for first time Monday.

"The Hotel Mouse," Shubert (10th week). One more week to go. Pace under \$5,500 last week, lowest since opening. May be sent out of town.

"The Night Call," Frazee (4th week). Final week. Presented by Players Assembly, co-operative. Gross under \$2,500. "Billeted," revival,

moves up from Greenwich Village theatre Monday.

"The Red Geranium," Princess (2d week). Probably will stick it out for another week, attraction having arrangement for three weeks. First week's business reported under \$2,000.

"To the Ladies," Liberty (13th week). Business claimed not have dropped considerably last week with several parties in, gross approximating \$9,000. Another month or bit longer.

"Up the Ladder," Playhouse (11th week). This attraction running on week-to-week basis. It has been favorite in cut rates and reputed to possess dramatic value.

"Truth About Blayds," Booth (10th week). Pointed for another month or up to end of June, though summer run not expected. Has done fairly good business for this season, making money yet. Last week \$7,000.

"What the Public Wants," Garrick (3d week). Final week, Theatre Guild withdrawing English play. "He Who Gets Slapped" will move back from Fulton next Monday.

"Billeted," Greenwich Village (2d week). Revival liked and sponsors will try it uptown. Moves to Frazee Monday.

"Silver Strings," special film showing began at the Apollo Wednesday. Feature first announced as "Across the Rainbow," an "Over the Hills" type of picture.

til May 28, when "Hollywood Frolics" comes in for summer run.

"Lightnin'" (Blackstone, 36th week). Smallest gross since here. Local folks have given it good play, with only prospect of business now convention transients. Carried Sunday advertisement which indicated its stay is limited. Got \$14,000, falling off of \$8,000 from its highest gross.

"Just Married" (La Salle, 3d week). Standing up very well under circumstances, with reference to business in general. Did remarkably well, getting \$10,500.

"Molly Darling" (Palace, 1st week). Started off at good gait and gives promise of being here for indefinite period. Opened to capacity and kept close to that figure throughout remainder of week, getting \$12,500 at \$2.50 top, after opening on Tuesday night.

Two new attractions entered the legitimate field, with one new house added to the group for the summer. The new house, Palace, is housing Moore & Megley's summer revue, "Molly Darling," which opened on Tuesday night of last week. This revue looks as though it is a staple summer product. The other attraction, which made its debut Monday night, was "Liliom," at the Garrick. It scored and its business exceeded that of all non-musical shows, equaling that of the leader of the musical attractions.

"The Nightcap" was withdrawn Saturday after 19 weeks at the Playhouse. This theatre will be dark for two weeks, reopening with Will Morrissey's "Hollywood Frolics," being organized and produced here.

Though there are nine houses operating this week, it looks as though that number will be decreased by one or two in the next two weeks. "Red Pepper," at the Apollo, and "It Pays to Smile," at the Olympic, are playing to discouraging returns and are only being kept until other attractions may be found to replace them.

Estimates for last week:

"Lilies of the Field" (Powers, 2d week). Doing remarkably well. Getting lot of press stuff and stunts over in dailies. Will probably stay indefinitely. Around \$10,500, profitable to all.

"It Pays to Smile" (Olympic, 4th week). Still lingering, without prospect of becoming winner. Cut rate tickets don't help. Business very poor.

"Liliom" (Garrick, 1st week). Should prove to be guest for entire summer. Dailies paid it royal tribute. Close to \$14,500.

"Red Pepper" (Apollo, 6th week). Business most disappointing. Show has share of business already and looks as though gross will fall gradually if kept on. Believed it is being kept over until another attraction can be found. Skirted over \$10,000.

"Anna Christie" (Cort, 5th week). Getting wonderful break, even though business fell off all around town. This show hit over \$8,000.

"O'Brien Girl" (Cohan's Grand, 6th week). Zealous work by house management keeping this show up in business. Leader of the musical shows here, around \$14,500, which seems to be satisfactory.

"The Nightcap" (Playhouse, 19th week). Entry of Charlotte Learn into cast in final week stimulated business, as many large theatre parties were given in her honor. Show got \$5,600, which allows for it being a winner on every week of the local engagement. House will be dark un-

til May 28, when "Hollywood Frolics" comes in for summer run.

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"Red Pepper" (Apollo, 6th week). Business most disappointing. Show has share of business already and looks as though gross will fall gradually if kept on. Believed it is being kept over until another attraction can be found. Skirted over \$10,000.

"Anna Christie" (Cort, 5th week). Getting wonderful break, even though business fell off all around town. This show hit over \$8,000.

"O'Brien Girl" (Cohan's Grand, 6th week). Zealous work by house management keeping this show up in business. Leader of the musical shows here, around \$14,500, which seems to be satisfactory.

"The Nightcap" (Playhouse, 19th week). Entry of Charlotte Learn into cast in final week stimulated business, as many large theatre parties were given in her honor. Show got \$5,600, which allows for it being a winner on every week of the local engagement. House will be dark un-

til May 28, when "Hollywood Frolics" comes in for summer run.

"Lightnin'" (Blackstone, 36th week). Smallest gross since here. Local folks have given it good play, with only prospect of business now convention transients. Carried Sunday advertisement which indicated its stay is limited. Got \$14,000, falling off of \$8,000 from its highest gross.

"Just Married" (La Salle, 3d week). Standing up very well under circumstances, with reference to business in general. Did remarkably well, getting \$10,500.

"Molly Darling" (Palace, 1st week). Started off at good gait and gives promise of being here for indefinite period. Opened to capacity and kept close to that figure throughout remainder of week, getting \$12,500 at \$2.50 top, after opening on Tuesday night.

CHICAGO "LIGHTNIN'" MAY NOT RUN A YEAR

Now in 37th Week—May Not Stay Much Longer—Gloom Hovering Over Legits

Chicago, May 17.

"Old Man Gloom" is quite evident on the Chicago theatrical horizon. Even though there were only 10 legitimate houses operating during the week, the returns were quite discouraging to the attractions which have passed the initial week here. The intake of none approached that of the preceding week, and the most noticeable decline in business was that of "Lightnin'" at the Blackstone, where it completed its 36th week. It seems that this attraction, heralded as sure for a solid year or two, is destined to depart from here prior to its 52d week through lack of business. The weather probably has something to do with the falling off, as the days and evenings were humid throughout the week.

Two new attractions entered the legitimate field, with one new house added to the group for the summer. The new house, Palace, is housing Moore & Megley's summer revue, "Molly Darling," which opened on Tuesday night of last week. This revue looks as though it is a staple summer product. The other attraction, which made its debut Monday night, was "Liliom," at the Garrick. It scored and its business exceeded that of all non-musical shows, equaling that of the leader of the musical attractions.

"The Nightcap" was withdrawn Saturday after 19 weeks at the Playhouse. This theatre will be dark for two weeks, reopening with Will Morrissey's "Hollywood Frolics," being organized and produced here.

Though there are nine houses operating this week, it looks as though that number will be decreased by one or two in the next two weeks. "Red Pepper," at the Apollo, and "It Pays to Smile," at the Olympic, are playing to discouraging returns and are only being kept until other attractions may be found to replace them.

Estimates for last week:

"Lilies of the Field" (Powers, 2d week). Doing remarkably well. Getting lot of press stuff and stunts over in dailies. Will probably stay indefinitely. Around \$10,500, profitable to all.

"It Pays to Smile" (Olympic, 4th week). Still lingering, without prospect of becoming winner. Cut rate tickets don't help. Business very poor.

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MALE STAR DEFEATED BY FEMALE OPPOSITION

"Last Waltz" Drives "Chocolate Soldier" Out of Boston —"Sally" Still to Capacity

Boston, May 17.

The opening of "The Tavern" at the Tremont, which Cohan has taken over for the entire summer, with the producer himself playing the lead, was the feature of this week in the local legitimate field. The house was capacity for the opening with only the customary courtesy paper. It is good for at least two weeks of big business. By that time Cohan will probably have decided when he wants to break out "Pretty Nelly Kelly," the show he is to open here for the summer run. The musical piece will start rehearsals immediately.

As far as can be seen now, no other house than the Tremont will be tenanted this summer, unless "Sally" and the "Last Waltz" fool the dope. As far as "Sally" is concerned, the business last week was on a par with that of the previous two weeks, capacity, and the regular gross to \$32,800 was registered. This is all that the house can hold and is the reason it remains the gross. The house is sold out for the first half of this week, and as yet no signs of weakness have been detected.

In regard to the "Last Waltz," this show has developed strength that surprised even those with it. Last week it put "The Chocolate Soldier" out of the running, causing the Shubert to join the list of closed houses. It was a piece of peculiar booking to have two shows by the same composer, and Straus at that, playing against each other in theatres situated directly across the street; but then it was done, and the show with the woman star, Fay Bainter, survived. It was thought that Donald Brian's personal popularity here might put "The Chocolate Soldier" over, but it melted. The passing of the show also demonstrates for the second time this season Bostonians are not keen for a male star in a musical show, as was evidenced by the dismal failure of John Charles Thomas when he showed at the Tremont earlier in the season.

"The Gold Diggers" closed here Saturday and the company disbanded. For three weeks it did only fair business with a steadily dropping gross. "Smooth as Silk" is due to finish at the Selwyn this week, leaving that house dark, according to indications. "Ladies' Night" is running better than expected and will remain for two or three weeks longer at the Plymouth. A stop mark of \$7,500 has been set for this show, and as long as the gross stays above that figure it will remain.

Estimates for last week:

"Sally" (Colonial, 4th week). Still running exceptionally strong, with records for business broken weekly as she progresses. Gross of \$32,800 last week on a par with those of the previous weeks.

"The Tavern" (Tremont, 1st week). Classy opening with Cohan in person for first time in 10 years locally. House well patronized by clientele that looked like dyed-in-the-wool Cohan followers. "The Gold Diggers" did about \$9,000 in final week.

"Smooth as Silk" (Selwyn, 5th week). Posted for last week. Strength this show displayed when it first opened here developed soft spots last week. It is said about \$6,500 was gross.

"The Last Waltz" (Wilbur, 5th week). In what was regular show-down between this show and "The Chocolate Soldier," playing across the street, first named came out with colors flying. Buried other show from publicity standpoint for one thing, did much better business for another and caused such a flop of patronage across the street the revival was pulled suddenly, as shown by Sunday papers carrying pictures in cut display and reading notices, but no ad.

"Ladies' Night" (Plymouth, 3d week). Doing well, as well as can be expected, and little better than looked for. Will stay on indefinitely, until mark of \$7,500 is struck, and then—curtains.

FRISCO BAD

"Passing Show" Does \$25,000 in Two Weeks—On One-Week Basis

San Francisco, May 17.

San Francisco theatregoers are balking at \$2.50 shows, evidenced by the business of "The Passing Show" at the Century. It drew less than \$25,000 on its two week's engagement, and last week a closing notice was posted carrying a proviso that the players may remain on a week-to-week basis.

There is also a report the members of the "Passing Show" accepted a 25 per cent. cut in salaries.

"The Passing Show" expected to do over \$30,000 on its first week in Frisco.

JOLSON CLOSSES 'BOMBO' IN PHILLY TO CAPACITY

But Three Houses Open After This Week—"Letty Pepper" Returns

Philadelphia, May 17.

Three houses open, and one closing Saturday, is the legit situation here.

The Shuberts got out the moth balls Saturday when Jolson's "Bombo" left the Shubert. Announcement of another week (the fifth) for this show was made, but on the following day withdrawn, although absolute capacity was the rule every performance except Wednesday matinee. Then, Friday night, the ads and announcements of this week's Shubert vaudeville bill were withdrawn and the entire bill cancelled.

The three remaining shows are "The Dream Maker," completing a very successful two weeks at the Broad Street; "Welcome Stranger," which is still profitable at the Garrick, and "Letty Pepper," back at the Walnut Monday.

It is now reported the Lyric will try two weeks of films, and the Garrick will also make that attempt. The latter is a popular house for pictures, but the Lyric, on North Broad street, is considered an odd choice for such a purpose. The Broad will house amateur and semi-professional performances for a week or so, and then dark.

The attempt to run "Letty Pepper" four more weeks at the Walnut is being watched. The advance sale was excellent, and the fact that the final week of the first run of this show here in March was big is leading the Walnut people to be confident of a good stretch of business up to and into June. That would go a long way to counteract the flops of "Angel Face" and "Haunted." The latter ended a miserable two weeks at the house Saturday, with still some talk of going into New York. Changes in the construction were contemplated, but it is understood that the author, William Hurlbut, would not agree.

Estimates for last week:

"The Dream Maker" (Broad, 2d week). Final week of this house, which has had only two definite flops during the year, "The Bill of Divorcement" and "The Grand Duke." Gillette has done fine business, with downstairs draw especially big. Cleared \$12,000 last week, and may repeat. Three amateur organization shows, including "Iolanthe" by Savoy company, booked in.

"Welcome Stranger" (Garrick, 4th week). Consistent money-maker. Understood to have stop-clause of \$7,000, and has so far beaten that mark right along. May stay another week or so, as show has no more bookings this spring. Pictures to follow, rumor says. \$8,500.

"Letty Pepper" (Walnut, 1st week). Return of Greenwood show well received, and advance sale promising. Has four weeks, and without opposition has good chance to last through, making this only legit house open in June. "Haunted" never caught on here, but cast still talking of Galety in New York.

Jolson's "Bombo," which closed Saturday, again touched capacity, with slightly smaller number of standees and some room Wednesday matinee, but gross of well over \$30,000. Four weeks of "Bombo" put the Shubert theatre definitely on winning side of ledger for the year.

"Up the Ladder," Playhouse (11th week). This attraction running on week-to-week basis. It has been favorite in cut rates and reputed to possess dramatic value.

"Truth About Blayds," Booth (10th week). Pointed for another month or up to end of June, though summer run not expected. Has done fairly good business for this season, making money yet. Last week \$7,000.

"What the Public Wants," Garrick (3d week). Final week, Theatre Guild withdrawing English play. "He Who Gets Slapped" will move back from Fulton next Monday.

"Billeted," Greenwich Village (2d week). Revival liked and sponsors will try it uptown. Moves to Frazee Monday.

"Silver Strings," special film showing began at the Apollo Wednesday. Feature first announced as "Across the Rainbow," an "Over the Hills" type of picture.

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BROADWAY REVIEWS

KEMPY

Ruth Henoc.....Ruth Nugent
"Bud" Henoc.....J. C. Nugent
"Kempy" James.....Elliot Nugent
"Duke" Merrill.....Grant Mitchell
"Ma" Henoc.....Joan Crommette
"Wade" Henoc.....Helen Carew
Katherine Henoc.....Lotus Robb
Ben Wade.....Robert Lee Allen

J. C. Nugent, one of the remarkable thoroughbreds of the American theatre, though a dark horse in the summer book of the Broadway Derby, came in like a Morvich Monday night in his first trial for the legit stakes. At the Belmont theatre track his great triumph was the more resounding because it was so little heralded, even so little expected.

Nugent and his gifted son, Elliott, are the authors of "Kempy." His little daughter, Ruth, is the ingenue. Not only is it a Nugent-made play, but a Nugent-made cast. Two "names" were engaged here to strengthen it. Grant Mitchell and Lotus Robb did their parts and did them ably, but the Nugents created the play and the Nugents played the play. When the audience filed out the Nugents' names were on the smiling lips of every man and woman. They were names that had "come in."

Nugent is an anomaly—he is a number of anomalies. Think of a man who lived in Canal Dover, Ohio, becoming the smartest, niftiest monologist in that fly realm, vaudeville! Think of a man who never touches liquor becoming the foremost "souse" of a nation-of-drinkers' theatre! Think of a man who has written at least a dozen plays and never managed to sell one of them putting over a wallop out of a clear sky in the first one ever produced! Think of a man identified with barroom wit and lobby satire finding fame and recognition at last as an old jay father, and with a homely small-town comedy as wholesome as boiled potatoes and as domestic.

"Kempy" and Nugent parallel "Lightnin'" and Bacon. This may run three years in New York—no one can measure such successes on opening nights. But "Kempy" will emancipate Nugent for a long time from that other branch of theatricals in which he has won and lost so many fights, in which he has so long been a conspicuous figure as an artist, a spokesman, a student and a creator.

For years Nugent has been quietly, persistently, modestly but everlastingly turning his efforts at dramatic writing and acting. Like so many others, he failed of encouragement. Like so many others he took his rebuffs and his disappointments gamely, almost silently. Script after script he wrote, revised, rewrote and laid away. Season after season he toured in his "single," not neglecting that meanwhile, either, but perfecting and reforming it until within half a dozen years he entirely metamorphosed his style and his method and was more successful each year. Between times he wrote more plays, offered them, got them back, wrote more. Finally he wrote "Kempy" with his son and produced it with his son and daughter, for they had grown up and were ready to take their places beside him in his never-say-die work.

Monday night "Kempy," partly financed by Nugent, saw the lights under the banner of R. G. Herndon. Mitchell was featured. Even in the final chance the Nugents were not "given credit." Only after the curtain had fallen was that recurring theatrical miracle once again performed—proof that one man had been right and hundreds had been wrong. It is that one long-shot hope, and faith in that hope, that keeps the buried Nugents burrowing and pushing to see the light until the light sees them.

"Kempy" is truly American. Where so many comedies are farces, this framed as a farce and proves to be a comedy. Its story is plausible and easy, its action is uninterrupted progress, its laughs are prodigious and deep, its humor twinkles all the time even when the laughs aren't explosive. Nugent knows his vaudeville so well that he knows how to get any kind of a laugh he wants, in writing and in execution. Presuming that he wrote the piece, though the youthful Elliott undoubtedly assisted him, it is easy to trace the technique of the laugh-provoking to the best vaudeville tactics of this old master of single-handed laugh-producing superinduced by making people exercise their cerebellums.

Mitchell was fine, but snowed under. The part was one Nugent had written for himself originally. Later he decided he wasn't young enough for a lover role "for Broadway" and took a character role. In that, thought to be incidental, he ran away with the play. His children breathed on his neck for place and show. Miss Robb also ran—fifth—though she did it all right enough. The single set is all that it could be. It is not sumptuous, but neither is the atmosphere of "Kempy." It is what is more—it is "right." P. Dodd Ackerman did it.

It was just too big for individuals. Blood was too thick for even cham-

pagne that night. For the Nugents synchronized. It was the Nugent mind, the Nugent heart and the Nugent individuality as well as the actual Nugent acting skill that told. And it will tell the world. *Loft.*

FANNY HAWTHORN

(Hindle Wakes)

Mrs. Hawthorn.....Louie Emery
Christopher Hawthorn.....Whitford Kane
Fanny Hawthorn.....Eileen Huban
Mrs. Jeffcott.....Alice Belmont Cliffe
Nathaniel Jeffcott.....Herbert Lomas
Ada.....Nannie Griffin
Alan Jeffcott.....Gordon Ash
Sir Timothy Farrar.....Walter Edwin
Beatrice Farrar.....Gilda Leary

The best acting in New York is to be seen in "Fanny Hawthorn." And the best acting in "Fanny Hawthorn" is to be seen in the final 15 minutes of it, when Eileen Huban, a star who plays two meager bits out of a banquet of dialog, brings home the punch of Stanley Houghton's remarkable sex drama.

Most all Britishers write honestly. Many write skillfully. But so few write anything worth anything. This year has seen a deluge of English stage discussions of problems infantile and puerile. "Fanny Hawthorn," the revival of "Hindle Wakes," one of the memorable contributions to our theatre from over the water, redeems such twaddle as "The Shadow," "A Bill of Divorcement," "The Truth About Boys," "What the Public Wants" and a lot of other silly rot about hair-splitting demarkation between nonsense and "honor."

Were not "Fanny Hawthorn" a work of big and serious reactions of its own, it might well serve and serve well as a satire on the nursery junk "honor" heroes and heroines of those others, be they successes or flops. In this play the heroine throws that sort of "honor" back into the teeth of the fools who offer it, the fools who cannot see anything beyond their own vision, who cannot feel anything beyond their own reach.

The girl has spent two nights at a hotel with the rich man's son. A tragedy reveals it. Her mother and his father, good Lancashire "Christians," decide the boy MUST marry the girl. He is a weak op and yields, though he loves another girl. But the girl, bless her! She sneers at it. He took her for a lark, not because he loved her; well, she took him for a lark, not because she loved him. Why marry him now? Why commit a REAL sin?

If Stanley Houghton is ever within the sector where this grateful reviewer holds forth, he can order anything he wants for lunch, while this reviewer will sit silently by and just look and look at the man who had the nerve, the imagination, the poetry, the philosophy, the genius to write that situation. And the same goes for the little lady who delivered it. She can have lunch and stay to dinner.

Miss Huban is not new to anyone. A glowing notice of her work is by no way of "discovering" her. But to those who have not seen her in this play, in which she does so little so magnificently, it may in candid fairness be related that no young dramatic actress on this side this season has displayed such poise with punch, such intelligence with charm, such drive with restraint, such elocution with realism, such personality without affectation and overstrain.

The rest of the cast is back of her, too, without important exception.

Business Tuesday evening was fair. "Hindle Wakes" has records, though it was not a New York triumph. It should pull up. The dramatic societies will perhaps shudder at the suggestion, but here is a worth-while presentment for them to get under and to put over. *Loft.*

BILLETED

Rose.....Mart Hughes
Emaline Lippitt.....Sally Williams
Rev. Lippitt.....Harold Vizard
Betty Taradine.....Selena Royle
Col. Preedy.....Lumsden Hare
McFarlane.....Marshall Vincell
Capt. Rymill.....H. Langdon Bruce
Mrs. Bruce.....Kate Mayhew

This revival is staged at the Greenwich Village theatre. Just why, at this time, bring back the war comedies which are neither new enough to be new or old enough to be old, is a secret known only to the Comedy Company, Grace Griswold, director.

If this is designed as an altruistic tribute to the excellent comedy by Jesse and Harwood, which Margaret Anglin played when it and the conditions of its atmosphere were fresh, the financial loss will be a pleasure surely. For "Billeted" is a first-rate, workmanly little farce, sparkling and human and clean. Such pieces should be revived now and again. But who can afford it?

If it is, however, a campaign to star Lois Bolton, then it will pay in cash dividends many fold.

Miss Bolton is a young woman who has been heard from now and

then, here and there, principally as the successor to Madge Kennedy in that imbecilic triumph, "Twin Beds." She ventured also in a new play or two, but was snowed under by manuscript too thick for even her to pierce. Therefore it is probably fortunate that New York gets a chance to see her in an intelligently written role, that of the near-widow of "Billeted."

She "follows" Miss Anglin, which sounds a bit presumptive. She plays it more effectively than Miss Anglin did, which is more than presumptive; it is insolent. This reviewer does not attempt to hold that young Miss Bolton is a more accomplished player than the stellar Miss Anglin, nor has she—nor could anyone have—more personal attributes with which to charm and "sell" an audience. But Miss Bolton has a God-given trill in her throat, which alone is stardom. Only one other woman on the public stage possesses it—Willette Kershaw. One man has it, too—Dave Warfield.

This is not a heavy or emotional role by far. But the tremulous coloratura of Miss Bolton's throat requires no pathos. It comes with every little whimsical, helpless, infantile protest against stupid conventions and conditions that Betty Taradine chirps. And with the voice goes a pair of hands that are impish in their modulations and expressions. And in all Miss Bolton is a sensation in the part to those who, for any reason they may be able to offer, go to the Greenwich Village theatre to see a revival of a war comedy in May, 1922.

The acting is all pleasant. The direction is of the very finest British school of simplicity and naturalness. The setting and furnishings are in admirable taste.

One of the interesting personalities standing out against such veterans as Lumsden Hare, the stalwart and splendid colonel, and Sally Williams, that corking player of spinster parts, is Selena Royle, daughter of the author. Revivals seem her luck—or her fate. She made her Manhattan debut in her father's resurrection of "The Squaw Man," and this, as far as general fame goes, is her second important role. Miss Royle is a soundly constructed, wholesome girl, with breeding and dimples, a crown of fine yellow hair and just such a physique as one might want in the impersonation of a vigorous, healthy English girl. She plays with rather true attack for a youngster and should score in some up-to-the-hour flapper role.

The attendance Tuesday night was woefully light, and, despite the many appreciable features, there is no "punch" item on which to base optimistic hopes for a long climb up the hill. *Loft.*

THE NIGHT CALL

Allice Dodge.....Elsie Rizer
The Man from Out of the Storm.....
Martha Stuart-Scott.....Charles Trowbridge
Jerry Thompson.....Helen Lowell
Mollie Braden.....Jay Hanna
George Dodge (Alice's uncle).....Nellie Burt
Bob Braden (Mollie's father).....Dorson Mitchell
Edward Howe (U. S. Federal Service).....Earle Mitchell
The Other Man.....Brandon Hurst
Wells Spalding

The Players' Assembly produced "The Night Call," a mystery play, at the Frazee April 26. The piece is the second production for that organization, and from general appearances opened cold on Broadway. The ragged initial performance and continual prompting suggested that.

Adeline Hendricks is the author of this latest mystery play, with the staging by Clifford Brooke. The author has endeavored to introduce new ideas and has developed a bootlegging story that proves little more than a rehashing of former plays of this order. In addition to the bootlegging, "The Night Call" is the first production to reach Broadway which employs a radio-telephone. The radio means nothing to the story, and the manner in which it was handled on the opening night was more of a detriment.

As has been the custom with other mystery plays, murder predominates. Every member is a suspect. A good twist is given to the finale of the last act when a young girl admits the murder, the victim having ruined her and failed to make good his promise of marriage. Incidentally, he was a member of a gang of rum runners and the only bad one of the lot. The others include the sheriff and men of standing.

The cast gives an acceptable performance in a piece that lacks the touch of a finished author. Elsie Rizer is prominent in each act. Charles Trowbridge and Brandon Hurst have the first call among the men. A large portion of the action takes place on a darkened stage. With no other means of adding mystery, darkness is relied upon. It becomes annoying.

The outlay did not relieve the producers of any great amount of cash. One full stage interior set is used continually, with the exception of a few minutes devoted to a tunnel scene.

The duration of the run of "The Night Call" can be figured by days. *Hart.*

OUT OF TOWN REVIEWS

MOLLY DARLING

Henri Ricardo.....Hubert Wilke
Chief Higgins.....Delano Dell
Ted Miller.....Billy Taylor
Trix Norton.....Billie Walker
Molly "Darling".....Polly Walker
Marivane.....Catherine Mulqueen
Oliver.....Cecil Summers
Mrs. Redwig.....Rose Kessner
Chauncey Chesbro.....Richard Carle
Spirits of Eve.....Nina Penn
Archie Ames.....Jack Osterman
Jack Stanton.....Lorin Baker
Timmy.....Ben Benny
Tommy.....Burke Western
Kid.....Hazel Clements
Her Side Kick.....Max Cunningham

Chicago, May 17.

Memo Moore and Macklin Megley have arrived as legitimate producers. It is only a summer revue, but it is one that takes its place with any of the musical attractions that have been seen here, especially so from a production standpoint. The boys are no "pikers," and showed this fact by lavish production they have given "Molly Darling."

With Richard Carle, Jack Osterman and Polly Walker in the stellar roles, "Molly Darling" has an assemblage of entertainers, mostly from the vaudeville field, that do justice to their sponsors. It is truly a dancing show, with practically every one of the principals indulging in hoofing of some sort or other, including the long, lank and grotesque comedienne, Rose Kessner, who kicks a few high ones. Terpsichoreally the show scores 100 per cent, plus with Delano Dell, carrying the plus sign through the fact that with his legomanical endeavors he stopped the show in an early spot and at the same time registered an individual hit.

The story of "Molly Darling" supplied by Otto Harbach and William Cary Duncan is practically a conventional order with a modern twist. In spots the book appeared a bit cumbersome at the opening performance, but this was pared considerably and the dialog speeded up to the extent of making the performance smoother and speedier at subsequent performances.

The story is that of a daughter (Polly Walker), of a music dealer (Hubert Wilke), who even though an exponent of the modern syncretized melody follows the mandates of her father who cherishes the higher type of melody. She writes a ballad which she submits to a publisher (Richard Carle) who informs her that if the song is a success at a party that evening he will publish it. Of course, father is poor and the future of his establishment depends on the success of the girl's song. However, it "flops" the girl goes home distraught. Friends of her's come to the place tell her synopsis is the only thing. They hum over the melody. Jazz it up rename the song, it proves a hit and tell her that all will turn out well.

In the meantime the landlady of the place (Miss Kessner) instructs a muddling young lawyer (Lorin Baker) to institute eviction proceedings against the music dealer. He starts in to do so sees the girl loses his nerve, even though spurred on by another music publisher, his pal (Jack Osterman), who has obtained his first client for him, and advises the music dealer to hold on to the place as it is valuable and loans the man money to meet the rent installment. Both he and Osterman hear the song, pronounce a success and want to buy it. The girl tells of the contract she has with the other publisher. They seek to show her how unscrupulous her she must or need not sell it to handle it. Then along comes the man with the wealthy widow who finally purchases it at a fabulous price and all ends happily.

Jack Osterman in a light comedy role shows good possibilities. He works diligently and enthusiastically, had in his breezy manner manages to make his endeavor register. There is considerable latent talent in Osterman that will, no doubt, be brought out with seasoning. He surprised considerably when he started unwinding a score of eccentric steps. Carle had rather a difficult role as the unscrupulous music publisher. But, as of old, he managed to handle it in intelligent fashion. He is getting a bit heavy, but still can cavort around freely when it comes to stepping. He illustrated this fact in several ensemble numbers.

Polly Walker, in the title role, made an excellent impression. For a sudden elevation to a stellar position she proved adequate, though quite nervous. The part really was a bit heavy for her, as it is one that should have been apportioned to a seasoned ingenue.

Rose Kessner surprised as the wealthy widow. She was cast properly and gave a most satisfactory performance. Her dancing, which came late in the proceedings, proved a surprise and scored.

Delano Dell, in a comedy part with dancing in a perquisites, proved to be the sensation of the performance when he stepped out and did a little eccentric routine. From the start it seemed as though he had the mob within his grasp, and this was more than certain when he went through a bit of strutting. It just took the house

by storm, and it was a full three minutes before the performance could go on. Dell looks like a real find from a comedy and dancing angle for the musical field.

Billie and Billie Taylor, a youthful team of dancers, who achieved fame in the Marigold Revue with their terpsichorean endeavors, also managed to step forth and show the folks something in the dance line. The team submitted several novel numbers, all of which scored roundly.

The other mixed dancing combination in the show, Cunningham and Clement, also registered impressively with their carabolic and eccentric dance numbers. Benny and Western, a team of youngsters from a Moore & Megley act, also found their way into production from the terpsichorean angle. The boys stood the house on end when they came forth with their shoe-shine and brush dances.

Lorin Baker as the youthful attorney, who knows more about the piano and the art of love than law, played the juvenile role with ease and effectiveness. Catherine Mulqueen and Cecil Summers, who were also given stellar roles, qualified.

There is a chorus of 16 sprightly and good-looking girls, aided by an octette of youths, who served well in the background.

"Molly Darling" can boast of several good songs, has good costumes, is well staged, and if it is destined for New York in the future looks as though it will qualify.

THE DIVINE CROOK

Atlantic City, May 17.

Whitley Morris.....William Mack
Henry Standing.....Edmond Lowe
Tommy Standing.....Raymond Hackett
Kate Morris.....Florence Reed
Reinold Brotherhood.....Ferry Ames
William Nelson.....Tom Guna
Arthur Thompson.....Fred Karr
Inspector Jirady.....Fred Burke
Dorothy Standing.....Ferry Ames
Wilson.....Jack Army
Maid.....Rosemond Corlies
Dr. Moffitt.....Joseph Selman

The champion exponent of the artificial play, Florence Reed is with us again, and, though hoping without hope, the play is still of the school that offers people and scenes that never seem real but, rather, hang in thin air between fairyland and the weirdness of the imaginary detective story.

Miss Reed, almost alone of our actresses, can dignify such a play with a glamor and gloss that seem to belong to her. That air of autocracy and superiority with which she so ably passes by the rest of the world and that sometimes make her a picturesque statue come to life belongs to this kind of a play.

Of such stuff is "The Divine Crook," wherein the chief character secures artificial means whereby to become beautiful—ah, yes; so beautiful as to be mistaken for the animated version of a famous saint, hitherto known portraiture. And all this from sheer ugliness.

But as we are living in the theatre and this is a melodrama, though that might require determination, we can expect all this and the thoroughly possible and altogether enjoyable occupation of seeing an effort made to steal the franchise of a ruby mine in China. To further convince you that you are living among real people and can still nudge a full-fledged citizen on the left it is advisable to add that the play is set in New York city. Hence the interest in a lease to a Chinese mine by Broadway crooks.

There are three acts of rather routine play, after which the author has taken the chance of writing a fourth act, wherein the chief character (feminine) wins the love of the man she set out to rob. There is a punch to this act that redeems much of the commonplace of the otherwise well-written three acts.

In the interpretation aid is furnished by the faithful William B. Mack, Edmund Lowe, dapper Frederick Burt, pretty Fairs Binney and the exceedingly effective work of Raymond Hackett as a companionable crippled boy.

Scheuer.

SEVENTH HEAVEN

Arlotte.....Beatrice Noyes
The Itat.....Fred Holloway
Todi.....Hubert Drue
Gobin.....Alfred Kappeler
Nana.....Marion Kerby
Recan.....John Clements
Hane.....Helen Monks
De Brissac.....Richie Ling
Blonde.....Ralph Dean
Sergeant of Police.....Georgina Spelvin
Pete Chevilion.....William Post
Uncle George Vulmir.....Harry Foreman
Aunt Valentine.....Isabel West
Chico.....George Gault

"The Seventh Heaven" of wedded bliss is not often referred to, but to find it seven flights up in Paris is rather unexpected. At the Apollo this week you may find it, rather covered with a veneer of homely adventures such as pervaded Mr. Strong's "Three Wise Fools." Many audiences for many months to come will equally well enjoy the current delights of this tale of the sewer rat, the girl who loved, the prefect of police, the laughing priest and the delightfully amiable old taxi driver (Continued on page 19)

FRANK MONROE and Co. (2).
"A Modern Old-Timer" (Comedy-Drama).
 16 Mins.; Three (Back Stage).
 Hamilton.

Frank Monroe debuts into vaudeville with a piece light enough in treatment and strong enough in values to be classified as a comedy-drama. It is "A Modern Old-Timer," reported to have been written by Mr. Monroe and first played by him at a Friars' Frolic in the Monastery.

Mr. Monroe's fame as a player is without end, especially along Broadway, reaching heartily up Broadway into the Hamilton's section (at 145th street), where his initial appearance Tuesday evening was greeted with a salvo of applause that must have caused that finished actor to believe he was at a premiere on a "Broadway" stage. Mr. Monroe's last legit appearance was as the business man in "Thank You," where he scored a huge hit, as usual, in a part that had become somewhat foreign to him, for Frank Monroe is famous for his detective and crook roles.

In his playlet, set back stage, and also on the eve of the premiere of a new piece, he is the old-timer, wandering upon the stage to wish good luck to his own daughter, who does not know him. The sketch develops a story within its own—one of sentiment—the restrained love of the old-timer for his youthful daughter and regret for neglect of his departed wife as well, also an actress and the leading lady to whom he was the leading man, before marriage.

There is recognition between the old-timer and the old stage door tender (James J. Cassidy), but the identity of the caller is withheld from the daughter (Nell Barnes), who is informed an old friend of her mother wishes to speak to her. It is just short of an hour before curtain time. The daughter comes on, full of vigor and nervousness. The old man soothes her, tells the girl she will get over because she is like her mother, but the girl replies they tell her she is more like her father, Frederick Thornton (Mr. Monroe).

The old-timer reminisces. He recalls when he played Armand to the girl's mother's Camille. She knows the role; she has studied up on all the roles her mother played. And does she remember the fourth act scene, when Armand leaves Camille? She does, and they run through it, that "Camille" in any scene with its never failing heart-grip.

And the others, he says, with glowing and growing radiance, "The Count of Monte Cristo," and they go through that, and then "The Silver King." Ah, in those days, said the old-timer, they admitted he could play "The Silver King," and he did an excerpt from it. Then the girl said her role in the new piece was something of her own life's story, a daughter who had never seen her father, her parents having been estranged. She wanted to secure his opinion on how she should meet her father in the play.

The father hastily bade her goodbye at this juncture, and started to leave, but she stopped him short by exclaiming, "Father!" and then she told him she knew Frederick Thornton was the greatest "Silver King" the stage had seen; he must be her father, and they clasped as the call boy cried, "Half an hour."

Mr. Monroe, with his silver hair and splendid work that never could miss anywhere, with that sweet little Miss Barnes, held the entire house and swept them at the finish. It was an undoubted success before a critical audience for this character of playlet, but the construction was so admirable and the playing so perfect, it was foregone before the piece had half concluded that the company had won. The reception extended so far Mr. Monroe had to come before the cloth to quiet the house with a brief expression of appreciation.

"A Modern Old-Timer" will be a relished number on any vaudeville program. *Sime.*

MACK and LA RUE.
Roller Skating.
 10 Mins.; Full Stage (Special).

Man and woman in a roller skating routine that contains a good assortment of the standard figures, with a finishing neck whirl that is different and an advance for that favorite stunt of skaters, in that a pivot arrangement about the woman's neck has her body revolving while whirling. The costuming of the turn is neat, and a special eye gives the skating a suitable background. Excellent opening or closing act for the better houses. *Bell.*

J. K. EMMETT, MARY E. RYAN and Co.
"The Liquor Pirate" (Musical Comedy).
 18 Mins.; One and Three (Special).
 81st St.

The newest Emmett-Ryan skit may go once around the intermeddies on the strength of its production. It has possibilities if re-written, although as is, the punch scene, containing what is intended for a heart-throbbing meller climax only provoked titters. It is a timely theme; one that could stand for any amount of comedy interludes, but which Bob Young, the librettist, has not taken advantage of.

The skit opens with a dirigible sailing through the clouds effect. The woman is a Federal prohibition agent. She is after a liquor pirate, at present ensconced in Persia. The action shifts to a beautiful Oriental interior. Emmett is glorying in his liquid treasure. Enter a woman in harem regalia, veil and all. She explains she is the shah's favorite wife. In reality she is one of Izzy Einstein's disciples. Emmett makes yodeling and vocal love to her, and for the climax she divulges her identity. He exclaims, very tentatively, "No one shall get me!" producing the prop gat. She quizzes, "Are you going to kill me?" He: "No; myself." She: "Don't!" That was the cue for an unexpected audience laugh.

The story plot is not as clear as it might have been, evidently being made subsidiary to the production effects and the stars' solo work. George Byrd Dougherty composed the few special numbers and the musical setting. *Abel.*

"ARTEMIS TROUBLEEE"
 Ballet
 Opera, Paris

Paris, May 5.

The mythological yarn of Diana taking her bath forms once again the theme of a stage production by Leon Bakst, to music by Paul Paray. Acteon is caught watching Artemis (alias Diana) bathing and is tied to a tree by her amazons prior to having his sight destroyed for spying on the chaste huntress. But Artemis is in love with the handsome fellow and releases him, even to hiding the bold hunter in her tent. Zeus summons his daughter to explain matters, during which time Acteon escapes.

Artemis is distressed (hence the title) and under the taunts of her companions bends her bow to shoot a passing deer. The arrow strikes Acteon, who was just emerging from the forest; he falls dead while the maidens dance with joy, considering the intruder is punished. But poor Artemis, compelled to caper with the nymphs, is very sad. This well-known story, as a ballet, is in a fitting frame at the Opera, and has the advantage of being understood, even with Ida Rubenstein in the title role, supported by the pantomimist Severin as the god Zeus, Swoboda as Acteon and the troupe of the house, the dances being directed by Nicola Guerra. Orchestra conducted by Camille Chevillat.

It is accompanied by another new effusion, "Frivolant," by Pierre Hortola, music by Jean Poueigh. The latter is almost popular as a composer of chamber melodies. The ballet certainly is modern in construction, taking place in the skies, where we are supposed to see the wind dance, surrounded by the Dawn, with the Birth of a Cloud, assisted by the Morning Mist. Raindrops form a Fountain and the Sun ultimately exiling the Cloud.

This succession of everyday phenomenon is made explicit by the costumes and the program. Dances arranged by Leo Staats (who also holds the part of the Wind). Philippe Gaubert conducts this ballet. *Kendrew.*

BENT and CLAIRE.
 Sister Act.
 12 Mins.; One.
 Loew's State.

Nice looking, nicely dressed pair of girls, one brunet, the other blonde and mightily marcelled. Both sing "blues" in the robust, coon shouting style, and the blond girl tries for comedy. While the dark member is warbling her melancholy lays, the other keeps up a running fire of "wise cracks."

One number is a sort of lover's lament. While one sings, the other interposes such comments as "That guy's so dumb, he thinks B. V. D's are a branch of the Elks," etc. All rather labored comedy. In the big State it didn't register so well, and the pair did only fairly, principally on the "blues" singing. Probably would do better in a moderate-sized house. *Rush.*

VAN and TYSON
 Dances
 6 Mins.; One (Special Drop)
 5th Ave.

The novelty among dancing acts of the season is this double mixed turn, a couple of dancers who dance, not singing nor talking. That makes the turn short, in six minutes, but it also make it a real novelty among vaudeville's dance numbers.

Low Van and Turah Tyson appear as bell hops before a restaurant exterior drop. They are in pretty blue uniforms, with Miss Tyson almost in full tights through the short skirt. She looks well, particularly so. They go into step dancing, of the soft and hard shoe variety in soft shoes, doing the old time dances without announcement but in a breezy double style that is prettily executed. Among the dances are an essence and a tough, besides straightaway stepping, including an acrobatic finishing dancing bit. It's almost new for nowadays as this couple do it, and it's extremely likeable, while the paralyzing effect of a dumb act being actually dumb upon the stage must strike the entire house sooner or later. Neither either spoke for an encore speech.

This couple break down all modern vaudeville tradition, because they admit while on the stage they are dancers only and only dance. Remarkable! It should entitle them to the No. 2 spot in the biggest houses, a position they can hold on appearance and work. Did exceptionally at the 5th Ave. Monday evening in that spot. *Sime.*

DONALD KERR and EFFIE WESTON and Co. (1).
 Song and Dance Revue.
 15 Mins.; Three (Special).
 81st St.

Donald Kerr and Effie Weston have been apart the last few seasons, Kerr in "The Poor Little Ritz Girl" and as head of "Kerr and Lady Friends" (formerly headed by Sammy Lee). Miss Weston has been latterly with Jessica Brown (Kalmar and Brown). The reunion brings to this act a wealth of seasoning and experience. The new frame-up is unpretentiously though neatly mounted, depending primarily on the performers to get it over. They do that with a vengeance.

Kerr stopped his own solos twice or thrice with whirlwind pirouettes and splits. Miss Weston was equally well received. The getaway number is a flip and flapper double song and dance, Kerr in approved "collegiate" get-up and Miss Weston in emerald flapper hat, scarf, sport coat and woollens. That was wow No. 1. They played it up with an impression of a ballroom dance as done by a flipper and a flapper. That necessitated a query, "Want more?" the pianist filling with a solo during the costume change. Kerr begged off with a speech after that.

Lou Handman is at the piano, although Russell Hird is programmed. Handman was last with Marion Harris, and is doing the same "Tiddle-de-Winks" number, an original composition, for his solo, otherwise accompanying capably.

Kerr and Weston's legmania can't miss in anybody's theatre. *Abel.*

BERNICE SPEER and BOYS (3)
 Songs and Dances
 18 Mins.; One and Full Stage
 (Special Drops)
 5th Ave.

The Bernice Speer act was produced by Seabury and Shaw. It seems to have been pieced together from the production acts headed either by William Seabury or Billie Shaw or both. In reproducing the producers selected the wrong girl in Bernice Speer as the leader and the wrong dancing boys, but the male pianist, who has much to do, does it satisfactorily. About one in ten of the "girl and boys" turns get over for big time. This is one of the nine. But it will do for the small or medium time, because it consumes 18 minutes.

The turn drags all the way. There are familiar dances in formations, with the toy dance the best, as it was of Miss Seabury's list when she did it. Act opens in "one" with a "baby vamp" behind the drop, on which she is pictured in the dress Miss Speer afterwards appears in. The baby vamp in a baby voice calls the boys before her. They dance and she doesn't want them, but they keep right on dancing in the full set.

As a "miniature dance revue" it is not a good production turn, mainly through the people employed in it. *Sime.*

CLAYTON and GRIFFIN
"Mayme at the Game" (Comedy Skit)
 18 Mins.; One (Special Drops)
 23rd St.

Una Clayton has forsaken the full stage comedy sketch idea for an act in "one" with a male partner. The new skit gives Miss Clayton an opportunity as a shop girl, with her partner a bush league ball player.

The action starts before a drop in "one," representing the exterior of the Polo Grounds. The girl has missed a date with another miss to witness a world's series game between the Giants and Yanks. She strikes up an acquaintance with the ball player, who happens along. He possesses a pass for two and suggests that they witness the game. He has \$200 bet on the Yanks and promises to pay what is due on her fur coat if they win.

Cross-fire chatter in the early section with a special number finishing it, after which they enter the stadium. In place of a drop showing the interior of the field, a purple drop in "one" is used with chairs in front representing their seats in the stand. The game starts with the ball player all enthused and the girl asking foolish questions. The climax occurs when the Yanks apparently lose. The final punch comes when a fly is dropped and the \$200 bet is won. Payments on the coat and a big meal are assured.

There are bright spots in the dialog. Miss Clayton lands her lines with a more telling effect than her partner. In the early section he appears lost and should be eliminated from the vocal work entirely if retained at all. The act is of sufficient length to drop it.

During the game he displays greater facility with the laughs coming fast with most of the chatter.

A short reel of pictures showing the Giants and Yanks on the field divides the turn.

The act can stand cutting in spots, as the 18 minutes devoted to it are over the required length. At the 23rd St. a laughing hit was scored. Equally satisfactory returns should be secured in the general run of houses when the turn is polished off. *Hart.*

WILLIAM H. DE VERE and Co. (2).
 Comedy Sketch.
 20 Mins.; Full Stage.
 Grand O. H.

William H. De Vere was formerly known as Billy De Vere, a blackface single. Still retaining the cork, he has secured a sketch in which he is supported by two women, one playing a character part and the other an ingenue. The action takes place in the dining room of a small southern hotel.

De Vere plays a colored waiter and general handyman. The character woman is the landlady and the young miss a member of a movie company which has suddenly decamped, leaving her with a board bill. She cries and talks of a sick baby and draws all of the darky's earnings from him and departs. The discovery is made later her story was a hoax.

The vehicle is long drawn out. They laughed at it at the Grand, but they laugh at most anything down there. The turn needs cutting, if nothing else. There is some comedy contained in it. De Vere tries hard. The two women give a sufficiently satisfactory performance to keep the sketch going in the middle grade three-a-day houses. *Hart.*

DE VOY and DAYTON
 Talk
 10 Mins.; One (Special Drop)
 23rd St.

This couple formerly employed a newsstand skit and have something entirely different in their present vehicle. The use of a branch is one of the mainstays of the new offering which otherwise is somewhat out of the ordinary, although not altogether convincing. It consists of a straight chatter.

The man is a tree doctor. His young woman partner, an inquisitive bystander. The talk is largely about trees, a special drop being employed which has several trees painted upon it each being numbered. The man explains about each tree for the development of comedy. Some of the explanations possess humor.

The talk is bright in spots but lacks sufficient punch. The special number used to close has little value with the dance of the same calibre. A three-a-day offering that is not framed for all houses of that grade. *Hart.*

W. C. FIELDS (3).
"An Episode on the Links" (Comedy).
 14 Mins.; Three (Special Set).
 Palace.

W. C. Fields, late of Ziegfeld's "Follies," is showing a scene from the last "Follies" that might be titled "Golfing." Fields is assisted by three people. A comedy caddy with an enormous cap that hides his head enters following Fields. The latter is attired in golfing clothes and wears a comedy mustache. A girl in golfing togs is standing by the first hole waiting for Fields to drive off.

The latter keeps up a continuous chatter anent an exaggerated experience he had in the Sandwich Islands as he picks out comedy clubs, among them a billiard rack. The caddy gums things up by walking with squeaking shoes just as Fields is about to drive. The interruptions continue, with the fun heightened when Field becomes tangled in a sticky pie plate. He smears it on the club, with the golf ball adhering to the stick while he diligently searches for it. The old bit of tearing cloth when he stoops over was good for a bombardment of laughs.

The driving is again interrupted by the entrance of a girl in riding habit. She walks across the stage, remarking, "I've forgotten something," with Fields responding that she has probably forgotten her horse.

A slight let-down at the finish doesn't detract from the total of laughs scored. The riding habit miss shoots an invisible turkey aloft as Fields is about to drive. The bird drops on his head, following which he staggers back and becomes tangled up in a lawnmower, the handle of which disarranges his companion's skirts to such an extent she leaves him flat.

It's a good laughing addition to any bill as Field does it. *Con.*

HARRY DOWNING and Co. (4).
 Songs and Dances.
 18 Mins.; Full Stage.
 American Roof.

Harry Downing is assisted by two other young fellows and two girls. Male pianist starts act with usual introductory, bringing on one of girls in bellboy garb for a brief bit of stepping. Boy and girl dancing team next, with boy executing eccentric dance, following double.

Falsetto voice is heard off stage, and Downing is on, after warbling a few bars of a song, clad as a stage hand. The entrance is similar to that of Milo, the tramp comic. Downing then sings number in which he uses two voices, employing a woman's hat when he sings falsetto. This one man double bit is also familiar. Girl who appeared at opening in bellboy suit on next for dance in waltz tempo. Other girl does jazz dance single next. She looks cute in bare legged costume, and has a kick that is up to standard. Graceful dancer of the modern legmania school.

Downing is back garbed in dress for travesty female impersonation. He gets a lot of comedy out of this, clowning it cleverly. Imitations of George White, Marylyn Miller, Pat Rooney and Frisco by boy dancer and one of the girls. Downing gets into white trousers and black coat for finish, a singing and dancing ensemble. Inasmuch as the other boy wears black tux, it would present a more harmonious appearance if Downing also wore black trousers instead of white. Act shapes as good small time revue. *Bell.*

LE VAN and DEVINE.
 Songs, Piano and Talk.
 13 Mins.; One.
 American Roof.

Le Van and Devine have reunited for a brief vaudeville tour. They are both graduates from burlesque, "Hickey" Le Van being a standard comedian and Claire Devine a prima donna in that field.

Le Van uses his red-nosed, red-wigged make-up, with Miss Devine a statuesque picture of blonde beauty in a red dress. The turn is made up of crossfire and songs, with Le Van at the piano handling the comedy.

Miss Devine sings three solos and is in two doubles. She was badly handicapped through a cold, getting her songs over on sheer personality and delivery. Her accent in a French double was flawless.

Le Van gets his comedy across in definite fashion, handling his audience with sureness and ease. He is an excellent musician and an experienced comic. For the three-a-day houses this pair are sure-fire next to closers. They cleaned up on the Roof. *Con.*

ARTHUR ALEXANDER
and CO. (8)

Blackface Minstrels and Female Impersonator

20 Mins.; One and Full Stage (Special) State.

Alexander is probably of Alexander and Scott. He is a female impersonator affecting a brown skin. In the present offering he is surrounded by a company of five musicians who act as the accompanying jazz band, two male dancers and a male opposite, who splits the solos and numbers. All are under cork.

The act opens in "one" before a special drop which parts to show a low cabin set. The males in overalls and roustabout make-ups are harmonizing an old melody. The principal male is doing an old "mammy" with Alexander as a young mulatto wench handling falsetto vocalizing. A soft shoe dance by one of the hoofers is interpolated.

Following a recitative bit which complains that the next scene will be the modern darkey, the turn goes to full stage parlor. The musicians in Tuxedos are jazzing it up and accompany throughout. A double by Alexander and the man is followed by a soft shoe dance. The rest of the act comprises specialties of songs by the two principals and some hoofing by the dancers.

Alexander makes a complete change for each number, showing some lavish costumes. The closing number is a trio affair with two men in black and white satin opera cloaks joined by Alexander in evening attire for an old-fashioned cake walk and "strut." It's a corking "flash" for the three-day bills and should work into an acceptable offering for any of the houses. The production is pretentious. The removal of the wig at the finish fooled three-quarters of the house. Con.

FITZGERALD and LAXTON.
Animal Mimics.

12 Mins.; One; Special Drop. State.

These two mimics have striven hard for a novel and versatile presentation. One opens by wheeling on a baby carriage. He is accosted by an acquaintance in "rube" get-up and natural corn cracker dialect. The conversation introduces an opportunity for imitations of domestic farm animals and birds, crying baby, bees buzzing and all of the standards.

Donning feathered headgear, they do a "hen and rooster" bit, one dropping a few eggs. This is followed by a cat squalling duet.

A bit of song recited introduces a whistling duet of bird calls. For an encore the pair do another whistling duet with one inserting a bit of stepping in the form of some Russian steps.

The "rube" member handles his small dialogue contributions like an amateur. If possible all of the talking should be allotted to the easier one of the team. As mimics they compare favorably with any. It's all right for the pop houses. At this house they landed safely on the imitations. Con.

LYLE and EMERSON
Talk and Songs
15 Mins.; One (Special)
American Roof

Man and woman in talking comedy skit, with singing interpolations. Talk has more coherence and continuity than average flirtation turn. Scene is supposedly in hotel corridor, with each registered as guests. A welcome change in starting act is that couple become acquainted through quarrel instead of usual fly flirtation expedient. Woman exits into room, through practical door during turn, and man is at phone holding conversational exchange with her. Woman returns wearing same dress. A costume should be made. Several double songs well handled, brighten the act. Greater part of talk is entertaining, but it tapers off a bit in middle of act. This can easily be remedied by replacement.

Couple have poise and stage presence. Both sing acceptably. Pleasant small time double. Bell.

KARO and EDWARDS
Songs
12 Mins.; One
23rd St.

Two boys as waiters employing a song routine. The opening consists of an argument between the two following which the vocal work is taken up. Popular numbers are employed exclusively, used largely for double work.

Sufficient vocal ability to keep the combination going in the three-day houses. Hart.

SENATOR FORD
Monolog
14 Mins.; One

Senator Ford is a monologist of serious mien upon the stage, who, with his spectacles in addition, upholds the dignity of the senatorial billing in appearance. In talk, and it is altogether talk, the monologist attempts to keep on a straight narrative of topical and international events embracing politics and current affairs.

Senator Ford opens by mentioning he is no relative "of the distinguished Michigan manufacturer of knick knacks," then talks about Henry Ford in general, referring to the peace ship, naming some of those it carried abroad, and stating Mr. Ford could have become a national hero if he had not brought them back.

After that the dialog swings along naturally, the speaker holding a cigar continuously in his hand. In speaking of food costs dropping, he said the trouble seemed to be the retailers will not read the papers. Mentioning eggs, he stated "eggs are now cheap enough to be once again theatrical critics."

There are many and heavy laughs in this monologist. He's not exactly a new type, either in appearance (resembling somewhat the late W. J. Kelly), or in the use of topical subjects, but he has laughing points galore. His method is somewhat different. Firstly, he never advances to dead center, but takes up a standing position toward the right (from audience) entrance and remains there, stationary. Secondly, his serious appearance while delivering laughs helps the laughs. He never smiled until acknowledging the applause. The finish is reaching for his watch, looking at it on top of a big laugh, and saying, "I've overstayed my three minutes."

Senator Ford must have been in vaudeville before. He knows how to time and wait for and not walk upon the laughs. One report says he was a cartoonist in vaudeville. However, he is now a monologist, and a very good one, with his "Senator" part of his title apt to be argued against by another current monologist who has used the same commencement of his stage name for quite a while.

Senator Ford opened on the Eastern big time a couple of weeks ago at Keith's, Washington, after appearing at a Friars' Frolic and previously at the V. M. P. A. dinner in New York, where he spoke each time, each gathering of those unaware believing he was an after-dinner speaker. He was a laughing hit at each affair and at the Hamilton Tuesday night unmistakably scored.

It's quite possible Senator Ford is aiming toward that peak Will Rogers reached in vaudeville and off, through talking in the evening about reports in the dailies of the same day. The Senator looks as though he could do it. Sime.

BETOVEPianologist
12 Mins.; One
Coliseum, London

London, April 25.

Betove is a French pianologist, who speaks English with difficulty, probably having memorized his talk. He is a fine pianist and has a keen sense of travesty with a genius for mimicry. He offers what he announces as "imitations" of various national airs, which are in reality burlesque "impressions"—first Spanish, then Russian, Italian, Japanese and German, finishing with a legitimate piano solo, an excerpt from Wagner's "The Valkyrie." He sings the travesty bits to his piano accompaniments.

Monday afternoon he resorted to make-ups, but switched to evening dress for the evening performance, much more effective. In a year or so, when he will probably have learned the English language, he gives promise of developing into a good turn for America. Jolo.

BERDIE KRAEMER
Singing and Imitations
12 Mins.; One
American Roof

Berdie Kraemer employs a sonalog as a means of introducing imitations of several musical instruments, including cornet, violin, ocarina and guitar as played in the slurring Hawaiian style. One of the verses of the songalog departs from the musical instrument idea, leading up to a grand opera bit "Il Bacio" (The Kiss). The latter gives Miss Kraemer an opportunity for some excellent vocal acrobatics. All of the musical instrument imitations are well done, the guitar particularly.

Instead of singing the introductory it might be better for Miss

IN HAVANA

Havana, May 8.

The Americans who took over the new Almendares hotel last season are now discussing an addition of 100 rooms. The Bowman interests are negotiating for an addition to the present Hotel Sevilla on the Prado, Havana's show boulevard, around the corner from the present building. And it is reported that the Statlers have decided to erect a ten-story hotel. Havana needs the houses for winter business. But the prices will have to hold down to the cheaper levels established since Jan. 1.

Holland Judkins and Frank Steinhart have convinced the others that they were right when they argued for the reduced rates. The visitors left pleased this year, whereas in the past there was enough knocking to have sunk the Key West ferryboats as they ebbed away.

There is one place in the amusement game in Havana where the producer saves money over his contemporaries in the United States. No expensive duckets for him. He has the "entradas" or entrance tickets printed upon the flimsiest of paper stock, vari-colored, for no white stock would appeal. They are bound on stub ends, and the patron gets the whole thing, perforated stub and main entrance in one. The cost is about 10,000 for the cost of 1,000 regular reserve seat checks in New York. And your reserve seat number or preference is scribbled across stub and entrada by the box office attendant at most houses. They are about one-half the size of a dollar bill, and five of them equal the thickness of the old peso. Mighty easy to duplicate, too, when there is anything drawing well.

Kenneth McKim of San Francisco and New York is press agenting down here for the Cuban Telephone Co. and is introducing stunts that taken on well. When they open up exchanges in a new town he draws in the elite of this capital, sets a spread or a buffet, has the windjammers around for some laudatory remarks, sets going a concealed phonograph somewhere for the guests to hear, and they all go home and tell about the applause that Senor Guillermo Gomez y Colon received for his solo out in Sandusky, Ohio. You could hear it that plain. Well, it goes over and Mack is cementing-the-two-Republics stuff for all there is.

Most of the talent from the United States know Joe. In plain Spanish it is Joe Abele. He operates the little corner imitation of an American delicatessen, with a select bar as a chief feature. It is the lair of the effulgent El Presidente with nine mule kick and the insidious Daiquiri. Well, Joe has taken a vacation. First in eleven years. It cost him a little over a thousand farewells before the boat hove anchor for Spain, but the diminutive Joe did not seem to mind. But you ought to have heard the squawk he let out over getaway day at the races, where he followed some inside advice for a little under seven thou. We last heard him lamenting as the boat touched at the Canary Islands. Joe should worry when the old dump is still knocking out around \$15,000 in four months of season time.

THE SEVENTH HEAVEN

(Continued from page 17)

In a new comedy by Austin Strong.

There are sentiments in this play, just as there were in the former adventure of the author. There is a by-play about God and atheism that has a humanly crude touch, and there is a soul to the characters and a depth to their plainly small life. Mr. Strong may have devised a plot along conventional lines to some extent, but he has written a bit of real life into his people. In neither the writing nor the casting is the present tryout production perfect, but the play as performed is one that impresses more after the performance than during the viewing. Surely it can, therefore, be made a success of wide appeal.

The touch of war that separates the second and third acts is so human, so plainly a matter of heart to heart and life to life that it adds to the play only the glamor and throbs that we have been accustomed to find in the Napoleonic succession of stage tales.

It is the story of a street rat who finds redemption, the pure love of an ex-sewer man who has an unbounded admiration for himself. It is a swaggard character and full of "fat" for the player. George Gaul had it. Helen Menken is the girl, a rather trying part in which she did her best but could have accomplished more.

Etchic Ling makes a good head of the Police Department and there is a capital type character in the taxi driver ex-coachman, wherein Hubert Bruce shone to perfection. His is an ideal bit.

Scheuer.

Kraemer to talk it in recitative style. One costume was worn, a white dress with silver spangled trimming. Turn will do nicely for the pop houses. It filled the No. 2 spot at the American creditably.

Bell.

BED-SIDE CHATS

BY NELLIE REVELL

It had to come. I knew that sooner or later they would be putting doctors in vaudeville. Some of the actors think they have surgeons there now, judging from the cuts they get. I read with interest of a doctor appearing in vaudeville who claims that by rubbing the thumb-nails together we can make hair grow. Who wants hair on their thumbs? I wonder if rubbing my toenails together will cure my spine? I suppose the next novelty will be the old Kick-a-Poo Indian doctor that pulls the teeth free without pain in full view of the audience, but has the band playing loud to deafen the sound of the poor victim's yells. I guess it's just as well that I am incarcerated here. I would probably be trying to put a mit joint (temple of palmistry) up in the lobby and "work the come out" of the theatres where this doctor is appearing, because I am sure after the audience had been healed by the therapeutic genius they would be ripe for a lucky bag.

My mail frequently brings letters from patients throughout the country, outlining their cases, telling of their experiences with doctors and asking my advice—and, while I deeply sympathize with them and would like nothing better than to be of help to suffering humanity, the fact that I have been on my back two years myself and cannot find the way home disqualifies me to advise anyone. Below is a letter written on the stationery of one of New York's most exclusive hotels, and the address for the reply is given to the same hotel. The name signed was not Mrs. Malaprop, but she certainly must have gone to school with her. Here is the letter:

"My Dear Miss Revelle: I seen about you in the papers and think you must know a heap about doctors and hospitals, and I want your advise about my sister, who has been sick for some time. She knew she wasn't well because whenever she went out she felt dizzy and got attacks of vertebra, and one night at the theatre while she was in an upper magazine box the pains in her head became so scrutinizing she went home to bed and sent for the doctor. He gave her a tonic and for a while she strived on it, but in a few days she had an elapse and the doctor said she bett : go to the hospital and be examined. Well she wrapped herself in her warmest ulcer and got a room in the hospital—No. 13—but she didn't mind, as she is not superstitious, and she doesn't believe that signs donate anything. Well, anyhow, after a day's diet on clear broth without any crottonnes in it and a little eminance of chicken, the doctor put her through an examination. He said all of her vituals were in good condition, but he thought her trouble came originally from rescinding gums, and the poison in her system had caused an abscess above her vicuspidor tooth. He cut two decisions into it and the pus was drained out of it, and she had to keep absorbing cotton on it for two days till it was healed, and no more poisonous gases could be degenerate there. She was on a diet for a week afterwards—all her food had to be carbolled and her drinking water had to come from fresh adhesion wells."

I did I reak an irrevocable rule of mine and sent advice to the writer of the letter. I advised her to go up to the Fordham theatre and consult Dr. Thompson, and I hope, if she did, the poor dear took her finger and toenails with her.

A nice, quiet place is a hospital. Such is the general opinion. But there are times when a patient yearns for the peace and quiet of a boiler factory. This is the situation with me right now, for directly across the street from my window they are erecting an edifice of stone and steel. It isn't contributing one bit to comfort. Two three-story apartment buildings occupied the site before. In demolishing, the artisans apparently proceeded on the principle the quickest way to remove a structure was to undermine one corner and then the whole thing would collapse. It did. With a roar and a racket and a cloud of dust that would make a violent volcanic eruption sound like a symphony concert in comparison. Then the foundation men got busy in the rock with their drills and dynamite, the operation of both agencies being of a nature calculated to soothe the most nervous patient. Now the steel riveters have made their appearance with those electric rat-tat-tats that make the welkin ring from 5 a. m. until quitting time, a period entirely too extended for any good union man. Of course it may be they don't begin their fiendish work at that hour, but to one who never gets to sleep until midnight or later it seems that early when rudely awakened from slumber. So you can't blame me because I watch the weather forecasts with feverish interest and pull hard for rain. A storm means the knocking off of labor and relief at least for one day. However, I can survive the noises if they don't thrust the building so high in the air that it cuts off my view of the flag atop the 14th street armory and the lights on the Metropolitan tower. They are my constant companions by day and by night, in pleasant weather and in foul. I'd be broken-hearted if they deserted me after all these long months of loyalty and devotion.

Now I learn that my doctor, Reginald Sayre, is not only the coach for American pistol teams competing in the Olympian games and other international contests, but that he is also America's crack revolver shot. While it is gratifying to know that one's surgeon is the possessor of such steady nerves, there is still something disturbing about the thought, and I am wondering if my new cast is bullet proof. Composed as it is of concrete and steel, it yet may have a vulnerable spot. As shooting is about the only thing that hasn't been done to me, you can't blame me for being a little apprehensive. A consolation, though, is that Dr. Sayre is such a good shot.

"Keep up the fight, Nellie. Don't let them make you bite the dust, just bite the bullets," is a message which came yesterday from W. S. Hart, popular with thousands of movie fans. All right, Beloved Bad-man, I'll do my best. I will not only bite the bullets, I will try to swallow them whole, like you did when you played "The Man from the Mountains" in vaudeville years ago.

Some of the "Veterans of Variety" were telling me of the pleasant surprise they got the night the act closed at the Palace theatre when Mr. Rogers handed each member of the company an envelope containing a note of congratulations and two nice crisp one hundred dollar bills from E. F. Albee. Laura Bennett says she had to look at hers a long time before she recognized the hundred dollar sign. Katie Rooney says she didn't know they made 'em so large.

E. E. Burroughs, who was until recently manager of the Orpheum in St. Paul, and is at present managing one of Mr. Butterfield's houses in Kalamazoo, was traveling last week and while changing cars in Rock Island, Ill., he recalled an incident that happened there many years ago. I got a laugh out of his postal card reading, "Dear Nell, isn't this the town where you sat on your trunk and sent for the manager who was the leeman?"

"Judge sentences low-down crook," says a headline. Just wherein a low-down crook differs from any other crook isn't explained.

Eva Davenport is in a sanatorium in New Jersey having her weight psychoanalyzed, she tells me.

Whatever has become of Florence Barr, of Barr and Evans? I heard some time ago that she was ill and not in any too prosperous circumstances. Surely if all the bread she cast on the water returns to her she will be bounteously rewarded for the many people she has helped across a rough place in life's journey.

"I AIN'T DONE WRONG"

By JAY BRENNAN

"Jay Brennan did the dirty work, I'll bet a million francs, and poor Bert has to stand for it like for all Jay's funny pranks." Them is your words, Lil Lorraine, but them words is not true, "Poor Bert" doesn't take the blame for anything I do. He does so many things himself his conscience is a wreck, and anything I do falls down on my own neck. What I've had to contend with! I'm not one of those prudes. But Lil, I swear my nerves has dashed to seven different moods. For of all the awful seasons! I don't like to chat; You know, I say nothing, and very little of that; But last August Bert saw Maurey Green, and said he'd like to know if his little girl friend Margie couldn't join the show. Maurey put her in the chorus—she was there two days and then there was no more peace on earth nor good will towards men. Of all the trouble makers! That one's no one's friend. She cast that show in a panic clear up to the end. With her, "I heard this and I heard that and what so and so said about you."

Every one of them belles was unconscious before that show was through. Gloom was certainly riding me when I arrived in town; If someone threw an adjective at me I couldn't slam back with a noun. So for a little recreation I decided to go Over to the Palace to see a vaudeville show. I dodged half a dozen people, I was in no mood to talk. I just wanted to take my nerves out for a little walk. I just got to the lobby when Belle Baker switched along; She said she just come from Berlin's—she was learning their new song. Then she talked about the baby, and about her Maurey, and then she talked about her Maurey and her baby all over again. Baby this, and Maurey that, and baby that and this, Colic and teeth, and syrup and milk, not a thing did she miss. I listened and listened as long as I could—my nerves were flying like birds—

Then who should I meet—Jenny Wagner—a woman of very few words. Well I dashed out of that theatre—you'd think Ouija had me by the hand, For I rambled unconsciously into the promised land. Around the room sat old man Moran, and old man Hartman was there, Old man Mullaney with the old clay pipe—all out on a tear. Well, we ripped into real scandal! My dear, what shocks! Never since the Nan Patterson case were there such brilliant knooks. All the dirt of the season, they didn't miss a thing! (I bet 't at night they had to put their jawbones in a sling!) When I got home Bert was there, making an Irish stew. And we sat over that table and, my dear, I'm telling you We sat and dished and dished and sat (Bert was tickled to death. You know how he likes scandal.) Well, I thrilled him with every breath. Well, after he got the earful—of course I might have known—He calls up Longacre and gets Margie on the phone. Now Margie'll repeat everything—she can't keep that trap of hers shut—And Moran and Hartman and Mullaney will pile down on our but; And they'll blame me and I'll blame Bert, and what a time there'll be, And Bert will be in his glory—no one likes messes like he!

PALACE

The lower floor was a complete sell out Monday night, with a thin line of standees back of the orchestra. Only the boxes showed vacancies. A real variety show of vaudeville standards pleased the attendance. Every act got nice returns with the lion's share going to Ruth Royce in fourth position and Bessie Clayton's company of dancers, singers and musicians, who closed the first half. The Clayton turn ran 38 minutes. Ruth Royce did 32, while Gus Edwards and Co. got on at 10.35 in the closing spot for another long spell. At 11.02, when they ran down on the "When Old New York Was Young" number, they blasted for the exits, but the irrepressible Gus walked out in "one" to announce a new song and to give thanks for the applause. This checked the walkout somewhat and transformed the stampee into a dribble.

Miss Royce sang six songs, four clean and legitimate. The other two were of the "smoker" variety, and actor proof. Just why a comedienne with an established reputation must use published numbers that depend on smut and double entendre for material is one of the mysteries the writers of restricted songs must answer.

Ahead of Miss Royce, Meehan's Canines gave the show an interesting start. The leaping greyhounds and Meehan's earnest showmanship put the turn over big. It's always an interesting opener or closer.

Claude Golden, the card manipulator, deuced it merrily and mystified with his tricks. Golden makes an audience entrance, first occupying an aisle seat and getting into an argument with his straight man, who is gumming up his opening trick. For a finish he deals four hands of bridge whist, giving himself a perfect sequence of trumps. This trick is a pip and unless a switch of a cold deck occurs it's a real mystifier. For an assistant Golden is particularly fortunate in having secured an excellent foil for his sarcastic kidding. They liked it much at the Palace.

Cressy and Dayne, third, with the Cressy sketch, "Without a Will There's a Way," got intermittent laughter. The sketch is an excellent vehicle for Cressy's rural characterization, with a surprise finish. Barring a slight tendency to become over-talky in the early portions, it is a worthy successor to his former standards. Blanche Dayne is her usual helpful opposite. Cressy's homely philosophy and common sense methods of ironing out the legal difficulties of two half sisters was a sympathetic role that scored. After intermission Powers and Wallace, in a clean little talking, singing and dancing novelty, put over another distinct impression. The act is a likable little piece of

vaudeville fabric written around the reunion of a boy and girl from the South. The dialects are delicious, also the humor and comedy. Both have splendid voices that showed to advantage in two special numbers. The closer an impression of how the couple would be married in "Prosperity," Ga. was a bridal double, but away from the usual. They were "in" after the first two minutes. W. C. Fields (New Acts) followed, with the Edwards Co. closing.

RIVERSIDE

This house generally gets its audience in fairly early, but the long days, longer now through daylight saving time, makes for tardy arrivals. At overture time, about 8.10, there were few persons seated, though by quarter to nine attendance was good for the big capacity Riverside. That means about two-thirds downstairs and a heavy trade in the balcony. A Friday switch in bookings brought Ted Lewis in to top the bill, though the Santos and Hayes Revue was the billing in the ads. Attendance Monday was better than first counted on. One reason was the nearby appearance of Gallagher and Shean, who doubled between the 81st Street and Hamilton, the Riverside being flanked by the strong attraction.

Three English acts occupied first, second and third positions on the program. Gordon Wilde and Co. opened. Jack Joyce, the one-legged, handsome juvenile, was next, and then Bob Pender Troupe. Joyce landed a man's size hit. He started slowly, recognizing the tough job of working against the arriving audience, about which he mentioned. He handled his crutch as others handle a cane, and he made his dancing look astonishing. He hopped down to the aisle to shake hands with those in front and later returned to fetch a girl to dance with him. Joyce is a polished single and can take a position further down on the big bills. His pleasantly modulated voice made his "smile" chatter quite acceptable, and he put over several laughs. He mentioned having a girl whose father objected to him because he is an actor, even though pop happens to be a bootlegger. The Pender Troupe was slotted well. The opening eccentric acrobatic dancing scored, with the novelty of the graduated stilt stunt, with its comic costuming made for novelty.

Ted Lewis started confidently and landed for the honors of the evening, closing intermission. It is rather unusual for an act to pull sustained plaudits in the spot, so that a speech was the only out. Lewis earned that. The routine was the same as at the Palace last week, when the going was not so good, at least on the opening night.

Harriet, Rempel and Co., with Tom Barry's "Heart of a Clown," was second after intermission. There, the colorfully set playlet held attention throughout. The program was confusing to those not knowing Miss Rempel, she being listed as the clown. That part was played by William Woods, though he was set down as the singer. The latter character and that of the dancer are at no time made clear as such. Miss Rempel is supposed to do a protean bit, playing both the Italian circus performer and the old lady. The name of Anita Day appears as the dancer, which makes the billing all the more a puzzle. Miss Rempel's work was interesting, but her dialect did not sound just right. She gave the impression of following Lenore Ulric in manner and style of talking. John Ballos as the boy served excellently, the lines allotted him never failing to count.

Handers and Millis opening intermission provided a comedy punch. Since last seen here the routine has been considerably pepped up. The use of eccentric clothes was a right touch to start with and the business inserted has pulled the team up to an after intermission standard. Millis' business with his hands was made very funny. A loose frock coat without pockets and tight "pants" that reached to the chest was also minus hiding places for the digits. Handers and Millis are comedians and dancers. Team stepping was used only at the close, and it sent them off to hearty returns.

The singing beauty, Al Shayne, plus a good "wop" in the orchestra, held No. 4 in handy fashion. It is actually a two act, the "musician" having dialog both from the pit and on the stage. Their song number, too brought the assisting player prominently into the routine. Shayne's measure of comedy values of course is the paramount feature. He warbled but one straight number, that at the encore close.

Herschel Henlere was elected to shut the show (eighth), with the pictorial hitched on afterward. There are some bits in the Henlere routine that made their rendition hazardous in so late a position. The poetic explanation of the concert artist who lost his right hand in the war is a good prelude to Henlere's left-hand number, but those in the rear of the house could not or would not hear andidgeted about until he again started to play. Henlere's comedy bits were amusing, and he closed strongly, proving that even an act of this type can turn the late trick.

Gordon Wilde and Co. were formerly known as Mr. and Mrs. Gordon Wilde. The company is their daughter, who handles the opening section of the shadowgraphs, then appears in front for a song number. Several little changes and the talk from behind the screen display showmanship. *Idee.*

ORPHEUM

The current Orpheum (Brooklyn) show would never grab off any blue ribbons in an ideal bill contest. It's a sort of slapped together arrangement, eight acts with little variety. Silent acts open and close, and the rest is made up of four singing turns and two talking acts. The only dancing in the entire show consists of a couple of steps done by Bessie Browning with one of her songs. Chic Sales, Peggy Wood and Co. and the Creole Fashion Plate split the top line, and the Seven Bracks and Norton and Nicholson divided the bottom in the billing. Business was about nine-tenths capacity Monday night, very good for this time of year.

Lucas and Inez made a splendid opening act with their hand to hand lifts. They work in an easy, deliberate manner and the routine is marked with grace, agility and adeptness. Yellow athletic suits are worn and they're the class. It would be ever so much better, however, to back up the yellow suits with a solid blue or black drape, rather than the figured blue setting now in use. A solid background would bring the athletics out in bold relief and make for a better artistic impression.

MacFarlan and Palace were second with songs. Both have real voices and both understand the ins and outs of harmony. The rep runs mostly to double numbers of the pop variety. A sort of sermonized interlude that went with a ballad was rather solemn and heavy for vaudeville. The jazzy stuff went over with a rush, following, the team doing much better than a No. 2 act usually does.

Norton and Nicholson caught 'em easily with their comedy skit of a pair of poverty stricken street workers, putting a punch in the No. 3 spot that helped the show. There are numerous little human interest touches in the act, and it is played in the true spirit of travesty.

Miss Browning, fourth, with character songs, entertained pleasantly. Miss Browning has a trick of smiling and apparently talking to herself that should be dropped. The rube stuff, a Chinese number, with the pianist assisting, and a Foy imitation gave the turn solid values that landed it in the money.

Peggy Wood and Co. closed the first half. Miss Wood brings nothing to vaudeville but a name. She is assisted by a male quartet and pianist. The whole makeup of the act resem-

bles what might be considered vaudeville by the graduating class of the Keokuk high school. One song deserves mention. It's something about self-expression, very well done by Miss Wood, who, incidentally, scores on appearance. A number at the finish which has Miss Wood doing various character types pleased. Miss Wood should have a vehicle for vaudeville. She owes it to herself.

Chic Sales opened the second half and stopped the show for a speech. The character stuff ament the small town school room with its funny types simply bowled 'em over Monday night. Mr. Sales appears to have dropped a character or two, cutting down the running time and condensing the act somewhat. He could have stayed on for an hour had he desired to.

The Creole Fashion Plate, next to closing, and another wow. Karyl Norman was in great vocal shape Monday night and each of his numerous numbers scored bullseyes. The costume array is gorgeous. What act in vaudeville can boast of a better one?

Seven Bracks closed, with their ground tumbling and risley work. *Bill.*

23RD ST.

With Eva Fay headlining for a full week and an entertaining bill supporting, the 23rd Street failed to draw the customary percentage of business Monday evening. The picture end of the program had "In Old Kentucky" as the feature, with the Topics and news reel as fillers. The vaudeville consisted of the customary six acts, the majority of the standard variety.

Marvel and Faye, a man and woman contortion team, opened the show. The combination is strong in its line. The bending work struck the fancy of the slim audience with returns gained throughout. Bernard and Garry, No. 2, were accorded the initial applause hit. The boys in brown face with a layout of popular numbers found the going easy. Gordon and Ray, man and woman, No. 3, let the show down from the fast pace it had attained. Given the first opportunity with comedy the couple acquired but meagre returns. Laughs were scattered through the offering with the results at the finish below par.

Clayton and Griffith (New Acts), No. 4, started real laughs, with Wells, Virginia and West, next to closing, taking the honors of the evening. The latter turn is a repeat within the past few months. Moved to next to closing brought the desired results. The boy had the audience completely at his mercy with his dancing.

Eva Fay closed the vaudeville section. Her exhibition of mental powers struck the neighborhood audience's fancy. The questions were answered without a hitch. The announcer is apparently new, being jerky in delivery. *Hart.*

5TH AVE.

A light audience for the 5th Avenue, but the usual summery decline, a light entertainment, a light orchestra (musician...) and much light dancing at the first half. The held-over mixed orchestra that has girls in the pit didn't do much beyond spoiling a couple of the dancing turns, but that was to have been expected. Monday evening was only the third show after the Monday morning rehearsal. Some day even the less expensé vaudeville will pay more attention to the music and less attention to many other things, which will give a better performance as it will satisfy more acts.

Besides the novelty of a new dancing two-act that danced only and did not talk nor sing (Van and Tyson—New Acts), there was Frankie Heath, next to closing, who did not sing her best song, "Attaboey." It was Miss Heath's third performance on the day. If one of the shows is to be slaughtered, why not make it the supper show? The 5th Avenue was entitled to hear the usual encore number and applauded enough to get it. They liked Miss Heath after her first semi-comic song finish. It's a dangerous experiment, that "Gold Digger" pathetic bit at the finish of the first number, at least in some houses like the 5th Avenue, where the upstairs nearly ruined the bit Monday evening with laughter. They couldn't get it until the finish, and then there was nothing to get.

Closing the show were Bernice Speer and Boys (New Acts) in a production act that meant very little to big time, though suitable for the other. It ran along in a drifting way for 18 minutes.

Earlier in the bill, the running displayed quite some speed, through several of the turns in a row running under 15 minutes each, starting with Van and Tyson, who did but six minutes. They were No. 2, after Dippy Diers with Flo Bennett had opened the show. Miss Bennett did a spade dance, something Broadway vaudeville has not seen in years. Diers did his clowning to laughs when on the tables.

No. 3 had Bob Anderson with his trained pony. Anderson uses good showmanship, starting with his appearance, with the usual "educated" routine, though he has a new trick in the addition of a table of figures, also a bit of comedy besides flip remarks. The turn got over nicely. Next were Weaver Brothers with

their musical turn that takes in the musical saws both brothers play, one adding something to this by playing his brother's saw with xylophone hammers. They have a musical pitchfork and use a toy balloon for an accompaniment, something now being done by another turn in another style. The closing is a laugh through a "jazz" contrivance that has a funny sounding cymbal. The couple open with the "Ar-kan-saw" song with the rube dressing about as the others do it, also the same song. The Weavers during their turn lay claim to originality, for all of their work. They have reduced to finish to almost a monolog with another speech for the second encore, both about "Cicero." The house went to the Weavers real hard.

Bobby Watson with a new partner, Mabel Ferry (replacing Florence Tempest) has improved the turn with the change. In routine it is almost the same. Miss Ferry doesn't wear boy's clothes and handles the dialog for points much beyond her predecessor. She is a pleasant looking girl and may be new to working with Watson, who plays much better alongside of her than he formerly did. Rome and Galt, the tall and short fellows, were next, getting laughs on the contrast but needing a much better second half of the turn than the flute business to build up to the finish. *Time.*

STATE

Anybody looking for quantity entertainment at the pop scale is recommended to the State, where nearly three and a half hours of show is obtainable for a top of 65 cents. Not so good for the reviewer, but it seems to fill a public need. Monday night the house filled up around 8 o'clock, with the best showing for the late show.

The film layout is better than the vaudeville, which has six acts, lamentably short on vigorous comedy. The needs of this big establishment are peculiar. Sometimes dialog passed without a ripple, and then again in the same show the chatter raises a riot. In all cases it's a cordial crowd, willing and ever anxious to be pleased.

There seems to be no rule about talk. The lines in the girl act "Annabelle" (formerly done under the title of "Olives") never got anything, while the incidental conversation of Marie Stoddard provoked continuous laughter. Maybe it just depends upon the style of delivery and the quality of the talk. It would be hard to imagine anything more aimless than the talk in "Annabelle." It doesn't start anywhere, doesn't get anywhere and while it is on its way it is purposeless. The singing of the young tenor and the number of the lovely blonde prima donna (or maybe she's an ingenue) did extremely well, particularly the duet of the two, and the young man's solo, "Girl of My Dreams," scored unmissably. So did the bits of dance, but the attempt at a loose sketch structure upon which to string specialty material is misdirected effort. The six young people would do a great deal better offering their specialty unadorned by a title and a script, both of which are handicaps to talents that might be woven into a pleasing entertainment. The sketch ran 29 minutes and the ten minutes that were consumed in talk were worse than wasted.

Marie Stoddard took 16 minutes with her little "song caricatures," and held up the show. They demanded more even after she had taken an encore and the cards of the succeeding turn were displayed. She has a breezy, aggressive style of approach to her audiences. There is nothing particularly compelling about her material—just a series of lampoons on various styles of entertainers such as the concert singer in vaudeville, the sweet ingenue, the burlesque queen. Just burlesque imitations, but she does them in a good natured, broad spirit of comedy, and they register. For the finish she does a neat impersonation of Marilyn Miller, finishing with a verse or two of her popular song sung in imitation of a violin. This bit of familiar trick voice stuff clinched a solid hit.

Bent and Clair (New Acts) did the familiar type of sister turn, with a substantial score went to Marshall and Connors, two colored men who wear dress suits but deliver a genuine routine of plantation stuff with the strength of the routine in the singing of "blues" and the eccentric stepping of the comedians. Short on talk, but a meaty specialty. All their music is of the jazz and rag variety and it works into a fast routine.

Hubert H. Kinney, assisted by Martha Shelby, closed the show and provided its scenic class. The pair have a capital opening in Kinney's number, but the rest of the act scarcely fulfills the early promise. Kinney makes his appearance in street clothes, carrying a woman's hat box, and after the first verse of his number Miss Shelby joins for a dance wearing a novel frock with the bodice representing a hat box. She strips down to a flashy frock and dons a filmy cape produced from Kinney's hatbox for another bit of stepping. A piano accompaniment fills in an interval, with various impressions of how different persons perform on the ivories. Miss Shelby returning for a toe dance, Kinney joining at the finish for a sample of

legomania and posings. The finish is much too quiet to build up on the interesting opening. They have a pretty set of drapes and a neat system of subdued lighting for "artistic effect."

Les Silva, perch act, opened. A neat turn of the sort, attractively dressed and handled in a spirited manner.

HAMILTON

A murmur of disappointment and discontent waved over the crowded Hamilton Tuesday evening around 11 when Frank Monroe regretfully announced that owing to Ed Gallagher having lost his voice, Gallagher and Shean would be unable to present their usual act. In good faith though, said Mr. Monroe, the couple would appear, and in their stead Burns and Wallace would do their best.

The murmur had not subsided when Burns and Wallace came on, Wallace with the red fez Al Shean wears in the turn, and Burns supposedly impersonating Gallagher, though he did nothing of the sort. Harry Burns reversed the rule by being the comedian, while Wallace, as Shean in the "Mister" song, was the straight, though made up for comedy. However, they were a poor substitute. On the third encore verse of the number, Mr. Gallagher and Mr. Shean walked out in street dress. There was some kidding, a little impromptu, but no routine appeared to have been set for any length. The couple tried a verse without the orchestra, and after Ed Gallagher in a low tone tried to bull the house by saying their first appearance at the Hamilton helped to make them, the turn was over, about five minutes' long.

Gallagher and Shean are doubling (or were Tuesday) at the 81st St., also probably rehearsing with the new "Follies," which they join at \$1,500 a week net. That's enough work daily for a singing turn depending upon one song. But the huge audience walking out didn't know those things and didn't care, for several were talking whether they could get their money back, though in the other nine acts on the program there was plenty good enough vaudeville for anyone or the Palace. These two men have developed into about the freakiest headliner, in the way they made it, that vaudeville has held for years.

Another substitution was Gossler and Lusby (or Lusby) for Massie Diamond and Co. Among others were Franklyn and Charles, Anna Chandler, Frank Monroe and Co. (New Acts), Senator Ford (New Acts) and Sidney Landfield. It's the final week of big time at the house, it starting to split with a picture next week for the summer, playing twice daily.

Another freaky turn in its way is that Franklyn - Charles act. Who would have thought that when these two boys were doing a lift act at the Palais Royal (restaurant) and then looking to be apeing the Rath Brothers (though having a couple of their own tricks) that they could evolve the present excellent comedy turn they have. At that time vaudeville saw a new "Rath Brothers act" at least once weekly, usually at the 5th Ave. They were of all kinds and nationalities. But Franklyn and Charles still remain and with their present comedy turn can keep going along in vaudeville when the Rath brothers have to think up new stuff to hang on. There must have been someone who is entitled to much credit for framing this Franklyn-Charles act. It seems impossible either of the principals could have done it, although they perform it well enough, especially the smaller red-headed chap who should become a comedian of rep sooner or later. Besides his natural comedy inclinations, he can sing, dance and do acrobatics. The other, a dandy barker in the acrobatics, does well enough otherwise but forces himself at everything excepting the lifts. The turn was a riot closing the first half. They have a special curtain and the poor guy hauling it up by a rope must have been arm weary.

Another corner on this bill is that Landfield boy, if he will follow his own bent and keep to his present easy style. While the Hamilton's audience applauded like a holiday crowd, Mr. Landfield, No. 2, got them easily with his single, and did not a little helping Anna Chandler, into whose act he doubles as a regular thing. Also as a regular thing, these two singles from one former double is a neat family arrangement. But Miss Chandler should omit the verse of her song hit that refers to herself and Landfield. It's away from the characterization of the song. She did very well, looks good and is handling herself on the stage in every way to aid. There is real variation to her song numbers and that is a lot.

Mr. Monroe did a gracious thing when expressing thanks for the reception to his playlet, "The Modern Old Timer." He said the program had somehow neglected to name his support, he naming them as Neil B. and James J. Cassidy.

The opening of the Robinson and Pierce act, after the flirtation start, is a song by the male member with the chorus saying, "Every man is a convict and his wife the ball and chain." It afterwards becomes a double with the girl standing off the slam, but the Hamilton crowd couldn't wait. Some start to applaud

plaud and the women of the audience reciprocated with hisses. It raised a tumult for a few seconds. The turn ran nicely with the marriage quarrels and finished well. The "convict" thing is a bear to get the house going.

Gossler and Lusby, immediately after, also did nicely through the girl's toe stepping. Her finishing toe work, announced as an imitation of Bessie Clayton, did the trick. It seems to be a former combination, re-formed for this season. A Gossler and Lusby act was around about three years ago. Mr. Gossler does considerable playing and singing at the piano, too much so, it sounded.

Willie Rolis opened the show and La Fleur and Portia closed, though Black and White were billed to end the performance.

At 8:20 Tuesday evening attendants were calling "standing room only" in the Hamilton's lobby. That tells what either the show or headline did.

CITY

Nine acts, with women the principals in six, made for shortage of variety, a defect that was emphasized when four turns in a line had singing women. Lillian Gonne, with a nondescript sketch framework for her songs, came third in the list, and suffered accordingly, while Eva Puck, now with Sammy White, had to follow the other three in songs. Miss Puck is a charming, youthful singing comedienne, but under the circumstances singing couldn't well carry her far. So it was just as well that the pair went light on the vocal stuff and made the most of their clowning. On that basis they did extremely well.

But it was a strange way to frame up a small time show. Apparently the Fox booking office is the victim just now of an acute attack of the "class" idea. All the women turns were dressed within an inch of their lives, but even under that competition Dora Hilton walked off with the loving cup for good dressing. Single women doing straight work could spend a profitable 15 minutes in study of Miss Hilton's one frock. It is a revelation in what a really gifted dressmaker can do in securing effects. Women performers of generous proportions are particularly recommended to give her the once over. She is Junoesque in figure, but a straight tube evening gown in some sort of dark brocade and with a tricky suggestion of giraffe dipping made her look positively slim. She carries a broad red fan and uses it skillfully. This singer in pose and simple deportment is a model for her style of offering. There is a world of class in her voice, and her selections run to the dignified, but so certain is her genial approach to her audience that there is nothing stilted or aloof about the turn. When a single woman can put over a "Mammy" ballad, an Oriental chant, a standard number and a straight popular number without any other aid than charm of presence—and this before a 14th street small time audience—she has something that the jazz singers and coon shouters lack.

The frothy offering of Sammy White and Eva Puck is a fine bit of light entertainment. White is a stepper of ability, and the eccentric work of the pair is well worth watching. They have some amusing business as incidental to the opening number, the lyrics of which have to do with a dancing teacher and his pupil. It makes a capital start. There is a short exchange of talk, White proposing marriage and Eva showing what her father would probably say, and for the comedy finish they slam over an operatic travesty, ancient hoke, but well done and always effective.

The only other turn on the bill that needs comment one way or the other is that of Collins and Pillard (spelled Poullard on the card, although it is Jack Pillard). This was the only low comedy item in the layout, and the show needed a good deal more. Pillard goes in for red-nose grotesqueries, and gets the mugging and the rest of the official tricks over for solid laughs with all the certainty of an intelligent and experienced low comedian. He has a catch line, "Shut up your business," addressed at intervals to any portion of the house from which comes a woman's audible laugh, and it builds up. Another bit of sure-fire gagging was a burlesque recitation of "The Kid's Last Fight." Collins is a great straight man and a highly effective feeder. For pop audiences and in spots such as the one they held in the City's dull show, they deliver the goods.

The Lampinis, man and woman burlesque magic pair, were shabby in their clothes, their apparatus and their material. They opened the bill. Frank McConville was an added starter. He won the first series of "It's Up to You" amateur contests at the City. Energetic stepper and fair singer, but still an amateur. Olive Hayes and Co. which is the curious billing of a sympathetic tenor who does a few comedy and a woman who acts as his accompanist and feeder. He's the act, although she gets the billing. How come? Lillian Conrow and Brother (New Acts) were fifth. The rest of the show ran Dora Hilton, Lillian Gonne and Co., White and Puck and Page and Green, comedy knockabout acrobats, closing.

AMERICAN ROOF

The Roof held about three-quarters capacity Tuesday night, getting a great break on the weather. The nine-act bill proved an average three-day assembled, with Harry Le Van and Clare Devine (New Acts) taking the honors for the evening, despite Miss Devine's noticeable hoarseness. This pair are making their annual summer vaudeville pilgrimage. They were next to shut.

Little Yoshi and Co., the company Mrs. Little Yoshi, who dressed the stage, opened. Yoshi is a carking contortionist and bent his way to a warm reception.

Roy and Helen Walzer, second, started nothing with a familiar arrangement of solos, doubles, cross-fire and dancing. The girl's knickered dancing costume would be helped by black silk stockings. One bow.

Fred Weber did much better, following with his interesting ventriloquial turn. Weber uses two dummies, one a messenger boy, the other a girl baby who cries her way into view out of a hand satchel. The voice throwing was well handled, the kid's crying bit being exceptionally well done. A girl does a brief bit at the opening. Weber got on safely.

Rucker and Winifred, two colored comics, shoved along to second base with their double talking and singing idea. One of the men does a Chink. The crossfire consists of a long-winded demand on the Chink's part for the payment of a meal which the other chap has digested. A double yoddlie settles the argument after a fair measure of laughs have been gleaned. The men handle their material in assured manner with experience and knowledge of comedy values.

The Kirkwood Sisters were next up and closed the first half. The turn was the classical touch of the evening. The Kirkwoods are five comely girls, said to be sisters. All are musical and have voices that money was spent on. The turn is nicely arranged, consist of musical numbers, solo and quartet songs. This act will not be in intermediate company for long. They took the hit of the first half nicely.

Chas. and Cecil McNaughton caught on strongly after a chilly start. The pair open with cross-fire, the girl being draped in an opera cloak. After a bit she discards this and attired in one-piece knickers flashes an acceptable buck. She is a looker and insured them from the moment she undraped. Another change to same style of costume and a double medley of parodies pulled them back for a one-line speech.

Hazel Haslam and Ben Wilson in a sketch were a trifle high attic for the Roof but managed nicely. The act has played around the Keith houses and remains unchanged except for the billing of Wilson, who may be a new man. Much of the dialog was lost here, but the action with which the turn is crammed pleased the roofers.

Le Van and Devine next, with Les Arados, two acrobats in clown and Mephistopheles get-up, closed. Nearly all remained for the feature picture.

BROADWAY

Taken individually the acts on the Broadway bill this week all seem to measure up to the big time standard, yet the bill as constructed ran somewhat below par, one of those freak conditions in vaudeville booking where the blending failed to materialize. From the point of results, which in this instance count for little, except to the personal feelings of the one credited, the honors went to the U. S. Jazz Band, a rather versatile organization of musicians, led by a man in ensign's uniform, the band members wearing white sailor uniforms. It may be an ex-service group, but regardless, it's a good attraction. A white-face clown comic (the pianist) does the comedy in pantomime and keeps away any approach of monotony, but it was the dancer who brought the hit home to the band. This chap has an assortment of steps, well routine, that made the audience forget there was a musical group on the stage. After the final curtain the recalls and the ensign's speech, the house insisted on the dancer's return, one chap in the upper portion of the house yelling out "bring in the dancer," apparently tiring of the ensign's bows.

The responding applause showed clearly this was the sentiment of the majority, and the band finally made their getaway. This dancer carries ability that makes him a contender for production work.

Joan and Jacques opened the bill, followed by Kenney and Hollis, a typical clown act, whose clowning went sky-high at the Broadway. Their material is a bit away from the conventional, but their method of delivery lacked something, and the laughs were few and far between. The comedian was handicapped through hoarseness and this, in addition to the early spot, may afford a plausible alibi for their poor returns, yet with all things considered, it's just a good No. 2 specialty. Bert Baker and Co., with his farce "Prevarication," picked up the show and gave at what little speed it carried, marking up a continual string of laughs with some perfect material and some equally perfect salesmanship. Baker has few equals

in vaudeville as a light comic, and with this cast he is capably supported. They scored one of the genuine hits of the evening.

Wylie and Hartman followed Baker and were somewhat handicapped, coming directly after a laugh provider, but Miss Hartman, with her speedy routine of cross-fire comedy, soon stirred up the house, and once started kept them in good humor throughout their allotted time. Wylie is a great "straight" for this girl (whose forte is ad-lib gab) and under ordinary circumstances they make a good attraction on any grade bill.

Mel Klee held the next to closing position with a new routine, new make-up, and new repertoire of numbers. Klee retains the same style of delivery, however, but this is an actual asset. Klee's material is far better than the set he took over from Al Herman, and as he stands now he carries some individual vaudeville value. He had no path of roses to hoe at the Broadway yet did admirably.

Victoria and Dupree closed the vaudeville section to a continual string of walk-outs, those remaining doing so to see the feature picture.

81ST ST.

Talk about bad weather breaks, tag end of the season and closing for the summer, such things would be unknown in vaudeville history if vaudeville had more drawing cards on the par with Gallagher and Shean. This reviewer Monday night had to stand through the show—the racks were clean and the boxes jammed with all the extra chairs permitted under the fire laws. The other two score of standees drifted hither and yon, out of the smoking room into the lobby, utterly unconcerned with the rest of the bill, but flocked to suitable perches as soon as the Gallagher and Shean card was flashed. Since some of the minor phonograph disks have started marketing the "Mr. Gallagher and Mr. Shean" song (consisting of four unrestricted verses) it has added much to the team's popularity. Having heard the song they flock to the theatre to hear the originals. That's quite an income they're building up incidentally with the sheet music and mechanical royalties as a sideline. Incidentally, although of no great importance, the two-act, because of the great demand, will make the record for the Victor company.

Gallagher and Shean are doubling from the Hamilton, closing the six-act bill at the Eighty-first Street. After a number of extra recalls and responses with extra verses (Shean ad libbed he was clean shaven when he first came out and now he must visit the barber's again), they begged off explaining the Hamilton date.

They were actually coming in a steady stream right up to the act preceding the top liners, as a result of which the rest of the show played to divided attention. Frank J. Sidney and Co., opening, performed to a transient audience mostly, although his athletic and acrobatic work as part of his "morning in a sportsman's garden" deserved stricter attention. It won some returns from the faithful. Ethel Hopkins, No. 2, with a song cycle, did not connect as well as usual, her lyrics being indistinguishable in the unsettled atmosphere.

J. K. Emmett, Mary E. Ryan and Co. (New Acts), Charles Harrison, Sylvia Dakin, assisted by Billy Hogue, were the first act to really start something and won meritorious response. The three-act is perfectly set for the forenoon of any layout. The act's speed is astonishing as is their entertaining versatility. Harrison particularly is an astute showman who realizes that nonchalant and not unadulterated laughing elicits returns. He is further backed up by excellent stage presence and a melodious tenor; Miss Dakin acted as his opposite in the double numbers. Billy Hogue, after the introduction, presides at the piano.

Donald Kerr and Effie Weston, reunited (New Acts) also had to beg off with a speech, Kerr thanking them for the reception of their new frame-up—this despite Gallagher and Shean followed immediately thereafter.

"Sisters" was the feature picture.

GRAND O. H.

The Grand at Eighth avenue and 23rd street has installed its summer policy calling for a six-act show booked at a low cost. The house has been securing its quota of business, with the management deeming it advisable to cut down on the cost of the bills to offset any loss of patronage. In addition to the vaudeville layout the program includes a two-reel comedy and a feature picture. Tuesday evening business hit a fair average, the huge house having some vacancies in all parts.

Lloyd and McArdeil, man and woman, started the vaudeville with song and dance. The turn lacks novelty and the principals appear languid. With a bit more pep displayed the couple would have been credited with corking returns. Harry Meehan finished strongly with parodies. Meehan has taken his talk from a standard joke book. It is not until the parodies are brought

forth that the real returns are forthcoming. The Grand patrons are appreciative to a degree and tendered this chap a genuine reception, even giving attention to the chatter. Wm. H. De Vere and Co. (New Acts) discovered a few laughs with a sketch.

The comedy picture followed, the sketch making way for Allen and Cantor, No. 4. The latter combination is comprised of two girls, one at the piano and the other a number leader along the rag singing lines. From general appearances the singer appeared annoyed and failed to inject animation into her work. It was the one drawback. With the necessary enthusiasm instilled the team should have gathered in one of the applause hits of the evening. They were but mildly received.

Herbert and North, next to closing, secured laughs all of the way. The antics of the fat chap had them howling, with the acrobatic dancing finish a knockout. Dura and Feeley, a two-man tumbling team, closed the show satisfactorily.

AMUSEMENT STOCKS

(Continued from page 4)

players yielding more than 8 per cent.

Orpheum got down to a new low on the movement early in the week, but recovered Wednesday to within a fraction of 21. This stock is well regarded among the players of amusement issues. The news from Chicago of reforms in administrative practices making for economy are looked upon as constructive, and a move in the right direction.

The summary of transactions May 11 to 17 inclusive are as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	2800	80%	80%	80%	- 1/4
Loew, Inc.....	1700	16 1/2	16 1/2	16 1/2	- 1/4
Orpheum.....	300	20%	20%	20%	- 1/4
Friday					
Fam. Play-L...	2400	81%	79%	80%	+ 1/4
Loew, Inc.....	100	16 1/2	16 1/2	16 1/2	- 1/4
Orpheum.....	1800	16 1/2	15 1/2	16 1/2	- 1/4
Saturday					
Fam. Play-L...	800	80%	80%	80%	- 1/4
Loew, Inc.....	600	16 1/2	15 1/2	16 1/2	- 1/4
Orpheum.....	700	20	20	20	- 1/4
Monday					
Fam. Play-L...	2000	81%	80%	80%	- 1/4
Loew, Inc.....	1000	16 1/2	15 1/2	16 1/2	- 1/4
Orpheum.....	600	20	19 1/2	20	- 1/4
Tuesday					
Fam. Play-L...	800	80%	80%	80%	- 1/4
Loew, Inc.....	700	16 1/2	15 1/2	16 1/2	- 1/4
Orpheum.....	200	19%	19%	19%	- 1/4
Wednesday					
Fam. Play-L...	7000	82%	80%	81%	+ 1/4
Loew, Inc.....	100	16 1/2	15 1/2	16 1/2	- 1/4
Orpheum.....	1000	21	19%	21	+ 1/4

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn.....	3600	9	8 1/2	8 1/2	- 1/4
Friday					
Goldwyn.....	3100	9	8 1/2	8 1/2	- 1/4
Saturday					
Goldwyn.....	5200	9 1/2	8 1/2	9 1/2	+ 1/4
Monday					
Goldwyn.....	2600	9 1/2	8 1/2	9 1/2	- 1/4
Tuesday					
Goldwyn.....	2000	9	8 1/2	8 1/2	- 1/4
Wednesday					
Goldwyn.....	1200	9	8 1/2	9 1/2	+ 1/4
Griffith.....	100	4 1/4	4 1/4	4 1/4	- 1/4

GOLD STAR MOTHERS

(Continued from page 4)

behalf of the Gold Star Mothers name, yet during the campaign there has been a wide split of friendship between the Gold Star Mothers and the volunteer society workers. As the result, there has been a complete disorganization of forces, and where \$75,000 was supposed to be realized, it will be fortunate for the Gold Star Mothers if they have any money turned over to them at all.

\$20,000 Preliminary Expenses

In attempting to draw the sanction of the merchants' investigating bureau, Mrs. Honore's committee let it be known that some \$20,000 expenses would be incurred in defraying the carnival. The Gold Star Mothers were also given this to understand. It was because of the enormous unknown expense that the merchants' sanction wasn't forthcoming and thereby the promoters struck a snag.

A week ago the Gold Star Mothers smelled a bad odor with the functioning of the carnival. They called in an experienced showman to protect them, but the showman walked out when the protection couldn't be forthcoming to reorganize the idea of the carnival in time to save the day.

City Hall authorities claim the South Side park commission should have investigated the personnel of Mrs. Honore's executive staff before granting the permit for the use of Grant's park. Mayor Thompson was advertised to make the opening speech at the carnival, but this was diplomatically averted when it was discovered experienced carnival men were working with Mrs. Honore. It is known the Gold Star Mothers erred in granting the use of their name, but the whole affair has weakened city authorities to stall off any further attempts to raise money for the disabled soldiers and carnival men that are now lingering around Chicago to increase their financial wealth through the misuse of patriotic causes.

IN LONDON

(Continued from page 3)

will be "Windows" and the date of presentation probably May 28. The first Flemish play to be seen in London for some time will be "When the Bells Are Pealing," which will be done by the Playwrights' theatre in June. Another, "The Delayed Film," will be seen in the autumn. This is the work of Herman Twilnick, the tutor of the children of the King of the Belgians.

Adrian Brock, a British song writer and composer, was found dead on the mat in front of the fire in the private office of Major Arnold Wilson, a prominent prize fight promoter. Whether death was due to natural causes or suicide has not yet been determined. "Adrian Brock," who was responsible for the music of Georges Carpentier's song, "Vagabond Philosophy," was in private life Lieut.-Col. Brock-Williams, the officer commanding the 14th Battalion of the Welsh Regiment during the war. On being mustered out of the service at the Armistice he, like thousands of other soldiers, found Britain anything but the land of milk and honey. Lloyd George had promised, but before his death he had begun to find a footing in the musical business.

Waiting queues early in the morning for an ordinary matinee have become a very rare sight in London, yet they are a standing and very substantial sign of the success of "Tons of Money" at the Shaftsbury. The management is trying to cope with the queue system, which, however great a nuisance it may become to pedestrian traffic and the police, is still the best advertisement a play can have by throwing the doors open in wet weather. The queues are also being counted at intervals, and when the numbers reach the capacity of the house newcomers are turned away.

At the conclusion of Phillip Michael Faraday's tenancy of the Duke of York's, Yorkie Stephens will by arrangement with Violet Melnotte produce a new farce in three acts.

Following the run of "The Enchanted Cottage," Owen Nares will be seen for a few weeks in vaudeville in a sketch by Ion Swinley, entitled "The Man in the Chair." He will be supported by Marie Polini and Hubert Harben. In August he will commence a tour of the principal provincial cities.

Alfred Davis, who produced such dramas as "Harbour Lights" at the Adelphi for the Gattis, died April 15, aged 74. He also managed their pantomimes at Covent Garden, which house he also ran for a season with Charles Harris. He visited America with opera on two occasions, the first with Madame Valda, and later with Colonel Mapleson. Prior to his death he was the advertising manager for the Playhouse, Liverpool. His son is general manager of the Royal, Stratford, E.

Jack Haskell will stage a "new style" of entertainment entitled "All in One" on the Moss Empire tour on May 22. Paul Murray and Harry Foster are responsible for the production.

Reeves & Lampont have arranged for Alan Brooks to open at the Alhambra May 8. They have also arranged for Billy Gaxton to appear in "Kisses" at the Victoria Palace July 17.

H. V. Esmond, who was found dead in his room at the Hotel du Louvre, Paris, April 16, was exceedingly popular both as a dramatist and as an actor. As a dramatist his best known plays were perhaps "One Summer's Day," "When We Were Twenty-one" and "The Wilderness." His last play, "Two Jacks and a Jill," produced last November at the Royalty, was not a success. As an actor, he made his first London appearance in 1889. He played in every West End house of note and supported every star of prominence at one time or another. In 1891 he married Eva Moore who is now playing the leading part in "The Bat" at the St. James'. He was 53 years of age and the cause of death is stated to have been congestion of the lungs.

The title of the sketch in which Peggy O'Neill will make her vaudeville debut is "Kings and Kippers." Her leading man will be James Dale.

Ruth St. Denis, Ted Shawn and Co. have been fixed to play a London season. They open at the Coliseum May 15. The season, which is only a short one, will be confined to the big Stoll house, and immediately on its completion the dancers will return to America.

Oscar Berlinger, the composer, who was also one of the professors of music at the Royal Academy of Music, left £3,150. Ivan Caryl left an estate in Great Britain valued at £7,873. He died in New York last November.

Pat Somerset, who has lately been in vaudeville with Edith Day, was seriously injured in a Piccadilly motor car accident May 2. He is progressing as well as can be expected. A friend who was with him was fatally injured and died during the night.

Albert de Courville has been sued by a Bond street moneylender. Plaintiff's original claim was for £6,500 on a promissory note dated July 28, 1921. The money had been lent to de Courville for the purpose of enabling him to produce a revue. Judgment was given for plaintiff for the sum of £7,880 and costs. During the hearing counsel described the production as being a particularly risky business, and pointed to the records of the bankruptcy courts as proof of his statement.

C. B. Cochran has been elected a vice-president of the Actors' Benevolent Fund. In proposing him Arthur Boucher disclosed the fact that for the past two years C. B. had placed on his charge sheets a very large sum every week for the fund in the hope that his brother managers would do the same.

Despite the amount of publicity and first night enthusiasm its production evoked, "If Four Walls Told" has not proved a wonderful success at the Royalty, and already plans are being made for its successor. This will be a three-act drama by Marion Bower and Anthony P. Ellis, entitled "The Green Cord." The cast is being engaged, and the players who have already "signed on" include Aubrey Smith, Mary Merrall and Grace Lane.

Peggy O'Neill still remains at the head of the Coliseum bill with her playlet, "Kippers and Kings." Her personal success is as great as ever. Julian Rose has joined the program Kharum, the Persian pianist, re-opens in this country and makes his usual success. Beattie and Babs are still here in the third week of their "farewell" visit, and jugglers, acrobats and "specialty" acts are well represented by Charles Perezoff and Co. and the Bel-Air Trio. One of the big new features in the bill, and a disappointing one, is Wilkie Bard in his new medium, "The Murder Bureau." This sketch is devoid of genuine humor, although the basic idea is good. Bard in the character of a modern business man runs a murder bureau where assassinations can be arranged for at from five shillings up. An elderly customer wishes to dispose of his wife. Bard arranges to electrocute her. The woman appears, but the master murderer becomes enamoured of her, and after she has sung a verse of a song to him explaining that any old time is killing time, the husband goes into the chair instead. There may be humor in murder, but this vehicle does not prove that this is so. It is unworthy of both the Coliseum and Bard's reputation as a vaudeville entertainer.

Phyllis Neilson Terry will be the next tenant of the Garrick when the run of "The Man in Dress Clothes" comes to an end. Both the present Seymour Hicks vehicle and "The Wheel" are such successes, however, that the move may not be for some time.

Alan Brooks made a noticeable success at the Alhambra, where he opened with his playlet, "Dollars and Sense," May 8. The whole thing went splendidly despite a somewhat sparse house, and at the end, after taking several calls, the player had to make a speech. The speech in itself was a capital act and full of humor which, leveled down, consisted of the statement that whatever the London critics had to write about himself or his work he was certain it would be well written. Will Fyfe is back again after a brief absence and scores heavily. He introduces a new number in which a village wail tells of his love for a man who has just been killed. Apart from his pathetic finish the stem is full of dry humor and the finish is

At the Kleines, "The Little Chocolate Girl" from the French of Paul Gavault, March 23. This well constructed farce was hurt by the fact that Carola Toelle, a very "sweet" little actress, was cast for the leading role, which requires pep and freshness to put it across. The rest of the cast includes Wilhelm Bendow, Ellen Tietz and Hans Alber, the husband of Claire Dux, a soprano who sang this year with the Chicago opera. Business fair.

At the State Schauspielhaus two new plays, "Genofeva," by Ludwig Berger, March 10, and "Armand Carrel," by Moritz Hellmann, March

not exaggerated. Had it been so the whole of his "Daft Sandy" would have failed, everything depending on holding the audience at the end. Dorothy Ward had a good reception and the rest of a fine program consists of Vernon Watson, Daras, Keyes and Kodely, Lune and Shaw, the Royal Deconia Singers and Ristori and partner. The Alhambra programs are now up to West End standard and the Leicester Square house will soon rival the Coliseum in favor with "popular" audiences.

C. B. Cochran's latest enterprise is assuming definite shape. This is a traveling theatre on a huge scale, the plans for which are being prepared in Paris. It will need special trains for transportation, and it is hoped will open next spring. It will be possible to build it in twelve hours, and when built it will take exact replicas of his West End productions. The auditorium as planned is said to be capable of accommodating 8,000 people.

Fred Day, head of the Francis, Day & Hunter music publishing concern here, has returned from his second summer holiday and will shortly start out on another. There are about 30 holiday resorts in England, and Day finds it necessary to visit each of them in turn in the interests of his concern—with all expenses charged up to the corporation. For years, says Day, he has been visiting Paris in a vain endeavor to create some sort of a demand for his sheet music, but always returns with a report to the company that it will take at least one more visit before he can gain any headway toward popularizing his publications. Some of the American song pluggers might gain a few pointers from Fred.

SOUTH AFRICA

By H. HANSON

Cape Town, April 13.

OPERA HOUSE—Sir Frank Benson's Shakespearean company opened short farewell season prior to departure for England, April 13. Drawing big houses. April 12, Leonard Rayne's company started season, producing "The Eternal City."

TIVOLI—Some good bills to capacity. Week March 29, Monica Daly and Frank Marr in clever act; Lilly Deuville, neat dancing; Jan de Martell, Anglo-French, amusing; Pierce and Roslyn, return, hit of bill; Selbini and Albert, skit, good; W. V. Robinson, Canadian, hit; Kitchen Comedy Four, amusing. Week April 5, George Graves, London comedian, and company in "The Key of the Flat," amusing; Graves made the laughter hits; Stella Magni, instrumental, ordinary; Tex McLeod, ropes, American act, clever; Lilly Deuville, nice dancing; Paul Witt and Nancy Stevens, good act, with man scoring; Anna Brady and Laurie Dunn, burlesque, fair; Jan de Martell, comedian, clever. Week April 12, George Graves, held over, and bill about same as week before.

ALHAMBRA—Good business. April 3-5, "Silk Husbands and Calico Wives" (Husoe Peters); 6-8, "Egg Crate Wallop" (Charles Ray); 10-13, "Madame X" (Pauline Frederick); 14-15, "Black Roses" (Hayakawa).

GRAND—Well patronized; afternoon and evening shows; April 3-5, "Big Town Ideas"; 6-8, "Shams of Society"; 10-12, "Madonnas and Men"; 13-15, "Silver Lining" (Jewel Carmen).

WOLFRAM'S—Drawing capacity with good programs; April 3-5, "What Happened to Rosa" (Mabel Normand); 6-8, "Easy to Get" (Marguerite Clark); 10-12, "The Truth" (Madge Kennedy); 13-15, "The Make-Believe Wife" (Billie Burke).

Horace Hodges, English character actor, and his company open short season at the Opera House April 17, under direction of African

Theatres, Ltd. Initial play American's "Lightnin'." Other plays include "Grumpy" and "Skittles."

Pictures of the Revolution around Johannesburg have been screened at local picture houses.

Johannesburg

HIS MAJESTY'S—Musical comedy, "A Night Out," business fair. STANDARD—April 10, Robert Courtneidge and W. E. Holloway Co. in "The Garden of Allah," drew good house. Announced during the season 5 per cent. of the gross takings be given to the Revolution Distress Fund.

EMPIRE—Week April 10, Kitchen Comedy Four, Gilbert and French. Bert Coote and Co., Hayman and Franklin, Prince Tokio, Sparkling Moselles, Deb Webb.

"The Peep Show," the English revue, is set down for production. ORPHEUM—Week April 10, Raynor Roy, comedy act; Riskit and Betty, comedy; pictures.

PALLADIUM—Week April 17, Alfred Woods and Co. in "Smouldering Fires."

CARLTON—Pictures. BIJOU—"Carnival," film; business good.

The revolution is now a thing of the past and the officials are busy cleaning up. The outlying parts of Johannesburg show in several wrecked buildings the extent of the bombardment by the government forces. Martial law has been withdrawn and all places of amusement are open. Great distress evident, and after effects not doing theatrical business any good. Places of amusement are striving hard with attractive programs to win back patronage of public, but the late serious upheaval has tightened the finances.

Impending trouble between the African Theatres, Ltd., and musicians was brought out when the African Theatres announced all members of its orchestras would be re-employed at new salary to the extent of 12 per week less than the previous pay. A previous agreement called for £7 and £7 10s. per week expired last August. Reason given for cut is to reduce expenses, owing to monetary shortage on the part of the public for amusements. A number of the musicians are agreeable to the new rate, but the rest are against it. After negotiations a satisfactory arrangement was agreed to, but details were not made public.

Grant Fallows, the general manager for Leonard Rayne, has reached his 65th year, and is still going strong.

Durban

CRITERION—Only vaudeville house in Durban doing good business. Week April 1, Harry Ford, Gilbert and French, Bert Southwood and "Pink Lady," pictures.

THEATRE ROYAL—Horace Hodges (English) and Co.; excellent business in "Lightnin'."

EMPIRE BIO—Pictures. HIS MAJESTY'S—Pictures. POP BIO—Pictures.

IN AUSTRALIA

By ERIC H. GORRICK

Sydney, April 12.

Her Majesty's—Williamson-Tait's annual pantomime, "Babes in the Wood," last month. Book by Frank Dix and George Slater, ballet music composed by Victor Champion. Song hits all published. Business fair. Show moves this week to make way for "The Little Dutch Girl." The pantomime is not up to the usual standard. Principal boy, Norah Delaney, very weak singing and acting. Naughton and Gold add much comedy. Jack Williams as "Dame," funny. Florrie Allen hit as principal girl. Show lacks good specialty act. Charles Wenman produced.

Criterion—Emelle Poliri returned after absence of two years in Knoblauch's "My Lady's Dress." Legitimate hit of season. Striking town during slump in theatrical business, show has drawn runaway business since opening. Frank Harvey shares with Miss Polini the honors. Brilliant cast supports. Audrey Worth, John Fernside, Elly Maylon, Roger Barry, Maurice Dudley, H. R. Roberts, Mira Kerham, Katie Towers, George Rodgers. Whole production lavishly mounted by Williamson-Tait. George D. Parker produced. The show is out to break the record run of "Lightnin'" in this city. Looks like it will do it.

Palace—Allen Doone opened March 11 in revival of "Broadway Jones." Comedy hit here years ago with Fred Niblo then in lead. Piece with Doone playing Jackson Jones did poor business. "Captain Kid" Jr. substituted after three weeks. This

play flopped very badly. Doone returns to Irish character plays April 12, opening with "Parish Priest."

Royal—"Katinka" revived April 1 with Gladys Moncrieff. Show only runs two weeks. "Maid of the Mountains" opens for short return season April 15. Production runs very loosely. No one seems to care how things go. Cues missed repeatedly. Cast includes Phil Smith, Reg Roberts, Leslie Holland, John Forde, Mione Stewart and Zoe Wenke. Sherwood and McPherson hit with swiftly executed dances. Mounting just fair. George Highland produced.

Tivoli—Harry Musgrave presented for first time here April 8 new revue, "All the Winners." The show scored from the jump. Scenery and effects are gorgeous. Marie Le Varre adds charm. Leyland Hodgson scored big success. Ray McLean cleaned up with fast athletic dance. Clarice Hardwicke acted charmingly. Harrington Reynolds hit in English "Johnny" bit. Show rich in clean comedy. Moon and Morris did well. Big scene is dramatic sketch on song, "Mon Homme" (My Man). Pressy Preston and Hector St. Clair scored in different scenes. Dressing dazzling. Great credit due Spencer Barry, producer. Show should pack this house for at least 12 weeks. The vaudeville acts support main production. Yost and Gladys, clay modellers, opened, go big. Scott Argyll, songs and talk. Just gets by. This performer takes pride in running down Americans. His jokes (?) are in bad taste. His talk flopped. Sam Barton closed intermission. His bicycle act riot.

Fuller's—Business bad at present. Crane and Laurence, songs, opened. Ordinary. Revodos scored with ballroom dancing. Pastor and Merle, songs, talk and tumbling, over; Springhill Sisters billed as the world's greatest burlesque stars, flopped badly, material too blue; Antonio Notarello, Italian songs, big; Flying Winkles closed intermission, act real thriller; Carlton and Roslyn, songs and talk, got over well; Baron and Nobler scored; Harem Scarem Girls, songs, talk and acrobatics, landed big, girls clever; Connors and Paul got over; Ling and Long closed and held them all in.

Globe—"The Sheik"; Strand, "Way Down East"; Lyceum, "The Lane That Had No Turning"; Crystal Palace, "Earthbound"; Hippodrome, Wirth's Circus; Town Hall, War Exhibits; Haymarket, "Love's Redemption," "The Man of Stone."

Melbourne

Her Majesty's—"A Night Out"; Royal, "Johnny Get Your Gun"; King's, "The First Year"; Palace, Ada Reeve in "Spangles"; Princess, Stock Co.; Town Hall, "The Sistine Choir"; Strand, "Way Down East"; Tivoli, Talbot O'Farrell, Suther, Pharos, Henry de Orsay, Reno & Arto, Jones & Raine, Neil Innes, Three Lottos; Bijou, The de Tisnes, Granville & Fields, Davey and Ritchie, Wai McKay, Jack and Mary Graham, Ward and Sherman; Hoyts, pictures; Melba, pictures.

Adelaide

Royal, "The Little Dutch Girl"; King's, Jennings and Gerald, Trent and Sadie, Reno Dixon, Hal, Phillips and Dowling, Revue Co.; Princes of Wales, stock; Wests, "Carnival"; Town Hall, Spivakovsky.

Brisbane

Empire, Odiva's Seals, Sunshine Comedy; His Majesty's "Babes in the Wood"; Cremorne, "Town Topics"; Majestic, "Moral Fibre," Billy Maloney and company.

New Zealand

His Majesty's, "The Sign on the Door"; Opera House, stock company; Lyric, "Way Down East"; Strand, pictures; Tivoli, pictures.

Christchurch

OPERA HOUSE—Sam and Elsie Goldie, Mlle. Nadje, Taylor and Summers, Tilton and West, Maggie Buckley, De Wilfred Irene, Bob White, Norton and Forbes.

ROYAL—"Way Down East." LIBERTY—"The Kid." QUEENS—"The Last Door."

Wellington

G. O. H.—Marie Tempest and Gräme Brown in "Penelope."

HIS MAJESTY'S—Flora Cromer, Toots and Tottles, Gilbert, Bradley and Hamilton, Huley and Bent, Lloyd and Raymond, Hartley and Wright.

QUEENS—Pictures. KINGS—Pictures.

Dunedin

HIS MAJESTY'S—Ella Shields, Stenrdale, Jacksons, Con Moren, Harko, Toto, Brooks and Cahill, The Trees.

PRINCESS—Vidau and Kirby, Darwinians, Padgen and Stanley, Kennedy Brothers, Rastus and Barks, Roger Trio.

QUEENS—"Serenade."

"The Bat" opens May 6 at the Theatre Royal.

IN BERLIN

29. The first may be dismissed quite briefly as a play by director, directed by the author. This modern reworking of the Genofeva Legend is very weak as compared with the famous play by Hebbel and the evening was only made bearable by the subtle direction of Berger, the scenery of Cesar Klein, and the acting of Lina Lossen, Lotham Meuthel and Arthur Krausneck. The second piece is worthy of more notice, but is hurt by overtalkiness; it builds itself about the conflict between two newspaper editors: Carrel, who represents the old-fashioned conservative type, and Girardin, the forerunner of the modern pressman.

FOREIGN REVIEWS

DECAMERON NIGHTS

London, April 21.
 "Decameron Nights," a romantic play by Robert McLaughlin, founded upon Boccaccio's tales, was produced by Arthur Collins at Drury Lane last night before a brilliant assemblage. Owing to the period in which it is laid, the play is necessarily stilted and pedantic in dialog and the whole subservient to its scenic and sartorial accessories.

The piece is admirably acted throughout by a company of competent players. Considerable interest surrounded the appearance of Willette Kershaw who managed to extract no little success out of a role not quite fitted to her histrionic talents.

Freely adapted from the 100 stories of Boccaccio's "Decameron" the story tells how a party of Crusaders are waiting to wage war against the Mohammedan. With them is a party of Venetian gallants with Ricciardo Liberti at their head. Ricciardo makes a wager with Torello d'Istria, the Crusaders' leader, that his wife is no more virtuous than the rest of her sex. A maiden (Willette Kershaw) is brought in having been saved from a shipwreck. She has lost her memory. Saladin, Prince of Damascus, who is sheltering from the storm, falls in love with her. She, however, is entrusted to the care of Ricciardo. He makes a present of her to his wife Violante, who, however, refuses the gift.

She is taken by Teodora the first lady's friend, who names her Perdita. Saladin follows and gives Perdita a ring containing a poison which will counterfeet death. Ricciardo has also brought a great chest home with him which he tells Teodora her husband has sent her. He hides in it and is conveyed to her bed-chamber. She is, of course, the Crusader's wife. His object is to steal an amulet which never leaves her neck and to discover the exact position of a mole on her body. By these means he will win his wager with the Crusader. He succeeds.

Meanwhile Saladin learns that his son has fallen in love with a strange girl and is furious. Saladin having apparently forgotten all about his affianced bride, the Princess Alatiel, Saladin ignores the old man's anger and later is instrumental in saving the life of the Crusader, Torello. With the aid of astrologers Saladin learns Perdita is in danger from Ricciardo.

At the same time a message reaches Torello that Ricciardo has achieved his purpose. He sends a message to the Doge of Venice demanding that Teodora suffer the penalty of faithless wives. She must stand naked before the populace. Luckily the punishment is nullified by an eclipse of the sun. Torello repentant, arrives too late to save his wife.

Perdita is abducted by Ricciardo and taken to a brothel, but learning that avengers are hot in pursuit, he orders her to be taken to a lonely tavern. Here she swallows the drug given her by Saladin and, thinking her dead, Ricciardo flees, but is caught and killed by Saladin.

In the end it is discovered that Perdita is really the Princess originally meant for Saladin and the romance has a happy ending.

LA FEMME MASQUEE

Paris, April 22.
 Charles Mère is the popular playwright of the moment; his new four-act melo produced by Cora Laparcerie at the Renaissance is a Parisian success. Sivas is a selfish Oriental banker established in Paris, with many flatterers, but only one true friend, his own medical adviser, Dr. Lambert. The millionaire is cynical, scornful humanity, and knows he can buy all if he pays the price.

There is only one woman who has refused to listen to his pleadings. Diane the wife of his faithful doctor, who pities the man knowing through her husband that he has but a short time to live. During the absence of Lambert the wife accepts an invitation to Sivas' supper party, all the women going masked (hence the title). She does so hoping to persuade the millionaire to subscribe to a charity in which her husband is interested. This means much for the doctor's career.

Sivas takes the opportunity of renewing his dishonorable designs, hinting to Diane her husband will be ruined in a short time if she refuses to become his mistress.

The honest woman in disgust inadvertently reveals the professional secret. She does not fear the millionaire for his days are numbered. On learning he is suffering from an incurable disease Sivas breaks down, goes in for a good time and dies. He takes his revenge by leaving his entire fortune to Diane. She thus becomes compromised in the mind of her husband. She hesitates to accept the legacy, notwithstanding the priest's suggestion she should use the money for the church.

Likewise, the first effects of the shock subside and convinced of her innocence, the husband proposes her acceptance on behalf of his pet hospital scheme. And poor Diane is horrified to perceive the thirst of this wealth in the eyes of those she

loves. She threatens to quit the home, whereupon the worthy doctor braces up, approves his wife's noble sentiments and they arrange to retire to the country to eke out a modest existence.

Such is the strong drama played by Cora Laparcerie, but she is not seen at her best. Indeed the cast is not exactly suitable, but the play is well mounted and creditably acted. *Kendrew.*

THE CARD PLAYERS

London, April 27.
 The general story of the late C. Haddon Chambers' play, "The Card Players," produced at the Savoy last night by Dennis Grayson and Lyn Harding, bears so strong a resemblance to the plot of "Running Water" that the management announced before the opening Mr. Chambers had not received his inspiration from that source. That statement was hardly necessary in that the skeleton of a father who lives by cheating at cards and is redeemed by a sweet young daughter dates back much further than the birth of either author.

The moral of Mr. Chambers' play is that your sins will find you out and that you must pay. He shows the obsession with which men are afflicted while gambling, which is carried to the extent that when his daughter enters the card room to wish him good night he does not even see her; neither do any of the others, including the titled youth who has fallen in love with her at first sight.

When the exposure of the cheating comes one of the crooks agrees to shoulder the entire blame and run away in order to whitewash the father in the eyes of his daughter and the decent young man who is interested in her. No one knows the truth except the two other crooks, who leave the place, and the local parson, who is willing to keep the secret locked in his bosom. This would seem to be a logical ending, giving the father an opportunity to spend the remainder of his days honestly and in due humiliation and penitence, but the author deemed it necessary to have him go into an adjoining room and blow out his brains.

Several of the critics of the local dailies declared this to be the artistic logical conclusion, but from the standpoint of American playwrighting, appealing to its native audiences, it would seem that the redemption of the father was all that was necessary and that the act of suicide was a cowardly one on his part, calculated deliberately to cause suffering to his child.

Godfrey Tearle gives a splendid performance of the father, with that sureness of touch that comes only from a genuine artist. Pepita Bobadilla enacts adequately the role of the ingenuous child, and the remainder of the company is suitably cast.

The ending was later changed, eliminating the suicide, which is regarded as a vast improvement. *Jolo.*

"LES DON JUANES"

Paris, May 10.
 The title of this three-act piece by H. Dupuy Mazuel and J. J. Frappa, taken from a recent novel of Marcel Prevost, presented at the Theatre St. Martin with doubtful success, refers to a certain class of women who do not wait to be asked.

It might be described as divided into three episodes and a melodrama, each constituting a separate thesis and depicting the lives of four ladies of respectable society. They all have love adventures and burn their fingers.

Hilda is of noble family; she frequents cabarets, is ready to elope with a pseudo Count and discovers he has absconded with her pearl necklace. Camille is a superior creature, at the head of a bank; she smiles on her good-looking secretary and is ready to make him her partner when the young fellow innocently confesses with infinite respect that he loves another woman, whereupon the amorous woman commits suicide. Berthe is young and beautiful; she has never found her affinity, and after many deceptions in a vain attempt to trace true love she starts on a long voyage.

Such are the feminine Don Juans described in this curious work, where the numerous characters detach themselves in couples and approach the footlights to talk about their personal affairs.

The episodes revolve around the real action of the piece, concerning another amorous creature, Countess Albine, mature but still desirable. She has had many intrigues, but is supposed to have a pure heart. She meets a young doctor during the war, a straight, energetic fellow "different from the others," though illegitimate by birth. Though many years her junior, the Countess encourages her suit and they fix the wedding day, passion on the part of the lady, gratitude on the part of the man. Roger exacts many sacrifices, such as the exclusion of dining saloons and other modern luxuries, readily consented by Albine who imagines she has found "her man" at last. Roger is called away for a few days to see his guardian, which ultimately leads to a terrible discovery. Her youthful fiancé is none other than her own son, issue of her first love, whereupon poor Roger, when

he learns the facts, falls dead from a weak heart.

Each female Don Juan thus meets the statue of the Commander she merits. This would seem to be the argument of the authors. The only one feature is the appearance of Andre Brule in the role of the youthful Roger, who has been seen in more suitable parts, and Madeline Lely as the elderly Countess, who looks extremely young. The other protagonists make good. *Kendrew.*

DOLLY

Paris, April 22.
 Felix Fourdrain having put music to the script of Victor Darlay and H. de Gorsse, played at Rouen, the piece has been created as a musical comedy at the Apollo, with fair success. An English clergyman, John Dicks, to win a wager, must celebrate his 1,000th marriage before his American colleague. The Rev. J. Dicks has only three more unions to complete his allotted task. The first prospective client is Andre, who is pursued by a merry widow Arabella, rich and ardent.

However, Andre loves Dolly, a pretty English nurse who attended him in the army hospital during the war. Dolly has become a vaudeville artist, and she flees with Andre to avoid the rich widow. He introduces Dolly to his aristocratic uncle, the latter confounding the girl with the millionaire widow. This uncle is delighted and facilitates the marriage which is prevented by the untimely appearance of Arabella. As the uncle is ruined Dolly abandons the race so that her beloved Andre can marry the wealthy rival, but her sacrifice is rewarded by the widow ultimately preferring the uncle and leaving the course clear for true love. Andre is thus able to marry Dolly and yet keep the fortune in the family.

There are side situations by which the clergyman is enabled to win his wager, but the whole combination is weak. The music is tuneful, with a dash of jazz. *Kendrew.*

LASS O' LAUGHTER

London, May 1.
 The strongly touted "Lass O' Laughter," produced at the Queen's, April 29, by Sir Alfred Butt, lived up to its advance report coming from its out-of-town presentation several weeks ago. The piece was written by Edith Carter and Nan Marriott Watson, unknown playwrights, who were unable to secure a production for it and put it on themselves. It can readily be understood that the play would be rejected by representative managements from a perusal of the manuscript.

The piece is elemental in story, being another version of the slavey who falls heir to a fortune, and at one fell swoop is projected into society with all her innocence and ingenuousness. There is, however, a twist in the tale, in that she turns out to be bogus, but it all comes out right, with the hero, who is the rightful heir, falling in love with her and taking her in wedlock.

Nan Marriott Watson, one of the authoresses, scored a double triumph through acquitting herself splendidly as the heroine, and it is said to be the intention of Sir Alfred to send her to America in it at the conclusion of the London run of the piece, which will probably be a year hence. In this event he will do it in association with some American management, retaining 50 per cent.

UNE DANSEUSE EST MORTE

Paris, April 22.
 This drama in three acts by M. Le Bary, created at Brussels last year, has been presented at the Odeon, probably as a vehicle for Le Bary to appear in his own creation in Paris. This actor is again attached to the Comedie Francaise, having recently returned to the fold after prolonged estrangement. There was some difficulty in his obtaining authority to cross the Seine, but it seems to have been made smooth by political influence. The piece is not a success and has even been panned by a few of the French critics.

A celebrated socialist, Barsange, is carrying on incognito with a dancer, Regina. The girl is not faithful to her protector and has an intrigue with a young fellow, Fred. Barsange learns of this, and in a fit of rage strangles her in the politician. On his return home the politician is undecided whether he should report himself to the police. But on the advice of his sister, also a fervid socialist, he decides to keep quiet for the sake of the party. The argument is the dancer suffered from heart disease, and this caused her death, not strangulation by her jealous lover. Barsange hesitates, during which time one of his faithful followers calls to solicit his political aid. He is the father of Fred and explains his son has been arrested for a murder he did not commit, albeit it is proved he was seen in the house after the crime.

This situation causes the real culprit to lose his reason. In the third act we find Barsange recovering his mind, when Fred is introduced. He has been released as innocent and he pays a visit to express his thanks for the supposed intervention of the influential socialist. But Fred has also become a wreck, the false accusation and imprisonment having driven him to drugs. Struck by remorse at this second crime for

which he is responsible, Barsange makes a clear confession, writing a letter to the police. Fred's father, however, charitably begs his son to destroy the written deposition, which the young man does. But the socialist, fearing the revelation and his own conscience, leaves the stage and we hear the sound of a revolver shot.

This story is well developed and had the making of a good melodrama for the Ambigu. The author has given us just an ordinary modern dramatic police court case, which is hardly in a suitable frame at the classical Odeon. *Kendrew.*

TA BOUCHE

Paris, April 20.
 The new operetta, "Ta Bouche," book by Yves Mirande, lyrics of Albert Willemetz, music by Maurice Yvain, produced by Edmond Roze, at the Theatre Daunou, is attracting. In spite of a trivial script the piece will last through the season at this new little house in the Rue Daunou, which pessimists declared to be a white elephant. Jane Renouardt, directress, can now take her required rest for a new program will not be needed for months. The entire blue plot is comprised in the ditties, tunefully told to Yvain's catchy music, published by P. Salabert. Baron Pas de Vis is a false nobleman (Guyon fils) with a son Bastien (Victor Boucher) he is seeking to marry an heiress. The Countess (Jane Cheirel) is a mendacious aristocrat with a daughter Eva (Jeanne St. Bonnet) she is endeavoring to save for a rich husband. The young people fall in love and discount the bill; the parents at first agree to the marriage, each believing the other wealthy, but flatly refuse their consent when their little game is exposed. They separate, only to meet later when Bastien has married a rich girl, while Eva is courted by many, but remains true to the early intrigue. Naturally they finish by really getting to church after Bastien gets divorced from a faithless wife, and their respective parents likewise make it up, proving their mutual fitness for future matrimony, while the former valet of the Countess (Gabin) and the Baron's maid (Mary Hett) suspected to be on intimate terms with their respective employers, also become united. The light story is so amusingly told that the audience is charmed, if a trifle shocked. There is no pretension of elaborate scenery, and a chorus of three. Still "Ta Bouche" is a success. *Kendrew.*

TONS OF MONEY

London, April 17.
 Not for a long time has a farce-comedy been received with such enthusiasm as "Tons of Money" was on its production at the Shaftesbury April 13. In fact, if the play's reception throughout the holidays counts for anything this Leslie Henson and Tom Walls production, fresh from the provinces, should change the luck of the theatre. The piece is of the happy-go-lucky type, after the fashion of "Tom, Dick and Harry" and "In the Soup," which were once so popular before the West End lost its head over semi-nudity, pajamas and suggestive dialog and situations.

The cast is an uncommonly fine one and includes Ralph Lynn as a husband who is continually finding it necessary to disguise himself, Tom Walls, Sydney Lynn, George Barrett, Yvonne Arnaud, Madge Saunders. Chief acting honors go to Ralph Lynn and to Mary Brough as a deaf old lady.

"Tons of Money" is by the vaudeville comedian, Will Evans, and "Valentine," a non de theatre which hides the identity of Arthur Valentine, who combines the profession of novelist and short story writer with the business of a wholesale corn factor. The play was written 10 years ago and has been refused by all the managers in town, most of whom saw its premiere with mixed feelings.

LES PLAISIRS DU HASARD

Paris, May 1.
 This sarcastic comedy in four acts by Rene Benjamin is the best novelty Jacques Copeau has presented at the Vieux Colombier this season, yet it will not stir translation. The author is a caustic wit and has created a character who does not care a darn for the conservative guardians of modern institutions. His hero keeps smiling, taking life as he finds it, and although he goes out of his way to seek trouble does not worry over the consequences.

He does not even get angry when the maid servant smashes his china. Indeed, he is so happy the doctor in the adjoining flat sends for him to learn his secret of good humor.

In this way Emmanuel becomes acquainted with the family and consents to replace the son, a confounded dunce, at his examination. But he answers the questions in such a manner that the officials are suspicious, make an investigation, and prosecute Emmanuel for substituting a candidate.

However, as a reward the doctor's daughter gives him her hand, but the marriage is interrupted by the cynic being summoned to the law courts on his wedding day to answer to charge of replacing another at his exam.

The current of wit is continual and forms a diverting entertainment for local consumption. *Kendrew.*

LOVE'S AWAKENING

London, April 20.
 There was a diversity of opinion as to the result of the production by Edward Laurillard at the Empire last night of a light opera entitled "Love's Awakening."

It is a German adaptation of an Italian story, with music by Eduard Kunneke. The English version and lyrics are by Adrian Ross.

Musically it is most scholarly and at times borders on what might be termed light grand opera. The lyrics are equally dignified, but the story is trivial.

Laurillard has given the production a splendid scenic equipment and an exceptional cast. Interest centred around Edouard Lestan, a central European tenor with a pronounced Continental accent and an excellent voice. Word went forth that we were to be regaled with a new Caruso. Lestan is not overly tall, slightly inclined to embonpoint and vocalizes brilliantly, but with absolute seriousness. He is wholly lacking in romance.

Juliette Autran, the prima donna, is a beautiful woman with a powerful but sweet voice and was most acceptable. The role of a boy of 15 was played by Marjorie Gordon, a very pretty girl, who sings well and acquitted herself excellently. Betty Chester was an agreeable hoyden, Billy Leonard proved himself a splendid comedian in a role that gave him insufficient opportunities, and Harry Brindle proved himself a fine bass singer and actor. All told, it was a remarkable singing organization and the play was well received at the premiere.

It is difficult to forecast the success or non-success of the piece here, it being dependent upon whether the London public is prepared to accept so dignified a light opera. *Jolo.*

OLD BILL, M. P.

London, April 21.
 The new Barnsfather play, "Old Bill, M. P.," had an exceedingly good reception when produced at the outer suburb, Golders Green, April 17.

As in "The Better 'Ole," the work is on the shoulders of Old Bill, Bert and Alf. This time, however, they are in "civvies" busily engaged in combating German efforts to stir up industrial unrest among the colliers.

Throughout the drama is subservient to the comedy and this is even allowed to predominate when the three pals are trapped in a flooded mine, the water rising to their chins. In the end the German agitators are defeated and Old Bill wins an election, being returned M. P. for a small borough and escorted to Westminster in great style by his veteran; Old Bill and Bruce Barnsfather appeared in a small part. He, however, would be well advised to stick to writing plays and the drawings of cartoons.

Papassier S'en Va-t-en Guerre

Paris, April 20.
 After many trials Ireneau Mauget has found a program for his Nouveau theatre (Museum Grevin) which is likely to attract. "Papassier goes to the war" by remaining in the rear, and in the aspect the three-act comedy of Laurent Dollet is a gem of sarcasm.

Papassier is a reserve officer rather pleased when hostilities break out, and he at once seeks a comfortable job in the War Department tangling the red tape. He is so brave that he considers the advisability of obtaining a transfer further south when Paris is bombarded. While going to his office a splinter from a bomb dropped by an enemy aeroplane strikes him in the leg. Then he is the recipient of official visits from his chiefs, sympathy from his subordinates, and is given a medal just like a real hero on the front. The most amusing of this satire is the serious belief of Papassier, or Mr. Red-Tape, that he is worthy of the distinctions. The role is admirably handled by Polin, a local comic specializing in military roles.

On the same bill we have "Connaître," two acts, by Gaston Arthurs, concerning a writer flirting with his wife's best friend, the outraged spouse taking the deceit to heart to such an extent that she commits suicide. This drama contains much philosophy, the explanations proffered by the husband when trying to excuse his actions being carefully studied and showing the justification of a fib when another person's happiness is at stake. He is too truthful, which leads to the calamity, but offers a mild psychological study of man's weakness. *Kendrew.*

IF FOUR WALLS TOLD

London, April 17.
 "If Four Walls Told" was successfully produced at the Royal Lyceum April 13. The play itself is a grim, morbid story of village life in the West Country. It tells of a man, a fisherman, who allows his wife to think that his brother's illegitimate child is his own. A happy ending is found when the dissolute brother's body is washed ashore and is mistaken by the wife for that of the husband she has wrongfully suspected. It is all very unreal.

The best thing in the production is Edith Goddard's performance of the wife. "If Four Walls Told" is just the type of play producing societies delight in, but it is doubtful whether its sombre drama will attract the ordinary playgoer.

BILLS NEXT WEEK (MAY 22)

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 booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

* before names denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
Keith's Palace
 Alice Brady Co
 Bessie Clayton Co
 Gallagher & Shean
 Al Herman
 Monroe & Grant
 H & G Edwards
 Owen McGivney
 *Nicola Zerola
 Keith's Riverside
 Harry Conley Co

2d half (25-28)
 E R Hall
 Imhoff Conn & C
 (Others to fill)
ALBANY, N. Y.
 Proctor's
 El Cleave
 Sampson & Do'glas
 Faber & Burnett
 Geo Jessel
 Ethel Parker Co
 2d half
 Laura De Vine
 Morrisey & Young
 Reed & Selman
 Bobby Randall
 Tom Brown Co

BOB CARRIE

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

Vincent O'Donnell
 Bessie Brown
 Jim McWilliams
 Norton & McIntosh
 *Vivienne Segal
 Gibson & Conell
Keith's Royal
 Gallagher & Shean
 Polly & Oz
 Conlin & Glass
 *Clifton & DeRex
 Ruth Royce
 Dixie & Inez
 *Chas Harrison Co
 Norton & Nicholson
Moss' Broadway
 Frank Monroe Co
 Williams & Taylor
 Franklin & Charles
 Schwartz & Clifford
 Flo Lewis Co
 Murray & Gerlach
 P & B Russell
 Joe Browning
 Valda Co
Moss' Coliseum
 Gus Edwards' Rev
 Gilfoyle & Lang

ATLANTA
 Lyric
 (Birmingham split)
 1st half
 The Seabacks
 Kane & Grant
 Elizabeth Brice Co
 Kennedy Bros

BALTIMORE
 Maryland
 Sharkey Roth & W
 Allen Stanley
 Calta Bros
 Jack Hickey
 Rice & Werner
 (Others to fill)

BATON ROUGE
 Columbia
 (Shreveport split)
 1st half
 Roy Ferguson Co
 Brown & Barrows
 Magic Kettle
 (Others to fill)

BIRMINGHAM
 Lyric
 (Atlanta split)
 1st half
 Jed Hooley Co
 Arthur Aertl Co
 Swor Bros
 3 Lees

BUFFALO
 Shee's
 Booth & Nina
 Sully & Thomas
 Ona Munson
 Barrett & Cuneen
 Arnaud Bros
 Kitty Doner
 Jack Donahue
 Gell Troupe

CHARLOTTE
 Lyric
 (Roanoke split)
 1st half
 Morali & Harris
 Elizabeth Murray
 (Others to fill)

CLEVELAND
 Hippodrome
 Sylvia Loyal Co
 Van & Schenck
 M Montgomery
 Sewell Sis
 A & F Stedman
 Wm Gaston Co
 105th St.
 Anderson & Yvel
 Jack Jinks
 Novelty Clintons
 Reynolds & White
 Newhoff & Phelps
 (Others to fill)

DETROIT
 Temple
 Libonati
 Whiting & Burt
 "The Show Off"
 Adelaide Bell Co
 Martin & Moore
 Rockwell & Fox
 Finlay & Hill
 Johnson & Baker

JERSEY CITY
 B. F. Keith's
 2d half (18-21)
 *F J Ardath Co
 Hurst & O'Donnell
 Brown & Barrows
 Jack Reilly
 (Others to fill)

LOWELL
 B. F. Keith's
 2d half (25-28)
 *Stevens & Towel
 (Others to fill)

LOUISVILLE
 Keith's National
 (Nashville split)
 1st half
 McDonald Trio
 Bob Murphy
 Burns & Lynn
 Orren & Drew
 Heazian & White

MOBILE
 Lyric
 (N. Orleans split)
 1st half
 Beddington & Grt
 Jack Goldie
 Boris Newman Co
 Zuh & Preis
 Princess Radjah Co

MONTREAL
 Princess
 (Sunday opening)
 Wilfred Dubois
 Felix Giris
 Elva Ryan Co
 Martha Pryor
 Flanagan & M'rian
 Eddie Ross
 Dreams

MT. VERNON, N.Y.
 Proctor's
 2d half (18-21)
 V & E Stanton
 *DeLeonard Co
 *O DeLeonard Co

NEWARK, N. J.
 Proctor's
 2d half (18-21)
 White Sis
 Weaver & Weaver

NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 Amoros & Obey
 Murdoch & Ken'edy
 Kuter & Reany
 Herman & Timberg
 Eise & Paulsen

PHILADELPHIA
 B. F. Keith's
 Jean Granece Co
 Edwin George
 Sallie Fisher Co
 Wm Rock Co
 Rome & Gaut
 Barrett & Farnum
 (Others to fill)

PITTSBURGH
 Capitol
 J & N Oline
 William Sieto
 Lou Telegen
 Moore & Davis

PORTLAND, ME.
 B. F. Keith's
 Harry Jolson Co
 Wilton Sis
 The Brightons
 Dewey & Rogers
 L & P Murdoch
 Choy Ling Foo Tr

QUEBEC, CAN.
 Auditorium
 The Veronicas
 Maureen Enkin
 Ducl de Kerejarto
 (Others to fill)

RICHMOND
 Lyric
 (Norfolk split)
 1st half
 Weber Beck & F
 (Others to fill)

ROANOKE
 Roanoke
 (Charlotte split)
 1st half
 Blue Cloud & T

HUGH HERBERT

N. V. A. CLUB, NEW YORK CITY

Lavere & Collins
 Bessie McDregor
 Burke & Burke
 (Two to fill)
Keith's Hamilton
 Howard & Sadler
 McFarlane & P
 The Skatelles
 (Others to fill)
 2d half
 Burke & Durkin
 Weaver & Weaver
 Dr Thompson
 Kay Hamlin & K
 (Two to fill)
Keith's Jefferson
 Venita Gould
 Davis & Darnell
 Kramer & Boyle
 Marvel & Faye
 Wolford & Burgard
 Lavere & Collins
 (Two to fill)
 2d half
 Mel Klee
 Grace Valentine Co
 Belle Montrose
 Wylie & Hartman
 (Others to fill)
Moss' Regent
 Herschel Heniere
 Weaver & Weaver
 Grace Valentine Co
 "Magic Kettle"

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
 1403 B'way (Putnam Bldg.) N. Y.

(Two to fill)
 2d half
 Jas C Morton Co
 Sherman & O'R'ke
 Frances & Hume
 (Others to fill)
Keith's 31st St.
 Wilfred Clark Co
 Dooley & Sales
 Will Mahoney
 Harry Langdon Co
 The Boys
 The McIntyres

REED & TUCKER
 Hampton & Blake
 Big City 4
SCHENECTADY
 Proctor's
 B & L Walton
 Australian Stanley
 Foster & Joyce
 Wm Edmunds Co
 Joe Laurie Jr
 Ballyhoo 3
 2d half
 Al Libby
 3 Harmony Hounds
 Adler & Dunbar
 (Others to fill)
SYRACUSE, N. Y.
 B. F. Keith's
 Margaret Ford
 Herbert & Dare
 Thos E Wise
 Royal Gascoynes
 Watson Sis
 The LeGrohs
Proctor's
 Laura DeVine
 Morrissey & Young
 Reed & Selman
 Bobby Randall
 Tom Brown Co
 2d half
 Montambo & Nap
 Sampson & Do'glas
 Faber & Burnett
 Geo Jessel
 Ethel Parker Co
YONKERS, N. Y.
 Proctor's
 *Planados & Ryan
 Maxwell & Gelson
 (Others to fill)
 2d half
 Priscoe
 Haig & Lavere

TORONTO
 Shee's
 Dan's McDonalds
 Vera Berline
 Toto
 Victor Moore Co
 Murray & Oakland
 Williams & Wolfus
 Yvette Regel
Hippodrome
 Homer Romaine
 Fields & Pink
 Dalton & Craig
 Sargent & Marvin
 Jack Norton Co
TROY, N. Y.
 Proctor's
 Laura DeVine
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 2d half
 Priscoe
 Haig & Lavere

POLI CIRCUIT
BRIDGEPORT
 2d half
 Eddie Miller

NEWARK, N. J.
 Proctor's
 2d half (18-21)
 White Sis
 Weaver & Weaver

NEW ORLEANS
 Palace
 (Mobile split)
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 Amoros & Obey
 Murdoch & Ken'edy
 Kuter & Reany
 Herman & Timberg
 Eise & Paulsen

PHILADELPHIA
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 Sallie Fisher Co
 Wm Rock Co
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MILLER BLIND
(from page 1)
became asthmatic
ntly cough. While
alive he would ad
in those attack
s death the extrem
s effort from the
ed to have further
sight. In a last at
ler's right eye was
at its removal an

sight of the other eye. The doctors say that operation might have been successful if performed three years before. Following the operation

Miss Fuller said her eyes felt like two balls of fire. She suffered intense pain for several days until relieved by a potion.

other than a half-brother, 70 years of age, now in a soldiers' home. She asked Emma Carus, who visited her at the hospital while lately in Chicago, to have Variety publish her exact condition, to stop the

many conflicting reports that have spread since her affliction became generally known.

branch. Some years ago Fro
Hallen was the partner of the la
Joseph Hart, then known as Hall
and Hart, one of the standa
teams of yesteryear's variety bil

Miss Fuller appeared mostly musical comedy in her earlier days upon the stage and was noted for the symmetry of her legs. At over 50 in her last vaudeville appearance

ances, Miss Fuller appeared again
tights as she had 30 years before
and denied her age by her appear-
ance.

"SHUFFLE" RECORD
(Continued from page 1)
cut rate agencies which have handled the attraction for some time.

The scale up to this week was top, except around the holidays, when prices were boosted. But with the start of the two for ones the price was advanced to \$2.50, the ta

ings being figured to bring in more than from those tickets actually sold in the bargain agencies. A midnight performance Wednesday in place of the matinee continues to be a popular

The No. 2 "Shuffle Along" has been beating the New York company. That has aroused some je

ousy amid the colored players in the No. 1 show, who have an interest in the attraction. They wanted to have a road show called in, but, the management refused. Last week

road show is quoted getting near \$12,000 at Atlantic City, a gross that it approximated in Brooklyn two weeks ago, when playing Shubert Teller. It resulted in the attrac-

Players in the No. 2 compa

are reported having been signed to another colored musical show, said to be aimed for Broadway next month. The title of the piece is "Temptation."

Smarter Set. The idea of a color show for summer was considered humorous one until "Shuffle Along" came along. That show proved it could be done, and it turned

BOSTON CENSORSHIP
(Continued from page 1)

"Ladies' Night" in a Southern city last fall. Thereafter that attraction was withdrawn from all Southern territory. It is known that Cavelti visited Broadway last spring to

visited Broadway last spring to
"The Gold Diggers." He passed
play, suggesting some all-
changes, which were made. "Lad
Night" is now playing in Boston
profitable business.

It is understood that "The Runyon" will not attempt to play Boston next season. From an individual close to the management it was

learned this week that a representative of the Boston censor had declared against it, since no change can be made without its "punishment" being entirely removed. Booking

"The Rubicon," though that was not admitted in one.

posed to be turned over on a cooperative basis, with stock dispersed and two productions of the play sent on tour next season.

It has not been decided whether

Nellie Nichols, who has remained inactive for the past year, due

NOW B. F. KEITH'S PALACE THEATRE, NEW YORK NOW

MAUD AND VERNON POWERS AND WALLACE

in "GEORGIA ON BROADWAY"

A SINCERE HIT

Direction ROSALIE STEWART

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

CHICAGO.—An assembly of good talent rounded out a fine vaudeville show, abetted by the "Bachelor Daddy" film, starring Thomas Meighan. The picture being of the comedy vein, it contributed a goodly portion of humor. L. Wolfe Gilbert was in the headline frame. Gilbert was around here last season on the big-time circuit, and with the extensive placarding of his appearance there was a good-sized crowd present, for which he can take credit. He has in his support a piano player who answered to the name of "Reilly" and Fritz Leyton, who has been with him for some time. On the first show he ran a short film, but due to the length of the program it was dispensed with to save time. Miss Leyton sold Gilbert's latest composition, a waltz ballad, to three encores and applause to spare. In all it seemed like everything had been done to build up the showing of Gilbert as Marie Russell of Marie Russell and Sambo, came through with a Gilbert composition. It was Gilbert's day.

Roberts and De Mont, man and woman, danced in the opening position. The woman is quite light on her feet for her heavy weight. They got over nicely. Bill and Blondy, two men, tumbled and did hand-to-hand work in a novel fashion. They appear in boy dress and work in a cye in two depicting a child's playroom. Mann and Mallory, man and woman, touched up the show with comedy talk, song and finished with a light Bowery impersonation. Leo

Haley tore through a monolog and clowning around for 12 minutes. He danced a trifle and met with mild approval. Marie Russell and Sambo pleased everyone with warbling and chatter. Miss Russell flashed a nifty wardrobe.

Brown and Elaine gathered the comedy honors of the show. The man is a master comedian of the misfit type, while the woman supported his material delightfully. L. Wolfe Gilbert cleared the boards for Ethel Gilmore and her cast of dancers. She came on rather late, but this did not deter her from going at the people with might and main. Her act is as artistic and classical as has been presented to this audience. Miss Gilmore is a dainty bundle of smiles and sweetness.

The unusual has happened at the Majestic. A Monday night audience was in a receptive mood, and from opening to closing showed their approval. Since the closing of the Palace the Majestic has had the big time field to itself, but it does not seem as though it can draw them in to its full capacity. The current show only consisted of seven acts, due to the fact that Singer's Midgits were on the bill and took 45 minutes. As has always been the case here the Singer aggregation managed to more than please—it gratified.

Next to closing Rockwell and Fox "Navigated the Ocean of Nonsense" with ease. Starting off with an introduction by Rockwell, burlesquing the preceding act, the boys had an easy path and traveled at a fast clip, scoring heavily.

Opening the show were the Jack Hughes Duo, mixed team, with instrumental specialties on the cornet, violin, piano, banjo, and saxophone. This turn is one of the class musical acts and its repertoire is of the classical, sentimental and syncopated variety, that found favor. Next came the Ward Brothers with their comedy skit, "Penny Ante." The satirical humor of the card game quickly registered, as did their dancing and vocalization.

George N. Brown with his "Pedestrianism" was in the treasury spot. Brown is using audience plants of boys and one girl and gets considerable comedy out of the endeavors of these people. However, minus this

duo he did remarkably well. The position accorded him, a rather early one, was a little difficult, as the house had not been sufficiently awakened for a turn of this kind.

Next and preceding Singer's Midgits was Jack Donahue. Donahue is well known here through his work in "Two Little Girls in Blue" and other productions, so he received quite an ovation on his appearance. Donahue delivers a good line of smart patter in "hic" vernacular, concluding with his shadow and grotesque dancing.

Closing were the Four Casting Mellos with a sensational and thrilling routine of aerial feats.

W. W. Dunkle has been appointed manager of the Orpheum, South Bend, Ind., one of the new Orpheum Circuit houses now being constructed. The house will play vaudeville and feature pictures, beginning Labor Day.

Finklestein & Rubin's houses, Palace, Minneapolis, and Palace, St. Paul, playing vaudeville acts booked by the Lester Bryant Vaudeville Exchange for a full week, in the future will play all acts booked by that office on a split-week policy.

"Anna Christie"—\$11,400 on the week.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

The current Orpheum bill had its slow moments, but with good comedy and the Max Fisher Orchestra proving a popular attraction the show held up satisfactorily. The Fisher organization occupied the stage for over thirty minutes and secured enthusiastic applause. The ten musicians, including Earl Burt-nett at the piano and Fisher the violin leader, offered syncopated music the softness of which gives the playing an air of distinction and refinement. A medley of their own compositions makes a fitting encore.

Sheila Terry and Co. shared headline honors with the musicians, but proved disappointing, although Miss Terry's dancing won appreciation. The act suffered through the weakness of the supporting cast.

Don Barclay and Deli Chain, programmed for the No. 5 spot, were moved down next to closing and proved a comedy hit. The conglomeration of comedy bits including an illustrated song travesty, comedy talk, burlesque mind reading and the violin bit for an encore, developed laughs. The raising and dropping of the curtain several times before their entrance proves a novel opening. Charles Cicott and Mary Ann repeated.

Rubin and Hall won the good graces with talk. The comedian's Yiddish dialect secured big laughs, with the clever fast dancing stopping the show. Frank Wilson, with clever trick bicycle riding scored an applause hit in the opening position. Emerson and Baldwin repeated. The Wright Dancers were handicapped through having to close the show in their second week.

Despite the nice weather and the opening of Loew's Warfield across the street, the Golden Gate filled up Sunday afternoon, but not until the Loew house had a line waiting outside. The program held up to the average of the preceding bills, with the early part unable to arouse the usual enthusiasm. Mlle. Nadje opened with a brisk routine of athletics. Appearing to advantage, satisfactory applause was secured. Sandy Shaw failed to catch on and was received lightly in the No. 2

spot. Janis and Chaplow in the next spot failed to pick up the running to any extent, but were entertaining with their talk and Janis' fiddling.

Henry B. Walthall and Co. in "The Unknown," by Ethel Clifton, headlined. The vehicle held strict attention during the quiet sections of the French playlet, which shows Walthall at his best. The supporting cast is capable, the playlet registering, with the star accorded an ovation at the finish: Ned Norworth supported by Zoe Howell, with Francis Hines at the piano, were next to closing. Norworth had the comedy to himself, and the nut stuff proved a riot.

Dave Schooler, with Pauline Chambers and Co., closed the show, with Schooler winning his usual recognition for his artistry on the piano, the act in general proving effective.

Josephs.

Paul Ash, leader of the Granada theatre orchestra, is presenting his musicians in a special act as part of the regular program, offering soloists and specialty numbers.

Carson Dahnken has replaced G. E. Thornton as manager of the T. & D. theatre, Oakland.

R. B. Quive has been appointed to succeed T. S. Malcolm as manager of the Select Film Exchange here.

There is talk of a change of policy in the Rialto, playing pictures. The new policy will be either musical comedy tabloids or melodramatic stock.

Freed and Waldman, who left Eva Tanguay and formed a double which played Pantages time, have returned to the "cyclonic comedy-enné."

Eddie Moran, recently with Peggy Parker and "The Four Musketeers," and who had to leave the act on account of illness, has been engaged by Tail's cafe here.

The San Francisco legitimate theatres aid the finances of the Actors' Fund of America on all passes issued, the management collecting tax and turning it over to the Fund.

The Savoy came to life again Sunday, after having been closed for several months. Grace Barnes' puppets is the attraction.

Eugene Perry, formerly manager of Loew's State, Oakland, has been named manager of the Franklin, an Oakland picture house.

Work was started last week on the new Fox theatre, a picture house being erected in Oakland.

Despite poor conditions generally among the various theatres in Oakland, Jack Russell and his musical comedy company reopened at the Century last week.

Picture theatres are to be built

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in Lodi, Martinez, Haywards, Cal., and Klamath Falls, Ore.

Charlie Jacobs, a member of the San Francisco Call staff, has been named as publicity man for Pantages' theatre here.

Fred G. Weis will be associated in a managerial capacity with the new Loew's Warfield. With Weis also will be Arthur Frahm.

PORTLAND, ORE.

One more week of Baker Stock and then the end for this season. The Orpheum closes May 24 and the local rialto will be comparatively dark.

J. M. McMeekin, former territory man for Realart pictures, has been appointed to the management of the Portland Universal exchange, succeeding J. L. Frazier, who has returned to his former position with the same company at San Francisco.

Edward Horton, former leading man with the Baker Stock, makes his picture debut this week before home-town audiences in the leading role of "Too Much Business" at the Rivoli.

Brownie, a tame bear in the Nell Shipman motion picture studio zoo at Spokane, suddenly became savage last Thursday and attacked Bert Vanturel, manager, crushing his left hand severely.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "Eyes of Youth."

FAY'S—Curtiss and Dunn Sisters; Monti and Parti; Grace and Eddie Parks; Robey and Gould; Artolo Brothers; Norton and Wilson; "When Romance Rides," film feature.

FAMILY—Pop vaudeville.

Last week of vaudeville at Temple. Manhattan Players will delay opening one week to allow the Knights of Columbus players to put on a show.

A week ago local ministers insisted that the police interfere with side shows at Exposition Park under auspices of the Grotto. Rumor has it that some of the Masons are sore, alleging that they were goats. The other night certain parties insisted that the police stop games at a church carnival in the downtown First Methodist Church. Violation of the law was charged. Now the minister promises to give a barrage on crime violation in Rochester from the pulpit.

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"THE VOCAL GYMNAST"

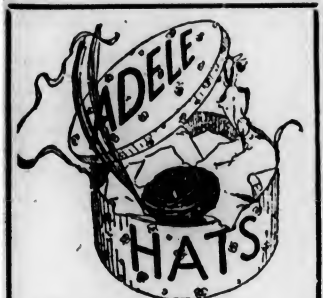
"THE KING IS DEAD; LONG LIVE THE KING!"

BUFFALO

By SIDNEY BURTON

Edward R. Stanley, advance man for the Hagenbeck-Wallace circus, dropped dead of heart failure at Exchange and Washington streets a few minutes after his car had arrived in Buffalo. Stanley was 55 years old and a resident of Ogden, Utah.

Rudolph Schildkraut, playing with



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RUMMAGE SALE

60 West 45th St.

the Toronto National Co. (Yiddish) at the Majestic Sunday night, got about \$1,000. Sarah Adler and company, showing at the Teck the same night, grossed under \$400. This is the first time in years that two Yiddish attractions have played here on the same day.

A group of prominent Buffalonians, comprised of local writers and society leaders, filed incorporation papers Monday under the name of "The Buffalo Players, Inc." Their purpose is stated to be "the cultivation and development of the true art of the theatre, the education of the public to the true appreciation of the dramatic art, and the training of dramatic artists."

Buffalo picture houses, co-operating with the Buffalo Women's Club, are inaugurating a series of special picture matinees for children. The arrangement follows a meeting of managers of all houses of the city and a committee of the club. Buffalo is said to be the first city to try out the plan.

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PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Grand, "Foolish Wives"; Liberty, State and Manor, "Hail the Woman"; Blackstone and Regent, "The Ordeal"; Aldine, "Sky High"; Alhambra, American and Garden, "Way Down East"; Savoy, "Up and Going"; Olympic, "Beauty's Worth."

The Manor, Rowland & Clark's newest picture house, the best neighborhood theatre here, opened Monday with elaborate ceremonies. The policy will be a picture a day.

A large amusement resort is planned for Huntington, W. Va., with the formation of the Huntington Luna Park Co., capitalization \$100,000. The incorporators are S. A. Lewis, of Cabin Creek; J. P. Chapman, of East Bank, and J. P. Necessary, J. E. Thompson and J. J. Stender, of Huntington.

All local legit theatres are dark, Nixon closing Saturday. Though industrial conditions are reported greatly improved, and several million dollars are to be spent here in the next year or so in building operations, house managers are wary of opening during the hot weather other than on a rental basis.

Howard Specht, an 8-year-old boy, who has aroused interest here through his sermon which he has delivered in many pulpits of the city, will not be allowed to go on the stage, according to his parents. The lad has memorized scores of passages from the Bible and classics and is said to have remarkable poise in speech delivery.

At the last meeting of the film board of trade here, representing all the prominent film companies here, Bert Moran was chosen president, D. J. Seiznick vice-president, Harry Reiff treasurer. Plans

were made to entertain Will Hays when he visits Pittsburgh May 25.

Thomas F. Hopkins, in charge of the Sheridan Square for the last three seasons, says that house will remain open all summer.

Baseball and the circus cut into opening day receipts at the Davis this week. Harry Conley, in making a curtain speech last week, paid tribute to the Davis orchestra, which he said was generally regarded among professionals as one of the best on the Keith circuit. Mildred Harris is headlining this week and scores in a weak vehicle.

CLEVELAND

By J. WILSON ROY

OHIO—Robert McLaughlin Repertoire Co. in "Twin Beds."

HANNA—Dark.

KEITH'S HIPPIE.—Vaudeville.

KEITH'S 105TH ST.—Vaudeville. MILES—Harry Cornell and Four Faye Sisters, Joe Holland and Kathleen O'Deen, Four Casting Lamys, Meredith and Snoozer, Florence Merritt, and pictures.

PRISCILLA—Pat White, Billy Vail, Satarah, Jack Callahan and John Sheidon, Madelyn Worth, Sam Michaels, and pictures.

GORDON SQUARE—McGreery and Doyle, Ernie Hughes, and pictures.

STAR—"Some Show," stock burlesque production.

LUNA PARK—Musical revue, "Springtime."

FILMS—Allen, "Wild Honey"; Stillman (third week), "Smilin' Through"; State, "Reported Missing"; and "Sawing a Woman in Half"; Alhambra, "The Green Temptation"; Mall, "Chasing the Moon"; Park, "Fascination"; Monarch, "Foolish Wives"; Knickerbocker, "Handle with Care."

McLaughlin stock at Ohio drawing big business.

Cleveland Opera Company at the Metropolitan theatre this week in "Martha" and "The Chimes of Normandy."

Fanny Brice knocked 'em cold at Keith's Hipp Monday.

Luna Park, the big outdoor, is doing great business, over 25,000 being in attendance last Sunday.

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Because of the tremendous business done by Alice Brady at the Bushwick Theatre, Brooklyn, week of May 1st, the following appeared in Greater New York daily papers May 9, when Miss Brady was the headline attraction at the Orpheum Theatre.

BROOKLYN DAILY EAGLE,
MAY 9th, 1922

NOTICE

Because of the unprecedented sale this week, patrons are requested to purchase seats where possible for the matinees.

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(BY ARRANGEMENT WITH W. A. BRADY)

Alice Brady

IN

"CASSIE COOK of the YELLOW SEA"

By DAISY H. ANDREWS and JOHN COLTON

B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (MAY 22)

BROADWAY STORY

(Continued from page 13)

Columbia (its shortest summer season): "What the Public Wants," at the Garrick, and "The Night Call" at the Frazee. The latter two houses will remain open, the Frazee getting "Billeted," a revival now at the Greenwich Village, and the Garrick housing "He Who Gets Slapped," which moves back from the Fulton.

There is doubt as to continuance after this week of "The Advertising of Kate" at the Ritz and "Go Easy Mabel" at the Longacre. Both shows opened last week. "The Red Geranium" may stick another week at the Princess (it opened last week). "Marjolaine" may close at the Broadhurst Saturday, though it possibly will remain another week or so. Next week "The Czarina" closes at the Empire, so does "The Hotel Mouse" which has been holding on at the Shubert. The latter piece will go on tour. Business

early this week was so bad other shows are sure to be added to the departures. A number of grosses of around \$300 were registered Tuesday night, when \$500 looked high.

Weather remains cool for May so bad business is still without an alibi. Three attractions will brave the going next week, when "Able's Irish Rose" opens at the Fulton, "The Rotters" will relight the 39th street and "Salome" will try it at the Klaw.

For the week of May 29, two more candidates are listed. "The Drums of Jeopardy" takes the Galety, and "The Pinch Hitter" (adapted from an English piece of another title) will relight the Henry Miller.

The reason for the late entrants may be found in the fact that the casts are working on a co-operative or commonwealth basis. Three of the named attractions are so framed and it is likely a fourth is to be included. This week's closing include at least two co-operative ventures ("Montmartre" and "The Night Call").

Due late this month or early June is "Red Pepper," the McIntyre and Heath show, soon vamping from Chicago. The 44th Street or the Shubert will get it. The former house will be available May 29, when "The Blushing Bride" steps out. "Rose of Stamboul" is working on a week to week basis at the Century and is doubtful after this month.

"Kempy," the only new arrival this week, looks set for a run. Comment in the dailies was loaded with praise for the J. C. and Elliott Nugent play at the Belmont. The comedy is parked in a house of limited capacity and figures to land for a run.

Nothing on Broadway is believed to have sold out last week. "Kiki," at the Belasco, may have turned the trick. "Partners Again" went clean for all night performances, leading the pack again with nearly \$18,000. The musical attractions felt the slump for the first time, though "Good Morning, Dearie," "Make It Snappy" and "Music Box Revue" were not much under capacity. Those attractions are getting such heavy grosses there is no comparison with the others. "Chauve-Souris" remains an outstanding success and stands with Broad-

way's current six best. "Shuffle Along," the all-colored troupe at the 63d Street, accomplishes a year's run on Broadway Saturday.

The special picture showings started Wednesday, when the Apollo offered "Silver Strings" (first called "Across the Rainbow"), with "Nero" starting a few doors away, in the Lyric, Sunday.

The cut rate pack was 30 all. Two withdrawals were balanced by the entrance of "The Perfect Fool" for the first time, and "The Advertising of Kate," now in its second week.

Cut Rate List Still at Thirty

The attractions that were offered at cut rates were reduced to the extent of one show, which closed last Saturday. There remained 30 shows offered at reduced prices on Wednesday of this week, including some of the so-called real hits.

Those offered were "The Bronx Express" (Astor), "The Truth About Blayds" (Booth), "Marjolaine" (Broadhurst), "Tangerine" (Casino), "Rose of Stamboul" (Century), "The Hindu" (Comedy), "The Demi-Virgin" (Elliott), "The Czarina" (Empire), "The Next" (48th St.), "The Blushing Bride" (44th St.), "The Night Call" (Frazee), "What the Public Wants" (Garrick), "Billeted" (Greenwich Village), "Six Cylinder Love" (Harris), "The Rubicon" (Hudson), "To the Ladies" (Liberty), "Go Easy, Mabel" (Longacre), "The French Doll" (Lyceum), "For Goodness Sake" (Lyric), "The Goldfish" (Elliott), "The Bat" (Morosco), "Montmartre" (Bayes), "Up the Ladder" (Playhouse), "The Hairy Ape" (Plymouth), "The Red Geranium" (Princess), "Lawful Larceny" (Republic), "The Advertising of Kate" (Ritz), "The Hotel Mouse" (Shubert), "Shuffle Along" (63d St.) and "The Charlatan" (Times Sq.).

In the list of buys there were but

12 attractions, with two of these finishing tomorrow night. It is certain that the existing buy for "The Goldfish" at the Maxine Elliott will not be renewed, but there is something of a question regarding that for "The Cat and the Canary" at the National, which is also finishing. The house management is insisting that the brokers buy for another four weeks, but the latter say that they do not want to take the attraction on that basis and are holding out to have the show placed in the list of "regulars." Those that are buys this week are "The Bronx Express" (Astor), "Kiki" (Belasco), "Capt. Applejack" (Cort), "He Who Gets Slapped" (Fulton), "Good Morning, Dearie" (Globe), "Go Easy Mabel" (Longacre), "The Goldfish" (Elliott), "Music Box Revue" (Music Box), "The Cat and the Canary" (National), "Lawful Larceny" (Republic), "Partners Again" (Selwyn), and "Make It Snappy" (Winter Garden).

TICKET GYPS

(Continued from page 1)

doorways or in stores nearby, while only "barkers" operated in front of the theatre or in the lobby, calling out their wares. This system is framed to "beat" arrest because of lack of evidence in the way of tickets.

The Selwyn management stated the men worked in objectionable manner, pulling people by their clothing to attract attention, much the same as in vogue on the Bowery.

Mike Joyce, manager of the Star, Brooklyn, has been appointed to a similar post at Minsky's, Winter Garden for the summer.

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WALTER WELKER

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TOM BROWN

DETROIT

By JACOB SMITH

The Dempsey-Carpenter fight pictures are being shown at the Shubert-Detroit this week at 50 cents top. This house will close for the summer and reopen in August.

The Ramona theatre, Ramona Park, Grand Rapids, will open May 21. It is not definite whether the policy of the theatre will be vaudeville and pictures or musical comedy stock.

The Colonial has inaugurated amateur nights Fridays. It is the first time any of the big vaudeville houses have adopted this entertainment feature, although the smaller houses have had amateur nights for many years.

Waring's Pennsylvanians, comprising young college graduates of 1921, who are making a tour of the country, are an added attraction at the Madison theatre this week.

Vera Gordon has been held over for a second week at the Broadway-Strand in connection with her Warner Bros. feature, "Your Best Friend."

Kitty Gordon is at the Capitol this week doing three shows a day. Four people are in her company. Next week the Capitol has as an added attraction Arnold Johnson's orchestra and Margaret Youngblood. Detroit is her home.

The Majestic Players in "Buddies"

at the Majestic. Next week, "Twin Beds." The Bonstelle Players in "The Broken Wing" at Garrick. "Little Johnny Jones" by Miles Musical Players at Orpheum. Don Lanning and Joseph Carr in the leads.

PALACE—Cotton Pickers; Bird and Keena; Nile Marsh and Co.; Marcelle Hardie; Arliss Trio; Neil McCree and Jack Lee.

"Foolish Wives," third week, Adams; "Man from Home," Madison; "The Ordeal," Capitol; "Your Best Friend," Broadway; "A Doll's House," Washington; "Beyond the Rocks," Madison, last week, tremendous draw.

COLONIAL (Shubert Vaudeville) —"Rice Pudding," Stein and Smith; Wells and Stanford; Fay and Weston; Barthold's Birds; picture, "Head Over Heels."

PHILADELPHIA

By ARTHUR B. WATERS

May 17, 1922. In connection with the celebration of Boy Week here an entertainment was given in the Forrest Monday, in charge of Fred G. Nixon-Nirdlinger. The program was made up entirely of acts from various schools and institutions in the city and included St. Monica's naval battalion; "Songland," from the Germantown Y. M. C. A.; "Jazzmania," a sketch, from the West Philadelphia High School; sketches from the Young Men's Hebrew Association; Philadelphia Turngemeinde; Hermann's Academy, and a boxing match between Langton and Le Sage, juveniles. The Forrest theatre was donated by Fred G. Nixon-Nirdlinger and Thomas M. Love.

"Iolanthe," the Gilbert and Sullivan fairy opera, will be given in the Broad Street May 25-27 by the Savoy Co., a local organization, semi-professional in character, which

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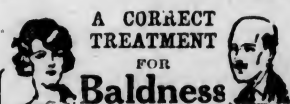
"The Hottentot," the Sam Harris comedy in which Willie Collier played, will be presented by the Philopatrian Players at the Broad Street theatre here during the entire week of June 5. The stage direction and entire supervision of the production will be in charge of James J. Skelly.

B. F. Keith's.—Generally referred to by the management as their first "summer bill," this week's program has some fine things and some that are not so fine. Julian Eltinge is the headliner. His Hawaiian girl stunt got the most attention, and, in general, his act was liked. His engagement this year is attracting more attention than before because of the announcement that he is to go back to films. De Voe and Hossford have some foolishness, which has the big asset of being lightning fast in action; Dooley and Sales

with their "Will Yer Jim" scored. The rank and file of the bill was average. The Keith people are emphasizing being open all summer (though this is of course nothing new) in view of the closing of the Shubert house down the street.

The Stanley company this week stressed heavily the presentation by Mae Desmond and her company at their Cross Keys house in West Philadelphia of "Miss Lulu Bett." This Zona Gale play has never been presented here, and the dailies were asked to treat this stock production as they would a new show. Some did, and some didn't. Both the Desmond company and the stock organization at the Broadway (also a Stanley house) have been spending plenty of money for their pro-

ductions, generally choosing those uncommon to stock presentation, but neither house has as yet caught on satisfactorily. It is understood that the Broadway company was originally booked as a four weeks' experiment, though both companies announced "spring and summer stock." Leon Gordon and Edna Hibbard have received much favorable comment from the dailies for their work in the South Philadelphia organization.



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BOSTON

By LEN LIBBEY

Keith's

Just a little better than a half house when show started Monday afternoon. Balmey weather evidently cause. Conditions improved at night show, as there was bound to be a response to the presence of Beverly Bayne and Francis X. Bushman on the bill. Among the audience at the afternoon performance were many attracted by this couple in headline position, as could be judged from the remarks.

On paper the show looked like a million dollars and middle of the season. As it ran Monday afternoon it shaped up like 30 cents, not the fault of the acts, nor any one act, but due to the fact that the orchestra and the acts could not seem to merge properly, and such a condition was absolutely necessary. Several times this season such a condition has been evident, but not to such an extent as Monday afternoon. The blame cannot very well be placed on the orchestra or the leader, but seems to be due to the lack of a rehearsal of the entire show. Playing Sunday makes rehearsal of show Monday morning out of the question, and also makes for a ragged opening performance at times.

The Recktors opened the show with their rather sensational bit and got good results from their aerial work. One would do well to buy himself a pair of trousers, for constant rubbing will wear away even stone, not to mention the nap on trousers, and with full stage lighting such a condition savors not of big time.

Harry and Grace Ellsworth were the first to find the going a bit difficult with the orchestra. Harry performed in his usual nonchalant manner, doing the difficult stuff so easily only the wise birds doped it out. Sister seems to depend more on strenuousness than gracefulness for her appeal, and it is apparent her lively numbers are not well chosen.

Harry J. Conley with Naomi Ray in "Rice and Old Shoes" were a riot from the start. This pair got the first chuckles of the show and held them all the way, closing exceptionally strong with the special back drop lighting effect. Conley added his bit to that of the Ellsworths for the benefit of the orchestra.

Harry Jolson's opening was marred a bit by the orchestra not getting the proper cue when he slid from behind the curtain. As far as the reviewer remembers, he has not played vaudeville here before. He uses a girl and a plant in the orchestra pit to get over the best part of his act. One thing Harry can rectify, and that is his "ad libbing" with Jewish language quips. It benefits the Jewish race not a bit, as those not of that faith don't understand it and those that do don't like it.

Venita Gould back for the second time this season had better luck this trip out with her imitations. She pulled seven at the matinee, and all went big. While the local audience was not in a position to draw an opinion as to her fidelity to character in her imitation of Leonore Ulric as "Kiki," Boston still being in the sticks as far as this show is concerned, they did like her work. The Daphne Pollard bit is exceptionally good.

The Bushman-Bayne act was attended with interest from the opening. At the conclusion Mr. Bushman made a curtain speech, a bit

involved in construction, but the main idea of which seemed to be an "ad" for his pictures. Miss Bayne added her little bit to the speech.

Jim McWilliams found the house in good humor for his "nut" comedy with the piano. He worked hard from the start, had them laughing, and some of his material is quite fresh and registered. He closed strong.

Francis X. Donegan and Amelia Allen in a dancing act, "Playmates," closed the show.

Majestic (Shubert)

Supposed to be the last week the Shuberts are to attempt vaudeville here this season. No arrangement for a continuation of this form of entertainment has been made, and the same show, "The Whirl of New York," with the principals furnishing the vaudeville, is held over. If it goes strong enough it may be held another week, but from the business Monday night it is not thought that such will be the case.

DULUTH

By JAMES WATTS

ORPHEUM.—Orpheum Players in "Twin Beds."

NEW GARRICK.—"Fascination" (film).

LYCEUM.—"Bought and Paid For" (film).

NEW LYRIC.—"Where Is My Wandering Boy?"

Edmund Breeze will be a guest in Duluth this week, preparatory to his appearance here all next week with the Orpheum Players in "The Lion and the Mouse." Mr. Breeze has been engaged by Manager Arthur J. Casey to introduce the star stock system in Duluth. Martha Hedman will be the star in June in "The Boomerang."

The opening of the Lyric last week was a success. The Klitties band was the feature.

J. B. Clinton of the Clinton-Meyers Enterprises has gone east for a vacation. He will go to Detroit, where he will purchase an automobile. Thence he will motor to Canada for a tour and visit his

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LOS ANGELES

After three consecutive seasons of revues at the Casino, San Francisco, under the management of Ackerman & Harris, Will King, the Coast's most popular comedian, is playing a 23-week engagement at the Philharmonic Auditorium, this city. King is financing the entire enterprise and has no associates in the venture. Business since opening has been big and there is no question as to the cut it will make in the neighboring theatres. Prices for the run here are 25 matinees and 50 evenings, children 10 all times. These prices are not only the lowest for the bigger Los Angeles theatres, but set the pre-war prices for children back to normal. All of the other theatres have been featuring 15-cent prices for the kiddies.

Three years ago the comedian was

here, but at that time his productions were far less elaborate and conditions differed, although his venture then was a success. Just as soon as Los Angeles finds out King is giving some high-class shows for the money, business will be still better. There is one handicap King must overcome. The Philharmonic is used as a church Sundays, which means no Sunday shows. But King feels that he can make a neat profit without the Sunday. The house seats 3,200. Three shows a day and four Saturday. Matinee business and the first nightly performance have been running close to capacity, while the second evening show is good, though not near the preceding.

In this city King hopes to do bigger things than in San Francisco, as he is not limited with material. Besides using some royalty play bills, he will write much of his own stuff. The entire cast with the exception of Dorothy Neville, the prima donna (who is in South America), replaced by Mabelle Burch, is still with King.

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"Hello" was the title of the opening week's show. The play was not up to the King standard, but it appears the comedian offered "Hello" as a means of introducing his principals individually. The sets were good, but King has others that can't be touched by many big attractions. The entire company is well dressed, from the principals to the line of 30 girls, who wear nifty clothes, designed by Clair Starr (Mrs. Will King), the ingenue, Allee Morris, who is director of the chorus numbers, has introduced many new steps and, coupled with the work of Miss Starr, gives the girls a high class front. Will Hayes, character man, did some excellent work as an attorney, a waiter and a "wop," while Reece Gardner, the straight, reeled off some good steps with a soft shoe dance and did his bit well.

The book the opening week didn't mean anything. It was each of the King staff for himself. Lew Dunbar, who plays opposite King as the Irish comedian, didn't have much to do, but did make a hit on his natural delivery. With King and Dunbar busy, the laughs are plentiful. Harry Davis, manager of the show, had a small part, put over nicely. Bessie Hill, the soubrette, still gets big applause. Leading a number, she carried the house. Honora Hamilton plays female characters. Harry Hoyt is a new member of the principals.

Madie du Frasse in dance specialties and the Knight Sisters doing a "Bowery" number carried off the hit honors, while Ruth Phipps, singing "Some Sunny Day" at the head of the line, won big returns. She displayed a good voice. The Golden Gate Four, consisting of Warren Tenhagen, Ted Murray, Roy Collins and Ned Anderson, scored on their own account. Mabelle Burch went over with a bang with a Swiss yodel song.

Theodore Kosloff, Russian dancer, now a leading member of the Lasky picture organization here, will soon receive jewels and property valued at \$50,000 from the Russian Bolshevik government, according to word received from his sister in Moscow, who says the present officials are returning articles confiscated five years ago. Besides this personal property, Kosloff is said to own several large apartment houses in Moscow, which are still in the hands of the Russian authorities.

Agnes Ayres is made defendant in a suit filed here last week by J. E. Brower, photographer, who seeks to recover \$333 which he says is due for photographs furnished Miss Ayres. The photographer alleges the sum is due him for several years.

Bandits who attempted to hold up Art Acord, Universal Western star, last week were greeted with a volley of pistol shots, and in place of getting jewelry, received a badly damaged automobile. Acord was confronted by three masked men heavily armed as he was leaving the gates of Universal City. His story to the police of outsmarting the crooks sounded like another picture yarn, but has proven true. Harry D. Brown, chief engineer of Universal City, aided in the riddance of the bandits. Police are working on the clue that the same men held up and robbed E. M. Finkelstein, owner of the studio cigar store, of \$5,000.

WASHINGTON, D. C.

By HARDIE MEAKIN

With stock and vaudeville the only remaining attractions, it looks as though summer were surely here. There is to be one more legitimate "kick," however, in the coming of Frances Starr in her new play, "Shore Leave," at the Shubert-Belasco on May 22 for a week's stay.

The stock at the Garrick is show-

ing steady increase at box office, and this is taken as a good indication that they will be holding forth for a considerable period. This week "Wedding Bells," most favorably received.

If those directing the destinies of this organization will play what they have, there is a big possibility of creating in Wanda Lyon, the very capable leading woman, another Izzetta Jewell, who practically owned the heart of every matinee and night stock goer in the days of Poli's stock company here. Miss Lyon should be given a series of roles to plant her, it having already been suggested that some of the plays which gave Miss Jewell her great opportunities again be utilized which plays would easily stand repeating.

Earle Foxe is firmly planted with stock goers here, and although "The Hole in the Wall" gave him scant opportunity, his reception justified the action of Arthur Leslie Smith, the managing director of the company, in bringing about his return.

Cosmos has Masters and Kraft revue, "On With the Dance" (headline here in Shubert vaudeville just a few weeks ago); Mack and Barry, Murphy and Lachmar, Prince's Nat-Tal-Tal, Santiago Trio, Connors and Boyne.

Loew vaudeville, Strand—Mabel Blondell Revue, Theodore Trio, Fletcher and Pasquale, Chapman and Ring, Roy La Pearl, feature film.

Picture Houses—Palace, "Why Announce Your Marriage?", first half; "Woman, Wake Up," second half. Columbia, "Is Matrimony a Failure?" Rialto, "Beyond the Rocks," Metropolitan, "Smilin' Through," second week.

Glen Echo, Washington's summer park, and Chevy Chase both got under way during the past week.

Barnum and Bailey, Ringling Bros.' circus cannot complain of the business here during its three days' stay. Exceptionally good.

The Shrine Frolics of 1922, consisting of a musical comedy, minstrel and vaudeville performance, produced under the direction of the Joe Bren Co. of Chicago, is at the Shubert-Belasco for the week.

The financing of the rebuilding of the new National made it necessary for William H. Rapley and other heirs of the late William H. Rapley to appear before the District Supreme Court to apply for the ratification of the sale of the property to

a Delaware corporation known as the Rapley Theatre Co., with a capitalization of \$500,000. The court was advised that the new corporation would purchase the older building and property for \$449,000 and improve same to the extent of \$450,000.

Since the Knickerbocker disaster and the closing of practically all of the larger theatres for some violation of the District, the National has been permitted to remain open only temporarily. This fact was pointed out to the court by Mr. Rapley, who stated that notice had been served upon him by the local Commissioners that the building must be made to conform with the building regulations before it could reopen the coming season. To put the property in that condition would cost \$450,000, stated Mr. Rapley, and to do this would necessitate the raising of funds by incumbering the real estate, which the terms of the will of the late Mr. Rapley would not permit.

It is estimated that the proposed office building of which the theatre will be a part will bring in a revenue of some \$30,000, and that this increase will take care of any overhead that may be created through the new structure, and will net the estate as much if not more than the present theatre, which, it was brought forth in the hearings, has been in existence for a period of 57 years.

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papers in the case, Packey McFarland and Gibson were in the fight promoting game. Gibson's notes, with a face value of \$9,500, were given to McFarland, and the latter avers that Gibson never paid. Finally, the notes reached Mackin, who was likewise unable to secure a settlement, he claims. The suit results.

Both the Carthage opera house and the Hippodrome at Carthage are dark. Robert H. Wagner, who formerly operated the opera house, some time ago leased the Hippodrome and ran both. Recently he closed the two theatres and surrendered his leases. A syndicate of local men owns the opera house and may reopen it. John Dolan of the Hippodrome has had several offers for the house, it is said.

"Gibby" Ayers of Oswego has organized a vaudeville tent show and is touring through the North country.

KANSAS CITY

By WILL R. HUGHES

GRAND—May 8, Drama Players' stock in "Good Gracious, Anna-belle."

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

EMPRESS—Vaudeville.

GLOBE—Vaudeville.

PHOTOPLAYS—"Turn to the Right," Newman; "The Good Provider," Liberty.

Every night was "Friars' Night" at the Hotel Muchlebach this week. The hotel maintains a Friars room, and this week with many Friars playing the local theatres, and Joe Glick, resident manager of the Shubert, present, the sessions were entertaining.

Henry C. Roark, of Neosho, Mo., has been appointed superintendent of concessions for the Missouri State Fair at Sedalia, August 19-26.

Willmer Walters, leading man with the Drama Players' stock company, closes his engagement May 20. He will be replaced by Arthur Vinton, who will be seen for the first time here in "A Prince There Was."

The Kansas City Comedy Club, one of the city's leading amateur organizations, will present Gilbert and Sullivan's "The Gondoliers" at the Gaiety May 20. The opera will be given under the direction of Allen Hinckley.

A new open-air film theatre, to seat 3,200, will be opened in a few days at Sixth and Minnesota avenue, Kansas side. It is being built by the Wyandotte Amusement Co.

Fred L. Spear, who in the regular season press agents for the Century theatre, and who for a number of summers has extolled the merits of Fairmont Park, will this season be with the opposition, having been appointed assistant manager and publicity agent for Electric Park. Gabe Kaufman, who had the publicity department for Electric Park last season, and who has been with the park for a number of years, has been appointed manager. The park will open May 20.

A number of veterans from the United States Public Service Hospital were guests at the Shubert to witness "Mr. Pim Passes By." They were guests of House Manager Joseph B. Glick and Company Manager Victor Kiraly.

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SAVOY—First half, "The Sleep Walker."
SYSTEM—First half, "By Right of Purchase."

The fancy of Syracuse film fans is undergoing a change, according to local house managers. The experience of the Robbins-Eckel is an example. For a period that ran into years, the Eckel, to get capacity business, simply had to book in Tom Mix, William Hart or William Farnum. But, judging from the story the box office now tells, the hold of the "Westerners" is weakening locally. There has been a slump each time a film of this character has been shown lately. Society dramas, however, draw big, and at the Eckel are replacing the Western action films as the best business getters.

Syracuse picture houses generally are reporting poor matinee business. The slump within the past

few weeks has been a severe one. Night receipts, however, show well, but it's a question whether all the houses can stand the gaff for the summer. Some managers are admittedly frightened.

The System, under the Ed Crabb management, celebrated its first anniversary this week by introducing a musical novelty, the System Musical Clowns. This jazz combination will hereafter play at each night show and at Sunday matinees. The System this week cut its prices to the old scale, 10 cents. Some months ago the experiment of raising the scale to 10-15 was tried. Readopting the flat 10c. rate, the System will make no advance on Saturdays, Sundays and holidays. There are now only three big movie houses in the downtown district clinging to old time prices—Strand, Empire and Robbins-Eckel.

Miriam Battista will make a personal appearance at the Empire the last half of the week in connection with the "At the Stage Door" booking.

The Somerville Players, at the Stone, Binghamton, are doing "Twin Beds" this week.

Syracuse theatre men expect to benefit through the edict of Chancellor Day of Syracuse University banning all further undergraduate dances, whether held at dance halls, frat houses or private homes. Elimination of dancing leaves the theatre the only evening entertainment for students. Chancellor Day asserted that the students had "fallen into a dance debauch."

William ("Billy") Gibson, fight promoter, is defendant in a Supreme Court action that goes to trial at the May term which opened this week at Pulaski, N. Y. The plaintiff in the suit is James H. Mackin. Some time ago, according to the

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CABARETS

(Continued from page 9)

is arranging to produce revues in other Chicago cabarets.

The second floor of the Hilton building, Broadway and 48th street, will be converted into a dance place, patterned after the Roseland idea. It will open in September.

The Cafe de Paris is being renovated into "The Boardwalk" and

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will open about May 25. "The Hollywood Baby Vamps," a floor show, will be the attraction sponsored by Lew Leslie, who also has charge of the Plantation (formerly Folies Bergere) and its colored revue. Another of the Salvin string of restaurants installed a new show idea May 15. The Rendezvous, on West 45th street, now has a "Deauville Bathing Beach" with Gilda Gray and six "Bathing Beauties" as the attraction. Joseph C. Smith continues on the dance music end. The management announces that during the Deauville season formal dress will not be required at the Rendezvous.

The Century Roof, Baltimore, installed a new show Monday booked by Harry Padden of the Amalgamated. The show includes the Masked Marvel (dancer), Helen Nestor, Jack Strouse, Chesleigh and

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Plans are being mapped out by Henry J. Waldbillig, chief of the prohibition enforcement office for the capitol district in Albany, for a crusade on rum running between Canada and the Adirondack Mountain resort houses and hotels during the summer months. Prohibition officials are determined to stamp out smuggling whisky to vacationists sojourning at the big mountain resort towns during the summer, and every agent attached to the Albany headquarters will be pressed into service on the Canadian line to choke off the supply if it is necessary, it is reported. Agents from the New York and Syracuse dry offices also will be detailed to watch the mountain resorts, it was said here today.

Mr. Waldbillig admitted to Variety's correspondent here today that the stopping of the Canadian-

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Adirondack liquor traffic, which last year grew to big proportions, will be the principal work of the Albany office during the summer months. The local office has jurisdiction over all territory in the North country, including Clinton county, which borders on Canada.

The comparatively short distance between Canada and the hotels and summer resort houses in the Adirondack Mountains, at most not more than 50 or 60 miles, makes the business of supplying liquor to thirsty summer vacationists easy for the bootlegger, and harder to track by the Federal sleuths, according to Mr. Waldbillig.

The favorite means of transporting booze from Canada in the past has been through Lake Champlain. This has been accomplished with motor boats and, Mr. Waldbillig says, much of the proposed crusade will be based on checking up on the craft of a suspicious nature on the lake. Lake George also will be watched.

Al Jockers, the orchestra leader, had his \$13,500 counter-claim against Harry Susskind dismissed

Nat Lewis

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in the City Court. Susskind suing for \$1,500 on a note, Jockers defense being a general denial of a counter-claim. He must file an answer again asking for \$13,500 as his share of the profits. Susskind is the owner of the Pelham Heath Inn, Jockers last season conducted the orchestra there. Susskind alleges he loaned the defendant \$1,500 to assist him in the purchase of a car. Jockers sets forth he is entitled to 2 per cent. of the profits of the Pelham Heath Inn supplementing his \$150 weekly salary and estimates these profits at \$15,000 from which he deducts the \$1,500 claimed.

"The King of the Movies" (Edward Earle) was the drawing attraction May 17 (Wednesday) at the Blossom Heath Inn on the Merrick road, together with others to award prizes for competitive dancing by the guests. Besides Mr. Earle, Dorothy MacArdell, Belle McHalle, Ruth White and Betty Soule attended, chaperoned by N. C. Granlund, who engineered the evening for the actors. No payment was made by the house, it being an exploiting publicity stunt for the picture and musical comedy bunch. Mr. Earle last week was elected "King of the Movies" at the A. I. C. P. ball in New York. The Strickland Band left Blossom Heath last Sunday, going to Reisenweber's, with Ray Miller's Band taking its place next Monday. The interim is filled in by a Whiteman combination.

Reisenweber's, Inc., has secured judgment for \$1,556.81 against Max Rogers, cabaret producer, representing a balance due on the sale of theatrical costumes and other properties. The sale price in April, 1932, was \$2,000, Rogers paying \$550 on account.

The road houses around New York are reporting federal agents as their best liquor customers. Those road houses that "sell" say the prohibition men pay the easiest and buy the most. In a restaurant near New York recently a federal officer wanted to "buy wine for the house." There were 40 tables taken at the time. The proprietor told the liberal spender to stick to his party, that he didn't want everyone served and didn't want the federal man to spend so much money in one order. (Maybe the house wasn't carrying 40 quarts of wine just at that moment.)

The restaurants are commencing to have their troubles with the bands. One place too far from New York to be able to protect itself at a moment's notice had the band walk out on a Saturday night with 250 guests waiting to dance. The time was 1:30 a. m., when technically the band was through, but it had been customary for the band to play on the week-ends while the crowd lingered. Being known as a "money place" for bands, the restaurant man reciprocated by allowing the resort to remain open whenever the band had a party throwing money at the musicians. The 1:30 walk, however, was too much and the band got its notice, although the departure did not stop the festivities, as the restaurant started the victrola going.

The action for breach of contract by Tom Payton against Paul L. Specht (Specht's Serenaders, vaudeville) was settled in court before Judge Murray in the Third District Municipal Court a half hour before the case reached trial. Payton sued on a written contract to manage

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and handle the act's bookings and business affairs on a 10 per cent. commission basis. Payton sued for \$355 due him in commissions up to the time he filed his complaint and settled for \$175, agreeing to release Specht from his contract. Harold M. Goldblatt, of Frederick E. Goldsmith's office, acted for Payton. Julian J. Raphael appeared for Specht.

Sunia Samuels, manager of the Russian Balalaika orchestra, has brought a Supreme Court suit against Gil Boag, of the Piccadilly-Rendezvous, New York, for \$2,650 for breach of contract. The complaint filed through Samuel W. Tannenbaum, in the New York Supreme Court, alleges a written contract for eight weeks, dated March 27 last, at \$350 for four weeks and \$400 for the remainder. After playing one week the band was discharged. The Russian Balalaika orchestra was engaged to supplement Joseph C. Smith's dance aggregation at the Rendezvous. Another suit filed by Mr. Tannenbaum against Boag is a Municipal Court action by Nina Gergeyeza for \$300 on a written contract for four weeks at \$10 a week. Her services as a Russian dancer were dispensed with after a week's engagement.

The dance hall at Rendezvous Park, Atlantic City, N. J., has been rented for the summer by Sig Werner and Joe Mann. A revue now in preparation will open there May 27.

The drug habit is dealt with in an article by Sara Graham Mulhall in "Current Opinion" for May. While the writer does not connect this growing curse of America with prohibition, it is obvious the acceleration of drug selling and the increase of addicts have been noted more easily since, than before the Government made liquor drinking a crime.

The article estimates there are 4,000,000 drug addicts in this country. It is an ultra-conservative estimate. New York has 35,000 recorded addicts. Drug takers record themselves when unable to longer purchase drugs or when they are arraigned before a magistrate and sent away for a while, to return as street beggars.

Mrs. Mulhall says the habit fastens itself more quickly upon youths than adults and the greater portion of the drug eaters are American born, with the majority girls and women.

When the reformers believe their souls have been thoroughly cleansed and they are ready to go before their

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God or the devil for their activity in successfully promoting prohibition, they should not forget the misery caused through their efforts by the increase of the drug habit. If the devil by any happy manner of means should get them first, there will be a terrific score for those commercialized reformers to settle in the hell they have created. Mrs. Mulhall, however, did not touch upon the subject of the reformers nor the real reason why the drug habit has so noticeably advanced.

United States Commissioner Lester T. Hubbard, of Albany, N. Y., refused to release Sam Brodsky, a Canadian, from the Albany (N. Y.) county jail after the man from the Dominion took the pauper's oath. Commissioner Hubbard refused to grand Brodsky's application when it was learned the prisoner has several hundred dollars deposited in a Montreal bank. The refusal of Commissioner Hubbard to accept the oath is believed to have been the first in the Northern New York district. Brodsky was fined \$350 by Judge Cooper at the Albany term last month, when he pleaded guilty to importing aliens into the United States from Canada. He was committed to jail until the fine was paid. Brodsky told Commissioner Hubbard he had no money or property other than about

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WARMAN and MACK
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\$600 in a Montreal bank, which, he said, he owes his aunt. Commissioner Hubbard promptly remanded Brodsky back to jail.

Eddie Elkins will move his Knickerbocker orchestra to the Pavilion Royal, on the Merrick road, Long Island. Paul Whiteman will manage the orchestra, as he does all the Salvin resort bands.

The Rainbow Gardens, about 14 miles from Cleveland, opened last week and, according to an official attendance announcement, drew 1,100 people. The establishment has been closed all winter, with new interests having invested considerable money.

The Club Dansant, New York, has been renamed "The Tent."

Louis Silvers and his orchestra will play at the Shelburne, Atlantic City, for the summer.

Really, the Methodist ministers should keep away from the regular dancing cabarets, and watch, instead, dancing of the debutantes. The debts of the social set, Fifth Avenue not excepted and especially included. The other night at a fashionable dancing cabaret, tables had been reserved for a party of 30 young people, who came directly to the restaurant at a late hour from a coming-out party. Not any of the girls were over 19 and not one of the young fellows over 21. They were nice boys and girls, and strictly of the Fifth Avenue follow-

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By A. A. MILNE

CENTURY THEATRE, 62d Street and Central Park W. Eves. 8:20.
Matinees Wednesday and Saturday, 2:30.
TESSA JAMES MARION KOSTA BARTON GREEN
In the Biggest Musical Hit in Town
The ROSE of STAMBOUL
with Mabel Withee & The Lockfords

44TH ST. THEATRE, West of Broadway. Eves. 8:30. Mats. Thurs. & Sat., 2:30.
CECIL LEAN and **CLEO MAYFIELD**
In the "ZIPPY" MUSICAL COMEDY
"THE BLUSHING BRIDE"

F. RAY COMSTOCK and MORRIS GERT Present
BALIEFF'S
Chauve Souris
From MOSCOW—Direct from LONDON—PARIS
49TH ST. THEATRE, West of B'way. Phone Circle 3926. Eves. 8:30.
MATINEES TUES. and SAT. ONLY

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MARJORIE RAMBEAU
in **THE GOLDFISH**
with **WILTON LACKAYE**

PRINCESS WINONA
Sailing May 12 after a successful engagement with Moss' Empires and Sir Harry Lauder's Company. Returning to England June, 1923, for twenty weeks.
Direction **LEW GOLDER**

PAUL—KENDALL
Savoy and Capps
"A Few Different Things"
Booked Solid—W. V. M. A.
Direction **POWELL & DANFORTH**

GORGALIS TRIO
Sensational Rifle and Pistol Shooting
Playing W. V. M. A. and B. F. Keith (Western) Circuits
Direction **SIMON AGENCY**

ing. But how they danced! The girls appeared to be perfectly unconscious of their dancing, and they were the spotters. The young men merely danced with them. These little ladies have developed a style of dancing always described as "dirty dancing" in the New York cabarets, as much as four years ago. They danced with a continuous shaking of the head, and the head not alone. Over half the young women were doing an actual couch dance on the floor without knowing it. Some of the positions maintained would not be permitted in a Broadway cabaret. They swung their skirts as their partners swung them about. One or two of the girls, through the manner in which the young men were holding them, had the skirt of their dresses above their petticoat. It led a watcher present to remark that "modern dancing among the young set should call for no underdressing of any kind." Yet the young people presented a pretty and youthful picture as they swirled around the floor.

NEW YORK THEATRES

REPUBLIC THEATRE, W. 42d Street. Eves. 8:30. Mats. Wed. & Sat.
A. H. WOODS Presents
MARGARET LAWRENCE LOWELL SHERMAN ALLAN DINEHART
in **"LAWFUL LARCENY"**
A New Play by SAM SHIPMAN

ELTINGE THEA., W. 42d St. Eves. 8:30. Mats. Wed. and Sat., 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE DEMI-VIRGIN
By **AVERY HOPWOOD**

SAM H. HARRIS Attractions
Sam H. Harris Theatre, W. 42d St. Tel.: Bryant 4344.
Eves. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUEX**

CORT WALLACE and **MARY EDDINGER** and **NASH**
in **"CAPTAIN APPLEJACK"**

MUSIC BOX West 45th Street. Tel.: Bryant 1470.
Eves. 8:15. Mats. Wed. and Sat. at 2:15.
"Best Musical Show Ever Made in America."
IRVING BERLIN'S MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

GEORGE COHAN THEATRE Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
—HIS NEW MUSICAL RIOT—

VANDERBILT THEATRE West 45th St. Eves. 8:25. Mats. Wed. & Sat., 2:25.
SPRING SEASON
FANNY HAWTHORN
By Stanley Houghton
A Comedy, Drama
with a Distinguished Cast
Orch. Seats All-Performances, 12.00

SILVER AND DUVAL
ORPHEUM CIRCUIT
UNTIL JULY—THEN HOME

CHAS. and CECIL McNAUGHTON
Let's get acquainted now, so next season the new act will need no introduction.
Direction **MARK LEVY**

But the chances are they will never permit their children to dance as they are dancing now.

BIRTHS
Mr. and Mrs. Ben Levy, at Sterns' Sanitarium, New York, May 10, a daughter. Mrs. Levy is professionally known as Edna Nickerson. Mr. and Mrs. Al B. White, at their home in Freeport, L. I., May 13, daughter. The father is with the vaudeville turn of Kranz and White. The mother was formerly professionally known as Myrtle Young.

Mr. and Mrs. Lon Jerome Smith, at their home in San Diego, Cal., son. The father was in vaudeville for several years. He is now on the staff of the San Diego "Union." Mr. and Mrs. John Reese, at their home, 51 Tudor street, Lynn, Mass., daughter. The mother is professionally Gladys Spooler.

Mr. and Mrs. Frank Masters, May 10, son. The mother is of the Masters and Kraft Revue (vaudeville); the father is with "The Passing Show."

BELASCO West 45th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRÉ PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30.
E. RAY GOETZ Presents
The International Star
IRENE BORDONI
in **"THE FRENCH DOLL"**
A new comedy with a few songs. Adapted by A. E. THOMAS From the French of Paul Armont and Marcel Gerbidon.

EMPIRE B'way & 40th St. Eves. 8:20. Mats. Wed. & Sat. at 2:20.
"DORIS KEANE"
GLORIOUS IN
"The CZARINA"
—EVENING WORLD

LIBERTY Thea., W. 42 St. Eves. 8:20. Mats. Wed. & Sat. 2:30.
A NEW COMEDY
By the Authors of "DULCY"
"TO THE LADIES!"
with **HELEN HAYES** and **OTTO KRUGER**

GLOBE BROADWAY, and Forty-sixth St. Evenings 8:25. Mats. Wed. and Sat. 2:20.
CHARLES DILLINGHAM Presents
'GOOD MORNING DEARIE'
With a Cast of N. Y. Favorites

MOROSCO 45th St. & Broadway. Eves. 8:30. Mats. Wed. & Sat. 2:30.
THE BAT
—THE BEST MYSTERY PLAY IN TOWN—

—MARK—
STRAND
"A National Institution"—B'way at 47 St. Direction: Joseph Plunkett
JACKIE COOGAN
in **"TROUBLE"**
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

WATCH YOUR STEP

Goldwyn picture of five reels offered as feature of the current Capitol program. Original screen story by Julien Josephson. Not related to musical comedy of some years ago under the same title. Directed by William Beaudine.

Elmer Slocum.....Cullen Landis
Margaret Andrews.....Patsy Ruth Miller
Russ Weaver.....Hert Woodruff
Lark Andrews.....George Pierce
Lon Kimball.....Raymond Cannon
Jennifer Kimball.....Gus Leonard
Constable.....Henry Hattenbury
Ky Wilson.....Joni Day
Detective Ryan.....O. O'Connor
Henry Slocum.....John Cossar
Mrs. Spivey.....Lillian Sylvester
Lota Spivey.....L. H. King
Mrs. Andrews.....Cordelia Callahan
Mrs. Weaver.....Alberta Lee

Goldwyn has turned out an uncommonly amusing comedy of small town American life, rich in shrewd character study and in story interest. The tale has something of the flavor of another "David Harum," although at no time does it encroach upon that famous novel. The reference is to a certain parallel in quality of appeal, not to subject matter.

It is a novelty to find the screen dealing with the small town character in terms of kindly humor rather than of burlesque. Mr. Josephson etches in his quaint people with a sympathetic understanding. The people of the play are human types, not transcriptions from the comic supplements. And for a background he has written a charming bit of idyllic romance concerning the love affairs of the young city man and the sweet daughter of the rural barn.

The cast is made up of a splendid group of natural players. None of them is a screen luminary. No name is forced forward for the familiar purpose of catching the attention of the dyed-in-the-wool fan, but the company has been intelligently picked with an eye to a smooth playing organization, and each player fits neatly into the pattern of the play. Cullen Landis as the young prodigal from the city who finds himself involved in the small town affairs of Greenville, is a fine manly young hero, playing naturally and convincingly without a trace of the self-satisfied pose of the film star. Of the younger men who have come to the fore lately he gives large promise.

Bert Woodruff in the delightful role of an eccentric country storekeeper has a gem of a character creation in Russ Weaver, the kindly but irascible Poo Bah of the village, and Patsy Ruth Miller is a refreshing new screen beauty. All the people are refreshingly natural and human, and nowhere is there a touch of the artificial illusion of life.

It's a delight to meet these quaintly amusing people of Greenville. One incident of the story may indicate the spirit of the comedy. Russ is out of the general store on some business when a telephone message comes that Ky Wilson wants him in a hurry and the store clerk sends his assistant to find Russ, adding, "I don't know what it's about, but you better take Russ' plumber tools along." Russ takes the message and starts on the mysterious mission, observing casually, "I guess that leaky bathtub of Ky's is in trouble again."

When he gets to Ky's cottage Ky meets him at the door, grinning broadly, and informs him, "Never mind, Russ, I got Doc Harrison instead. It's a boy." For a surprise laugh it was a whale, and the picture is full of the same sort of fresh and amusing touches. There is action aplenty, too. One episode is a fine spirited fight between the town bully and the down-and-out city boy that has a fine dramatic punch, and the picture starts out with a spirited passage of racing automobiles that has a thrill of its own.

Elmer Slocum is a high spirited, mischievous youngster who is always in trouble with the traffic cops because of his propensity for exceeding the speed rules. After one arrest his father warns him he must "watch his step" in the future. Elmer departs from the parental presence determined to be cautious in driving, but at the first turn on the road he meets a doctor whose machine has broken down while he is on his way to an emergency case. Elmer takes the medical board and is urged to hurry. While Elmer's racer is doing 60 the motorcycle police take up his trail and are about to arrest him, when he trips the bluecoat, intent upon making his escape. The police falls on the hard road and lies still. Elmer fears he has killed the policeman and is forced to flight. A gang of tramps robs him and turns him loose upon the world, ragged and broke.

In this condition he flees to Greenville, ill and hungry. His condition arouses the sympathy of Russ, the kindly old storekeeper of Greenville, and Elmer becomes his clerk, still keeping his identity secret. In this capacity he meets Margaret, the village beauty, and the romance begins. Also the enmity of Lon Kimball, the village sports and rich man's son, is aroused, Lon being also a suitor for Margaret. The rest of the story is the contest between the prodigal and the village Lothario for Margaret. The scene in which the two boys, Elmer with a hired buggy and Lon in his trick flier, contest for the honor of taking Margaret riding is a joy.

In the end the prodigal wins out. The policeman wasn't killed at all, and the way is smoothed for the happy wind-up. *Rush.*

MISSING HUSBANDS

Metro is distributing this French-made production, a five-reeler that was made from Paul Benoit's story, "L'Atlantide." Antinea.....Stacia Napierkowska
Tant-Zerga.....Marie Louise Iribie
Captain Morhange.....Jean Angelo
Lieutenant Saint-Avit.....Georges Melchior
The Antiquary.....Francischi
Cegheir-Ben-Cheikh, Abd-El-Kader, Ben-Ali

Jacques Feyder adapted the novel "L'Atlantide" of Paul Benoit for the screen. A French producing company made the production, but the version released here by Metro fails to give either the producer or the director credit. The picture is a highly fanciful tale of the type of Rider Haggard's "She," dealing with a lost continent and an imaginary Queen, who is the prize vamp. She loves for a short time and then her husbands usually commit suicide or die in some other fashion for love of her.

The trouble with the picture is that those who retitled and edited it for American consumption failed to realize the full possibilities of the film that they had on hand. The result is that what would have been a knockout feature has been so handled that it is just a little above the average Metro program production. The story is slow in getting started and there isn't any action until the two officers get into the apartments of the Queen of the mythical continent.

From that point, however, there is a flock of semi-dressed stuff that will certainly draw stag audiences. The vampish Queen shows just about everything that the law allows above the belt, and one of the maids in waiting also displays a mean undraped shoulder and thigh.

A French actress, Stacia Napierkowska, plays the Queen, and to those who go in for the more voluptuous type of beauty she will appeal to. Marie Louise Iribie plays the role of principal maid in waiting, and to a great extent overshadows the lead. Jean Angelo, in the role of Captain Morhange, really the lead of the picture, is shunted out of the frame without any attempt at explanation of his passing. The last seen of him is when he has been struck on the head by his companion in arms at the instigation of the Queen because he wouldn't fall for her; but he is alive after the blow, so one cannot be certain whether or not he passed out. Georges Melchior is the heavy, and to him is given the honor of closing the picture.

As far as sets and lightings are concerned the picture is a triumph, and had the story been skillfully handled in the cutting and editing here, the picture would have proved a terrific business puller. *Fred.*

NORTH OF THE RIO GRANDE

Bob Haddington.....Jack Holt
Val Hannon.....Rebe Daniels
Col. Haddington.....Charles Ogle
Father Hillaire.....Alec B. Francis
John Hannon.....Will R. Walling
Brideman.....Jack Carlyle
Briston.....Fred Huntley
Lola Sanchez.....Shannon Day
Bebe Hannon.....Edythe Chapman
Paul Perez.....George Field
Glendenning.....W. B. Clarke

Lasky has produced a fast western feature from the story, "Val of Paradise," by Virgie E. Roe, the scenario for which was written by Will M. Ritchey. The production co-stars Jack Holt and Bebe Daniels, with the direction by Joseph Henebery.

"North of the Rio Grande" presents nothing new in a western story, but the production has been developed in such a manner as to get more out of it than is generally credited to a picture of this kind. The action includes the familiar chases, gun fights and the like, only in each instance the work is a bit better portrayed than in the general run of western features. The riding is a big feature. The horsemanship displayed at times is exceptional. The director often forgets to give a realistic touch to the riding by failing to have the horses tired or overheated at any stage.

The story centers around Bob Haddington, the son of a rancher. His father is killed by a horse rustler. The son seeks vengeance. He scours the country, ever seeking the slayer of his father. In his travels he meets the daughter of a wealthy ranch owner and is attracted by her. A horse thief has been operating in the neighborhood of her home, but fortunately her father has never suffered any losses. The ranchers of the vicinity determine to rid the country of the menace. They form a posse and start the hunt. It develops that the girl's father is the rustler. He is about to be captured when young Haddington takes his place as the hunted man for the sake of the girl. The real rustler is shot, but manages to reach home, where he dies. The girl immediately sets out and arrives at the proper time to keep the man she loves from being hung. She explains the circumstances of the affair and everything is serene at the finish.

Mr. Holt is the leading worker. He is included in practically every bit of footage. Miss Daniels gives the necessary punch to her role, although never ruffled, notwithstanding considerable breathless riding. Shannon Day, as a dancer, is the outstanding player of the supporting cast.

Director Henebery used discretion in his selection of locations.

The western story is enhanced by the beautiful scenery. The action takes place almost entirely in the open. The few interiors employed have been well selected.

"North of the Rio Grande" should attract business in theatres playing standard program productions. *Hart.*

WESTERN SPEED

The title is no misnomer and with Charles (Buck) Jones in the stellar role it ought to appeal to wild west picture fans. It is a story of the West as it once was, in the latter half of the nineteenth century, when the wanderer could take possession of a forsaken shack and "nest" there—hence the sobriquet "nester"—and like as not incite the ire of the village natives for his pains to honor them with his presence. In this case, Ben Lorimer (John Lockney) and his daughter Dot (Eileen Percy) became the target of the village natives. Red Kane (Buck Jones) and his pal, Shorty (Walter Robins) are inclined to favor the nesters, but Dot shoots them away at the point of a rifle. He vows he will marry her in the end. He does—after a series of thrilling incidents, fast riding, snappy scrapping and the rest of the Buck Jones routine that makes for a very interesting program feature.

Action is the word throughout. Scott Dunlap and C. R. Wallace, the directors, accomplishing their purpose with a vengeance. The former also adapted the story from William Patterson White's story.

Its minimum production expense should make it attractive to the exhibitor on that angle alone. It is chiefly outdoors, excepting for the few log cabin interiors. An interesting western and a good buy. *Abel.*

PRIMITIVE LOVER

Phyllis Tomley.....Constance Talmadge
Hector Tomley.....Harrison Ford
Donald Wales.....Kenneth Harlan
"Roaring Bill" Rivers.....Joe Roberts
Indian Herder.....Charles Pine
Indian Chief.....Chief Big Tree
Mrs. Graham.....Matilda Brundage
Judge Henshead.....George Pierce
Attorney.....Clyde Benson

The action of Constance Talmadge's latest First National release opens on a raft. A party of three has been shipwrecked. A triangle scene develops. The heroine's husband is delirious for want of water. She pleads with the guardian of the aqua supply to give her man her share. "I'm only a poor defenseless woman," Constance exclaims. Her delirious husband (Harrison Ford) chimes in "Zounds, if I only had my strength." The third party says he will not deprive either of them of anything so long as she is happy (even though his love for her is unrequited) and asking permission from the raving hero to kiss his wife a tender farewell, he jumps overboard so that the woman he loves remain happy with her chosen mate.

Of course, it's all travesty. The histrionics are so broad one suspects this is a joke introduction. It develops to be the conclusion of Donald Wales' latest novel, "The Primitive Lover." It is propaganda for the caveman wooer and Phyllis Tomley (Miss Talmadge) is doubly affected considering that Wales, the author, has been reported lost in the African jungles. Wales (Kenneth Harlan) was Phyllis' favorite admirer until his disappearance. She has married Hector Tomley (Harrison Ford) meantime, and Hector has proved to be a docile sort of husband. An inventor, wrapped up in his work, utterly lacking in romance and the caveman spirit Phyllis so admires, there is a decided shortcoming by comparison to the wilful Wales who has returned meantime, explaining his "disappearance" and death notice was part of a publicity stunt to put over "The Primitive Lover," his latest novel. Phyllis is driven to the divorce courts, further spurred on by her husband's seeming indifference. He decides to step aside in order that she be happy. Poor Hector is altruistic to a fault and Phyllis again misunderstands. However, Hector, like every dog, has his day. He falls in with Big Chief Bluebottle, who teaches him a thing or two about taming wild squaws.

The result is that Hector stages a phoney hold-up, imprisons Phyllis and Wales in a cabin and tells the latter to put to practice some of his caveman propaganda. As one expects, Wales proves the tenderest sort of tenderfoot and Hector displays unsuspected caveman proclivities. Phyllis is enraged outwardly, but secretly elated at Hector's manliness, and when the news reaches her that the final divorce decree has not been granted her she treks for Hector's cabin for the fadeout clinch—despite her earlier threat he will crawl on his knees before he is forgiven.

The picture is light stuff of the well-known Connie Talmadge style, hybrid farce-comedy-hokum that should connect with picture fans all over. The showing up of the caveman bunk is great stuff for the city flippers who at one time or another may have been shortcoming of the caveman idea in the eyes of the flappers. Another appeal is the divorce court scene in view of the

star's palvate little proceeding against the tobacco man.

Edgar Selwyn supplied the story, an original yarn, adapted by Frances Marion. Sidney A. Franklin directed in his usual finished style. David Abel's photography was perfect.

The casting is well taken care of, the character drawing being consistent excepting the court scene where Judge Henshead, the Reno jurist, leaves his bench in the course of trial to greet the charming would-be divorcee (Miss Talmadge). It served its purpose though for the laugh returns it was aimed at.

"The Primitive Lover" is showing currently at the Strand, being booked in at the last minute, replacing Marshall Neilan's "Fool's First," previously announced. *Abel.*

DON'T WRITE LETTERS

A. H. Sawyer and Herbert Smith present Gareth Hughes in the five-reeler from Blanche Brack's Saturday Evening Post story of the same title. Released through Metro.

A delightful comedy romance of youth done in a refreshingly novel spirit of good humor and with a neat turn of sentiment. The whole thing has a delightful whimsical twist such as Booth Tarkington might advise in his best sentimental moments, and behind its engaging fun there is a fine touch of tender humor. The tale pokes gentle fun at the youthful under dog of a department store clerk, but the undercurrent is kindly and gentle.

It's all very fresh and refreshing comedy that is free from slapstick, but always genuine in character drawing and natural in situations. The film starts with an amusing little prolog, pointing out by an incident of the stone age that letter writing leads to complications. The cave man lover chisels a tender missive to his neighbor's wife and gets his head broken by an indignant husband. For another illustration of the age-old truth, a medieval troubadour indites a billet doux and gets the same treatment from his lady love's hubby.

The truism being thus illuminated, the story gets down to modern days. Billy is a department store clerk when the war summons comes. He dreams of heroic deeds; but once in France the humble lot of cook falls to him, an ignoble substitute for opportunity to display valor. All the other boys get letters from the girls at home, but not Billy. He can't even get a smart uniform. The commissary issues him a 44-inch shirt to make him even more ridiculous. But within the wretched garment there is a note from the factory girl who stitched it, inviting the "hero who received it" to open correspondence. Ashamed of his small figure and his record as the butt of his regiment, Billy creates the fiction in his letters that he is a burly cow puncher. Thus the romance grows by mail.

When the war is over Billy returns to his clerkship; but meeting the girl of his dreams, he is forced to invent for her a fictitious war hero whom he describes as his pal and whom he declares was lost. The letter writing has apparently destroyed his romance. Conscience stricken at the girl's grief for her lost hero, he is compelled to produce a war veteran whom he meets; but the girl, meanwhile, has learned to care for the earnest little chap, and in the end the romance works itself out satisfactorily with a holiday to Coney Island, where Billy and his sweetheart, at length find themselves and each other.

The smooth, bright titling contributes a great deal to the effectiveness of the pretty little tale, and the planning is handled in a splendid vein of restrained naturalness. The principal part was made to order for young Hughes, who scores with special effectiveness. The whole production is a conspicuous example of the best grade of light romantic story intelligently translated to the screen. *Rush.*

COCAINE

London, May 3.
This picture, obviously inspired by the present crusade against the drug traffic, is bad melodrama of the type which may attract the coarser class of patrons to the cheaper cinema. But if the patron expects scenes of debauchery and suggestiveness he will be sadly disappointed. "Cocaine" would be a good antidote for our grandmothers after an over-dose of Sunday school treat charades. The story, produced by Graham Cutts, is weak and unoriginal. It tells how the daughter of a straight-laced head of a dope ring meets an old friend who has become an actress and a dope addict. She falls in love with a young man and has a terrible row with her father, who catches them together. Running away from home, she goes to her actress-friend and is taken to a night club. There she is given cocaine by the Chinese manager, who also makes love to her. She enters heartily into the spirit of the thing, under the influence of the drug, of course, and her friend objects, her supply of cocaine and light-heartedness having run out together. The father, having been told where his daughter is by another Chinaman—a matter of revenge, this—arrives,

shoots the informer and himself. The heroine is saved by the hero, who takes both her and the actress addict to a nearby chapel, where the actress dies and a sub-title implores: "Forgive us our trespasses." The final close-up shows her and heroine walking on the top of a hill arm in arm, so we suppose all is as it should be in a well-regulated melodrama. The redeeming feature in "Cocaine" is the photography. The acting is mediocre and suited to the story.

Hilda Bailey plays the actress-addict without conviction, although she smiles and is gay a second after receiving her issue of "dope," and writhes, shivers, and gnaws her hands when she hasn't got it. Flora Breton might be anything as the innocent daughter of the leader of the gang. The best acting performance comes from Tony Fraser as a deformed Chinaman. The author, however, persistently refuses to give any player a sporting chance. It is remarkable that a woman of Hilda Bailey's reputation and position on the West End stage should associate herself with such a production however great the pecuniary gain.

GAY AND DEVILISH

A Robertson-Cole five comedy-drama by Charles Logue with Boris May starred. Directed by Wm. A. Selinger. Fanchon Brown.....Doris May
Martin Bennett.....George Periollet
Peter Armitage.....Otis Harlan
Peter Armitage 2nd.....Cullen Landis

A corking comedy of the flapper type, sure to please any audience. It is a comedy drama that borders on farce at times, and the laughs come fast through the entire five reels of the story. In this respect the story is aided tremendously by up-to-the-minute titling that is so snappy that there is almost a laugh in every one of them. Although the picture was played as part of a double bill at Loew's New York this week, it is strong enough to stand by itself in any daily change house.

Doris May is the star, and her portrayal of a flapper type is really worth while. Cullen Landis plays opposite her, and manages to put over a pleasing performance as the juvenile. Otis Harlan, as a fat old man with his eye on the chickens, contributes to the comedy elements of the story.

That, in brief, has to do with two flappers, one the niece of a broker who is on the verge of going into bankruptcy. To save the day he proposes to his niece, whose fortune is also involved in the forthcoming crash, that she accept the suit of a business rival who can tide them over their difficulty. She accepts the task. A meeting is arranged at a summing place, and there the girl meets whom she believes is the man that she has been ordered to marry. Instead it is his nephew who bears the same name and, incidentally, is a much younger man. Finally, however, the difficulty is adjusted by the elder man falling in love with the girl's aunt, and the younger couple are left to their own devices.

There is missing money, sneaky coppers, a crook or two, a prize-fighter who poses for the flapper art bugs, and one or two others in the cast that make for real screen fun. The picture is decidedly worth while playing. *Fred.*

BOY WOODBURN

London, May 9.
This last George Clark picture, produced by Guy Newall, is essentially British in every way. A sporting subject, the story is slight and very ordinary and utterly subservient to the scenic beauty of the feature. "Boy" Woodburn is the charming daughter of an old race-horse trainer who acts for a wealthy young man, Silver. One day her father buys an old mare, who, after giving birth to a foal, dies. After the usual adventures to be found in sporting drama, including the burning of the stables which shelter the Woodburn runner, "Boy's" horse wins the Grand National, to the confusion of the stables' enemies. Then and not till then does "Boy" take Silver, who has been rendered a poor man by the failure of his bank as a lover. The story is just sufficient to bind the fine scenic properties of the picture together, and what there is of it is well told.

A great feature of the film is the introduction of numerous animal actors, goats, dogs, horses, foals, all of whom show clever training and seem to enjoy their work. There is very little scope for acting, but the entire cast is remarkable for its naturalness. Ivy Duce plays "Boy." Given a good part she has every chance of becoming a genuine "star." She has repose, youth and uncommon beauty, without a trace of makeup. Everything she does is perfectly natural. The same can be said of Guy Newall, who impersonates Silver. The photography is perfect.

Among the scenes are some exceptionally fine ones of the Grand National taken in real Grand National weather, many exquisite rural "shots" and the burning of the stables is by far the best thing of its kind seen in a British picture. As a feature "Boy Woodburn" will not set the Thames on fire, but its charm and beauty of production cannot fail to raise the status of the British picture. *(cont.)*

KISSES

Story by May Tully; scenario by June Mathis. Metro comedy starring Alice Lake. Directed by a Maxwell Karger production. Betty Ellen Estabrook.....Alice Lake Bill Bailey.....Harry Myers Thomas Estabrook.....Edward Connelly John Maynard.....Edward Johnson Norman Maynard.....Dana Todd Benjie Neldon.....Mignon Anderson Edward Neldon.....John MacKinnon Gustave.....Eugene Pouyet

Five reels is a lot of distance for this light and inconsequential story to travel. It could have been told with all reasonable completeness in two reels. The rest of it is fluff. The point is that a young woman is suddenly reduced to making her own living, and with the assistance of her bright young sweetheart goes into the business of making candy kisses.

When the business has grown to large proportions a rival candy manufacturer opens negotiations to buy her out and great fuss is made in the bargaining about the "secret formula" of the girl's candy. When the manufacturer falls for the price of \$50,000, the secret formula turns out to be the use of goat's milk, the private goat being tethered in the front yard.

As the point of a five-reeler in which very little happens, that doesn't deliver much of a kick. The story is fairly bright in comedy touches, but its character relations are conventional according to the magazine fiction school, and nothing in the idea raises it above the commonplace. Miss Lake is her old self, youthful and spirited, but disposed to overplay the kittenish hoyden. A very little of the frivolous schoolgirl stuff goes a long way, and for five reels it is rather cloying.

"Kisses" takes a good deal of footage in getting started as commonly happens in spreading out a two-reel idea into a full feature. However, the planting is done with amusing comedy incidentals, and when it does get into its pace it turns out to be a mildly interesting Cinderella theme with society settings. The picture probably cost considerably below the average to produce. There is only one elaborate scene, that of a charity bazaar, which calls for a hundred or more extra people.

For the rest simple interiors are used and the cast is a short one. Principal appeal will be for women with special reference to the better class neighborhood houses.

Betty Ellen Estabrook comes back from college, the champion candy maker of the institute for higher education. Her father has been speculating and faces disagree for using the securities of his bank. He appeals to his friend, John Maynard, whose son, Norman, is engaged to Betty, but John declines to rescue him. The father dies and Norman squirms out of the engagement.

Meanwhile Betty has made friends with Bill Bailey, a young promoter, and appeals to him in her emergency to suggest how "he can support herself and pay father's debts. Bill is there with the bright ideas and he undertakes the enterprise of marketing Betty's candy kisses. The business grows prodigiously, and so does Bill's love for Betty. Maynard also is in the candy business, and Betty's "kisses" are ruining his business, so he comes through with an offer to buy out the rival, never suspecting that the firm is the daughter of the man he abandoned.

This situation leads to the comedy climax, Bill conducting the negotiation whose completion paves the way for the romantic denouement. Rush.

PASTEBOARD CROWN

An independent production, presented by Nathan & Semard under the Playgoers' Pictures, Inc., trade mark, released through Pathe. It's "A Travers Vale Production" adapted by Thomas F. Fallon from the novel by Clara Morris.

It's theme is hybrid. It starts in the Stock Exchange with the ruin of the heroine's father, takes the observer into "society" atmosphere and then develops into a common garden variety type of behind-the-scenes stage story. It may be that this shifting transition will carry the picture around the pop picture houses; each angle separately, particularly the stage story end of it which is the major portion of the yarn, could not stand up alone for 5,000 feet. There isn't sufficient meat. This padding, in fact, is commendable, although the interpretation is mediocre.

Sybil Lawton (Evelyn Greely), as the girl, who, having proved somewhat talented in amateur theatricals, takes up the stage as her life's career on the demise of her father, did the part in average fashion. She cannot stand close-ups. In spots, effective lighting camouflaged the tell-tale pouches under the eyes, but they showed up cruelly two or three times. Stewart Thrall (Robert Elliott) made an acceptable lead. In the role of the successful actor-manager (evidently addicted to Shakespeare in general and "Romeo and Juliet" in particular for his repertory) he befriends the penniless society girl.

Thrall is married to woman who admits she hoped to arrive on Broadway in that wise, but since her husband's belittling her histrionic ability she cares nothing for him. Her husband was a good judge of her acting, judging from her personation. An affair between

Thrall and Sybil develops and Thrall's wife returns at just the right moment to tell him she had quietly secured a divorce in Paris during her European sojourn. That is a bit irregular, no indication of Thrall having been formally served with legal papers being made. The punch scene is where the misguided protector of the heroine shoots the hero from the audience as they are doing the "Romeo and Juliet" death scene. Of course, the hero survives the flesh wound for the final clinch.

The title is too figurative to be effective at the gate. It was one-half of a double header at Loew's New York last Friday, where it elicited mild interest. Abel.

ARABIAN LOVE

William Fox five-reeler written by Jules Furthman and directed by Jerome Storm with John Gilbert as star. Norman Stone.....John Gilbert Nadine.....Barbara Bedford Capt. Fortine.....Adolph Menjou Thamar.....Barbara LaMarr

William Fox has adapted a title for this picture and had a story written to order to fit into the craze started by "The Sheik." Incidentally he is introducing a star in the person of John Gilbert who stands out as a comer. The picture is a corking adventure romance of its type, and should please the greater part of the picture fans, especially the women. It is strong enough a feature to be played any where for as much as a couple of days, and seemingly will get money. John Gilbert in a great many ways physically reminds of Wallace Reid, but coupled with this resemblance there is also ability to ride and put up a corking fight. Gilbert looks as though Fox had picked a good screen bet, and he should develop, provided that he is given the right material.

The strength of this picture, however, lies in the strength of its love story that carries a corking amount of suspense, and in its enactment two exceedingly clever women are involved. Barbara Bedford, who plays the lead, stands out wonderfully well, but the real punch is delivered by Barbara LaMarr, who screens like a million dollars in this production. Adolph Menjou, who plays the heavy, is in the picture hardly long enough for one to get a real line on his work, but what he does do he manages to get over to the audience.

The story is laid in the desert, with Gilbert playing a young American who has fled from the city and joined an Arab band after he has killed a French officer in avenging a wrong done his sister. Later, when the band attacks a caravan, he rescues the woman who is the widow of the man that he killed. The two fall in love, but neither has knowledge of who the other is. Finally the woman, on learning the facts, lays a trap for her lover, but before he is captured she learns the true story behind the crime and forgives him. His Arab friends arrive in time to rescue him from the troops intent on his capture, and the final fadeout shows the two lovers passing over a hill in the distance.

The production is skillfully handled by Jerome Storm, who managed to get a real atmospheric wallop in the film. Fred.

GLEAM O'DAWN

Gleam O'Dawn.....John Gilbert Ninl.....Barbara Bedford Caleb Thomas.....James Farley Gordon Thomas, his son.....John Gough Pierre.....Wilson Hummel Silas Huntworth.....Edwin Booth Tilton

A John Gilbert feature presented by William Fox and dealing with a story of love, jealousy and hate, pictured in the Canadian woods. O'Dawn is an artist, living in the woods. Huntworth and his adopted daughter, Ninl, live in the vicinity. Caleb Thomas and his son are representatives of the Hudson Bay Co. and they are endeavoring to rid the woods of the other couple. O'Dawn comes on the scene during a fight and pins the elder Thomas to the wall with a knife, thrust through his coat from a distance. A friendship springs up between the pair, but Pierre, a half wit, who roams through the woods fiddling steps on the complication box and stirs up a feeling of hatred in O'Dawn for Huntworth by telling the former that Huntworth is O'Dawn's father and had left his mother in want while O'Dawn was a youngster. O'Dawn decides to kill his own father, strange as it may seem. There is a scene where the shooting was apparently scheduled to take place, but instead the ghostly form of a woman enters, apparently meant for the dead wife and mother, and from thereon the picture took up film space in explanations and adjustments.

Mr. Gilbert is a good screen actor, registers the emotions clearly and looks the type. Barbara Bedford, however, instead of portraying the sweet little love child she was meant, looked as though ready to spring from the screen any minute and burst into a ragtime song. She looks more like a comedienne. Edwin Booth Tilton is a good character man, generously giving all the spotlight to Gilbert. Wilson Hummel as the half wit gave a good impression of the type with twisted face and bent up figure.

The photography is above the average and the direction is pass-

ably, but the director didn't have much of a story, as unfolded in this picture, to handle. The close-up views are exceptionally good, but the story seems disconnected, giving the impression it has been chopped through censorship or for other reasons.

It's just a fair feature, carried along by its views and titles. From the standpoint of interest it falls far behind the average. Wynna.

SECOND HAND ROSE

A five-reel Universal, adapted from the Shapiro-Bernstein popular song (by Grant Clarke and Jimmy Hanley) and directed by Lloyd Ingraham.

Rose O'Grady.....Gladys Walton Isaac Rosenstein.....George B. Williams Lillian Rosenstein.....Grace Marvin Frankie "Bull" Thomas.....Wade Boteler Abe Rosenstein.....Max Davidson Rebecca Rosenstein.....Virginia Adair Rachael Rosenstein.....Alice Belcher Terry O'Hara.....John Doherty Tim McCarthy.....Walter Perry Hawkins.....Benedict Southard Little Rosie.....Camilla Clark Little Jake Rosenstein.....Marion Padueha Jake Rosenstein.....Eddie Sutherland

This picture is bound to appeal to any neighborhood house where there is a Jewish-Irish parentage, notwithstanding the shortcomings in its direction, which could have shown better results with more discretion in the locales selected for the photography.

The story deals with an east side Jew who adopts an Irish child. He places his son in a shipping room with a milk firm. In taking the lad's lunch to him daily the girl meets his boss, an Irish chap. A love affair develops.

Meanwhile the son, whose habits are a bit loose, loses a bunch of papers, and the gang stealing them gets away with a cargo of merchandise. The boy is arrested. His father's heart is broken. The foster sister promises her heart to an elderly Irishman whose political influence procures the boy's release.

The boy vindicates himself and frames his companions into another theft, the police recovering the stolen goods and arresting the outfit. The old Irishman releases her from her pledge and she marries the choice of her heart.

Gladys Walton as the adopted child gives a very fine impression, and with the clever characterization of George Williams moulds a very sentimental story. The combination of Jew and Irish in real life has always been ideal, and this couple bring out the better natures in both types.

The photography is good, but there is nothing particularly sensational, although the midnight raid on a thief's holdout was evidently meant to be. This picture has the proper pulling power in metropolitan cities where the races are aplenty, but it's just an average program card on the whole, and while it will satisfy, it will never start any stampedes at the box office. Wynna.

THE YELLOW STAIN

Donald Keith.....John Gilbert Thora Ericson.....Claire Anderson Olan Slemby.....John Lockney Olan Ericson.....Mark Fenton Dr. Brown.....Herschel Mayall Daniel Kersten.....Robert Daly Lyman Rochester.....Mace Robinson Clerk.....James McElhenn

"The Yellow Stain," a Fox release, is somewhat of an innovation in the feature field. The production has John Gilbert as the star and Claire Anderson as leading woman, with an all-male supporting cast. Just how much a feature with but one woman included in a large cast will interest the average picture audience is problematical. Feminine charms have always been considered an asset to any picture, and in this latest Fox production the honors in the female division are left entirely to Miss Anderson. Jules Furthman supplied the scenario, with the direction handled by Jack Dillon.

It is a story of small town life. A young lawyer decides to establish himself in a town which is ruled by a monied tyrant. He becomes involved in difficulties with the latter, pulls the king down from the throne and marries the village belle. It has been told in different ways time and time again. The action takes place in a small town in the lumber district. This fact has not been made realistic by the director. Little of the big woods is brought into play. It is a studio picture.

The bulk of the work is entrusted to Gilbert as the young lawyer. He capably handles the role. Miss Anderson flits in here and there in light summery frocks, supplying sufficiently interesting efforts and looks for an ingenue lead. The remainder of the cast is limited to character parts, with which John Lockney and Robert Daly have the edge. The production makes no claims for pretentiousness.

"The Yellow Stain" is an average program release, the run of which should be limited to three days at the most, with a single day the most advisable. Hart.

Among the specials to be produced here by Myron Selznick will be Eugene Walter's "The Eastest Way," Sir Anthony Hope's "Rupert of Hentzau" and John Galsworthy's "Justice." Elaine Hammerstein and Owen Moore will be the stars of these productions, for which directors and their aides will be engaged here on the coast.

INSIDE STUFF

ON PICTURES

The picture trade continued to simmer with its holdover of excitement from the Washington convention, and some dozen and a half explanations of the Theatre Owners' action in picking Sidney Cohen against Senator Walker were offered. One analysis was novel. It rested on the idea that the exhibitors drifted Cohen's way because he is an exhibitor, and they felt the election of a leader outside that branch of the industry would determine for all time that exhibitor leadership had passed out of the hands of showmen, just as producer and distributor leadership has passed out of the hands of men in the business by the dictatorship of W. H. Hays.

The individual theatre owners probably did not figure it out that definitely, but practically every state organization chief in the national body has "the national presidential bee buzzing in his bonnet. Walker probably would have put the muffler on all these aspirations, but he would have held the organization together. Cohen's election, it is generally agreed, has created an incurable division. The whole affair was a repetition of the second election of Lee Ochs in Chicago as president of the National Exhibitors. He rode in on the steam roller, but from that moment the organization disintegrated. Cohen's immediate problem is to finance the unsettled body. A number of state units are said to be in arrears, and the treasury is low just at a time when Cohen has to meet a country-wide emergency of constructive organization.

Exhibitor distribution appears to be definitely in the discard. As Variety intimated during the Minneapolis gathering, much of the inspiration for the scheme had its source in the independent distributors and their producing connections, chief of them being W. W. Hodgkinson. Hodgkinson's great opportunity was in Minneapolis when the chance presented itself to capitalize the bitter feeling of exhibitors toward Zukor and Famous Players. Harris of Pittsburgh was the man who practically spiked the proposition in Minneapolis when he said, "What will Famous Players do to us during the year or more it will take us to build a distributing machine?" Exhibitor distribution would be possible only with a cohesive organization and a shipload of capital. Without these two factors it merely becomes a proposition of the organization delivering a sufficient volume of playing dates to scattered producers to facilitate the financing of new production. That would amount to pledging theatre owners' business substantially to underwrite independent production. As the situation stands, that vision is out because the exhibitors wouldn't stand together firmly enough to put it over and, besides, the project is fraught with many other difficulties.

The difficulty of the important producers and distributors a year ago was the trade competition that prevented the use of a strictly enforceable playing date contract, which in turn led to the evil of overbooking and cancellation that threw playing dates back on the producers' and distributors' hands. That situation still exists, and the only prospect of solution seems to be the Hays organization. Here is a problem as complex as exhibitor distribution. The obstacle to a strictly enforceable play-date contract is that rival distributors stand ready to serve exhibitors who default against a competing producer, and any agreement among the producers and distributors to outlaw defaulting exhibitors probably would be declared a conspiracy in restraint of trade. Reconciling the object and the means is Hays' problem, and so far as the trade has heard, nothing so far has been done or attempted in that direction.

The "Lady Godiva" picture paid \$7,500 rental to Universal for the Central, New York, last week, to show there. The foreign-made film has been taken over by New Yorkers not actively engaged in pictures. It is released by Pathe. "Lady Godiva" did more business in the first three days at the Central than any U. picture has done at that house for a full week, other than the first week of "Foolish Wives." Universal pays about \$2,500 weekly for the Central on a long lease, figuring 40 weeks to the season.

The New Liberty, Suffren, N. Y., has vaudeville one day a week, playing four acts Mondays, booked by Harry Lorraine, of the Fally Markus office.

The Supreme, Brooklyn (management, John Turtle) increased its vaudeville bills to eight acts this week.

The Grand, Johnstown; Plain, Ft. Plain, and Linton, Little Falls, N. Y., formerly playing independent road and picture attractions, are scheduled to play five acts last half of each week. The new policy covering the three houses is expected to continue over the summer period only. The Plimmer agency will handle the bookings.

MONTH'S SIX BEST SELLERS

VICTOR RECORDS		SHEET MUSIC	
"Jimmy" and "After the Rain"	"While Miami Dreams" and "Tell Her at Twilight"	"Doo Dah Blues"	"Three o'Clock in the Morning"
"Old Fashioned Girl" and "Little Grey Sweetheart of Mine"	"Bygones" and "By the Sapphire Sea"	"Virginia Blues" and "Carolina Rolling Stone"	"Angel Child"
"My Mammy Knows" and "Angel Child"	"Don't Leave Me, Mammy" and "Time After Time"	"You Can Have Every Light on Broadway" and "Time After Time"	"Just a Little Love Song"
COLUMBIA RECORDS		Q. F. S. WORD ROLLS	
"She's a Mean Job" and "If You Knew"	"Virginia Blues" and "Dear Old Southland"	"Stumbling"	"California"
"Angel Child" (Al Jolson) and "Angel Child" (Dance)	"Lola Lo" and	"Georgia"	"By the Sapphire Sea"
		"Hula Hula Rose"	"Harlem Step"

Jobbers and dealers report the demand for sheet music is not as concentrated as has been the case. The public demand embraces a larger sphere, thus giving each publisher's general catalog a play. Thusly, a rag like "Stumbling" appeals to some and others take to "Boo-Hoo-Hoo," a rag ballad.

The appeal from the dance floor public is evident in certain songs which are strictly melody fox-trots, while the vocal numbers, dependent on the location of a certain vaudeville or musical comedy star in a certain section, are in demand in other parts of the country.

Among the good sellers are "California," "Teasin'" "Sapphire Sea," "Georgia," "I've Got My Habits On," "Who Believed in You," "Time After Time," "Bygones," "Gallagher and Shean" (big wherever the act plays), and "Some Sunny Day" (Irving Berlin's latest, a potential hit in the making).

Production music still has its "April Showers," "Ka-Lu-A," "Blue Danube Blues," "Lovey Dovey" (from "Rose of Stamboul," now out-sell the title song), "Sweet Lady," "Cutie" and others.

Business remains even, comparatively, spurring and declining alternately.

COAST FILM NEWS

Los Angeles, May 17. Marshall Neilan's latest production, "Pools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater, will be released out this way Monday.

Selznick's plans for coast production promise much work for the next few months. Elaine Hammerstein and Owen Moore will immediately commence new pictures.

J. L. Frothingham is to do "The Vengeance of the Deep" at the United Devere.

Harry Devere and William A. Carroll are the latest members of the Ruth Roland serial, "The Riddle of the Range."

Harry Brand is in charge of the Schenck press department with offices on the coast.

Colleen Moore has been chosen to play the leading feminine role in "Broken Chains," directed by Allan Holubar for Goldwyn.

Marshall Neilan's entire staff will move to the Goldwyn lots in Culver City upon the producer's return from abroad.

Selection of Mae Busch for the leading feminine role of "The Christian," which is to be revived this season as a Goldwyn special, came as a surprise on coast picture lots. Miss Busch is headed toward England, where the production is to be made under the direction of Maurice Hourneur.

Phyllis Haver will play "Polly Love" in the "The Christian."

"The Dumb Bell," starring Harry Pollard, was previewed last week at the Hal E. Roach lots prior to being shipped to New York. Marie Mosquini plays opposite the comedian, while Noah Young, Charles Stevenson and William Gillespie are among the support. Supervising Director Charles Parrott of the Roach lots directed this comedy.

Dozens of picture folk who have worked in eastern studios are coming to the coast, according to M. C. Levee, president of United studios. The transfer of the Schenck and Selznick interests to the coast is held partly responsible by Mr. Levee for the new picture faces here.

Sidney Franklin will have as his assistant during the direction of "East Is West," starring Constance Talmadge, Millard Webb, who recently acted in a similar capacity to Rupert Hughes at Goldwyn's.

"Under Oath" is the initial Selznick production to be made on the United lots here. Elaine Hammerstein is the star; George Archambaud, director, and H. P. Bretherton, assistant director.

While working on "The Arab," Clyde Cook, Fox comedian, sprained his knee and was forced to bed. He will probably be away from the camera for five weeks.

Carl Ellnor, orchestra leader at the California, is writing musical scores for pictures.

Peter B. Kyne is to make his permanent residence in Hollywood. Mr. Kyne has been residing in Berkeley.

Following "The Great Conspiracy" at Universal, William Desmond is to head his own company and will make mounted police stories at the United studios, according to the report.

Guy Price, dramatic editor of the Los Angeles "Herald," and Dr. H. W. Martin, friend of the profession, entertained Jim Corbett and Billy Van during their stay at the Orpheum last week. Mr. Price is sought out by all incoming artists who want the "inside" on Los Angeles.

Walter Hearn, of the Mason opera house, was tendered a reception by several picture people last week. Mr. Hearn has been supplying information on important stage subjects.

Mary Miles Minter is home from a vacation in Honolulu. She will probably have a leading role in "The Cowboy and the Lady," to be started shortly at the Lasky lots.

Louise Lorraine has deserted Universal for an independent career.

Jack Pickford and party left this week for Louisville, where many exteriors are to be made for "Garrison's Finish." Donald C. Thompson, ex-newspaperman and now a specialist on camera equipment, and Jockey Wilson, formerly a professional jockey, are in the party. Art Rosson will direct this film. The picture will be released by United Artists, according to present plans.

Harold Lloyd is constructing a swimming pool in his residence in Hollywood.

The children's benefit held at Exposition Park several weeks ago un-

der the auspices of Los Angeles dramatic critics, headed by Guy Price, was a big financial success.

Sessue Hayakawa is in New York on business. It will be known when he returns whether R-C will have to go through with their threat to fight the actor's suit for \$92,000.

Mildred Davis, leading woman for Harold Lloyd, is soon to be a star in her own name.

Mary Pickford is well under way with her production of "Tess of the Storm Country," the picture in which she won much fame nine years ago. The revival will be a marked elaboration on Grace Miller White's story. It will be renamed "Tess."

More than 24,000 square feet of canvas will be used to cover the castle banquet hall set in "Robin Hood," being made at the Fairbanks-Pickford lots by Douglas Fairbanks. The production has some massive sets, and there are still more to come.

Cecil B. DeMille and part of his "Manslaughter" cast, including Leatrice Joy and Jack Mower are at San Francisco making some special scenes. Thomas Meighan, who plays the male lead, is working on interiors at the Lasky lots.

A new Wallace Reid picture which is an adaptation of "The Ghost Breaker," is started at Lasky's. Alfred Green directs.

"Nice People," the William DeMille special production for Paramount, is finished. The film will enter the cutting room this week. The cast includes Wallace Reid, Bebe Daniels, Conrad Nagel, and Julia Faye.

Joe Jackson, director of publicity on Coast for Goldwyn, is branching out as a playwright. Mr. Jackson now has two acts touring vaudeville circuits and is about to launch a third.

Al Christie left last week for Scotland and a tour of Europe. During his absence Scott Sidney, his chief director, will supervise the production end. Bobby Vernon and Vera Steadman will soon make another Christie comedy for Educational. Neal Burns is finishing his picture.

Charlie Chaplin, who has been spending most of his time lately visiting with Douglas Fairbanks at the Fairbanks lots, is figuring on making a comedy based on the career of Robin Hood, which Douglas Fairbanks is making into a feature. Chaplin proposes to utilize the massive sets on the Fairbanks lots for his travesty, should he go through with the idea.

Douglas Carter, colored picture player of the Selznick forces, has been tied up with a three-year contract by Myron Selznick.

Kling Baggot has selected Gertrude Astor for a role in "The Suburban," now making in Kentucky.

Elaine Hammerstein was auctioneer at a benefit held in the Ambassador hotel last week.

R. A. Walsh is to produce R. A. Walsh Productions at the Goldwyn studios in conjunction with the Goldwyn organization.

Al Grunan, lightweight boxing champion of the Pacific Coast, is to appear in a special series of athletic features to be made in Hollywood. Grunan is to be backed by Paul Bovingdon and Doc Frank, well-known sportsmen.

Confirmation of the report that Rudolph Valentino, Paramount star, is to wed Natacha Rambova, art director for Mme. Nazimova, is made by the bride-to-be from her offices at the United studios. The couple first met while Valentino was leading man for Nazimova in "Camille." At that time Miss Rambova was designer of the costumes, later placed in charge of Nazimova's art department. The wedding will be held late this year, Miss Rambova was named by Jean Acker, who recently gained a divorce from Valentino. At the hearing for separate maintenance a photograph of Miss Rambova was introduced.

Nathan Burkan, counsel for Marshall Neilan, has served a notice of appeal on the Associated Producers, Inc., from Justice Tierney's decision that Neilan was the party served in the A. P.'s \$100,000 damage suit. Neilan states that another party was handed the summons at the embarking of the Homeric two weeks ago Saturday.

The Nicholas Kessel Laboratories, Inc., is suing the Enterprise Distributing Corporation for \$1,541.73, due for making 10 prints of "Martys of the Alamo," and \$1,519.83, due as the balance for 10 prints of "Ashes of Hope."

JUDGMENTS

J. Cohen Barnstyn (British & Cont. Trading Co.); Reginald Warde Co.; \$6,708.72.

Cameron Pict. Co.; City of N. Y.; \$726.55.

Bristol Amus. Co.; same; \$101.40. Reelcraft Pict. Corp.; H. F. Klemons; \$381.32.

Charles O. Seesel; C. A. Rouse; \$447.49.

Jacques Gibrario and Transatlantic Film Co. of Am.; A. C. Woll et al.; \$812.73.

Charles Frohman, Inc.; N. F. Robertson; \$5,855.68.

Max Rogers; Relsenweber's, Inc.; \$1,556.81.

Same; same; \$71.20.

George B. Leffingwell; Am. Play Co., Inc.; \$549.20.

Interstate Theat. Enter., Inc., and I. D. Mehlman; J. Margolies; \$134.04.

Joseph P. Lamy; Republic Labs., Inc.; \$6,042.57.

Russian Socialist Fed. Soviet Rep. and L. A. C. A. Martens; J. R. Cibrario et al.; costs, \$66.20.

Harry Grossman, B. A. Rolfe and Octagon Films, Inc.; Harry Houdini; \$32,938.18.

William Baer Ewing; Harry Collins, Inc.; \$362.80.

Leon De Costa; C. V. Koontz; \$92.80.

Chicago

Wholesale Films Corp.; C. A. Taylor Trunk Works; \$39.

State Lake Theatre and Realty Co.; Nick Laughlin; \$140.

Commercial Mfg. and Pattern Wks.; Brassington Photo System; \$110.50.

Empire Film Exchange Corp.; Jacob Allen Cohen; \$121.50.

Chicago Cinema Equipment Co.; Stocker Rumley Wachs Co.; \$235.

NOTES

Florence O'Denishawn must be examined before trial May 22 in Carle E. Carlton's injunction suit against the dancer and Florenz Ziegfeld, Jr., on breach of contract grounds arising from her leaving the "Tangerine" cast to join the "Follies." The examination before trial will be held in the afternoon on that date before Samuel Greenberg at 19 Cedar street. Miss O'Denishawn (a protegee of Ruth St. Denis and Ted Shawn) and Ziegfeld generally denied the charge she breached her agreement stating Carlton at one time told Ziegfeld he would have no objections to the girl's appearance under his management. The opposing affidavits to Carlton's claim he stands to lose \$60,000 because of the dancer's departure, dismissed that contention slightly to the effect Carlton has his production, properties, cast, score, etc., and had already placed Martha Lauber in the part intended for Miss O'Denishawn. A motion for a preliminary injunction was denied by Justice Finch last fall on that evidence.

Edwin Franko Goldman's publicity agent reports that because of the huge demands for free tickets for the Goldman band's summer concerts at Columbia University, New York, plans are being made for a transcontinental tour following the concert season in New York. The first performance at the Columbia stadium will be June 12. Admission is by ticket only, season passes being free upon written application to "Summer Concerts," Columbia University, New York.

Willie Rolls, the roller skater, is not of the Rolls and Royce, the dancing team. The similarity in names has caused Willie considerable embarrassment.

Leo Morrison is now with Ned Wayburn's staff. Morrison was formerly assistant to I. R. Samuels, the Keith booking man. He resigned from the Keith office several months ago.

Al Mobb has succeeded William Lelifer as manager of the Lincoln, Jersey City. Mobb was formerly assistant manager of the house.

The Park, Stapleton, S. I., has vaudeville Saturday and Sundays, playing five acts booked by Jack Horn, of the John Robbins office.

A Two-Star Bull's-Eye!

"A romance of compelling charm and interest. A thriller whose interest never lags. Bebe Daniels was never more charming and beautiful."

—New York Journal

"A thrilling western, with inspiring scenery and wild riding."

—New York Herald

"Plenty of action—superb photography."

—New York Mail



JESSE L. LASKY PRESENTS

JACK HOLT
AND
BEBE DANIELS

IN

"North of the Rio Grande"
A Paramount Picture



Story by Vingie E. Roe

Directed By Joseph Henabery

Scenario by Will M. Ritchey

3-col adv. Mats at exchanges.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



LONDON FILM NOTES

London, May 1.

South African films are going off badly. Their last feature, "Sam's Kid," adapted from a novel by F. E. Mills-Young, is of very little value from any standpoint, with the exception of the excellent photography. The story, however good it may have been as a novel, is valueless from a screen point of view and the scenario has not succeeded in getting it over. Nothing really happens. A very ordinary sort of hero is perpetually trying to unburden himself of a secret, but never succeeding. As a matter of fact he has fled before an accusation of murder and is living under an alias. He becomes enamored of his partner's ward. She loves him, but their romance is threatened by the guilty passion of a neighboring farmer's foreman. Of course, this man is actually guilty of the murder, the truth is told by an ill-fated native, and the final "close-up," if sudden, is conventional. Gertrude McCoy is too mature for the role of a young girl. The support is given by the South African stock company and is as effective as the story permits.

British Super Films is making a sporting feature at the Samuelson Iselworth studios. The title is "Stable Companions" and Albert Ward is the producer.

Another W. W. Jacobs story, "The Head of the Family," is being made by Artistic Films. Much of the work is being done at Whitstable, hitherto more famous for oysters than for picture locations. The cast is a distinguished one.

Walter Forde's new picture for Zodiac will show how the comedian makes his comedies, the title being "Walter Makes a Movie."

Campbell Rae Brown, author of "Kissing Cup's Race," a poem which has been more recited and slaughtered than any other, and has also been filmed, has written another racing story, a sort of sequel to his earlier effort. This will be filmed by Walter West immediately, Violet Hopson heading the cast.

Ideal is at work on three new productions at the Elstree studios. Denison Clift is well away with "Diana of the Crossways," of which he is also the scenario, the star being Fay Compton. Frank Crane has just commenced "A Pauper Millionaire," with C. M. Hallard, and A. V. Bramble is making good progress with "The Card," which will feature Laddie Clift.

The Stoll company has three productions on the floor at the Cricklewood studio. Maurice Elvey has just begun work on "A Man and His Kingdom," with Valia as his leading lady; A. E. Coleby is progressing with "A Chance of a Lifetime," a well used title which has already done service for both play and novel, and Sinclair Hill is making "Expiration," with Ivy Close as the star.

Things do not seem to be going too well with the newly-opened Kinema Club. Some of the members are forgetting the payment of subscriptions. It is worse when the club authorities are compelled to announce the fact in a cinema publication and plead with their recreant fellow clubites to do the right thing.

Elizabeth Irving, daughter of H. B. Irving and the last of her race, makes her film debut in A. V. Bramble's filmization of Charlotte Bronte's "Shirley" for Ideal.

Master Films, the stock of novel sensational stories in their favorite daily newspaper having apparently failed them, is about to make a series of one-reelers, "Tense Moments from the Great Operas."

Stoll is about to film the adventures of the notorious Britisher, Dick Turpin.

Georges Carpentier will "star" in a new Stuart Blackton picture, receiving £7,500. This new picture featuring the fighting man of France seems likely to put the English society beauty, Diana Manners, and her Haddon Hall picture in the shade for the time being.

The news of the closing down of the Hepworth Company's studios is looked upon with regret by everyone who has the interests of the British film industry at heart. It is hoped that the closure is only of a temporary nature. Hepworth was one of the pioneers of the industry on this side, and his two leading ladies, Chrissie White and Alma Taylor, were his leading ladies in the old days when his comedy films depicting adventures in the life of "Tilly, the Tomboy," were considered great things. He worked hard and his films constantly improved. His stories sometimes were not too strong, and he was apt to allow the artist in his nature to conquer the commercialism of the showman, but his pictures were always worth seeing, wholesome and without any taint of suggestion. In the meantime other producers are profiting

by the eclipse and are greedily snapping up members of the Hepworth staff and stock company. John MacAndrew, the studio manager, who could produce anything from a flea to an elephant with the dexterity of a conjuror, has, we understand, received an offer to join Kenelm Foss, but is standing by until he knows what the "old man" really is going to do.

John Gliddon, who is making a film version of "Lamb's Gate," a story by Rachel S. Macnamara, has completed his exteriors at Luxor, Cairo and Alexandria. His leading lady is Doris Eaton, late of the Ziegfeld "Follies." Other members of the company are Walter d'Eyncourt, Edward O'Neil and Beatrice Whitworth. The producing company is International Artists Films, Ltd., which was once known as Gliddon-d'Eyncourt Productions.

There is a veritable craze just now for short stuff. This seemed to get well under way with the Screen Plays "Grand Guignol" series of melodrama indifferently done. It was followed by picturizations of popular songs, which were supposed to synchronize with a vocalized, but invariably failed to do so. Various other one and two-reel business lifters followed, and we now have "Our Own People." These are being made by John Battis in connection with Earl Haig's appeal for ex-service men.

The statement of affairs in the compulsory liquidation of the Cinema Combine, Ltd., shows liabilities of £32,820 (ranking £13,465), net assets of £9,239 and a total deficiency of £26,940 regarding the shareholders. The smash is attributed to the slump caused by labor troubles and last year's abnormally hot summer, to loss of credit due to certain defalcations and to lack of capital, which necessitated the payment of heavy debenture interest. The company was incorporated in January, 1920, with a nominal capital of £200,000 and the issued capital on the date of winding up amounted to only £70,932. On commencing business it agreed to purchase the Empire, Clapham Junction, for £40,000 and the Imperial in the same district for £20,000.

Thomas Bentley's filmization from W. W. Jacobs story, "A Master of Craft," the scenario by Elliot Stannard, is an excellent humorous picture, well produced and played. Fred Groves is excellent as the skipper who has a love affair in every port.

Although passed by the British Board of Film Censors for exhibition, the Town Council of the little Kentish town of Bromley has decided the American film, "The Branding Iron," is not fit for local audiences. The austere body that has banned the film consists of a military man who is secretary to the London Stock Exchange, the local butcher and a man of independent means. They objected to a scene in which a woman is tied to a bed post and branded on the shoulder.

Victor Seastrom, the Swedish producer who made the film, "Thy Soul Shall Bear Witness," is coming over here shortly to make a picture amid British settings. Many of the company will come with the producer, but the leading man will be Matheson Lang, who will also play Dick Turpin in the projected Stoll highwayman film.

Hugh Croise is directing Lily Long, a popular vaudeville player, in "The Cow Girl Queen," a one-reel comedy. This is the first of a contemplated series.

Masters have completed three of their "Tense Moments from Opera" series. These are "Faust," with Dick Webb and Minnie Rayner in the cast; "Rigoletto," and "Carmen." In "Carmen," Ward MacAllister, an American player, is featured.

An "English Film Surprise" is promised by National Productions. This is a Graham-Wilcox production, "The Wonderful Story," by I. A. R. Wylie. It is described as being of "super" grade and Wardour Street hopes the film will come up to its producer's description and that the surprise will be a pleasant one.

Will Kellino commences work on the Gaumont historical super-film, "Itob Roy," in June. The first "shots" will be made at Aberfoyle in the Trossachs.

Edward R. Gordon (Young Deer) is producing the new George K. Arthur film, "Rounded Corners." The principle parts are played by George K. Arthur and Flora de Breton.

George Clark Films is about to change its name to George Clark Pictures, Ltd. Guy Newall Productions, Guy Newall has been connected with the firm since its in-

ception, writes the scenarios, produces the pictures and generally plays the lead in them opposite to Ivy Duke.

Kenelm Foss has the film rights of de Maupassant's "Tribby" and will commence work on the subjects as soon as his present arrangements allow. Meanwhile, Masters have lifted the big scene for one of their "Tense Moments with Great Authors" series with the result that they have been compelled to apologize publicly. Their version is only a one-reeler, but if it is not up to the standard it will injure the chances of the full length subject badly.

The doings of the Bird Film company, the Anglo-American concern floated some few weeks ago, seem of a somewhat mysterious order. It was announced they would handle the Stuart Blackton film in which Georges Carpentier will appear. This Blackton has denied. Now Alexander Bird is said to have no further connections with the firm that bears his name, everything being vested in the other founder, Allen Thomas. Donald Crisp was to be the chief producer for the company and went to Germany to buy plant and apparatus. On his return he was said to have refused to make pictures in England and was preparing to take his company to Germany. The very latest story is that he has left the firm entirely and gone over to International. The International people are the only ones to be found and they will neither confirm or deny. Donald Crisp and Alexander Bird appear to be at times unreachable.

The news that William Fox is about to start making a screen version of A. S. M. Hutchinson's novel, "If Winter Comes," recalls that Famous Players originally announced it had acquired the rights. This announcement was withdrawn without an explanation. The dramatic rights are in the hands of Bertie Mayer and Owen Nares, who will produce in the autumn during Nares' provincial tour.

FRENCH FILM NOTES

Paris, April 27. A screen version of P. Benoit's latest novel, "La Chaussee des Geants" (Giants' Causeway), will be produced in Ireland in June, with Yvonne Legeay, a variety actress, in the title role of Antiope. Leonce Perret is shooting views for the same author's "Koenigsmark."

Louis Mercanton and Rene Hervil have joined to execute three pictures, "Sarati-le-Terrible," from the novel of Jean Vignaud, to be made in Algeria; "Aux Jardins de Murcie" (Spanish Love in America), to be produced in Spain, with Ivor Novello and Mme. Raquel Meller, and finally "Le Secret de Polichinelle," from the comedy of Pierre Wolff, played years ago at the Gymnase theatre, to be filmed in Paris.

Louis Feuillade is grinding out a new serial for Gaumont in the south of France, with Sandra Milowanof, Aime Simon-Girard, and the comic, Biscot. The title has not yet been settled, but the scenario will be published at the time of release as a story in a Paris evening paper.

Ernest B. Schoedsack, who has been travelling in Europe for some months in the interests of Selznick picture news, has gone to Berlin as representative in Germany of that service.

Pictures in work: "Calucha," Fille Basque; also both "L'Enserceuse" (Betwitcher), scenario by Charles Torquet, produced by Maurice Chaillet, with Paulette Ray (Natural Film Co.); "La Conquete des Gaules," by Marcel Yonnet, des Jean Toulout, David Eyremond, Mmes. Line Egly, Terpe and Pierette Parys. "Le Refuge," from the novel of Andre Theuriot, produced by George Monca and Mme. Pansini, with Mevisto, Camille Bert, Mile, Elmire Vautier (Pansini Film). "Judith," produced by Georges Monca, with Jean Toulout and Yvette Andreyor.

During the month of April 120,307 metres of films were presented at the Paris trade shows, compared with 140,000 metres in March and 121,206 metres in February; (101,720 metres in April, 1921).

The first showing of "La Glorieuse Aventure," film in natural colors by J. Stuart Blackton, was given last week at the Colisee cinema by Gabriel Trarieux and Andre Legend.

The Erka Co. presented specially for the press and trade at Marivany "Une Rhyde dans la Tourmente," drama with Geradine Farran and Lou Tellegen.

During the week ended May 6 there were presented at the local trade shows 32,272 metres of films (compared with 29,197 metres the previous week); released by Goldwyn (Erka), 2,109; Paramount, 3,260; Selznick Pictures, 1,725; Eclipse,

1,830; Jupiter, 5,330; Gaumont, 4,050; Pathe, 2,420; Phoece, 2,770; Eclair, 2,100; Harry, 3,215; Agence Generale Cinema, 2,632.

Eclipse gave a special show for the trade and press of Charles Dickens' "Cricket on the Hearth" ("Le Grillon du Foyer"), produced by Jean Manoussi, with Marcel Vibert and Sabine Landray; also "Casar, Emule de Figaro" (Monat film). The Erka company presented two Goldwyn reels, "Marlage d'Amour," with Madge Kennedy, and "Trop Heureux," comedy, with Jack Pickford.

Still another. A picture magazine is promised by the publishers of a local journal, intended for the general public, and to be entitled "Cine Miroir." At the recent meeting of the cinematographic press syndicate the possibility of issuing another trade organ was mentioned, although there are now 30 such publications in France.

A new concern, Barbaza Films, will commence work this week on "Le Crime de Monique Ruffat," to be produced by Robert Peguy, with Jean Toulout, Mendaille, Lucien Dalsace, Mmes. Yvette Andreyor, Jeanne Brindeau and Simone Sandre.

The Selig picture, "Miracles of the Jungle," has been released in France by Gaumont under the title of "En Mission au Pays de Fautes," and is published as a running story in a daily as being by the local novelist, Guy de Teramond.

The aeroplane ride of the late Ross Smith from London to Australia has been released in France by the Triomphe Film Co. under the title of "Cinq Mille Lieues dans les Ais" ("5,000 Leagues in the Air").

Louis Mercanton's troupe has gone to Algeria for the film version of Jean Vignaud's novel, "Sarati le

Terrible," which Mercanton is producing in conjunction with Rene Hervil. The company comprises Andre Peramus, Henri Baudin, Miles, Ginette Madiet and Arlette Marchal.

Rene Creste, the creator of Judex, is the manager of the new Cocarico picture theatre opened recently in the Boulevard Belleville, Paris.

Franz Toussaint is at Fez, Morocco, producing a film with the title of "In ch' Allah," in which Jean Salvat, Volbert, Hebrat, M. de Frevieres, Mmes. Napierkowska, Yvonne Simon, Fabienne Frea and local people are appearing.

PICTURE ITEMS

The Regal Fischer Co. of America, film producers, is internally divided. David G. Fischer, the vice-president, and Joseph K. Hubbard, president, are at odds, Fischer taking the first legal step in a replevin suit against Lloyd's Film Storage to release six negatives. Fischer claims there is \$2,500 due him for services rendered as film cutter, the films being placed as collateral security. Albert Levine, a city marshal, secured the films for Fischer, but the corporation has now brought suit against him to recover the films, posting a \$2,000 bond. The action will come to trial shortly. Harold Stern is acting for Fischer.

The Thomas Ince office is denying the report that their organization is to produce for the Warner Bros., or any other independent organization at this time. The fact is that Ince may remain with the First National, as negotiations between them and the producer have not been totally broken off as yet.

ARTHUR S. KANE presents



Read what the Exhibitors' Herald says of his latest production:-

"Altogether pleasing, with many amusing situations. The story is clean and full of human interest. A thoroughly unexpected and satisfying finish and a splendid cast."

Adapted from "The Weight of the Last Straw," a fascinating story by a famous author, Charles E. Van Loan; Directed by Charles Ray; Chief Camera, George Rizard; Produced by Charles Ray Productions, Inc.

RAY PICTURES ON OPEN MARKET

"The Barnstormer" "Gas-Oil-Water"
"The Deuce of Spades" "Smudge"
"Alias Julius Cacsar"

Distributed by First National Exhibitors Circuit, Inc.



GLYN STORY WITH VALENTINO PULLS RECORD FOR RIVOLI

House Drew \$28,750, Being a Surprise—Capitol Attracted Almost \$50,000 with John Barrymore—"Lady Godiva" Has Unusual Box Office Power

Broadway's real surprise came in the terrific business which was attracted to the Rivoli last week by the Elinor Glyn story, "Beyond the Rocks," in which Gloria Swanson and Rodolph Valentino are the featured players. With almost \$30,000 as the grosses, it was decided to hold the picture over this and next week, but this week's showing is decidedly off, with the result that there may be a change next week.

The top business of the week naturally went to the Capitol, with John Barrymore in "Sherlock Holmes," the gross reaching almost \$50,000, while at the Strand the second week of "Orphans of the Storm" fell down considerably below that done the first week.

The other houses went along at about the regular pace, although the imported production of "Lady Godiva" at the Central proved a surprise during the first few days it was shown, with the result the gross on the week went to almost \$3,000, considered big at this house.

The estimated gross along Broadway for last week is:

Cameo—"His Wife's Husband" (Pyramid-Am. releasing). Seats 500; scale, mats. 55, eves. 75. Managed to get around \$1,800 on the first three days, getting a total on the week of about \$4,300.

Capitol—"Sherlock Holmes" (Independent). Seats 5,300. Scale: Mats., 35-50-85; eves., 55-85-110. Did the record business of the street, getting about \$48,500 on the strength of the name of the production and John Barrymore, the star.

Central—"Lady Godiva" (Associated Exhibitors). Seats 960. Scale: Mats., 55; eves., 75. A foreign-made production that surprised the house management. Got on an average of \$1,000 a day at this theatre, where from \$300 to \$400 is about the regular business. Gross on the week around \$8,000.

Criterion—"Reported Missing" (Selznick). Seats 1,100. Scale: 55-81. Fell down on its second week and got less than \$4,500.

Rialto—"Beauty Shop" (Cosmopolitan-Paramount). Seats 1,960. Scale: 50-85-99. Failed to attract business up to the usual at this house despite the fact that there were any number of musical comedy names that stood out. Got \$17,500 on the week.

Rivoli—"Beyond the Rocks" (Famous Players). Seats 2,210. Scale: 50-85-99. With Gloria Swanson and Rodolph Valentino featured the picture pulled one of the biggest weeks the house had this season. Got \$28,750 on the week, the picture being held over for this week, but dropping off in business.

Strand—"Orphans of the Storm" (United Artists). Seats 2,939. Scale: Mats., 30-50-85; eves., 50-85. On its second week the business dropped considerably below that which the picture attracted on its initial showing here. Last week was about \$26,000, as against about \$10,000 more than that of the first week.

PARTNERS QUARREL

Youngstown, O., May 17. Application for appointment of a receiver for the Bijou theatre, West Federal street, Youngstown, O., was made in common pleas court late Friday by Alexander Ipp in a petition filed against Harry Blumenthal, the two men having purchased the picture house in March, 1922.

Ipp alleges that each acquired a half interest and each was to give his time to the operation of the playhouse, but Blumenthal has neglected the business and is not on hand when needed. He says they have been unable to conduct the business amicably and are unable to agree on a means of liquidating or dividing it. He asks that a receiver be named to continue the theatre in operation until it can be sold.

NEW U. HEAD IN PARIS

Paris, May 17. Edward Montagu has just been appointed Paris manager for Universal Film Manufacturing Co., replacing John Wall.

"BEYOND ROCKS" LOW AT LOEW'S, BOSTON

\$10,000 Gross Expected—Did \$7,000—"Smilin' Through" Light on Second Week

Boston, May 17.

The leanest week yet for the first release houses, with business holding up fairly well in the suburban houses with normal weather indicated definitely the havoc that daylight saving has worked. Rainy weather the week before was the straw to which the few surviving optimists along Celluloid Alley were clinging, but the high dive of last week prepared them for the worst.

Loew's State is aggressively going after the business, the principal reason being a 4,000-capacity house recently opened with an overhead that requires drastic measures. "How to Grow Thin" is being used this week as a medium for free publicity. Certified scales are located in the lobby and every woman admitting 200 pounds and every man admitting 225 pounds are admitted free.

Prices have not been broken, except at Tremont Temple, where the summer scale of a 50-cent (gross) top has been announced. Film stars in person continue to be money-pullers. Boston long has had the reputation of being the softest city in the country along these lines.

Loew's State (25-50; seats 4,000). Mae Murray in "Fascination" and Agnes Ayres in "The Ordeal." Last week Gloria Swanson and Rodolph Valentino in "Beyond the Rocks," biggest disappointment of week, hitting around \$7,000, whereas \$10,000 had been confidently expected. Charles Wurtz, who came over originally to handle the exploited opening of this house, is at present devoting himself to the Schenck-First National, "Smilin' Through" at the Park. On straight rental basis and Joseph Brennan, a local Loew man is handling the State.

Park (40-60; seats 2,400). "Smilin' Through," second week, took a nose dive; dropped to \$5,000. Third and last week for this Talmadge feature. Next week it goes into Tremont Temple at popular prices with open time.

Tremont Temple (25-50; seats 2,400). "Over the Hill" used for one week only as opening gun in campaign for bigger business at summer schedule. "Monte Cristo" pulled out last week after ten-week run, closing at figure reported under \$3,000.

Modern (28-40; 800 capacity). "The Beauty Shop" (Cosmopolitan) and "Queen of the Turf" this week with heavy advertising splash based on all-star cast. Last week double bill of "Sawing a Woman in Half" and "Come On Over," off by about \$1,000 from normal. Takings about \$4,000.

Beacon (28-40; seats 800). Bill and gross identical with Modern.

"BIRTH" BARRET AT LYNN

Lynn, Mass., May 17.

The Lynn Municipal Censorship Committee today barred the showing of the film, "The Birth of a Nation," advertised to be shown at a local theatre this week. This action was taken following a protest sent to the mayor by colored clergymen.

This film has been twice before exhibited at Lynn theatres, previous efforts of the negroes of this city to bar the picture having been without avail.

ALBERT ROBBINS MARRIED

Ada Cooper, 20, of 703 E. Raynor avenue, daughter of Mr. and Mrs. Cooper of Auburn, N. Y., became the bride Tuesday afternoon of Albert Robbins, 24, young Syracuse theatrical man, and assistant managing director of the Robbins-Eckel here.

BUSINESS STIMULATION TRIED FOR ON COAST

Los Angeles Exhibitors Are Up Against Conditions in Southern California

Los Angeles, May 17.

Exhibitors here are trying every means to try and stimulate business. Sid Grauman, head of the Grauman enterprises, and Fred Miller of the California and Miller's are using special stunts weekly, but the city is in a grand slump. There has been but a single big week for the picture houses since February. General business conditions in the city are off. Monday and Tuesday nights this week the theatres were further affected through a series of May showers which even cut into the business at the vaudeville theatres, the Junior Orpheum suffering its poorest week since opening.

"Orphans of the Storm" at the Mission ended its run poorly, making way for "Monte Cristo." At the Kinema "Smilin' Through" fared badly its second week, but on being held over for a third is picking up a little. There is a story here that the First National spurned offers of a big rental for the picture for an extended run here, prior to the Kinema opening. The Mission wanted the picture, but the regular First National received the preference.

Grauman's—"The Bachelor Daddy" (Paramount). (Seats 2,300; scale mats., 35c.; eves., 55c.) Thomas Meighan, star. Henry Cohen, composer, appearing in person, helped local drawing power of Tommy Meighan; responsible for heaviest opening business house has had in some time. Only real business of week; got \$15,500.

California—Raymond Hatton in "His Back Against the Wall" and "Ball, the Unknown"; unusual scenic of five reels split-bill. Ellnor's orchestra got much space on program. Hatton picture is Goldwyn make. (House seats 2,000; scale mats., 25-35c.; eves., 35-55c.) Dropped to \$9,000.

Kinema—"Smilin' Through" (First National). (Seats 1,800; scale for this picture, mats., 25-35c.; eves., 35-55c.; usual prices 40c. top). Norma Talmadge, star. Second week. First week showed good returns despite heavy competition; also using big features. Business second week decidedly off.

Mission—"Orphans of the Storm" (United Artists). (Seats 800; scale, mats., 55c.; eves., 55-80c.; loges, \$1.50); sixth and final week. General poor conditions in Southern California, especially for bigger attractions and legitimate shows have resulted in this D. W. Griffith film taking bad flop. Last week marked termination of run originally figured for nine weeks. First three weeks did record-breaking business, initial seven days having set house record. Since fourth week business way off. Fox picture, "Monte Cristo," replaces.

Grauman's Rialto—"Beyond the Rocks" (Paramount). (Seats 800; scale mats., 35c.; eves., 55c.) Gloria Swanson, star; Rodolph Valentino also featured. Despite heavy local popularity of Valentino, Miss Swanson's name occupies lone light over theatre and she is equally as popular here. Great combination for Los Angeles. Picture has done big business from start and is now in fourth week. Drew \$6,500.

Miller's—"The Silent Call" (First National). (Seats 900; scale mats., 30c.; eves., 40c.). Fourteenth and final week for record run that will stand for some time on Pacific Coast. Closing few weeks more or less forced, it seems, although business at all times highly profitable. The 11th, 12th and 13th weeks ran around \$5,000 each, which was neat compensation for producer and exhibitor. This film, one of those unexpected money-makers, practically refused by other managers, but stepped into Miller's and gave life at sound of bell. Replaced by "Footfalls," Fox special. Got \$4,400.

GRIFFITH STARTS WORK

Next Picture From Original Story in Seven Reels

D. W. Griffith started work at Mamaroneck, N. Y., this week on the first of two or three productions for United Artists preceding his plan to go abroad. The picture will be in seven reels; will be a comedy drama and will come to the screen from a story written originally for picture purposes.

KANSAS CITY ABOUT EVEN "Could Be Better or Worse," Says One Exhibitor

Kansas City, May 17.

"It could be better and it could be worse," as expressed by a prominent picture house manager, just about covers the film activities here last week.

The Harding and Newman managements each offered a "name" at their second string houses, Edna Wallace Hopper being featured at the Royal, where "The Green Temptation" was the film offering, and Eugene Dennis, the Atchison "Wonder Girl," filling her fourth week at the Doric as an added feature to "Parted Curtains." Four weeks is a long time for the same feature in one house here, and the "Wonder Girl" failed to keep 'em coming as steadily as in the previous weeks. Miss Hopper, who appeared both on the screen in a short personal film and in person, explaining the process of "how she had her face made over," received considerable publicity, and many were the curious who went to see her, and also many of the old time theatre goers who remembered her in the days of "The Girl I Left Behind Me," "Florodora" and other musical successes.

At Newman's Twelfth Street, Douglas Fairbanks' "Three Musketeers" was pulled off after Tuesday. The picture had been shown at both the Newman and the Royal a week each to enormous business, and had also been run in a number of the better outlying houses. The Newman thought it was good for another week downtown, but the patrons of the house, where smoking is allowed in the balcony, did not care for it, and "Her Own Money," featuring Ethel Clayton; "A Guilty Cause," with Tom Santschi, and a Toonerville comedy were put in for the balance of the week. At the Newman, "Beyond the Rocks" proved satisfactory, but failed to get in the same class as a draw as "Foolish Wives" the preceding week, which, it is rumored, took around \$20,000. For some reason the Hardings failed to give "The Isle of Zorda" at their Liberty theatre much publicity, and, as it is a new and unknown one here, business was nothing to brag about.

Newman—"Beyond the Rocks." (Seats 1,980. Scale, mats 35, nights 50-75.)—Gloria Swanson and Rodolph Valentino featured. Business built up after the early showings.

Royal—"The Green Temptation." (Seats 900. Scale 35-50.)—Betty Compson starred. Last picture directed by the late William Desmond Taylor. Edna Wallace Hopper, in person, telling about the facial operation which gave her back her "youth," was an added feature, and the combination kept business up to a fair level all week.

Liberty—"The Isle of Zorda." (Seats 2,000. Scale 35-50.)—This film, made by a French company for Pathe from Jules Verne's "Mathias Sandorf," presented in a lavish manner and pleased.

Doric—"Parted Curtains." (Seats 1,000. Scale 50 cents.)—Mary Alden and Henry Walthall share the honors in this picture. Miss Alden was featured in the advertising as "Star of 'The Old Nest,'" which was a big hit here some time ago. Eugene Dennis, the "Wonder Girl," playing her fourth week, was also on the bill.

Other feature pictures at downtown pop vaudeville houses were "Reckless Youth," Main Street; "A Voice in the Dark," Pantages; "Rainbow," Globe, and "Seeing Is Believing," Loew's Garden.

FILM ITEMS

The Claremont Film Laboratories, Inc., is plaintiff in a Supreme Court suit against Eugene Spitz for \$2,486.39, alleged due from the Key Holding Corporation for making 30 prints of "Good Things in Life." Spitz is alleged to have guaranteed all bills payable in 60 days.

A. K. Deutsch, executor of the late Adelbert H. Fischer's estate, has authorized Jans Pictures, Inc., to sell "The Amazing Lovers" and "Man and Woman," on which Jans had a distributing lease. The Jans company is also authorized to dispose of a number of Robert W. Chambers stories which Fischer had owned. The Fischer studio and the New Rochelle laboratory is also for sale.

W. H. Nice, 73, owner of the Rondo theatre, Barborton, O., died at his home, Barborton, O., last week. Surviving besides his widow are two children.

OUTDOOR ATTRACTIONS PICTURES' OPPOSITION

Chicago Houses Feeling Effect of Weather—Business Off Again

Chicago, May 17.

The parks and outdoors proved more of a draw than the films showing in town. Consequently the showing of the pictures were quite disheartening. Ideal summer weather brought mobs of people into the "loop" but the majority seemed to choose the outdoors, even though the picture houses have gigantic cooling systems.

The weekly estimates hovered about a very low average, with no picture getting any sort of a fair play. Just what the exhibitors will do about the future conditions that look unpromising is a conjecture. The outlying film houses are strengthening their intake by running the features the "loop" houses showed at a much reduced scale. It seems as though the attitude of the public might be that of waiting until the film plays their neighborhood house. In reality there is no difference in presentation of pictures at neighborhood houses than in the "loop" as Balaban & Katz use prologs in their three outlying houses, and Ascher Brothers, operating the Roosevelt, follow the same procedure. The exhibitors locally are faced with a problem not to be dealt with lightly. There has been an occasional week with a special or feature that sent up the gross.

Estimates for the week:
"Beyond the Rocks" (Chicago) (Paramount) Rodolph Valentino and Gloria Swanson. Got slams and boosts from dailies, while public patronized it lightly, to about \$27,000. One daily slammed the scenario by Elinor Glyn.

"Reported Missing" (Selznick) and "How to Grow Thin" (Educational) (Randolph). Double feature with both aimed at comedy. Well advertised but did not boost intake. About \$4,500. Good break from the critics.

"When Romance Rides" (Roosevelt) (Goldwyn). Adapted from Zane Grey's "Wildfire" story, with Grey's name getting the lights. "Carmen" with Wallace Reid and Geraldine Farrar, additional. Both films climbed up to about \$14,000.

PITTSBURGH PICTURES

Publicity Draws for "Foolish Wives"—Legit Houses Closed

Pittsburgh, May 17.

Despite the warmest weather of the season, "Foolish Wives," with unusual publicity, pulled one of the best weeks of the season at the Grand. The evenings made up for some weak afternoons, this being true of all the picture houses. "Foolish Wives" had been booked for two weeks, but advertised for one, and the papers this week are announcing popular demand requires holdover for another week, in which Maud George is to be on the scene in person.

The other houses recorded just a fair week.

With all the legit theatres now closed, the picture houses have only vaudeville as opposition.

Estimates last week:
Grand—"Foolish Wives" (Universal). (Seats, 2,500; scale, 25c., 40c., 55c.) All papers here, in advance of picture, told readers this was the one big film of the year; effect was seen in long lines nightly. Dailies later said the story was flimsy but filming great. About \$22,500.

Olympic—"Beyond the Rocks" (Paramount). Seats, 1,100; scale, 25-40c. Swanson and Valentino. Elinor Glyn, authoress, counted as part of the draw, with serial on Flappers running in one of the papers. Male lead has also gained considerable favor. About \$9,200.

Liberty—"Beyond the Rocks" (Paramount). (Seats, 1,200; scale, 25c., 40c., 55c.) Same feature as downtown house showing as usual hurt attendance at the East End theatre very little, though receipts fell off some over last few weeks. Warm weather hurt most, where there is ample room for outdoor diversions. About \$9,000.

None of the three legitimate theatres intend to show films for a few weeks at least; and it is doubtful if any will take a chance, unless on a rental basis.

Broderick O'Farrell has succeeded Helis H. DeValliere as director of the Kiser Picture Co., in Portland, Oregon.

CAPITAL'S WORK HOURS CHANGE INTERESTING TO LOCAL SHOWMEN

Government's Employees Called to Business Hour Earlier—May Affect Night Attendance at Theatre—Two Pictures Held Over in Washington

Washington, D. C., May 17. The chief topic of conversation among the theatre owners and their house managers during the past week had to do with President Harding's change in the working schedule of the government employees in the majority of the departments. With the exception of the massive Bureau of Engraving and Printing government employees started to work this Monday an hour earlier and left off a corresponding hour earlier in the evening. This without a change in the clock. The evenings run on the same schedule, the amusements getting you home at the same old 11 to 11.30, and now the question is, Will the government employees, the great majority of the workers of Washington, still continue their theatregoing and get up in the morning without sufficient sleep or will they forget the pictures and get to bed early? The developments are being closely watched and not without a great deal of interest by the theatrical men.

During the week under review the most important as well as vital thing of interest was the convention then in session of the M. P. T. O. All the local owners and managers devoted every possible minute to the entertainment of the visiting delegates. Lawrence Beatus, manager for Loew here, with Marvin Gates of Loew's Columbia were heading the entertainment committee, and hurried glances at the day's receipts and reports thereof was about the best they could do.

Two unexpected surprises developed in the draw of Norma Talmadge in "Smilin' Through" at Crandall's Metropolitan and Gloria Swanson and Rodolph Valentino in "Beyond the Rocks" at Moore's Rialto. Both did so well that they were held over for a second week. The Talmadge picture was the first to do this for the Crandall house since the enforced closing by the District Commissioners, and the Swanson-Valentino combination turned the trick for the first time in many weeks for Moore's Rialto.

Estimates for last week:
Moore's Rialto (Capacity, 1,900). Gloria Swanson and Rodolph Valentino in "Beyond the Rocks" (Paramount). Combination hard to beat. Both are riding on crest of very popular wave here. (Scale—Mornings, 30c.; afternoons, 40c.; evenings, 55c.) About \$12,500.

Crandall's Metropolitan (Capacity, 1,750). Norma Talmadge in "Smilin' Through" (First National). Harry Crandall is riding along playing "sure things"—one week with one Talmadge sister, the next week finds the other's name in the lights. This picture with star created considerable talk. (Scale—20-35 mat., 35-50 night). Looked about \$10,000.

Loew's Palace (Capacity, 2,500). Dorothy Dalton in "The Crimson Challenge" (Paramount), 1st half; Alice Lake in "The Gilded Gift" (Metro) 2d half. Hard to judge which did better business. About even break, with Dalton feature possibly getting better play because of star being little better established. Around \$12,000.

Loew's Columbia (Capacity, 1,200). Marion Davies in "Beauty's Worth" (Paramount). Good feature that attracted considerable business, even looking to have forced up gross on week, but evidently not strong enough to warrant continuance for second week. About \$10,000.

BRANDT'S MT. VERNON HOUSE

Mt. Vernon, N. Y., May 17. Variety's announcement about the new theatre project here, published last week, was confirmed today in Mount Vernon with the announcement of William Brandt, of Brooklyn, that he will construct a 2,100-seat theatre on the site of the Lyric on South Fifth avenue, recently destroyed by fire. The policy will be pictures.

The theatre will have a 100-foot frontage on Fifth avenue and 25 feet on First street, in the heart of the city. It is expected that the theatre will be completed by next spring. Mr. Brandt heads a corporation which includes Solomon E. Weisel as vice-president, and Herman Klela as treasurer.

BIG OFFER FOR FILMS; \$1,000,000 ADVANCE

Refused by Warner Bros.—Scarcity of Big Productions

The scarcity of big productions for some of the bigger organizations is shown in the offer that was recently made to the Warner Bros. for their forthcoming productions of "Main Street," "Brass," "Broadway After Dark" and Wesley Barry in "Little Heroes of the Street."

An advance of \$1,000,000 cash for these productions is said to have been offered to the organization by Al Lichtman, who, it is reported, was operating with the idea of placing the pictures with First National.

Harry Warner had the matter under consideration until early this week and then refused to sign the contracts which were in readiness.

MUSIC HEARINGS PUT OFF

Conference in Washington Between Music and Picture Men.

Following a brief conference between the guiding spirits of the M. P. T. O. A. at its convention last week in Washington, D. C., and executive representatives of the American Society of Composers, Authors and Publishers, hearings on the proposed copyright amendment granting the purchaser of a copy of sheet music to perform it for profit, were indefinitely postponed. This bill sponsored by Senator Lampert of Wisconsin, who introduced it "by request" of the M. P. T. O. A., was scheduled for hearing this week, starting Monday. The picture exhibitors were intent on railroading it through and thus eliminate the music tax they are compelled to pay to the copyright owners.

When Sydney S. Cohen in one of his addresses proposed the picture people go into the music publishing business, J. C. Rosenthal, representing the authors and composers, and E. C. Mills, of the Music Publishers' Protective Association, pointed out that every reputable songwriter is affiliated with their organizations and that the newcomers into the music business would find themselves wanting for songs to publish. The hearing on the new amendment before the lower house committee, which is the regular procedure before it is put up to the Senate, were immediately postponed indefinitely.

SELZNICK TO APPEAR

Binghamton, N. Y., May 17. The Grand Jury has subpoenaed Lewis J. Selznick to appear before it next week to testify in the case of the People vs. William J. Wagner, of his city. Wagner is a representative of the H. V. Greene Company, of Boston, a brokerage firm, and is alleged to have sold Selznick stock on the representation that it would pay 20 per cent. dividends, and would be redeemed at par within a short time.

Those filing complaints allege that they have been unable to collect dividends and likewise been unable to have their stock redeemed.

ASHERS' CINCINNATI DEAL

Cincinnati, May 17. It is reported here that the Asher Brothers will surrender their 44-year lease on the Capitol here to the Keiths and John Harris interests, locally represented by the Libson. This would give Libson every big downtown picture house with the exception of the Giffs.

Business at the Capitol has been only fair since the house opened a year ago. This week there is a double feature bill, with Mable Norman in "Head Over Heels," and Lon Chaney and Leatrice Joy in "Ace of Hearts," playing to only moderate business.

FRISCO BUSINESS

California Leading—Tivoli Tries Price Cutting

San Francisco, May 17. Weather conditions the early part of the week hurt the attendance materially. Heavy rains lowered the box office receipts considerably. The California, however, is doing better than the majority of its competitors, while the Granada got away to a slow start. At the Imperial conditions are an improvement over the preceding weeks.

The Tivoli has made a sweeping price cut, announcing in big ads that a 20 per cent. reduction would be in force immediately. At the Strand the second week of Charlie Chaplin's "Pay Day" did not hold up.

California—"Beyond the Rocks" (Paramount). (Seats 2,780; scale, 50c.-75c.-90c.). Gloria Swanson and Rodolph Valentino starred. Started week well, \$18,000.

Granada—"Is Matrimony a Failure?" (Paramount). (Seats 3,100; scale, 50c.-75c.-90c.). With Lila Lee, T. Roy Barnes and others featured. The musical novelty of the week is "Twenty Minutes in Greenwich Village," provided by Paul Ash and orchestra. After slow start, finished with gross of \$14,000.

Imperial—"The Good Provider" (Cosmopolitan). (Seats 1,425; scale, 35c.-50c.-75c.). Vera Gordon and Dore Davidson starred. After a week of repertoire and another week with "School Days," to unprofitable business, current feature put house back on feet with gross of \$8,000.

Strand—"Pay Day" (First National). (Seats 1,700, scale, matinees, 25c.; evenings, 50c.). Charlie Chaplin, star. Slumped on its second week, getting only \$9,000.

Tivoli—"The Golden Snare" (First National). (Seats 2,240; scale reduced to 25c. at matinees and 40c. nights.) Started briskly, but fell down during middle of week. Gross, \$6,000.

CONNELLY WITH HAYS

Becomes Washington Representative of M. P. P. & D. A.

Jack S. Connelly, for several years the Washington representative of the National Association of the Motion Picture Industry, has severed his connection with that organization and has been retained by M. P. Producers and Distributors Association by Will H. Hays. Connelly is to remain in Washington and will conduct the office formerly maintained by the N. A. M. P. I.

As yet no arrangement has been completed between Hays and the Fred Elliott regarding the records of the N. A. M. P. I., but the Hays organization is obtaining whatever information the older association has. Whether or not Elliott and Lloyd Willis are to be retained as part of the Hays organization is still open with the feeling they will eventually be affiliated with the newer body.

ALL-NEGRO FILM

Organized in Kansas City—First Release Around June 1

Kansas City, May 17. The Gate City Feature Film Corporation, a negro-owned film organization, has just been organized here. Work has been commenced on the initial picture, "A Man from Prison," a film of western life, with an all-colored cast. With the exception of William H. Grimes, who is directing, and Howard G. Curtis, cameraman, the cast and company are composed entirely of negroes.

R. L. Smiley is general manager of the company. Regina Cohee and Calvin Nicholson are playing the leads. The picture will be released about June 1.

HOUSES CHANGE HANDS

Kansas City, May 17. Several changes in the ownership and management of large resident district picture houses have taken place in the past week, and there are rumors of more to come.

The Roanoke theatre, 39th and Summit streets, has been leased by Pearl Hughes, one of the few women theatre managers in the state. Robert S. Leonard, house manager of the Strand theatre, 36th and Troost, has bought the lease and will have complete control. Adolph Elmer, former owner of the Strand, is now operating the Grand, 36th and Prospect, and the Diamond theatre, 15th and Prospect. All of these houses will continue during the summer.

BADLY PANNED PICTURE

HELD OVER 2D WEEK

Philadelphia's Reviews Score "Beyond the Rocks"—\$31,000 First Week

Philadelphia, May 17.

A boom in the business of the bigger downtown film houses sent at least three to the highest marks of recent months last week. Although the weather breaks were favorable and the closing of three legitimate houses may have helped a lot, the bettered business is generally accredited with big box office attractions which were shown.

The feature of last week was the sensational business done by the Stanley with "Beyond the Rocks," with Valentino and Gloria Swanson. So big were the crowds a second week was determined upon and "Smilin' Through" was postponed until the 22d. "The Sheik" had a similar experience at this house, but the more recent Valentino film, "Moran of the Lady Letty," while doing well, was held only a single week. The larger percentage of last week's audiences was feminine, and the matinees did particularly well. The first showing Monday morning was greeted by a three-quarters house downstairs, whereas usually there are a scattered 100 or so. The success of "Beyond the Rocks" was made despite some very scathing comment by the dailies, which, generally speaking, couldn't say enough in its disfavor.

Three blocks away "Orphans of the Storm," which opened at the Stanton at regular prices, at last sent this floundering house across to some good business. The figures reached were not quite up to expectation, but they were enough to warrant a continued run, and may be the cause of deciding the Stanley company definitely to keep the house going over the summer, a thing that has been in some doubt.

The third Stanley company house, which felt the better business breeze was the Kariton, which ran "Across the Continent," with Wallace Reid, usually a Stanley theatre booking. The film, against the big opposition, did better business than this house has done in a long time, and the institution of summer prices beginning this week may also turn the luck for the house and give it a profitable summer business.

The Aldine did not share so conspicuously in the brisk gain in attendance. Playing "The Rosary," a good film for a house of another location, but not appealing to the class patronage of this fine theatre, the Aldine's figures fell below the previous week when Betty Blythe's personal appearance shot the mark up.

Interest this week is divided between the Aldine's feature, "The Silent Call," featuring Strongheart, the dog, which has been given fine play by the film editors, and "Missing Husbands," a new foreign film at the Kariton. The flop of "The Sheik's Wife," another foreign one, may hurt the chances of "Missing Husbands," but the reduced scale of prices which will mean that this house will have the lowest evening prices of any of the four big houses west of Broad street ought to counteract that fact.

Estimates for last week:—Stanley—"Beyond the Rocks" (Paramount, first week). Not only survived severe panning by critics, but packed the crowds in so regularly that house announced another week, although "Smilin' Through" was definitely booked in for this week. Best attraction at house since "The Sheik" and showed week's figure over \$31,000. (Capacity, 4,000; scale, 35-50 matinees; 50-75, evenings.)

Stanton—"Orphans of the Storm" (United Artists, first week). At last house has attraction that lifts it from slough of bad business, though success of Stanley show probably kept down gross. Will stay indefinitely at regular theatre prices, with smaller number of showings. Many people "stayed away from show when at Fort at \$2 top, and this may prove making of this hoodoo house; \$10,500. (Capacity, 1,770; scale, 50-75.)

Aldine—"The Rosary" (First National). House that with some special consideration would be big winner at right home, but out of place at this so-soly patronized theatre. Drew some strength from

BUFFALO BIG

Last Week Called Freak Through Large Receipts

Buffalo, May 17.

Business came back strong last week, the weather and heavy features with strong publicity aiding. First of week saw biggest business in months at downtown houses. Sunday turnaway day, Shea's Hippodrome breaking the house record. Shea's North Park, playing day and date run with Hip, ran over \$100 above any previous Sunday mark. Loew's reported same day biggest since first of year. Takings slowed towards end of week but pulled up Saturday. Week looked on as something of freak.

Estimates for last week:—Hip—"Beyond the Rocks" (Paramount). Capacity, 2,400; scale, mats, 15-25c., nights, 30-50c. Got off with sensational start. Picture well spoken of. Over \$10,000.

Loew's—"Without Fear." (Capacity, 3,400; scale, mats, 20c., nights, 30-40c.) Picture showed up nicely, backed by good vaudeville. House going in for extensive publicity. On billboards this week, with current feature played up. Also using window lithos. \$7,500.

Lafayette—"Doll's House." (Capacity, 3,400; scale, mats, 20-25c., nights, 30-50c.) House shows signs of slowing up. Vaudeville shapes up nicely but pictures off. "Doll's House" flat, Nazimova failing to give feature draw. Organ still going strong. Around \$8,000, substantial drop from recent high levels house has been hitting.

FILM FOR CHARITY

Kansas City Church Women Undertake Production of Three Reeler

Kansas City, May 17.

The Women's Council of the Linwood Boulevard Christian church commence this week a ten days' entertainment for the purpose of raising funds for various church purposes, which is different from anything ever tried out here.

They will produce and exhibit a three-reel society comedy-drama. A professional motion picture director has been secured and the public will be "let in" on the secrets of how the movies are made. A cast of over 300 will be used. The scenes will range from a wedding to a cabaret and will include a raid by "real" policemen on a gambling den. Gilbert Fenton, of the Community Photoplay company, will do the directing.

VALENTINO'S MARRIAGE

Los Angeles, May 17.

Rodolph Valentino, who within the last year has developed to the point of being one of the foremost box office attractions among the male motion picture stars, was married last Saturday to Winifred Hudnut, daughter of Richard Hudnut, of New York, at Mexicali, Mexico. The bride is professionally known as Natacha Rambova.

Valentino was granted an interlocutory decree of divorce from Jean Acker last January in Los Angeles. Under the California law a year would have to elapse before the decree automatically became final. This leaves Valentino open to prosecution in this State for bigamy, and the District Attorney's office is conducting an investigation of the case.

The marriage of Frank Mayo, another picture star, to Dagmar Gowsdowsky, daughter to Leopold Gowsdowsky, the pianist, is said to have been of similar circumstance and is also under investigation by the authorities.

In the meanwhile, Valentino is with his bride and may be unable to return to the State. At the Lasky studios no comment will be made by any of the executives.

religious appeal but never really got started. "The Silent Call," booked in this week, much better type; \$6,000. (Capacity, 1,500; scale, 50-75.)

Kariton—"Across the Continent" (Paramount). Reid picture went over with bang, and improved as week went on. This week, "Missing Husbands," foreign film in, and attempt is being made by Stanley company to push this one for extended run, with help from reduction in rates expected. Top evening prices will be 50, against 75 at Aldine, Stanley and Stanton; \$6,600. (Capacity, 1,100; scale, 50.)

Granada was weak with "Midnight" (Universal) with Coe and Barney; Palace hit the high spots with "Fascination" and Harry Carey's "Man to Man" was ideal film for drop-in Victoria on lower Market street.

GOLDWYN-FIRST NAT'L RUMORS HINT BANK-ROLLING OF PRODUCTION

No Way Deal Could Change Status of Franchise Holders Who May Concentrate on Management of Distribution—Famous Players Tightening Up System

Although vague intimations were given out in Washington that the contemplated Goldwyn-First National amalgamation was off, the insiders on Broadway this week stuck to the view that the project is more alive than ever and the Washington denial was a "throw off."

The present dope on the line-up is that Du Pont money, through Goldwyn, will be employed in bank-rolling First National production and purchase of production in such a way as to relieve the 28 franchise holders of assessments and permitting them to concentrate money and energy on the distributing branch of the establishment.

As the line-up stands, the financing of production engenders dissension among the First National units and the production is for the Du Pont interest to undertake the wholesale providing of capital. From the Du Pont side it is likely that each picture will be required to return the loan up to 100 per cent before anybody else participates in the returns. After that the net profit would be distributed to pay distribution costs and when the entire overhead had been met the profits would be distributed to the franchise holders and to the capitalists upon some basis of division, the substance of which is unknown.

The arrangement would have its advantages for Goldwyn as a producer, for that company would then get its product into releasing and sales channels under attractive terms, and probably Goldwyn would have a voice in the distributing organization.

A new line-up of distribution for the whole industry looms up for the coming year and Famous Players is first in the field with the most nearly perfect system so far devised. Ever since Adolph Zukor saw the necessity of a producing company controlling its own distributing machinery, he has specialized on that department. Even when W. W. Hodkinson controlled Paramount as a distinct organization from Famous Players, Zukor planned for a solidification of the two branches.

Once the big producer owned Paramount, but the production side has been principally in the hands of Jesse Lasky and the distributing policy under the special care of Zukor. Zukor has worked quietly, but persistently, upon his department until he now has a great organization under his control. A few days ago there was made public without much trumpeting Famous Players' release schedule for practically the next seven months, during which time more than two score of pictures will be delivered.

This is the goal at which Zukor has been aiming. The company has had printed and placed in the hands of every branch manager a compact volume listing 42 features, together with definite release dates into next December. Every title, every cast, the advertising matter to go with each picture and other data have been placed in the branch managers' hands and furnish a sales agent unique in film history.

With it the film salesman can go to the exhibitor and deal with him for a full supply of pictures for six months, delivering far in advance, titles, stars and a comprehensive knowledge of what is to be provided. It is a strong selling argument for an exchangeman to outline definitely and accurately a six months' service upon which the exhibitor can figure his costs and his whole campaign to his patrons six months ahead.

But the formulation of this mass of merchandise involves an enormous investment and any aggressive competitor in the field must be able to deliver a service of approximately the same scope. It is understood that this is the situation which is gradually making for the Goldwyn-First National coalition, an alignment that in money and enterprise will be able to meet the Famous Players' proposition. It is

the necessity for undertaking production and exploitation so far ahead for large sums of money to be immediately available. Assessing franchise holders from time to time would be inadequate for the campaign, and it is understood that the presentation of this argument is what is being used to influence First National People to look with favor on the Goldwyn plan to practically underwrite, First National production, with the co-operative concern doing its intensive work on the sales and distributing end.

In connection with the part that Richard Rowland, now First National sales manager, is to play in the new amalgamation, it is reported that a deal for the consolidation of Goldwyn and Metro was at one time all but completed. It was while Rowland was negotiating with Goldwyn, then practically managed by Frank J. Godsol, that the Goldwyn shakeup came about with the return of Samuel Goldwyn to command, and this shift of control gave Marcus Loew the opportunity to slip in and complete his purchase of Metro.

HOUDINI RECOVERS

Gets Judgment for \$32,750 for Profits of "Master Mystery" Serial

Justice Delehanty in the New York Supreme Court Monday awarded Harry Houdini a directed verdict of \$32,750 against B. A. Rolfe, Harry Grossman and the Octagon Films.

The action had been started by Houdini through Ernst Fox & Cane for an accounting of profits on the "Master Mystery" film serial to the end of 1919. Houdini starred in that feature and had received \$20,000 up to the time of the suit. The picture required 17 weeks to complete. Another action may be started to oblige an accounting to date, Houdini's agreement having called for a division of the profits. It is alleged the serial has played to \$250,000 gross to date.

The Octagon Films handled the distribution. Its president was Hugo Fisher, lately deceased.

HAYS' ASS'N MEETING

The board of directors of the Producers and Distributors Association, Inc., held a meeting at the Will Hays offices Wednesday afternoon. After the meeting, word was passed that nothing of importance other than organization business had come up for discussion during the conference.

It was stated no phase of the Rodolph Valentino matter had been discussed in the meeting. It is known earlier in the day the topic was the sole matter of discussion at an executive meeting that was held in the Famous Players' offices.

If Valentino is not permitted to return to California while the matter of his recent marriage is under investigation, it may make it necessary for Famous to bring the star east and have him work in its Long Island plant.

F. P. DROPS PROJECT

Cincinnati, May 17. It is reported that Max Goldstein, of Chicago, who owns the Wiggins block here, will erect a \$300,000 theatre on that site. Famous Players-Lasky, who held an option on the tract and were reported considering erecting a picture house there, have abandoned the project.

A new auditorium, seating 3,500, it is said, will be built in the near future, replacing the present one at Keith's theatre.

HEARST GOING ABROAD

The International's head, William R. Hearst, is leaving New York next week for Europe.

The New York dailies have given his departure some attention through Hearst's resolve to become the Democratic or Independent candidate for governor of New York at the next election.

SYSTEM SOUGHT TO CONTROL REISSUES

Producers Canvass Possibility of Agreement to Prevent "Sniping"

A question that has been agitating the trade lately and which before long is likely to go before the Producers and Distributors of America in an effort to formulate a solution, is that of an agreement to stop "sniping."

One of the producing companies lately announced a costly production of "Under Two Flags" and after it had spent considerable money on its preliminary campaign another producer which had an old film of the Ouida story slipped it upon the market at low rentals. This practice is no new one. It has been going on since the old General Film and Patents Company days, but the kick of the new development is that big modern productions cost large sums and the new pictures must be put out at high admission prices, while reissues can be exploited by small houses at small charges and almost ruin the important production. It is related that there were three old prints of "The Two Orphans" ready to go "sniping" until Griffith changed the name of his production to "Orphans of the Storm."

The best scheme so far advanced to meet the situation is the suggestion that there be a clearing house established within the Hays organization to which producers might report their plans to film a standard work. With such a bureau in operation the producers and distributors could carry on a campaign to encourage (if the system could not be actually enforced) the practice of each producer approaching the owner of the old film and opening negotiations to purchase it and withhold it from publication in competition with his new version.

There is a demand for such a bureau of statistics aside from the "sniping" practice. Producers are frequently coming into expensive conflict. Oliver Morosco recently announced the release of a new picture called "The Half Breed." Triangle has a picture of the same title among its reissues. If Triangle chooses to prevent the use of the Morosco title it might secure the authority of the courts and the money spent by Morosco in making his titles, and particularly in advertising the picture in the trade and by a line of "paper," would be lost unless it could prevail upon Triangle to sell its rights in the old title.

A title bureau available to the whole trade would prevent many tangles of this sort.

FILMING SONGS

"Second Hand Rose" and "Broadway Rose" Going on Screen

Screening popular and classical songs is getting to be a fad. "Somebody now has "Sweet Rosie O'Grady" in work. "Second Hand Rose" has been marketed and "Broadway Rose" is next. Now the Selig-Kalem Features, Inc., has been organized to screen stories based on songs.

"The Sky Lark," based on "Hark! Hark! The Lark!" is being supervised by Arthur Maude, with Georges Renavente starred. It will be a two-reeler. A series of 12 is in preparation, this to be the first.

WHAT CRAFTS THINKS

Washington, D. C., May 17. The head of the International Reform Bureau, Wilbur F. Crafts, which body is constantly fighting for censorship of pictures and the establishment of Sunday blue laws, appeared before a Senate subcommittee holding hearings on Senator Myers' bill for an investigation of the picture industry last week. Dr. Crafts stated the picture industry should be investigated and a stop put to its "political activities." He urged the passage of the Myers bill. Crafts charged that the movies are rapidly setting up a powerful political machine and already have elected scores of their candidates in state and local elections.

FAY BORCHERS ARRESTED

Film Actress of 20 Charged With Burglary

San Francisco, May 17.

Fay Borchers, 20-year-old picture actress from Hollywood is under arrest here, charged with burglary. She is accused of entering the apartments of her former friend, Florence Braun, and stealing jewelry and clothing valued at nearly \$50,000.

To the police the accused girl said that she took the loot out of revenge, it is alleged. The police said they found two skeleton keys in the possession of the Borchers girl and these were booked as evidence.

The girl under arrest has several movie contracts and is scheduled to start work on a picture next month.

"My only worry," she said, "is that this will ruin my movie career."

HAYS ON TITLES

Grand Master May Be Called in Over "Notoriety"

William Nigh and the Famous Players are about to come to a clash over the title of "Notoriety." Nigh announced early in April his next production was to be called that. Within the last week or two Famous Players announced it will have a DeMille production scheduled of the same title.

Nigh is claiming he has the prior right through virtue of his previous announcement and may take the question of his rights before Will H. Hays as the head of the Producers and Distributors' Association for a ruling on the matter, even though not a member.

LEADER PROMOTED

Mischa Guterson Leaves Grauman's Orchestra to Manage Tally's

Los Angeles, May 17.

Mischa Guterson, for several seasons orchestra leader of Grauman's theatre, has resigned to become managing director of Tally's theatre. The musician takes charge of Tally's this coming Monday when the entire policy will be changed.

Tally's, located in the heart of the downtown section, has been running first run pictures, but of mediocre importance. In the future the house will use special productions probably later tying up with one releasing firm. The musical program will be featured. Director Guterson will continue with the orchestra as well as in the management of the house. He was formerly manager and orchestra director of Seattle house.

DIDN'T DAMAGE FLAT

Los Angeles, May 17.

A legal battle is promised by Mary Thurman and May Collins, of films, to prove their innocence to charges made by W. S. Barrows, their former landlord, that they had damaged furniture in an apartment at Los Angeles rented them to the amount of \$850. Attorneys for the picture players filed an answer to the suit which will have its hearing Oct. 10. Meanwhile personal property of the defendants has been attached.

A second such suit made against Miss Thurman and Miss Collins by H. L. Schorndorfer, also a former landlord, is pending. The actresses are now in New York.

F. P. EXCHANGE FORCES MEET

The Famous Players-Lasky exchange forces in the three eastern districts are to hold a convention Tuesday and Wednesday of next week at the Ten Eyck Hotel, Albany. The Buffalo, Albany and New York district, under the supervision of Harry Buxbaum; the Philadelphia and Washington district, of which W. E. Smith is manager, and the New Haven, Boston and Portland territory, presided over by George Schaeffer, will be represented.

The sales plan is to cover a series of 41 new productions to be released during the next six months. Adolph Zukor, Harry Kent and Claude Saunders will be present at the convention.

FRANCESCA, FRISCO, THROUGH

San Francisco, May 17.

The Francesca theatre, which has had a very checkered career, having been known variously as the Sun, Jewel, College and finally the Francesca, has ended its career as a picture house and will be converted into a big store.

Last week the house went dark and the word has gone out that it is to be dismantled.

PATHE NEWS REEL CASE IS ARGUED ON APPEAL

Appellate Division Hears Noted Lawyer's Plea for Freedom of the Screen

Albany, N. Y., May 17.

The Appellate Division of the New York Supreme Court, third division, has before it the arguments of the picture industry for the exhibition of news events on the screen without the examination of the censor commission, both sides having been heard late last week.

The case arises out of the dispute between Pathe Exchange, Inc., publishers of a news reel, and the State Commission. One of the Pathe issues contained a view of Hop Hampton posed in a bathing suit on the beach at Atlantic City, which the commission ordered deleted. Pathe appealed to the Supreme Court. The commission advanced the view that the bathing suit in question, because of its style and cut, violated an Atlantic City ordinance. Pathe replied that the Mayor of Atlantic City had been present at the taking of the picture and entered no objection. The lower court sustained the commission.

Pathe carried an appeal to the higher court, basing its argument on constitutional grounds. Frederick R. Coudert, one of the best known pleaders at the New York bar, represented Pathe. His argument before the Appellate Division was based on the contention that news reels are photographs of current events and not a portrayal of imaginary scenes, and for this reason news subjects are entitled to the same privileges as newspaper accounts of occurrences. The lawyer put special stress on the constitutional guarantee of the freedom of the press and claimed for the news reel the same rights before the law. Mr. Coudert showed that the photograph deleted from the screen had been reproduced in numerous newspapers of the country without interference.

Upon the outcome of the appeal depends the fate of the contention of picture men that news reels need not be submitted to the censor as in the case of dramatic productions. In the Pathe case the commission threatened that if the banned views were screened the theatre showing them would be prosecuted under the censor commission law. Arthur E. Rose, deputy attorney general, appeared for the commission. His argument was comprehended in the contention that news reels are exhibited at places of amusement for pay in connection with a theatre business and for that reason come under the jurisdiction of the film censor. It is expected that an opinion will not be handed down until autumn.

SCREEN'S LOCAL NEWS

Jersey City Exhibitor Has His Own Current Events Equipment

Harry P. Diggs, the new managing director of Frank G. Hall's State, Hoboken, has gone further than most out-of-town exhibitors in featuring local news in his current events reel.

Diggs has his own cameraman and keeps him busy shooting public events in his own community. This week he has special views of the National Boys' Week games at Pershing Field Saturday, including the world championship marble shooting event; the dedication of a local church and views of the crowd and parade of a visiting circus.

BATHING GIRL WEDS

Cincinnati, May 17.

Marie Weintraub former Mack Sennett bathing girl came home to Norwood Ohio last week with a husband Albert Leder, New York business man.

Leder fell in love with her picture on the screen, and when he saw her in New York in the Bothwell Browne bathing revue, he obtained an introduction, which led to their marriage at Allentown, Pa. They will live in New York.

Warners to Have Own Exchange

Weber & North have purchased the Warner Brothers' interest in the New York Federated Exchange. The Warners are establishing their own exchange on the ninth floor at 1,600 Broadway, New York.

The Warners have had no connection in the "Curse of Drink" film which Bobby North was reported controlling.

Friday, May 19, 1922

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T. O. C. C. BIDS FOR CONTROL

CONVERTED CHURCH'S ROOF COLLAPSES IN PITTSBURGH

Several Injured in Majestic Theatre Monday—Building Condemned When Church—Small House Nearby Ordered Closed

Pittsburgh, May 17.

The collapse of the roof of the Majestic, largest picture house in upper Fifth avenue, Monday afternoon injured four persons seriously and several others slightly. An assemblage of about 50 persons was in the theatre watching "Moran of the Lady Letty" when a loud report was heard, quickly followed by a deluge of heavy beams, glass and plaster as the skylight and ceiling crashed down on the front seats. The majority of spectators were in the rear and escaped injury.

A traffic policeman saw the dust rising like smoke from the building. He rushed into the theatre, forcing his way through the struggling mass of persons trying to escape. While plaster and splintered wood fell about him he worked his way to the front, where he found the four victims pinned beneath a beam.

At the time of the recent Knickerbocker theatre disaster an examination reported to have been made of all theatres in the city is said to have resulted in general approval of all roofs. However, Fire Marshal Pfarr said the building of which the

Majestic is a part is seventy years old and was condemned several years ago and should not have been used as a theatre. It appears as though a rigid investigation will be conducted into ascertaining who is responsible for allowing the theatre to remain open in its precarious condition. It was formerly a church, and at the time it was condemned it was remodeled and converted into a theatre. The owner of the theatre is Reuben Stoltz, who leases from the Kaufmann estate.

The Pearl, a small picture house about a block away from the Majestic, was ordered closed along with the Majestic after the accident. The Pearl was declared to be a fire-trap. While there has been a strict code here as to fire and general safety regulations in the past, it has evidently not been enforced as well as it should have been.

Five picture houses were closed here today (Wednesday) as the result of the collapse of the Majestic.

Director of Public Safety George W. McCandless ordered the Gem, Rialto, Pearl, American and Center closed for violations, with more closings expected to follow.

RIVAL TO COHEN ORGANIZATION LOOMING

Row at Washington Reason for Split in M. P. T. O. A.—New York State's Special Convention—Other Sections of Country Interested—Senator Walker Appointed Counsel—To Have Central Purchasing Agency

BOARD VOTED POWER

The first steps in the breaking away from the Motion Picture Theatre Owners of America by a number of the state bodies was indicated at the meeting of the Motion Picture Theatre Owners Chamber of Commerce, meeting Tuesday. The meeting was preceded by a session of the Board of Directors, which lasted two hours, and at which a number of measures were passed that were carried out before the body later in the afternoon.

As a result of the steps taken at this meeting it is practically certain that the convention of the picture theatre owners of New York state which is to be called in Rochester some time later this month, will mean the widening of the scope of the T. O. C. C. activities, so that the state will be embodied in the new organization.

Other states and cities may follow. After Tuesday's meeting there was a request from the members of four other state organizations that have been affiliated with the M. P. T. O. A. for copies of the charter of the T. O. C. C. with a view to organizing Chambers in their various localities. These are in turn to be affiliated with the New York body. Eventually there may be a chain of T. O. C. C. organizations across the continent in an affiliated chain, but without a national organization along the lines that any of the earlier national exhibitor bodies have operated under.

The session of the T. O. C. C. was a lively but totally harmonious one. The business, transacted met with the hearty accord of all of the members present. The meeting had guests of other state organizations. Included were Theodore Hayes of Minneapolis, Harry Lustig of Cleveland, Charles Skorne, L. Goldman, Hector Pasemazoglu, all of Missouri, S. Bullock of Cleveland, C. C. Griffin of Oakland, Cal., and H. Lipton of Ohio.

The executive committee report included recommendation of the formation of a central purchasing bureau for the members of the T. O. C. C., the establishing of an Insurance Bureau, the securing of a uniform contract from the producers and distributors, and taking of necessary steps to prevent the supply of film to non-theatrical enterprises, which were in reality, opposition to the theatre. This was passed unanimously.

The executive committee also tendered Senator Walker the post of counsel to the Chamber and the Senator, who was at the meeting, accepted the post, stating the unvarying loyalty the members of the Chamber exhibited at Washington to his cause placed him under obligation to accept.

One of the resolutions that was passed by the organization was offered by Leo Brecker, its full text being:

"The Theatre Owners' Chamber of Commerce is independent and unaffiliated as an organization. No other organization is authorized to speak or act for the Theatre Owners' Chamber of Commerce."

"The Theatre Owners' Chamber of Commerce and its members will

EASTMAN CUTS PRICE ON RAW STOCK TO MEET COMPETITION

Rochester Manufacturer Again in Virtual Control of Situation—Trade Rule Compels Laboratories to Use All or None

WALSH SUES MIX FOR \$50,000 OVER HORSE

Mix Refuses to Return Animal—\$25,000 Salary; \$25,000 Horse's Value

Los Angeles, May 17.

The value of "Joe," a horse, is placed at \$500 a week by George Walsh, Universal star, who last week filed suit here against Tom Mix for \$50,000, \$25,000 of which Walsh alleges is due him for salary for the use of "Joe" since May 18, 1921, and an additional \$25,000 for the animal. According to the complaint Walsh loaned "Joe" to Mix in September, 1917, when Walsh started East for a prolonged trip. It was understood Mix would take proper care of the horse. Upon his return here last May, Walsh requested the return of the steed, but according to his allegations Mix had become so attached to the animal he would not give him up.

The horse has appeared in several of Mix's best features and will probably be the center of a bitter court battle, as Mix is preparing to hold the animal. Walsh formerly used "Joe" in his own pictures.

TOURNEUR'S CAINE STORY

Producer Buys Screen Rights to Novelist's "The Prodigal Son"

London, May 17.

Hall Caine has disposed of the screen rights to his novel, "The Prodigal Son," to Maurice Tourneur, who now is in England making a new version of Caine's story, "The Christian," for Goldwyn release.

J. L. & S. SELL BIJOU DREAM

Chicago, May 17.

The Bijou Dream, one of Jones, Linick & Schaeffer's first picture theatres, located on State street, and considered one of the biggest money makers of the all day grind houses has been sold to a commercial concern, that will turn the building into a store and loft structure.

This house is adjoining to the Orpheum another of the J. L. & S. chain of picture houses.

not be responsible for any action by any other organization purporting to represent the members of this organization."

This is a direct slap at the National organization and as a further indication of the attitude of the members of the T. O. C. C. in regard to the Sydney Cohen organization, the by-laws of the Chamber were amended so that the clause which made membership in the M. P. T. O. A. a necessity to qualify for the Chamber was stricken out.

It was stated after the meeting that the T. O. C. C. would immediately inaugurate a drive to make Greater New York exhibitors practically a 100 per cent membership.

The meeting lasted until late in the evening and was followed by a number of informal meetings in the lobby of the hotel, which lasted until late in the night.

Those present at the gathering are of the mind that the nationwide spread of the Chamber of Commerce idea would eventually supersede the present national body and at the same time do away with the national conventions at which the older organizations have been split in years past.

When the Eastman Co. recently issued its financial statement it explained that last year's profits were considerably less than those of the year before and blamed "foreign competition" for the reduction.

But laboratory men declare that Eastman is practically in command of the situation in America. The Eastman people reduced prices to a point where Eastman product was practically on a level with the best foreign brands, the best of which comes from Germany. There are several American makes, but they are only a trifle cheaper and the quality is not so uniformly good.

The laboratory trades have been given to understand that Eastman will furnish film in any quantity to laboratories that use only Eastman stock, but plants cannot use other stock and still get the Eastman product. The reason for this, according to the Rochester manufacturer, is that laboratories mixed Eastman with inferior stock and gave out the finished work as "all-Eastman." When defects developed the blame fell on the Eastman stock, although it was the inferior material that failed to stand up.

Commercial laboratories can take a job if the client furnishes non-Eastman stock with his negative, but it cannot provide the non-Eastman stock itself, even on requisition of the client, without forfeiting its privilege of full Eastman deliveries.

It was reported in the trade that the big General Film laboratory in Long Island City was built with Eastman backing, as a notice to the trade that Eastman would operate a commercial plant of large capacity if necessary to protect the good will of his product. The plant has not figured in an important way since the settlement of the dispute over Eastman trade rules.

MAYOR MUST ACCOUNT

Schenectady's Charity Fund for Sunday Shows a Public Record

Schenectady, N. Y., May 17.

Mayor George R. Lunn, of Schenectady, must submit his records of the motion picture fund for public inspection, the Appellate Division, Third Department, in a decision handed down yesterday denied him a further appeal in the controversy arising over the inspection of the books of the movie moneys.

The Appellate Division recently affirmed the order of Justice Whitmyer in directing Mayor Lunn to make an accounting, and allow inspection of the fund paid to him by motion picture theatres out of the Sunday exhibition receipts to be used for charitable purposes. He contended it was a private fund, and the manner of its application was not a public concern. The proceeding to compel an accounting was brought by Edwin E. Becker, as a taxpayer of Schenectady.

WINIK-SELZNICK DEAL

Producer Makes Arrangements for Sales of Product in England

London, May 17.

Lewis J. Selznick has closed an arrangement under which Hyman Winik will handle Selznick film productions in England on a 50-50 basis.

Sam Morris, until lately connected with the Selznick establishment, will be installed here to look after the Selznick interests in distribution and sales.

WILLIAM FOX SAILING

Early next week William Fox, in person, will leave New York for the other side.

WHAT VARIETY MISSED

The Washington picture exhibitors' convention last week, its attending excitement in the trade and the warmth of Washington's greeting to the picture men will forcibly recall to old-timers, even more than the advent of Will H. Hays, how the industry has sprung up. Now there is not a paper in the country that does not devote some attention to films. The dailies review the features in a serious vein, many with a special picture department and writers.

That also recalls that Variety was the first paper in the world to review a moving picture. Variety did it all alone for a couple of years. It stopped under odd circumstances, and did not again review pictures for several years. It also ceased for awhile printing any picture news.

The stoppage of the picture reviews had a humorous angle that did not leak out for some time. In those days the Motion Picture Patents Co. was coming along fast, and through the General Film Co., its subsidiary, seeking to swallow the entire business. In Chicago Geo. Kleine was the big center; in New York Percy Waters (now of Triangle). The late Frank M. Weisberg then represented Variety in Chicago; in New York Al Greason (*Rush*) of the staff knew Waters the best. Whether through understanding has not been divulged, Kleine started after Weisberg, telling him Variety's picture reviews sounded foolish, didn't mean a thing, wasted the paper's space and should be stopped for the good of the film business. In New York Mr. Waters took a similar line of argument with *Rush*. Each of the film men claimed no one read Variety's notices because of their silliness. This had quite something to do with it, too, for the writer of most of the picture notices in Variety of that time was sensitive, not because his notices were not being read, if they were not, but through his ability to do as he pleased on the paper. He did not wish to pose as pressing himself forward on a personal idea to the exclusion of perhaps more valuable reading matter. He listened to the arguments as reported to him, made by the film men in Chicago and New York, and stopped criticizing pictures.

Some years afterwards one of the two men admitted the reason he argued against Variety's film reviews was that they had commenced to interfere with his picture distribution; that they were apt to disrupt his organization. He said that when Variety noticed a comedy film (all one-reelers of that day) favoring it in the review, the picture exhibitors of his exchange demanded that picture. Previously he had been able to distribute without a demand. When Variety abandoned its picture reviews his business became normal once again.

Shortly after this Variety was informed from the picture trust people it could have its choice, represent the leading concerns, or lose all picture advertising. There were no film papers. "The Film Index" came later. Variety was one of three general theatrical papers approached. Each carried some picture advertising, not a great deal, but in about equal quantity. The Biograph was the biggest advertiser of the manufacturers and Eugene Cline of the renters, though Carl Laemmle also advertised extensively. The other two papers succumbed. Variety said no, and all of its picture advertising was withdrawn the following week.

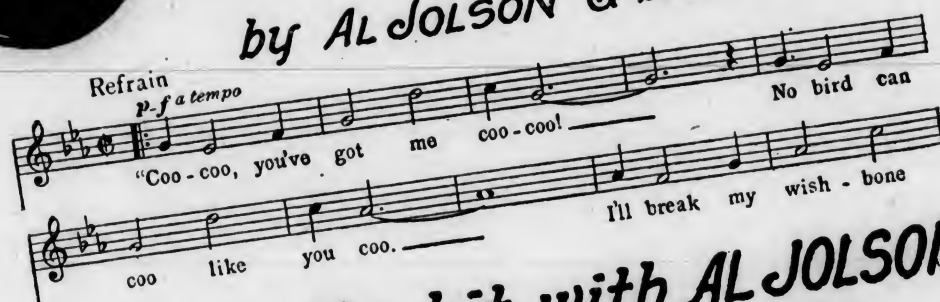
In connection, though, it is but fair to say that Colonel William Selig, then of the Patents Co.'s big six, personally asked the publisher of Variety to start a picture trade paper along the lines of Variety as a theatrical sheet. Colonel Selig guaranteed the support of the six big picture manufacturers and likewise guaranteed there would be no interference nor dictation of policy or attempt to do so from their side in any way. Colonel Selig explained the business was growing so rapidly it required a trade organ of its own. That was also before any picture paper had started. Variety declined, but Colonel Selig's offer was appreciated. He was informed the reason for its declination, for the Colonel acted in perfectly good faith. His kind suggestion of that time, and his foresight, never have been forgotten.

We gave you "APRIL SHOWERS"
you know what a success it is.

We now offer you another novelty
song that we are very proud of.

COO-COO

by AL JOLSON & B.G. DE SYLVA



It's a terrific hit with AL JOLSON
It will be an inevitable song
success for you.

SEND FOR IT TO DAY

The ideal song for singles, doubles
or quartettes
(State whether for high,
medium or low voice)

The one big song this summer is "APRIL SHOWERS".
It has become a standard.

They will be playing it this summer from one
end of the country to the other.

Keep it in your repertoire--it's the song the public love.
Send for professional copies and orches-
trations.



HARMS INC. 62 W. 45TH ST., NEW YORK

VARIETY

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VOL. LXVII. No. 1

NEW YORK CITY, FRIDAY, MAY 26, 1922

40 PAGES

RESCUE MISSION FOR ACTORS

ENGLISH COMMERCIAL FIRMS IN ADVERTISING PICTURES

**C. E. A. Opposed in Spirit but Departure Helpful
Just Now to Industry in England—Two Days to
Make at Cost of \$450—Charges About \$1,400**

London, May 24.
Despite the fact that the Cinematograph Exhibitors' Association look with anything but kindness upon any attempt to introduce advertising matter into films, there is every sign that many commercial firms are waking up to the value of this medium, and are going to a good deal of expense in the making of stories which will bring their war as prominently before the kinematograph public.

Advertising story films are already being made. These are proving a godsend to the unemployed player, both "star" and "extra." Well-known producers are handling them, and first-class companies are renting their studio space for this work.

The other day the Ideal Studios were turning out a picture to advertise a popular brand of "Yorkshire Relish." The producer was A. V. Bramble, and the work lasted two days. The leading man received £3 a day and the woman the same. The fee paid by the relish outfit was £320, the whole cost of the "taking" probably did not reach £100. Harrods, the big department store people, are turning their attention to this subject, and are preparing to produce a lot of stories advertising some commodity.

The stories will be written by a scenario writer called W. J. Elliot, will be played by first-class artists, and the kinemas showing them will be paid more than they themselves would pay for an ordinary short feature.

COUTHROU'S SKEPTICAL

Apparently Foresees Light Theatre Trade This Summer

Chicago, May 24.
Couthrou's agency isn't looking for a big summer season. The clerks have been told to take just as long a vacation, starting June 15, as they wish. Usually the vacations are limited.

Perhaps the Couthrou system is a little bit in advance of the forecast of the most optimistic of the local managers.

\$150,000 FILM OFFER FOR JOLSON'S SINGLE

**Famous Players Makes Offer
—Comedian Leaving to
Look over Story**

Al Jolson and Louis Epstein sail tomorrow (Saturday) for Los Angeles, making the trip via Havana and the Panama Canal. One of the reasons for going to the coast is to look over the Famous Players lot to ascertain if Jolson would like to remain there to make a picture production, and to pass on the story which has been selected for him in the event that he accepts the offer made him by the picture concern. The two are to stay over in Havana for a couple of days before proceeding through the canal to the west coasts. Catalina Island is also to receive attention from them while the comedian does some fishing. Then their address or the time being will be the Ambassador Hotel, Los Angeles.

Famous Players is said to have offered the comedian \$150,000 as a guarantee for his appearance in a single picture. This is to be paid him in advance of the release of the picture, and after the cost of production is returned Jolson is to share with the producers on a 50-50 basis on the net after distribution cost is deducted.

The Jolson picture, if made, would be his first, and ordinarily should not consume more than six weeks.

WIND WRECKS THEATRE

Kansas City, May 24.
The Becker, Shawnee, Okla., was wrecked by a terrible wind storm Sunday night. A woman was killed and her son and an unidentified man who had sought shelter in the entrance, badly injured.

The building was a four-story structure, weakened by the rain and wind collapsed.

MISS SPONG HEADS WORTHY PROJECT FOR NEEDY

**National Stage Women's
Exchange Semi-Philan-
thropic Organization —
Operates Own Restaurant
with Stage Girls as Wait-
resses—No Fee Charged
for Job Getting Services
—Wants All Show Busi-
ness to Help—Obtains
Work for Stage People
Outside Profession**

HUNDREDS ASSISTED

One of the most humane and remarkable philanthropic organizations ever organized in theatrical circles is the National Stage Woman's Exchange, 43 West 47th street, New York City.

The Exchange is a co-operative institution organized to aid men and women of the theatrical profession to economic independence and tide them over one of the worst seasons in history by securing employment for them outside of the theatrical profession.

The organization occupies the four floors and basement at the above address. The main floor is given over to "The Stage Door Inn," where meals are served a la carte and an after-theatre supper between the hours of 8:30 p. m. and 12:30 a. m. A feature of the restaurant is the employing of stage girls as waitresses. Another department disposes of needlework, millinery and other crafts that the girls engage in, charging a small commission after the sale is negotiated.

No fee is charged for securing employment, but a \$2 yearly initiation fee is deducted after the girl has secured employment and can afford it. Special stress was laid on the fact that the Exchange makes no attempt to secure theatrical employment and that it was not a charitable organization.

Hilda Spang is the leading light, having devoted her time and money to the formation of the Exchange. Anita Clarend and Margaret Allen

(Continued on page 5)

"MONTMARTRE" MUDDLE REVEALS PLAYER RECEIVES \$27 IN 10 WEEKS

**Commonwealth Show of All Equity Members—In-
corporators Paid in \$100 Each to Players' As-
sembly—Failed to Receive Stock Certificates**

DAIRY VAUDEVILLIAN STICKING TO 8:30 JOB

**Earl Christie Goes to Work
After Lloyd and Christie
Close Season**

From a vaudeville salary of \$450 a week, joint, to the money paid in the country for a man to have charge of a dairy, is the transition which Earl Christie, formerly of Lloyd and Christie, is experiencing. The act closed its season at the Kedzie, Chicago, recently. Christie decided to try the simple life. He visited employment agencies and took the first thing which was offered. The salary was not so large as he had been accustomed to; in fact it was less than the five per cent. commission which vaudeville acts of Lloyd and Christie type are supposed to pay artists' representatives.

Christie has a job 'way out in the country. He has the use of a Dodge car, the use of a motor boat and along with his wages go room and board, and the latter includes very choice "cats."

"This is the life," writes the actor to Chicago friends. "I have been in bed 8:30 every night since I came out here with one exception. One night I went into Byron, the nearest town, for a picture show and it was 9:30 when I got to bed."

"Uncle Tom's Cabin" appeared at Byron the other night, but it was not possible for me to go to town and see it without breaking my resolve that I will not be out late more than one night a month."

The vaudevillian says that he will sure stick on the job all summer and that he feels now that there is a chance of his never returning to the bright lights.

ALBERT BROWN DROPS DEAD

San Francisco, May 24.
Albert Brown, a member of the David Warfield company, age 41, dropped dead of heart failure in a hotel here May 21.

The Players Assembly (a group of well-known actors and actresses) which ambitiously started to produce early in the spring, is in the throes of dissension that is aimed for airing in the courts. Reports of trouble between the players were current when "Montmartre," the Players Assembly's first try, was running at the Belmont, when withdrawals from the cast of some of the incorporators of the organization were noted. Negotiations are said to be on between several players who remained and the Shuberts, with the idea of sending "Montmartre" on tour next season. Those who withdrew, but who paid for stock in the Players Assembly, without having received their certificates, are querying as to their rights to the production if it does go to the road.

"Montmartre" closed at the Bayes, where it moved some weeks ago, last Saturday. At that time, "The Night Call" also a co-operative effort by the Players Assembly, stopped at the Frazee. Both attractions are overboard to date and the question of indebtedness is to be taken up this week. The original incorporators appearing in the Players Assembly shows received "peanut money," insignificant amounts remaining after the balance of the cast was paid.

For that reason, those supposed to have bought stock in the corporation are reported anxious for an accounting. At least one player has placed the matter before an attorney, Mabel Frenyear having retained Louis Kronfeld. It is alleged Mrs. Frenyear received but \$27 for 10 weeks in "Montmartre." Two weeks ago she appeared at the theatre with a hotel bill of \$77 and stated she was faced with eviction.

(Continued on page 7)

SEED & AUSTIN

can't be blamed for flirting with the young lady in their act—our costumes just have that effect

BROOKS
"EVERYTHING"
113 West 40th Street, N. Y. C.
.....Brooklet No. 33.....

ALIEN ENEMY ACT BARRING WILL CONTINUE, SAYS V. A. F.

No Raising of Bar Until Continental Money Reaches Normal—No Prejudice, Says Chairman Voyce, But Economic

London, May 24.
The ban on alien enemy acts (German and Austrian principally affected) will not be lifted until the Continental money reaches normal, says Alfred Voyce, chairman of the Variety Artists' Federation. The ban has been on since the armistice.

Mr. Voyce adds the ban is continued not through prejudice but because of economic reasons.

Were enemy alien acts permitted to play in Great Britain, he says, they would deprive at least 300 English and American acts of engagements here, as aliens would work much cheaper. Consequently, the V. A. F. chairman states, the bars will be up indefinitely.

When Continental money goes to normal, V. A. F. members will themselves seek recession of the bar against aliens in order that English turns may then look for engagements on the Continent.

SHUBERT BOOKING ABROAD

J. J. Shubert, With A. Johnson, the Agent—Now in Berlin

London, May 24.
J. J. Shubert is now in Berlin, after looking over Paris. He is expected back here by the end of the week.

A. Johnson, the foreign agent connected with Wirth-Blumenfeldt agency of New York, is with Shubert.

The Shubert bookings on this side so far reported for the Shubert vaudeville circuit or productions next season are Mirthful Jovers, Noni and Horace, Five Whartons, Ristori and Partner.

Shubert's return is being awaited to make answer to a reported statement by Albert Voyce, chairman of the Variety Artists' Federation, concerning the Shuberts' vaudeville contracts last season.

Enrico Rastelli, a youthful Italian juggler of extraordinary strength and skill, has been booked for Shubert vaudeville next season. The salary noted is \$800 weekly, believed to be the biggest figure accepted for a single unknown in America. Rastelli's agility with his head and hands is matched by pedal work.

The booking was made by A. E. Johnson, who also booked Pichel and Seale, a comedy acrobatic turn, though the team will not leave here until late October.

Harry Tate is also reported having received an offer for Shubert vaudeville.

AMERICANS IN EUROPE

Among recent visitors in Paris are O. J. Boos, of Chicago; Irving Cohen, of New York; Dolly Sisters; George Farmer, of Chicago; Julian Messner, book publisher of New York; Swan Hennessy, composer; Aaron Copeland, composer; Harold Henry, pianist, after a tour in Germany; Ralph Lawton, formerly musical director of Iowa University, who has just appeared abroad in a concert with Olga Rudge; M. H. de Young, editor of the San Francisco "Chronicle"; Eric Dawson, writer, after a trip through Italy.

Henry Savage was in Berlin last week, after a sojourn in London. He stated he has given up his interests in American theatre property, but is now sampling plays suitable for the American stage.

MARIE DRESSLER IN LONDON

London, May 24.
Marie Dressler has arrived here from Paris.

While Miss Dressler says this is a pleasure trip only, she is reported receptive to a proposal to play London vaudeville.

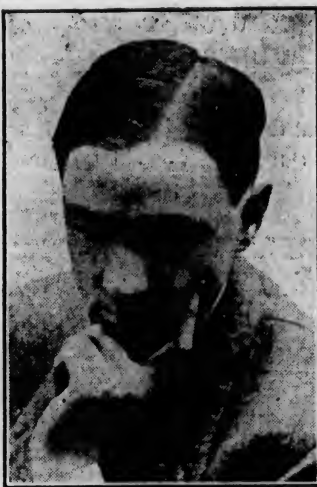
HACKETT'S SUGGESTION

Cochran Undecided About Oxford—Talk of "Old Bill"

London, May 24.

James K. Hackett has an idea of playing a Shakespearean season now and is understood to have approached C. B. Cochran with a view of securing the Oxford for it.

Mr. Cochran is undecided about Oxford. There is nothing definite. Some talk of "Old Bill" opening there shortly.



Eddie Borden: Received letter, certainly glad. Eddie Hearn, if you don't win I'm off Heff for life. Would you like to be me next week in Kansas City. Eddie, you poor clown, you'll be tearing dust and I'll be having all the fun. You must meet Mr. Combe and his charming friends. Have an enemy.

FRANK VAN HOVEN

HEAT WAVE PARALYZES LONDON'S LEGIT HOUSES

Only Show Doing Business "Tons of Money," Through Advance Sale—All Houses May Close to Curtail Losses—Several Post Notices—Temperature Around 90 in Shade

SIR OSWALD PRAISES MAY WIRTH ON BIG HIT

Extraordinary Success of the Wirth Family at London's Coliseum

London, May 24.

A rather unusual action for ever here followed the sensational success of May Wirth and the Wirth Family act at the Coliseum, Monday.

Sir Oswald Stoll complimented in person Miss Wirth on her hit.

The same day Bert Levy, the cartoonist, and Billy McDermott, the tramp singing monologist, opened at the Victoria. Levy did very nicely and McDermott scored strongly. Mr. Levy has often appeared over here.

Sophie Tucker is now playing a double engagement in the production at the Hippodrome and as an entertainer in the Metropole hotel's cabaret. She opened in the restaurant Monday night, doing very well.

"HAPPINESS" NOT SUCCESS

London, May 24.

While "Whirled Into Happiness," a musical farce, opening May 18 at the Lyric, was liked by press and the first night house, it looks just now like a negative success.

Woods' Offer for Sybil Thorndike

Paris, May 24.

Al. H. Woods, while in London, made a tempting offer to Sybil Thorndike (the English actress who played here with James K. Hackett for a special benefit some months ago), and she may visit America shortly for an extended tour.

DEATHS ABROAD

Alexis Lauze, journalist, died in Paris, aged 62 years. He was chief editor of "Le Journal," a Paris daily, for 28 years.

London, May 24.

The temperature racing to 90 in the shade so far has paralyzed the legit business in London.

It is commonly mentioned every legit house in London may close to curtail losses.

Early this week notices were posted at the Gaiety, Adelphi, Majesty's and Ambassadors, with the Drury Lane scheduled for three more weeks.

The consequent slump has been complete for as far as a sale is concerned, though "Tons of Money" at the Shaftsbury is protected through its huge advance in the libraries. It's the single show now doing business.

LARGEST HORSE ACT FOR NEW YORK HIP

London, May 24.

Orlando's Horses have been booked by R. H. Brunside for the Hippodrome, New York, next season.

It is the largest trained horse act in the world and never has played the U. S. There are 35 animals in it.

The Hippodrome will pay the turn \$2,000 weekly and cost of transportation.

ROMANCE IN DIVORCE

French Comedy Gets Jest from Unsuspected Couples—Fair Success

Paris, May 24.

Louis Verneuil has turned the "Newlywed" subject into a bright farce comedy entitled "Jeune Menage" ("A Young Married Couple") in four acts. It was done at the Potiniere May 17 with fair results. In the cast are Luguet and Jane Dabjou.

The plot is amusingly frivolous. An idle fellow marries Madeleine after a short courtship as the quickest possible manner of getting rid of an unwelcome mistress. The couple are unsuited and the question of a divorce promptly comes up. The young husband offers to furnish proofs for a divorce, but the proffer vexes Madeleine.

In pique the wife makes it appear that she has a lover of her own. The jealous husband immediately undertakes an investigation; ascertains Madeleine's statements have been fictitious and they become reconciled—the moral of the whole misunderstanding being that their mutual jealousy was merely a manifestation of true love.

DRURY LANE MANAGEMENT DEVELOPS BUSINESS VS. ART

Sir Alfred Butt on Business End Has Arthur Collins with Art, as Associate—Famous Home of Drama Apt to See Focus of Conflict

NEW SWISS OPERA

Festival at Zurich Brings Out "Venus"

Zurich, May 13.

The international opera festival at Zurich this week is attended by many American visitors, when the new work of the Swiss composer, Othmar Schmoek, "Venus," was produced with Curt Taucher, of the Dresden opera, who is booked for the Metropolitan, New York, next season.

A troupe from the Paris Opera Comique sings here next week in Carmen and also Louise.

London, May 11.

There is every likelihood of yet another theatrical sensation in high places before very many months have passed. Already those who are considered well on the "inside" the whispering over the grave disagreement existing between the directors of the rebuilt and recently reopened national home of drama in Drury Lane.

Sir Alfred Butt, not only a showman but a financial expert, ever with his eye on big dividends and satisfied shareholders. On the other hand, Arthur Collins is apt to put Art, with a very big capital "A," in front of all other considerations. Collins has grown old in the service of the theatre, and is against innovation and progress, his mind remaining in the great memories and palmy days of Sir Augustus Harris.

Therefore the situation at the Lane is strained and getting worse every week. During the war while almost every other West End house was booming, the great theatre paid no dividend. Solly Joel is the largest shareholder, and it was mainly through him the Lane came into the market. It was practically "bought in," and Sir Alfred Butt assumed control in conjunction with Arthur Collins. Since then Butt has had to fight every inch of the way against his confrere's ideas in order to get high financial results for the shareholders.

This is no easy matter, as Collins has a great idea of Collins—witness the opening night of "Decameron Nights," when Collins took a call as producer, although on the program he failed to acknowledge the assistance of William J. Wilson, who actually produced the McLaughlin play. That play was not as expensive to put on as given out, the production costing roughly £16,000.

On the opening night it is said all doors leading to the stage from the auditorium were locked, to prevent anyone interfering with Collins' reception of the laurels.

If the situation is as rumored, Sir Alfred, who is distinguished for his ruthlessness in presenting only the material which he considers will give the best financial results, must be chafing at associations which put high art before dividends in these days of storm and stress.

There is but little doubt that if the trouble comes to the parting of the ways, those who have their money in the house will vote for the man who puts the bankroll and their interests ahead of self-glorification and damaged ideals.

MODERN MONTE CRISTO

French Theatre Has Story of Man Who Returns for Heart Revenge

Paris, May 24.

The new three-act piece of Tristan Bernard presented at the little Capucines May 19 was fairly received with Paul Bernard and Jeanne Provost.

The plot goes back to the "Monte Cristo" outline. It deals with a revengeful man returning from America and deputizing his nephew to court the wife of a former friend because the friend long ago stole away his wife.

The young nephew succeeds in his mission, but by a sudden twist succeeds in marrying the woman's niece. A feature of the play is the comedy success of Madame Merindol as the amorous cook.

"MAY" PLAY LASTED 10 DAYS

London, May 24.

"Nuts in May," at the Duke of York's, lasted 10 days, closing May 20.

AMERICAN PERFORMERS

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FAMOUS BREAKS THROUGH 64; LOEW'S COURSE INDEFINITE

Traders Seek Answer to Mystery, "What's the Matter with Loew?"—Orpheum Settles to Steady Performance—Goldwyn in Narrow Range

The feature of the week was the performance Wednesday of Famous Players, which broke above 64 for the first time in many weeks, touching a high for that session of 64½. In the Times square customers' rooms opinion was, as usual, divided. One side took the view that the stock was discounting constructive developments within the company itself and the other opinion leaned to the conviction that the sudden betterment was due to financial interests which had inspired the long period of indefinite low prices for purposes of accumulation and now was ready to promote an upward move.

The latter view was the one that seemed best to square with the facts. Famous Players is and has been engaged on a big sales proposition—the advance production of large blocks of pictures which would furnish an important selling argument to the exhibitor. While this campaign was in the making the pool behind the stock was perfectly willing to let things take their own course. Any effort to discount advantageous circumstances ahead would inevitably have drawn attention to the stock, would have attracted a horde of followers in this sort of a bull market and the price would have moved up too rapidly.

The pool management apparently had merely withheld support by suspending its buying except in a small way and taken small offerings at current prices. The result probably is that the pool has added materially to its holdings, all purchases being at a price between 80 and 81. Now that the news of the Famous Players selling campaign for the next seven months is out in the open, the pool is in a position to collect on its earlier operations. The whole thing is a clear illustration of the curious interweaving of market movements based on the two leading elements of economic fact and financial maneuvering. These two things dictate market prices in the main and their relations are usually so mixed and indefinite that the two cannot as a rule be distinguished, although both play a variable part in the results.

No less interesting was the action of Loew. After touching a bottom of 15½ last week it recovered partially to between 16½ and 17½. Superficially that would look like a substantial rally; but observers and traders were dissatisfied with the accomplishment. Everybody concerned in the amusement issues is asking "What's the matter with Loew?" and nobody seems to know the answer. Variety last week commented upon the sensational advance in Retail Stores, an institution which has much the same relation to public spending as Loew.

It seems to be fair reasoning that if the general public is spending more money in purchases of tobacco, candy, etc., that tendency ought to show itself in the Loew box offices throughout the country. Once again, if this situation justifies retail stores in its probable resumption of dividends and moves the stock up from 49 to 69½ (its new top around noon Wednesday), why should there not be a parallel movement in Loew? The Loew movement didn't arrive and the ticker students immediately asked themselves "why?" There was no answer, except in the exchange of opinion which indicated the idea that Loew is so widespread and scattered in its operations that it is coming into conflict with other theatrical interests and Loew has a constant and costly fight on its hands.

By way of examining one detail: Loew has important interests on the Pacific coast through its Ackerman & Harris affiliations. That territory is far from home; its administrator is in the hands of officers necessarily remote from the home office and surrounded by many complexities and the distant properties by their very nature arouse rivalries and animosities difficult to deal with from the home office in New York. Pacific coast rivals of

Loew are financed on the Pacific coast by capital interested in the well being of the home territory. It is difficult to persuade New York money to risk itself in a contest so far from home. As far as the western situation in Loew is concerned it is generally a question of what we became accustomed to call "morale" during the war.

In New York the Loew theatres are unquestionably doing well. In the South there appears to be a loose agreement of non-interference from the theatre rivalries and in Canada there is so much local capital tied up in Loew enterprises that the question of neighborhood or localities does not enter. But in the Far West there is obvious enmity and certainly costly competition. Whether this is the element that is acting as a drag on Loew is by no means certain, but the stock's performances seem to indicate pretty definitely that something, somewhere is hindering its forward development.

In the case of Goldwyn, this week was a repetition of last week and (Continued on page 4)

\$9,000 GROSS LAST WEEK FOR LAFAYETTE

**All-Colored Vaudeville Bill on
Upper 7th Ave. in Demand
—May Travel as Unit**

The Lafayette on upper Seventh avenue, devoted entirely to the colored population which occupies the section, hung up a new boxoffice record of slightly over \$9,000 last week with an all-colored specialty bill made up of Wilbur Sweatman's band, Chapelle and Stennette; Harper Banks Revue (17 people), Whitman Sisters; Scott, Thomas and Ray; Gertie Miller Trio; Exposition Jubilee Four and two other turns.

Since then half a dozen of the leading negro house managers around New York have made bids for the same combination, offering in all cases a flat guarantee of \$3,500 for the show's share. One offer came from the Lincoln, Washington, and the other from Manager Bigson of the Standard, Philadelphia.

The project now is to frame the whole show as a unit and send it around the negro houses in the east. Another somewhat similar project is to collect the specialties which were brought together for "Put and Take," the all-negro show which played an engagement at Town Hall, New York, during the winter, and use it for one of the regular vaudeville circuits. The "Put and Take" specialties have worked only intermittently since the Town Hall engagement. Most are available around Times Square.

IN LONDON

London, May 12. C. B. Cochran's big autumn production at the London Pavilion will in all probability be an Anglicized version of the Paris success "Phi-Phi." The cast is not yet complete, but will include Alfred Lester, Evelyn Laye, and June, the dancer. Cochran is also completing his arrangements for the production of a new revue at the Palace when the Co-optimists vacate the theatre in August. One of his pet schemes for his traveling theatre is a full production of "Henry V" with an eminent actor in the title role.

All the week's theatrical papers carry advertisements warning the profession against a person calling himself Sidney Shubert, Jr., who is claiming to be a representative of the Shubert Vaudeville Circuit. It states he is in no way connected with any of the Shubert enterprises and concludes by again warning people against having dealings with him.

The notice is up for the finish of "Love's Awakening" at the Empire, the last performance being scheduled for May 20. Should business buck up in the meantime, however, the notice may be rescinded. This is yet another example of first night enthusiasm followed by public neglect.

A. H. Woods has been compelled to abandon his plan to present Pauline Frederick in London owing to the extortionate prices demanded as rentals of our West End theatres. He has no monopoly in the discovery that our theatre profiteers begin where other profiteers leave off. Two years or more ago William A. Brady had some pertinent remarks to make on the same subject. Woods will probably return to America minus any English plays which he considers fit for production in New York, although he acquired several in Paris and Berlin.

After a somewhat bad start in British vaudeville Eddie Vogt, playing "A Dress Rehearsal," has knocked his show into shape and has caught on. He has now got the entire Stroll tour.

After a temporary revival, business was again hit hard by the heat, which only lasted throughout a week-end. The weather is again cold and business is rising accordingly. Business, however, is bad in the provinces, especially in the Liverpool district where the Mersey industrial troubles have killed everything. Liverpool is the biggest city in Great Britain after London, but "Bran Pie," one of the best revues ever produced in the West End, played to under £700 in that city last week.

The managers and various artists' organizations still continue their push against the entertainment tax and have succeeded so far as to persuade the Chancellor of the Exchequer to receive a deputation on the vexed question.

William J. Wilson, responsible for

the productions here of "The Gypsy Princess," "The Lilac Domino" and more recently "Decameron Nights," and who also is responsible for the first production of a Jack London story, "The Sea Wolf," will shortly produce a new sketch by Jack London and Lee Bascom entitled "His Mate." Guy Phillips, who is presenting the playlet, has engaged Dorothy Dix to play the lead.

"Nuts in May," the new production at the Duke of York's, met with the disaster predicted. The second act was hardly begun when the audience got somewhat out of hand; later they showed an inclination to enliven the show by singing "God Save the King," and the curtain was the signal for a reception which even the politest critic could scarcely call "mixed." "Nuts in May" is one of the old-fashioned French farces which originally relied upon indelicacy and double entendre for its humor, the story principally telling of the adventures of a young wife who following her lover and husband disguises herself as a soldier and is billeted with a soldier. So careful had the adapter been to make his work suitable for the delicate ears of Londoners that he cut out not only the indelicacies but the whole humor of the thing.

"The Prodigal Daughter," which was going to be played for one performance only at the Kingsway, and was then announced for a run, has not been produced at all and there is now a chance of the premiere materializing at the Aldwych for a matinee show.

The cast of "Life's a Game" which Margaret Halstan will produce at the Kingsway May 18, consists of Dame May Whitty, Stanley Turnbull, Nina Oldfield, Margaret Halstan, Lawrence Anderson, Garry Marsh, Mary Merrall and Ben Webster, who will also produce the play.

Sir Arthur Wing Pinero's "The Second Mrs. Tanqueray" will be revived at the Court, although no definite date is fixed. The principal parts will be played by Gladys Cooper, Gilbert Hare, and Dennis Eadie.

"If Four Walls Told" will be withdrawn from the Royalty about the end of the month when the piece may be moved to another theatre, although one is not fixed as yet. The American and South African rights of the piece have already been sold and negotiations are in progress for the Scandinavian, French and Dutch rights. A road company will be sent out in the autumn.

While the Hampstead Everyman theatre company is away taking part in the International Play Festival at Zurich, the house will be occupied by Mrs. Patrick Campbell, who will produce Ibsen's "Hedda Gabler." Her first performance will be May 22.

SUMMER CAMPAIGNS IN ENGLISH MUSIC BUSINESS

By JOLO

London, May 12.

In the early spring, the British music publisher begins to wonder if he ought to cut down expenses or spend a bit more on a summer campaign.

Being a courageous optimist (all music publishers are this), he usually decides to spend a little more. This provides a very good excuse to get away from the office and

visit the seashore, and, after all, that's the goal of most English people in the summer.

The M. P. thereupon holds solemn conclaves with the heads of different departments, particularly the professional and orchestral managers, and as they see opportunities of glorious week-ends at some watering place, with first class hotel accommodation at the firm's expense, they naturally give their sanction and blessing to the idea of letting the good work go on.

The only one who isn't called into the council is the man in charge of the finance department. Years ago his opinion was asked, but he was a wet blanket at the meetings, and raised such awkward questions about the possible expense of the campaign that they now leave him out. In any case, it's his job to worry about the finance of the business during the slack summer months.

Having decided upon the principle of the thing, the only question is where to go, and that is the most difficult problem to solve. In America, the natives have mountains and lakes, but in England these do not really amount to anything. But the number of seaside resorts is countless. Each one has a "concert party," an orchestra or two and a theatre, all dependent upon the size of the place.

There are two, however, that principally matter—one is Douglas in the Isle of Man, and the other is Blackpool, on the coast of Lancashire. Douglas has one unfortunate drawback and that is 80 miles of sea (usually very rough) from the mainland.

This place at present is almost controlled by one publisher. He didn't discover the island, but immediately after the Armistice he went over there and after "nobbling" the local government, staked out a big claim. It is reported he intends to keep other publishers off the island by making it necessary to have passports vised by him. This place has been rather a disappointment during the last two seasons, partly because of bad steamship service. On account of the coal strike last year this was severely curtailed by government orders. The other publishers say they won't worry about it anyway until there is a regular air line service established to it.

Blackpool, after all, is the English music publishers' Mecca, and here they all spend some part of the summer.

Blackpool has the largest dance halls, gets the biggest crowds, has a lot of saloons and more "graffers" to the square inch than any other place in the world. Blackpool is unique and they say there is no other place like it. A lot of people are thankful there isn't!

In the summer you can't walk 20 yards without hearing a song played or sung either by an orchestra, concert party or demonstrator. Every evil and "graft" known or practised in the music business in America exists there, with a few additions to suit local conditions, such as demonstrators in stores, paying artists and orchestral leaders, supplying costumes, and subsidizing producers and managers, and cut rates to local dealers.

This frenzied competition must sooner or later lead English publishers to realize, as they have already done in America, that for self-preservation it is necessary to get together to stamp out these evils definitely, otherwise there is grave trouble ahead for the industry.

At the end of the summer the publisher returns somewhat chastened, vowing never again. By Christmas he has forgotten all about it and when the spring comes is again eager for the fray.

At the present time the "hits" are:

"Say It With Music."
"Pucker Up and Whistle."
"Tippy Canoe."
"J'en Ai Marre."
"Ma!"
"Crooning"
"The Sheik."
"Sally."
"Look for the Silver Lining"
"Coal Black Mammy"
"Mello Cello"
"Do It Again"
"Ain't We Got Fun?"

Business still remains quiet, with little prospect of a pick up until the fall.

UNIT CASTING

**Shubert Producers Getting Set for
New Season**

The Shubert vaudeville circuit has closed for the summer. Barring the Sunday night concerts at one or two local houses, no vaudeville will play in any of the Shubert houses until Sept. 17, when the circuit reopens with the unit shows.

The producers of the Affiliated Theatres Corporation, who will operate the units, have begun casting.

Max Spiegel this week signed Weston and Eline, Hoffman and Terris, Royal Pekinese Troupe, and Chas. King.

HOUSE MANAGERS' SALARY

(Continued from page 2)

told to use the first month in getting well and the other two months to get a job elsewhere. He was surprised at the attitude he (Conroy) was taking.

In conclusion, plaintiff received judgment for \$22, the judge adding that if there were any costs he could have them.

Eleven pounds a week does not seem a large salary on which to manage a music hall of the importance of the Holborn, to say nothing of the Palladium, but it is infinitely better than the salaries drawn by many men who have to carry the responsibilities of such positions on their shoulders. The owners of some circuits prior to the war considered £3 or £3 10s. a week quite an adequate stipend for the man who handled their money, looked after their interests, had to maintain discipline before and behind the curtain, wear dress clothes and be half fellow well met with all classes of people. They were wont to weep bitterly when the absence of the week's takings synchronized with the mysterious disappearance of their managers.

The directors of circuits, however, invariably seem to look upon their house managers as being little better than clerks (in boiled shirts); they have nothing to do with the engaging of artists, and are allowed no initiative.

Small wonder, then, that stories are persistently being told of managers who can sell artists' pictures, cigars and wines, and who are frequently having unlucky weeks at racing.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

July 4—(New York for Berlin via Cherbourg) Milton Goldsmith, New York lawyer (Aquitania).

June 17—(New York to London) Mike Hirshthal.

June 3—(New York for London) Elida Morris (Olympic).

June 1 (from New York) for France, Mrs. C. B. Maddock and daughter, Rochambeau. Mrs. Maddock is the wife of the producer.

June 1 (from Montreal), Harry Golson (Cassandra); (Others from New York), May 24, Kate and Wiley (Saxonia); May 27, Fairbanks Twins (President Pierce); June 3, Al Herman (Olympic); June 6, Fox Marx Brothers and company (Mauretania).

May 27 (From New York to Glasgow) Sammy Duncan.

May 27 (From New York), C. Alexander Ramsey (Finland). (Mr. Ramsey is designer and supervisor of the Brooks Theatrical Costume Co.)

May 20 (from London to New York), Princess Winona (Bren-garia).

PRODUCTION ACT COSTING \$20,000 LEFT ALONE BY ITS PRINCIPALS

Santos and Hayes Desert Revue They Headed—Plea of Illness Declared Subterfuge by Keith Office—Act Going Out Again Next Season

The Keith office, after investigating the circumstances surrounding the cancellation of five weeks' bookings of the Moore and Megley "Santos and Hayes Revue" in local big time Keith houses, through the alleged illness of one of the two principals, has decided the alleged illness was a subterfuge and that the principals adopted that method of getting out of the balance of the bookings. The act had been closing most bills, believed to be the objection to finishing out the season.

Harry Weber, agent and co-producer of the act, will seek redress in the courts for damages from the Misses Santos and Hayes. The production is said to have cost \$19,555, with an additional expense accrued for new costumes and incidentals the week of the alleged illness amounting to \$600. The producers ordered new costumes for the New York houses, in the belief the act, which had been playing steadily since August 8, would continue and play out its route, consisting of week stands at the Riverside, Palace, Bushwick and Orpheum, in Greater New York, and Keith's, Boston, at \$2,500 weekly.

The week of May 8, the act went into the Royal, New York, for a week's engagement. Friday night Miss Santos notified the Keith office she was ill and would be unable to open at the Riverside the following Monday.

Rumors from members of the act aroused the suspicion of the Keith people. The players were assembled and depositions taken. Santos and Hayes jumped to their home town, Pittsburgh, the Tuesday after the Royal incident, and all attempts to induce them to return to New York City and finish the season, were fruitless.

The revue will be produced next season by Moore & Megley with two new people in the title roles. It has been promised extra consideration by the Keith bookers. The rest of the cast were paid two weeks' salaries and given notice, when it was found impossible to line up the principals.

ENGAGEMENT BROKEN

Mother Question Parts Ruth Budd and Karyl Norman, Reported

The wedding engagement of Karyl Norman, the "Creole Fashion Plate," and Ruth Budd, the aerialist, has been broken off, according to reports. Miss Budd is said to have had a misunderstanding with Norman over the long distance telephone last week while playing in New England. Mr. Norman was in New York at the time.

The differences are said to have arisen from Miss Budd's determination to continue to carry her mother in her act and to live with her. Norman's mother also assists him in his costume changes and is his constant companion. He is said to have been willing to maintain a separate domicile after his marriage for his mother if Miss Budd would consent to do the same for her mother.

The mother question has been discussed between them many times, but with no satisfactory arrangement reached.

MARRIAGES

Philip Decker, of Mamaroneck, N. Y., to Clarissa Vance of New York city, on March 12, by Justice of the Peace Albert S. Mead of Greenwich, Conn.

Mary Jane (Moore and Jane) last week to Milton Francis Armstrong (Armstrong and James).

Margaret Young and Charles Mosconi were to have been married Wednesday night in the vestry of St. Malachi's, 49th street, New York city. Mr. Mosconi is a member of the Mosconi family vaudeville act. Miss Young is a standard vaudeville "single" entertainer. They have been friendly for years.

Gladys E. Zellian, a former "Follies" girl, to Bradish Johnson Carroll, Jr., non-professional, last week.

LIGHTS TOURING CIRCUS OUT FOR \$30,000 WEEK

Collier, Stone, Carrillo, Tinney in Show—Traveling July 1-8 at \$3 Scale

For the first time the Lights Club of Freeport, Long Island, will send out a traveling circus this summer. The troupe will be composed of members of the Lights and will give two shows daily for a week or so of one-nighters in and around New York, in the different shore resorts. The Lights has conducted a couple of circus entertainments heretofore, but each has been on the home grounds.

The opening date will be at Larchmont, N. Y., July 1. The route at present is as follows: July 3, Great Neck, Long Island; July 4, Long Beach; July 5, Freeport; July 6, Jamaica, and July 7-8, Far Rockaway.

Among those listed as performers are Willie Collier, Fred Stone, Leo Carrillo, Frank Tinney. There will be two bands made up of Lights members and the Keith's Boys' Band additionally.

The big top will seat 2,500. Its traveling equipment will consist of 14 wagons, the Lights hiring the Lincoln circus stuff for the trip. The scale will be \$3 top. The circus equipment will include a commissary department, and the people will be fed on the lot.

The Lights will hold its annual cruise this year, as usual, later in the season, about Aug. 15.

The circus given by the Lights two years ago netted about \$4,000, and the second one last year about \$3,100, each playing one day. The Lights estimate the traveling circus can net around \$30,000 on the week.

Norman Manwaring is in charge of arrangements for the traveling circus. Ed Hurley will take care of publicity.

MUSIC PIRATE FINED

Feldman Convicted in Boston—A. H. Sullivan's Confessions

AL D. Feldman, indicted with Augustus H. Sullivan on a music piracy charge of marketing spurious copies of "Whispering" and "Humming," was fined \$300 in Boston on the first named charge and \$50 for conspiracy. The fines were paid.

Sullivan, whose sentence has been deferred awaiting a confession, will be sentenced this week. Sullivan made a false confession at one time. His second confession is now being checked up and if found correct will implicate four others connected in the Boston music piracy deal.

Feldman was held on the charge of actually selling the spurious sheet music and Sullivan as having had active charge of arranging for the manufacture thereof.

ETHEL LEVEY'S VAUDE WEEK

Ethel Levey will return to vaudeville for a single week, opening at the Palace next Monday.

"Go Easy, Mabel," the show in which Miss Levey was starred, closed Saturday at the Longacre, New York.

M. S. Bentham arranged the Palace booking.

Miss Levey will return to London during the summer, the exact date of sailing not having been determined.

Alimony Allowed Against Hall

Sidney Hall (Beiber), vaudeville, must pay his wife, Jennie Beiber, \$25 weekly alimony under an interlocutory decree signed by Justice Faber in the Brooklyn, N. Y., Supreme Court last week. Mrs. Beiber also gets custody of their child.

The decree went by default following testimony of the husband's infidelity last July 3 in a West 45th street, New York, apartment.



Everything happens for the best! Go back over your experiences for a period of years and you will see that your failures of yesterday became your stepping stones of today. Stop brooding over your failures and mistakes of the past. Fill your minds with thoughts of self-confidence and you will gradually become a success that will attract to you all that you need.

"DEMAND THE ORIGINAL"
BETTY—PHILIP
MARTIN and MOORE
TALK No. 23

FAMOUS PLAYERS

(Continued from page 3)

several weeks before. Once more the turnover was around 15,000 shares and the extreme range in price was 8 1/2 low, 9 1/2 high. These columns last week attempted to interpret the figures as indicating that some interest was "washing" the stock back and forth in an endeavor to draw out as many as possible of the old holders so that the stock could be centered in strong hands before the details of the rumored Goldwyn-First National amalgamation was made public.

Orpheum did practically nothing. Transactions in New York and Boston diminished steadily, reaching a minimum Wednesday. It would appear that whoever was behind the swift rally that brought about a weekly turnover ten times the normal had accomplished its purpose and was content to let things drift. Prices held steady between 20 and 21. Among many shrewd market players Orpheum was regarded as one of the best buys of the amusement group, coupled with Famous Players. A consensus indicated both issues were due for better prices, always depending upon the stability of the general market.

The rest of the list gave an uncommonly good account of itself. After the minor setback of early last week general prices moved up aggressively, and at the middle of the current week were holding to established levels, in the main close to the peak of the year. There was little talk of a serious reaction in the immediate future, and marketwise the general state of mind appeared to be unanimously optimistic.

The summary of transactions May 18 to 25, inclusive, are as follows:

STOCK EXCHANGE					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L...	800	82	81 1/4	81 1/4	+ 1/4
Do. pf.	600	93	93	93	—
Loew, Inc.	4,000	17	16	16 1/4	+ 1/4
Orpheum	1,500	21 1/4	20 1/4	21	+ 1/4
Boston sold 300 Orpheum at 20 1/4.					
Friday—					
Fam. Play-L...	1,800	82	81 1/4	81 1/4	+ 1/4
Do. pf.	200	94	94	94	+ 1/4
Loew, Inc.	2,700	17	16 1/4	16 1/4	+ 1/4
Orpheum	900	21	20 1/4	20 1/4	+ 1/4
Boston sold 150 Orpheum at 20 1/4.					
Saturday—					
Fam. Play-L...	700	81 1/4	81 1/4	81 1/4	+ 1/4
Do. pf.	200	94	94	94	+ 1/4
Loew, Inc.	1,200	16 1/4	16 1/4	16 1/4	+ 1/4
Orpheum	100	20 1/4	20 1/4	20 1/4	+ 1/4
Monday—					
Fam. Play-L...	14,200	83 1/4	81 1/4	82 1/4	+ 1/4
Do. pf.	300	95 1/4	94 1/4	94 1/4	+ 1/4
Loew, Inc.	6,000	17 1/4	16 1/4	16 1/4	+ 1/4
Orpheum	100	20 1/4	20 1/4	20 1/4	+ 1/4
Boston sold 75 Orpheum at 20 1/4.					
Tuesday—					
Fam. Play-L...	3,400	83 1/4	82 1/4	82 1/4	+ 1/4
Do. pf.	800	95	94 1/4	94 1/4	+ 1/4
Loew, Inc.	800	17	16 1/4	16 1/4	+ 1/4
Wednesday—					
Fam. Play-L...	13,000	84 1/4	82 1/4	83 1/4	+ 1/4
Do. pf.	700	95 1/4	94 1/4	94 1/4	+ 1/4
Loew, Inc.	700	16 1/4	16 1/4	16 1/4	+ 1/4
Orpheum	1,200	20 1/4	20 1/4	20 1/4	+ 1/4

THE CURB

Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	2,700	9 1/4	8 1/4	9 1/4	+ 1/4
Friday—					
Goldwyn	1,900	9 1/4	8 1/4	9	+ 1/4
Saturday—					
Goldwyn	1,500	9 1/4	8 1/4	8 1/4	+ 1/4
Monday—					
Goldwyn	2,700	9 1/4	8 1/4	9	+ 1/4
Tuesday—					
Goldwyn	3,200	9 1/4	8 1/4	8 1/4	+ 1/4
Griffith	100	4	4	4	+ 1/4
Wednesday—					
Goldwyn	2,300	9 1/4	8 1/4	9	+ 1/4

MARY ANN ENGAGED?

San Francisco, May 24. Mary Ann Hart, now playing Orpheum time with Charles Oleott, is reported to be engaged to marry Cliff Adams, pianist with the Ival Bankoff dancing act. The marriage, it is said, will take place in Chicago during July.

INSIDE STUFF

ON VAUDEVILLE

Fay's McKinley Square in the Bronx, New York, closed May 21 with its vaudeville policy. The theatre had not done much before Fay secured it, booking the house through the Shedy office. M. R. Shedy has 25 per cent. of all of the Fay theatres, excepting Fay's Knickerbocker, Philadelphia, of which Shedy is said to hold 12 1/2 per cent. It is the same E. M. Fay of Providence who brought complaint before the Federal Trade Commission against the Vaudeville Managers' Protective Association and members. Fay then declared opposition was oppressing him. The defendants in the proceedings neglected to ask the Commission to oblige Fay to show his books. Fay at that time was making about \$150,000 yearly net profit in his Providence vaudeville theatre and around \$75,000 in Rochester, N. Y. He secured the Knickerbocker, Philadelphia, considered a hoodoo house, and put it over, until this season the Knickerbocker likely turned into Fay's credit around \$60,000. The McKinley Square also made a little money for him. Fay's Rochester house was closed by the authorities and remained closed for a week or so. When reopening, it picked up its old business, gaining a profit of \$2,000 the first reopened week.

The opening of Marcus Loew's new Warfield, San Francisco, marked the completion of the Loew building program. The circuit has erected 27 or 28 theatres all over the country since announcing its building plan following the reorganization. It is a feat of building and financing, unapproached in American theatricals. The money represented runs far into the millions.

An undisclosed angle cropped out of the Gallagher and Shean cancellation of their double date last week at the 81st Street and Hamilton. The cancellation occurred Tuesday evening, after the final performance at the Hamilton, through Ed Gallagher losing his voice. At the Hamilton the act appeared late and attempted to give some semblance of a turn, though the audience there was much dissatisfied. At the 81st Street, earlier in the evening, following the announcement of the dis-appointment and the personal appearance of the team for a moment, the audience burst into disorderly exclamations. It finally culminated by a speaker on the stage stating those who wished could have tickets for this week or their money back. Nearly the entire crowd swarmed to the box office.

The proposed theatre and office building at Broadway and 57th street, New York, to have been built by Dr. John A. Harris, traffic commissioner, and thought to have been disposed of by him for a hotel, only, is now reported as having been held by the Commissioner, who will start building next week. It is also said that a deal is pending, or has been closed, for the Keith office to take over the management or book the theatre when completed.

KEITH'S-READE DEAL MADE IN TRENTON

Merger of Local Houses Allows Keith's to Take Over Capitol

Trenton, N. J., May 24.

A merger this week of the Theatre Building Co., New Brunswick Realty Holding Co. and Holding Realty Co. of this city is reported as having been completed to fulfill legal requirements in order that the B. F. Keith interests may take over the Capitol for vaudeville.

The Capitol at present is under the management of Walter Reade, and plays independently booked vaudeville. According to the plans, the Keith interests will secure 50 per cent. of the stock of the Capitol, with 25 per cent. each remaining in the possession of Reade and Frank V. Storrs.

The merger also includes the Trent and Grand. The former plays stock, with the Grand to be renovated for an attraction policy in the fall.

It is said the Keith people contemplated building here, which hastened the Reade-Storrs combination into arranging a deal the Keith side would entertain. Reade has had several conferences with Keith's representatives.

MASON ON HIS OWN

Publicity Man Goes Into Film Editing, Leaving First National

Lesley Mason, trade editor and for more than a year in the publicity department of First National, gives up his desk Saturday (May 27) and after June 1 will be a free lance film editor and titler on his own, with offices in the Godfrey building.

Mason has done a considerable footage of this kind of work, having handled several features of the Swedish Biograph, and titled "One Arabian Night," one of First National's releases.

He has a wide acquaintance in the American film trade and has done a good deal of personal observance in the foreign field. He is one of the best informed men in the industry on trade matters.

The deal between Sol Brill and the Keith interests for the latter to take over the Strand, Far Rockaway, L. I., was called off Tuesday. The Keith people were desirous of securing the Strand for vaudeville, with the Columbia, at present playing vaudeville, to be used for straight pictures.

KEITH'S REPORT SYSTEM BETTER FOR ARTISTS

House Managers Will Report After Both Monday Performances

The time-honored system of a vaudeville house manager sending in a report of a vaudeville performance following the Monday matinee is about to be abolished by the Keith office.

The reports will be submitted, as usual, but they will be constructed after the Monday performances, affording the artist time to become familiar with the new conditions.

Heretofore it has often occurred that an act was done irreparable injury by receiving a bad report in a house following an all-night jump, insufficient for the orchestra to familiarize themselves with the artist's music and other conditions.

Artists have long contended the "report" system when based on the first performance of the week was an injustice. The artist is working under a handicap and at his worst. Any performance after the opening matinee would be a fairer test of the act's ability.

It often happens an act is misplaced on the opening bill, and a readjustment occurs which affords the turn an opportunity to get results.

The Keith office is trying to remedy the condition, and will probably experiment with the "late reports" beginning next season.

MAX HART POSTS BOND

Max Hart has appealed from the decision awarding Madge Hart \$200 a week temporary alimony and \$1,500 counsel fee on the ground the award is excessive and that Mrs. Hart has ample means of her own.

A decision is expected by the end of this week. Meantime Mr. Hart has made a motion to prefer the case for an early trial, with the likelihood it will be reached June 5.

A \$5,000 bond has been posted to insure the alimony payments in case of an adverse decision.

PATRICIA PALMER PRODUCING

Los Angeles, May 24.

Patricia Palmer, formerly starred in Christie comedies, is to enter the picture producing field under the banner of the Independent Producers' Distributing Syndicate.

Miss Palmer plans production of a series of five-reelers of the rural type, in which she will star. The Balboa studios in Long Beach will be her headquarters.

LIONS, ELEPHANTS AND TIGERS MAKE NEWS FOR THE CIRCUSES

Barnes' "Tusko" Elephant Escapes at Centralia, Ore., Running Wild Over Night—Hagenbeck-Wallace's "Bessie," Lion, Escapes at Buffalo

Portland, Ore., May 24. The Al G. Barnes Wild Animal circus has been having its own excitement while traveling over this northwest territory with its animals.

While the show was at Seattle and during the street parade two of the big tigers attacked "Pasha," a Bengal tiger valued at \$10,000, and ripped the Bengal to shreds. Thousands of persons lining the parade's roadway watched the death battle.

(Miss) Pomi Balo, the animals' trainer, was with them at the time, but saved herself by dropping the door in her compartment of the cage.

At Centralia the Barnes' mammoth elephant, "Tusko," escaped. It required a chase throughout the night before the animal was recaptured. No especial damage or injuries were reported in connection with the escape.

Buffalo, May 24.

"Bessie," one of the largest lions of the Hagenbeck-Wallace circus, escaped from his cage during the performance here Monday night and gave visitors and residents in the vicinity of the lot a bad three-quarters of an hour before finally recaptured and caged by trainers and half a dozen mounted cowboys.

The lion slipped from his cage while being transferred into the steel performing cage, and made a quick exit through the performers' tent. Few, if any, in the audience realized what had happened, and a panic was averted. The beast, after roaming about for several blocks, was finally cornered by Trainers John Helliott and Dolly Castle. Cowboys from the show lassoed the runaway and several teams of horses, with the assistance of one of the show's elephants, dragged the beast back into the cage.

A number of people proceeding along the street were badly frightened, one woman being bowled over by the lion and several boys having their clothing torn by its claws. The damage done to surrounding property by the circus employees in capturing the lion will amount to several thousand dollars. The circus left its claim adjuster in town for several days straightening up a score of claims which were made against the show by reason of the incident.

GAUDSMITHS MAY AMEND

City Court Judge Schmuck sustained the Shuberts' demurrer in the Gaudsmith Brothers' breach of contract suit, opining that the complaint is faulty and does not show cause for action. The Gaudsmiths are given a way out through the privilege of amending their complaint. They sued on a 20-in-24 week contract, alleging only 14 weeks were played, leaving six to go at \$350 a week.

It is held that an act, in addition to expressing a willingness to perform its contractual obligations, must also have duly performed all conditions as provided on their part. William Klein acted for the Shuberts.

SCHENCK-LUBIN TO WED

The engagement of Moe Schenck and Olga Mae Lubin has been announced. The couple have been friendly for years. Moe books the Loew Southern houses, as assistant to J. H. Lubin. He is a nephew of Joe and Nick Schenck.

Miss Lubin is the daughter of Mr. Lubin, Loew's booking chief. The young couple are to be married this fall.

Van and Schenck for Four Weeks

Van and Schenck have been booked for four weeks in the Palace, New York, during July. Billy Grady of the Eddie Keller office arranged the booking.

T. P. U. Election

The annual election of officers of Theatrical Protective Union No. 1 (New York stage hands' local) has been set for Sunday, June 11.

CINCINNATI FLAPPERS HECKLE BILL DOOLEY

Sextet of Gushers Break Up His Performance—"Johns" Mix in for a Minute

Cincinnati, May 24.

The "Flapper Peril" has assailed the stage. Bill Dooley, at the Palace, found it out last Thursday. Bill came out to do his single. He was smiling broadly. He looked up and grinned. The gallery god was in his heaven—all was right with the world below. At least Dooley thought so.

Dooley's first jokes went over nicely. They stirred six flappers in the second row to immoderate laughter. Dooley lives on laughter, but at the right time. How would you like to start off by saying, "You know, I saw my girl last night, and she was looking fine?"

And have a pack of wolves in chickens' clothes, down front, wriggle and flap and shriek, "Ha, ha, ha! Ain't that funny! Isn't he perfectly execrable! Tell another one, please!"

Bill left several quips dangling in the air in the hope that they would cease. Finally he could stand it no longer. He stopped talking and shivered. "I thought I felt a draft," he remarked. Looking over the footlights he said, "Ah! (pause) I see the young lady has opened her mouth!"

That got a real laugh from the crowd, all except the flappers. They couldn't see anything funny in it. They "sassed" back at Dooley, until he just had to call an usher and ask to have them put out. This tickled the audience, who thought it was part of the act. Two of the flappers left; the others "just dared" the usher to eject them.

The situation was complicated when several Johns yelled up to Dooley that they would punch his head off for "insulting the girls." Other fellows dressed like gentlemen hissed and groaned at the comedian, and threatened to "get" him outside the stage door. During the excitement the remaining "flappers" left and, flapper-like, reported Dooley to Manager R. H. Beattie.

It looked as though there would be a riot, so Beattie sent in a call for the police.

When the cops arrived they found an army of Johns waiting for Dooley to come out. Pretty soon he did come forth, but no one molested him.

"If there hadn't been so many of 'em, I'd have done my best to make the place look like Johns Hopkins Hospital," observed Mister Dooley. "In all my 20 years as an actor, this is the first time such a thing has happened."

The Cincinnati "Post" "an a story illustrated with sketches, headed "Mr. Dooley Flaps the Flappers." The other papers devote much space to the incident.

Oh, those flappers! Manager Beattie says they are still insisting that Dooley apologize to them. But—"Dooley"—isn't that an Irish name?

LILLIAN LORRAINE'S ACT

Lillian Lorraine has a turn in preparation for vaudeville, negotiations now being on for her appearance in the Keith houses shortly.

Too Much Noise in Rockaway

The summer policy for Morrison's, Rockaway, Long Island, has not been definitely settled due to the erection of a roller coaster directly adjacent to the theatre.

The noise from the coaster is so great that the chances of a vaudeville policy being installed has practically been eliminated.

Jules Jordan has sailed for England to appear there in a character comedy sketch called "From Dresses to Movies," written by Al Sanders.



VIELA VICTORIA

Featuring in
LA PILARICA TRIO
Dancers from the Spanish Court
Touring Orpheum and Keith Circuits
Direction PAUL DURAND

ACTION FOR LIBEL DISMISSED BY COURT

Upholds "Daily News" Demurrer to Page and Gray's \$200,000 Damage Suit

Arthur Perloff and Ethel Graves Perloff (professionally Page and Gray, vaudeville), who brought suit against the News Syndicate Co., Inc., and Ed Randall, its "cartoon critic," for \$200,000 damages for libel, had their complaint dismissed by Justice McAvoy in the New York Supreme Court Monday.

The court granted the "Daily News" demurrer that the complaint set forth no cause for action. Justice McAvoy opines that the alleged damaging cartoon and appended criticism in question, "while grotesque and ludicrous," does not really effect the plaintiffs in their personal or professional capacity as such representations are commonly understood. Nor does the language used apply to anything but the performance itself and its appeal to the critic. While his comment is caustic and severe and, perhaps totally opposed to the opinions of others in the audience, as is often the case with dramatic criticism, nevertheless, since its plain construction cannot be stretched into any personal affront to or attack upon the actors it remains outside of the category libelous matter per se, and can be required only upon allegations of special damage.

The plaintiffs, through Kendler & Goldstein, intend appealing from the decision.

Page and Gray while playing at the Jefferson, New York, March 20-22 last were reviewed by Randall. In the issue of March 25 of the New York "Daily News," he accorded the act separate space with decidedly adverse comment and rated them "minus 10 per cent."

While admitting dramatic criticism is privileged the act brought suit for specific libel.

Burns O'Sullivan, manager of the Jefferson, and a number of house attaches of Fox's City filed supporting affidavits as to the act's merit and freedom from any salaciousness.

Fred R. Morgan has recently become the "Daily News'" cartoon critic, replacing Randall.

MOODY GROOM

Newark, N. J., May 24.

Monday Carl Edward Goulding and Irene Kershaw, said to be an actress of this city, were married in New York. They separated immediately after the ceremony. Later Mrs. Goulding received a note from her husband which, although not clear to her, apparently threatened suicide.

Captain Sathar of the barge "Westland," on which Goulding had served as a deckhand, also received a similar note, but was unable to account for it.

The police are completely puzzled by the young man's disappearance and Mrs. Goulding has refused any further information.

The Majestic, Atlantic Highlands, N. J., under the management of Nathan R. Machat, plays vaudeville, commencing next week, four acts on a split, booked by Jack Linder.

"SUNDAY OPENING" IN NEWARK SUBJECT TO STRANGE ATTACK

Exhibitor in Suburb Advertising in Newspapers Against Downtown Houses—House Giving Free Sunday Film Performance Closed by Police

YOUNGS REMARRY

Divorced Two Years Ago, the Ernie Youngs Again Wed

Chicago, May 24.

Ernie Young, producer-agent, remarried his former wife, Pearl Mendel-Young, after several years of divorce had intervened.

Mrs. Young is a Memphis girl who met Young a dozen years ago, when he was a theatre treasurer. They were wed in 1915 and divorced in 1920, when both filed diverse and spectacular charges in local courts.

Mrs. Young, though her father is wealthy, worked on Broadway, New York, for a while, in a Tyson ticket office. She never quite ceased to be in touch with her ex-husband, but none of their most intimate friends had any suspicion that they were planning remarriage.

Mrs. Young arrived from New York at 10:45 a. m. and by 11:15 a. m. was again Ernie's wife.

Beside his wife, Ernie received a summons in a damage suit for \$10,000. Marie Ehlers started the action. She says Young taught her the modern shimmy, and now she can't hear jazz music without quivering.

Miss Ehlers calls her alleged ailment diarthrosis.

RESCUE MISSION

(Continued from page 1)

are first assistants to Miss Spong, with Olivia Heffron in active charge of the premises.

Speaking of the aims of the organization, Miss Heffron said: "The National Stage Woman's Exchange has been the means of aiding nearly 400 girls since February, when it was conceived to bridge needy theatrical people over a precarious season. Some of the girls who came to us for aid have been actually hungry. No one in the world is more helpless than the artist when actual want arrives, for most organizations shy away from the word "stage," especially where employment in some civil occupation is sought. We have placed girls in all kinds of positions with very little help. This is an organization that deserves the help and backing of every successful member of the theatrical profession from the manager right down the line."

The restaurant is self-supporting, and is becoming popular chiefly through word-of-mouth notoriety it is getting on account of theatrical waitresses. After-theatre parties of curiosity seekers and thrill hunters have been giving the Stage Door Inn a play, expecting to see something novel, and returning a second trip on account of the excellent home cooked cuisine.

Two of the upper floors are for rent, and can be utilized for business purposes or apartments.



COHAN'S KEY TO BOSTON

Mayor James F. Curley, as he officially presented the key of the city of Boston to George M. Cohan last week, during a performance of "The Tavern."

It was the first time in the history of Boston the city conferred the honor upon a professional.

The Majestic, Haverstraw, N. Y., Poli's, Waterbury, Conn., will play vaudeville June 1, playing five switch to a Sunday opening, begins the last half of the week, winning June 29.

CANADIAN STOCK COMPANIES TRYING OUT UPPER NEW YORK

Ten Musical Organizations Playing the Territory—
Shows Reported Liked—New Kink in Summer
Stock Thing

Managers who deal with New York up-State vaudeville attractions, which are about closing for the summer, report a new kink this year in keeping houses open.

There are said to be between six and ten musical comedy stock organizations seeking stands or already booked. One is Billy Allen's company of 30 people, which takes up its occupancy of the Avon, Watertown, N. Y.

For years the late spring and early summer has witnessed the enterprises of eight or ten musical comedy stocks in New Foundland and the eastern provinces of Canada. It is these which are making their appearance in the northern New York district.

The theory is that the Canadian towns have wearied of the form of summer entertainment, and the showmen are hunting new territory. The New York Staters are reported to have received the shows favorably at the beginning, and their fate apparently hangs upon the weather.

Among stock people big preparations are in progress for the summer, although it is a little too early to venture a forecast on how the ventures will turn out.

PORTOLA, FRISCO, ALL NEW

San Francisco, May 24. The Portola is to close within the next three or four weeks and will undergo a complete reconstruction. Nothing but the four walls are to be left by the wreckers. These will be reinforced and a new modern house built.

Managing Director Eugene Roth announces he intends to make the Portola one of the most attractive amusement houses in San Francisco.

HARRY SINGER ON COAST

San Francisco, May 24. Harry Singer, who has been in San Francisco since the opening of the Golden Gate here and who was thought to have been sent out here but temporarily, is now reported remaining permanently on the coast to have entire charge of the Orpheum interests, including the big houses as well as the Junior Orpheum theatres.

A. & H. IN NEW YORK

Irving Ackerman and Sam Harris, who compose the coast theatrical firm of Ackerman & Harris, arrived in New York Monday.

They are reported to have come east at this time to confer with Marcus Loew over the western end of the Loew Circuit, which A. & H. represent in that territory.

Morris Producing Beatty's Units

Sam Morris has been appointed production manager for the two E. T. Beatty unit shows on the Schubert vaudeville circuit.

HOUSES CLOSING

Levy Brothers' Boro Park, Brooklyn, playing split week vaudeville, closes this week.

The Miller, Milwaukee, playing vaudeville booked through the Loew Chicago office will be closed for a few weeks during the summer to undergo alterations.

Rialto, Amsterdam, N. Y., pop vaudeville, closed May 27.

Miller's, Milwaukee (Loew Circuit) closes May 28.

McKinley Square, New York, May 21.

Hippodrome, Pottsville, Pa., June 3.

U. S. Theatre, Hoboken, closed Sunday.

Ritz, Hoboken, closes next Sunday.

Palace, South Norwalk, Conn., vaudeville, closes May 27, being succeeded with pictures.

Roosevelt, West Hoboken, N. J., vaudeville, June 11; picture succeeding.

Allegheny, Philadelphia, June 3.

South Broad St., Trenton, June 3.

Strand, Ithaca, N. Y., June 3.

MARKUS' ADDITIONS

Secures Several Split Weeks in Northern New York

The Star, Potsdam; Grayland, Gouverneur; Strand, Messiner; Strand, Ogdensburg; Grand, Malone; Palace, Tupper Lake, and Clinton, Plattsburg, all in Northern New York, are added to the books of the Fally Markus agency this week. Each house will play vaudeville half a week, the shows sent out as units playing three and a half weeks.

The Northern New York houses have played vaudeville at various times, securing their bills from Canada, Buffalo and some from New York.

MISSING AGENTS CONTINUING

Chicago, May 24. Earl & Perkins and Ernie Young, whose names were omitted from the story last week with reference to the agents who are to book in the local Orpheum, W. V. M. A., and B. F. Keith Western exchanges, will continue doing business on the floor as they have done heretofore.

MARCUS SHOW CLOSES

Grand Rapids, May 24. The Marcus show, "Cluck, Cluck," closed here for the season after a series of ups and downs from coast to coast, despite which it remained on tour four weeks. It may go out as a tab show in New England for the summer.

Wilmer & Vincent Sell in Utica

Utica, N. Y., May 24. Yesterday Wilmer & Vincent transferred to Max Meyer and Samuel Ribyat a large business block here they have owned for some years.

At one time W. & V. announced a theatre project for the property.

The Wilmer & Vincent Theatre Co., Inc., had a jury judgment of \$7,000 given against it this morning in the Supreme Court in favor of Mrs. Jennie M. Brahe of this city. She asked \$30,000 damages for injuries when falling over a defective mat in the Colonial, Feb. 1 last.

No Coast Trip for King Sisters

Philadelphia, May 24. The King Sisters, singing team with "Lettie Pepper," Charlotte Greenwood musical comedy now at the Walnut Street theatre here, last week notified Manager Sibert and Miss Greenwood that they would not remain with the show following its four-week engagement, after which it jumps to Denver and then to the Pacific coast.

ILL AND INJURED

Jenie Jacobs returned to her office Monday, having been confined here home for three weeks as the result of being run over by a Ford truck. She will be forced to use a cane for several days.

Miss Devine (Devine and Williams) is recovering at her home from an operation for tonsillitis, performed at Lloyd's Sanitarium.

Katherine Cheevers of the Eastern Theatre Managers' Association office, has been removed to her home, having been successfully operated upon for appendicitis in the Knickerbocker Hospital, New York.

Anna Baker, sister of Belle, was operated on for appendicitis at St. Bartholomew's Hospital, New York, Tuesday.

Al Sanders of the Friars is about after having been confined to his home several days with a heart attack.

Herbert Stothart, the composer, is confined to his home after an operation for the removal of his tonsils.

NEW ACTS

Ross and Edwards, two-act.

Franklin and Hall, two men, comedy singing and talking.

Anna Wheaton and Bud Bernie, two-act (M. S. Bentham).

"HEY RUBE" FINALE ON PLIMMER TIME

Mob Scene at Potsdam—
House Manager Held Re-
ceipts Claiming Damages

Ogdensburg, N. Y., May 24.

The Walter Plimmer vaudeville circuit of one-night stands in Northern New York wound up in Potsdam Saturday night with a "Hey Rube" finale. It was not until Robert Algie, of this city, manager of the troupe, had enlisted the aid of four New York State Troopers as a personal bodyguard that he arrived home safely.

Manager Joseph P. Barnett, who operates the Potsdam theatre, where the vaudeville has been booked, had a grievance, claiming the Plimmer circuit had cut him off without the required two weeks' notice, and he pocketed the day's gate, on advice of counsel, it is claimed, in lieu of damage for breach of contract.

Algie found that he did not have sufficient funds on hand to pay off. The personnel of the troupe delegated Big Louis, a Swede strong man, as spokesman, but both the troupe and house managers were obdurate.

Barnett finally was escorted home by the Chief of Police, while Algie went to his room to sleep. When he awoke the members of his company were in his room and he was minus everything that he possessed. At this point the State Troopers appeared on the scene and aided Algie to gain a State car.

Algie was rushed by the State police to Canton, and from there made his way to his home here.

Syracuse, May 24.

Walter Plimmer has issued a denial that the circuit of pop vaudeville houses in Northern New York bearing his name has been closed for good. There had been reports to the effect that the circuit which includes Potsdam, Ogdensburg, Carthage, Malone, Massena, Boonville, Brookville, Plattsburg, as well as certain points in Vermont, had proven unprofitable and that the company which had been formed last February decided not to continue any longer. This is declared to be untrue by Plimmer.

IN AND OUT

Gallagher and Shean had to cancel another double header booked for this week in the Royal and Palace, New York. Chic Sales substituted at the Palace. Gallagher continued to complain about the loss of his singing voice.

Polly and O. withdrew from the Royal, New York, Tuesday. Illness. Vacancy remained open.

Heath and Spurling were unable to open at the State, New York, Monday, Adele Spurling reporting ill. Sossman and Sloane substituted.

Owen McGivency, scheduled to headline the bill at Proctor's, Troy, N. Y., last week, did not appear. He said that the booking was a mistake. Billy Nassau, a local amateur, filled the spot at the first matinee, and Delton and Craig held it for the remainder of the engagement.

BRONX HOUSES CLOSE

Keith's Royal is due to close in June, the time after June 11 being from week to week. Proximity of the Franklin and Fordham was the reason for closing the Royal for a month last season and that applies this year. Though no definite date has been set, it is definite that the Franklin will also go dark for some weeks during the hot weather.

ENGAGEMENTS

Bertie Beaumont, Helen Ford, Helen Van Hoose, Betty Allman and Clarence Bellairs for "Love and Kisses," placed by Murray Phillips.

Catherine Mulqueen, "Molly Darling."

Mary Milburn, Colleen Bawn, "Spice of 1922."

Hilda Moreno, danseuse, Ziegfeld "Follies."

Charles Waldron, for "The Pinch Hitter."

Marion Abbott, for the last Eugene Blair's role in "Ann Christie," now at the Cort, Chicago.

Ruth Chorpennig, Converse Tyler, Olive Grant, Marcia Byron, Jack Levine, Zenaida Ziegfeld, Ruth Valentine, Lawrence Adams, Lois Landon, Harry Hahn, Emily Gilbert, Angeline Bates, for Rachel Crothers "The House of Lorrimer."

PIERMONT'S FRANCHISE

Former Shedy Booker Granted
Leave to Place Acts by J. H.
Lubin—Goes With Horwitz

The Loew agency, through J. H. Lubin, its general booking manager, this week granted an agent's franchise to Benny Piermont.

Mr. Piermont has effected an association with Arthur J. Horwitz and started to book acts through the Horwitz office, retaining the Loew franchise.

Piermont resigned last week as the booker for the Shedy agency. He had been connected with it since returning to New York from service following the armistice.

ALBANY SHRINE MEETS ODD THEATRE QUESTION

Propriety of Purchasing the
Harmanus' Bleecker Hall,
Albany, Crops Up

Albany, N. Y., May 24.

Negotiations which have been pending for some time between the Albany lodge of the Mystic Shrine and the F. F. Proctor people for the purchase of Harmanus Bleecker Hall are said to be deadlocked.

The Shrine, which, since the Proctor interests acquired the theatre, has on numerous occasions bought the house for feature productions (and has made considerable money on most of its ventures); had in view the erection of a temple on the vacant lot in front of the theatre which has a depth of over 100 feet, and the use of the theatre as an assemblage hall; the putting on of from 25 to 40 legit productions each year, and a general entering into the show business by that organization in Albany.

This idea marks a unique departure in local theatricals. The success of the project would largely depend upon the cooperation of the individual members of the Shrine in the sale of tickets from time to time.

The price asked for the theatre is \$325,000, \$175,000 in excess of what it could have been purchased for before Proctor bought it; since then it has been remodelled at an expense of approximately \$75,000, including the installation of a \$30,000 pipe organ.

This theatre which also supports a library was built as a memorial by contributions of the school children and other public-spirited citizens of Albany. Serious question is raised as to the propriety of its purchase by the Shrine, and the question has already come up as to the legality of its sale to the Proctor interests.

STAGE HANDS' ELECTION SCHEDULED FOR FRIDAY

25th Convention of I. A. T. S.
E. Opened Monday—Shay
and Lemke for Pres.

Cincinnati, May 24.

The 25th convention of the International Alliance of Stage Employees and Moving Picture Machine Operators of America and Canada opened here at the Hotel Sinton, Monday, at 10 a. m.

Over 600 delegates were in attendance. The first day was largely given over to routine matters, seating of delegates, presentation of credentials, etc. Charles C. Shay, candidate for the office of president and heading the New York local's delegation, was called upon for a speech shortly after the convention opened and spoke for upwards of an hour.

Nominations were scheduled for Thursday, and the election of officers will be held Friday. James Lemke, the present president, is a candidate for re-election.

Representatives of the International Managers' Association have presented a request that the I. A. T. S. E. abolish the yellow report card system, but it is very unlikely that the stage hands' organization will grant it, or in any way modify the yellow card plan.

Last night (Thursday) a dinner was given by the N. V. A. Post, American Legion, when the post was presented by E. A. Albee with a stand of colors.

KANSAS CITY PICKS FLAWS IN BOOKING

Tells Public to Wait for Big
Turns in Small Time
Houses

Kansas City, May 24.

With two Orpheum houses here and another, the Globe, playing Western Vaudeville Association acts (Orpheum bookings) there have been a number of repeats this season, it has been noticeable. One of the papers, in referring to the occurrence said: "First the Orpheum. A few weeks later the Mainstreet, and if you wait long enough you will see it at reduced prices at the Globe." Nat Nazarro and company, heavily featured at the Orpheum earlier in the season, were back as the topliners at the Mainstreet this week.

BILL DIDN'T SHOW

Pearson-Lewis Troupe Fails to Ap-
pear in Shenandoah

The vaudeville road show headed by Virginia Pearson and Sheldon Lewis, under their own management, failed to appear last Thursday for a three-day engagement at the Strand, Shenandoah, Pa. Contracts for the engagement had been issued and Manager Al Gottesman of the Strand notified by Harry Worden, the company manager, the engagement would be played.

The theatre was opened for the Thursday matinee and tickets sold, refund being made when the company failed to appear. The house manager has not received advice as to why the engagement was not kept.

The Pearson-Lewis company played the Supreme, Brooklyn, the first three days of last week and laid off the last half. The layoff is said to have been necessary to cut down the show, to open Monday at the Crescent, Perth Amboy, N. J. In addition to the picture people, the show included Keyho and Co., Jean Perry, Berry and Nickerson, Warden and Mack, and Billy Newkirk and the Fayne Sisters.

HENRY BROWN ON VACATION

Chicago, May 24. Henry Brown, who began as a theatrical agent in Chicago when there were only three agencies, which is to be compared to the 100 agents of today, is to take a vacation in the Wisconsin woods this summer, with a view of regaining his health. He closed his office April 1 and plans to open it again on Sept. 1.

Mr. Brown has made a specialty of club bookings for many years and is widely known not only in showdom but among men heading organizations that seek theatrical talent. He began as an agent in Chicago when the three agencies conducted were by Dave Henderson, Harry Armstrong and Henry Brown.

Brown plans to leave Chicago June 5 for Deer Grove Lodge, in Wisconsin, where he will remain until early fall.

MOSQUITO PLAGUE

Early Warm Weather in Northern
New York

A sudden spell of warm weather and an epidemic of mosquitoes in Northern New York last week necessitated the closing of a majority of vaudeville and picture houses in that section. The mosquitoes infested the towns especially along the St. Lawrence river.

Several houses made attempts to remain open by installing special netting. The added precaution was of no avail, the mosquitoes coming into the theatres through the ventilators.

CARLIN'S COMIC OPERA

Baltimore Park to Have Stock
Headed by DeWolf Hopper

Carlin's Park, Baltimore, will have a season of Gilbert & Sullivan opera, with DeWolf Hopper star of the company, to be assembled under the direction of Fred A. Bishop.

The season will open July 3 with "The Mikado."

It is said this plan comprehends more than merely playing the Carlin park, with the future activities of the company to be developed.

COLUMBIA WHEEL PRODUCERS WANT BETTER SHARING TERMS

Joint Meeting of Producers, House Owners and Managers Scheduled Within Fortnight to Discuss Matter—Plans Regarding Increased Terms

Following an application to the Columbia Amusement Co. by several producers for a general tilt upwards in the playing terms in favor of the shows, a joint meeting of Columbia house owners, operators and managers and producers will be held within a couple of weeks to discuss the matter.

The terms on which the Columbia producers played the Columbia houses last season were changed in favor of the producers, with the shows receiving a general increase in most of the houses that amounted to about five per cent over the terms of previous seasons.

The Columbia, New York, previous to last season had played the shows on a sharing arrangement that called for the show to receive 45 per cent of the gross up to \$5,000, and the house 55 per cent. Over \$5,000 the house split 50-50 with the show. These terms were changed last season—the Columbia and show splitting 50-50 on the entire gross, with the \$5,000 provision out. The producers want the Columbia agreement extended further than this, many feeling that the shows should receive 55 per cent flat at the Columbia. The same general increase proportionately will be asked regarding the playing terms of several other Columbia houses.

The extra five per cent regarding the Columbia, New York, does not represent the opinion of all of the producers as to sharing terms for that house, some expressing the opinion that some sort of arrangement should be worked out that would give a show playing to say more than \$10,000 on the week an increase in its share of the gross.

The matter of terms was talked over at a recent meeting of the Columbia producers, but nothing definitely settled, the joint meeting having been the outcome of the discussion at the producers' meeting.

WILLIAM V. JENNINGS

William V. Jennings, well known in burlesque circles as a producer and show manager, died May 21 at 4 p. m. at his home, 550 West 180th street, New York City.

The deceased was 58 years old, and is survived by a wife, brother and three sisters. The body was removed to Sumpter, S. C., the family home, for burial.

Mr. Jennings was associated with James E. Cooper's attractions as road manager for 10 years prior to his election as assistant general manager of the American Burlesque Circuit. He continued as assistant to George Peck until two seasons ago, when I. H. Herk succeeded Peck in the presidency of the American.

Since that time the deceased had been associated with Peck in the operation of the "Jazz Babies" franchise on the American Circuit under the firm name of Peck & Jennings.

\$2,400 GUARANTEE

Negotiations were on and due for consummation this week for the Columbia shows to play the Majestic, Scranton, Pa., next season. The house will be a week stand. The arrangement under which the Columbia shows will play calls for the house to guarantee the show \$2,400, on a 60-40 basis. If the gross reaches over \$5,000, the show is to receive 65 per cent and the house 35%.

The Majestic is controlled by Louis Epstein. The latter part of last season and several previously it played American wheel attractions, with a couple of Columbia shows booked in as an experiment following the close of the regular season.

Two Managers in Auto Crash

Chicago, May 24. Harry Rose, manager of the Empire, and John Bisen, former manager of the Englewood, were injured in an automobile accident, in which Bisen's machine was demolished.

Rose suffered a fracture of the right elbow and internal injuries, while Bisen was severely shaken up and bruised.

WEATHER AND BUSINESS

Columbia's Summer Shows' Grosses Last Week

Last week found but five Columbia wheel houses operating. Business was fair for the season of the year in most of them during the week, but warm weather arriving Saturday tended to cut down the expected grosses materially. The Barney Gerard show, "Follies of the Day," which opened at the Gayety, Boston, for a run last week, grossed \$3,400, leading the list. The "Follies" had played Boston twice before this season, once at the Casino and once at the Gayety.

The Redini show, "Chuckles," which left the Columbia, New York, Saturday, after three weeks, did slightly under \$5,600 last week. This was a hundred or so better than the preceding week. The Redini show opened at the Empire, Newark, Sunday (May 21) to \$1,000, rated a fair with the weather against it.

"Tit for Tat," which opened at the Columbia, New York, this week, was at the Empire, Newark, last week, doing about \$3,200 in seven days. It was originally planned to close the Columbia, New York, this week, the "Tit for Tat" booking not being made until Thursday afternoon.

"Harvest Time" at the Lyceum, Paterson, N. J., last week did about \$2,900, and the Cooper show at the Casino, Brooklyn, got about \$3,500.

Bothwell Browne, the female impersonator, went into "Tit for Tat" as an added attraction at the Columbia Monday.

"Tit for Tat" at the Columbia, New York, got off to a bad start Monday, playing to all but \$500 on the 21st, with the Tuesday mat showing no improvement. The show will play but one week at the Columbia. The Columbia will close for the season Saturday night.

10c. BLANKET MATINEE SCALE

Lew Kelly, Columbia wheel star, has been engaged as visiting star with the Priscilla stock, Cleveland, for the next two weeks. The Priscilla stock is operated by Billy Vall, and has been doing very well since it opened several weeks ago. One of the business boosting stunts of the house is a ten-cent matinee, with each male purchaser of a ticket permitted to bring as many women in on the same duet as desired.

SEEKS SEPARATION

Lubille Harrison (Fried), burlesque prima donna, is suing Samuel M. Fried, picture salesman, for a separation on grounds of cruelty. She alleges he earns upward of \$85 weekly and wants \$50 weekly alimony and \$500 counsel fees.

Miss Harrison was last prima donna of Cooper's "Roseland Girls."

"BUBBLE, BUBBLE" PEOPLE

The following have been engaged for Billy K. Wells' "Bubble, Bubble," on the Columbia wheel next season: Joe Freed, Bill Browning, Clara Hendrix and Lillian Bennett.

Wells will operate one of the R. K. Hynicka franchises.

DAVE MARION IN ACTION

Dave Marion will appear in person with the Dave Marion show on the Columbia wheel next season, following a two years' absence from the stage.

Fornaro Decorating Park

The Minsky Brothers have engaged Carlo Fornaro to decorate the lobby and promenade of the Park on Columbus Circle, which the brothers take possession of September 1.

"B'way Brevities" and Production

The show Ed. Daley is to operate on the Columbia wheel next season will be titled "Broadway Brevities" and will be outfitted with the scenery and costumes of that production.

MONTREAL CAFES CLOSE

Bustonaby's and the Claridge, Montreal, lost their liquor licenses last week. Each was charged with having sold liquor after 11 p. m., a violation in the Province of Quebec. The Claridge had changed its name after the first violation when it also lost its license. It may be difficult for either cabaret to secure a new license unless there is a bona-fide transfer and altogether new management. George Rector was reported in Montreal last week with the possible intention of taking over either place.

CABARET

"A large part of the whiskey now on the market in New York City is reshipped stuff," declared "Izzy" Einstein, champion prohibition agent, to a Variety representative. "That statement," continued Einstein, "is based on personal observation and experience for an extended period. Further proof of its correctness, if that were necessary, was furnished me a few days ago, when Moe Smith and myself seized several truck loads of liquor and arrested a bunch of Volstead violators in a Sunday swing around the big town."

Examination of the labels on the bottles and cases of the confiscated whiskey showed beyond question of doubt that the stuff had been shipped out of the United States and had later returned via "The Bootleggers' Transportation Company." Great quantities of liquor went out of the country with the "wet emigration" about the time prohibition went into effect, shipments being made to Canada, Europe, and other distant points. The booze is now being smuggled in again.

"Izzy" can usually be depended upon to smash some common tradition or widespread impression, and in this interview he ran true to form. That there is little "moonshine" whiskey in the metropolis was one of his surprising statements. "By 'moonshine,'" he said, "I mean stuff made at a still. I have not reference to the 'squirrel' brand which is made by mixing plain alcohol with spirits and a little coloring. There is quite a lot of

the latter kind on sale, but it is usually found in the cheap gin mills, patronized by poor people. What 'moonshine' there is, usually goes over the bar in the side street or water-front saloons. The better class people have the money to purchase pretty good booze. If it sold for \$30 or \$35 a pint, there would still be lots of New Yorkers crazy enough to pay that amount for a few 'washdowns.'"

Einstein claims that drug stores are the real hootch centers. "They not only sell great quantities through prescriptions, legitimate and otherwise," he explained, "but they dispense booze on the side. And don't forget it is from the drug stores that the plain alcohol, used in making 'squirrel' whiskey, comes. The law does not require druggists to keep a record of each person to whom alcohol is sold. You can go into a drug store and purchase a pint for medicinal purposes, ostensibly. A little later you can return and buy another pint. It's easy to get quite a quantity by this kind of 'capping.'"

The Jack Dempsey of the prohibition force knocked into a cocked hat the common impression that transportation of booze from Canada to New York is mainly by automobile. He claims that a larger part of it is effected by boat. "Reason it out for yourself," Einstein exclaimed. "Bootlegging is profitable, if systematically and efficiently run. The big bootleggers do not work hit and miss; they have money and some brains. Why should they depend upon one source of transportation for their supply? To be sure, they use automobiles. But they also employ boats. It is not very hard to see the reason for putting the latter into operation. From 1,500 to 2,000 cases of liquor can be stowed aboard a ship. That is not possible with a machine. And the cars coming across the border and down the state are closely watched. Until the recent advent of the 'prohibition navy,' the rum boats had easy sailing, except in getting in and out of port. Of course now, it's not such a simple matter."

When "Izzy" and his partner, Moe Smith, made their latest clean-up in New York, they established a record for prohibition arrests with a 24-hour period. They worked from six to twelve Saturday night, and from nine to one Sunday morning. In that time they rounded up 48 violators, the majority of whom had made a sale to the agents. Several truck loads of liquor were sent to the government warehouse as the result of their booze hunting expedition. In a few places along the water front the dry sleuths used a fisherman's costume, but in a majority of the saloons and beer gardens they employed no disguise.

Declaring it to be the "wettest" place in Chicago, prohibition enforcement agents raided the Moulin Rouge Cafe on Wabash avenue in the heart of the Loop, made two arrests and confiscated a large quantity of liquor. Several hundred persons were in the place when Guy Glinders, the local enforcement officer and his aids searched the three floors of the building and took large quantities of liquor from several service bars on each floor. Leo Cameron, the head waiter, and Philip Kraft, bartender, were placed under arrest. The names of all the guests in the place were taken by the officers and these persons were directed to appear at the Federal Building the following day. Most gave fictitious names and none appeared. Col. L. G. Nutt, assistant prohibition officers for Illinois, when learning that none of these persons had shown up, directed that a deputy marshal accompany each reading "John Doe" subpoenas and serve them on witnesses. The persons thus served will first have to establish their identity, and in case they fail to do so they are to be placed under arrest. The Moulin Rouge was opened last September by Albert Bouche and Nick D. Sebastian, after an injunction was obtained to restrain Chief Fitzmorris from preventing the opening. Bouche also operates the House that Jack Bull, located on the Milwaukee road.

Murray's entire building on West 42d street, has been taken over by Joe Susskind of the Blossom Heath Inn, Long Island. The restaurant with its revolving floor will be continued. There are several apartments upstairs, rented on long leases. Susskind is reported to have secured a very favorable deal in the transaction, not taking much chance on a money loss during his long-term tenancy.

CARNIVAL SEASON BAD; 10 SHOWS CLOSED SO FAR

**Many Have Failed to Start Out—Mortgage Added to Equipment to Move—
Crooked Agents for Crooked Shows—Still Misrepresenting but Natives
Growing Wiser—Good Shows Look for Improvement by July 1**

The wolf lies snarling and waiting at the carnival managers' door. In his own vernacular, he is in a terrible jam. The outlook is bad—mighty bad.

He is somewhat in the position of Tennyson's famous light brigade, with cannons to right of him, cannons to left of him, cannons in front of him, etc., and then some, and what with pitifully poor business and continued bad weather on one side, law and order committees and wrathful police officials on the other he is indeed in a tight corner. Reports from all over the country tell of annoying spells of rain and cool weather with consequent light crowds. Business, in general, since the opening of the season has been bad—alarmingly bad, and more than one carnival manager has openly admitted it to be the worst in his experience.

10 Have Given Up

Since the middle of April, at least ten of the smaller outfits have given up the ghost and several shows which had loudly announced their opening dates and locations have failed to even make a start. In the 25 or 26 years of the carnival's existence in the United States and Canada, never have so many midway outfits made their appearance with such suddenness and optimistic enthusiasm and never in the history of the tent show business has such an avalanche of trying obstacles been encountered.

Along with the hard fight for territory and the consequent "day and date" engagements, where the show finds itself on the lot across the street from an opposition show with another and bigger show boldly set up on the town's downtown streets, bitter bloomers have been sadly frequent.

High railroad rates and closed towns haven't helped matters, and on top of all of this grief the general agent has been having trouble and to spare. Local fraternal societies and lodges have been harder to interest and tie up with than ever, and in many spots, there has been difficulty in securing suitable and "close in" lots on which to show. Local auspices and entertainment committees are getting "wised up" and are becoming leary about entering into a contract which oftentimes only means a lot of work for the members and no returns.

Crooked Agents for Crook Shows

Crooked agents representing crooked shows have lied and misrepresented in the past and instead of the colossal combination of carnival curiosities promised with its monster aggregation of shows, rides and sensational free attractions the show sneaks into town with one or two baggage carloads of junk, a sick-looking merry-go-round, a dirty dancing girl show, a couple of fake pit shows and a mob of crooks and gamblers with their perennial retinue of "sticks," "shills" and boosters. The concessions are often closed on the first or second night and the local committee is stuck for the cost of the lot, licenses, newspaper advertising and a big bill for electrical construction and current.

It is no small wonder that the local committee fights shy of the fly by night carnival agent and the carnival managers are being awakened to the fact in no very mild manner. Of course, this does not apply to the larger and better shows that are always willing to pay the expenses of local committees to visit their shows, but it does include the gypsy camp type of show that rarely knows from one week's end to another where its next stand is and whose agent makes a practice of seeking out some small local fraternity whose members are without experience in the game, and whom he can talk into signing any old kind of a contract on the strength of his glaring promises of big returns and his exaggerated description of the shows he represents.

Concessions in Bad

The carnival business is over-

crowded and in the annual drive from the south into northern and eastern territory the shows find themselves on top of one another, often obliged to follow another show into towns week after week for the want of available territory. Business, so far, has been exceptionally bad and, in many cases, the concession boys are on the nut to the office and in deep with the jobbers from whom they obtain their merchandise. Show managers have been compelled to go to the bank again and again to move their outfits and many a mortgage has been tacked on to equipment to keep the show moving.

Concessions are not as plentiful as of yore and the privilege rentals have had to be dropped to pre-war figures. Individual shows are not easily found, and many an empty tent has remained rolled up in the baggage car for want of an attraction to put in it. In spite of all these difficulties, the carnival manager is hopeful and optimistic and he is sticking to the ship with courageous ardor. It is the general belief that business conditions are slowly improving and the consensus of opinion is that

there will be some money moving by July 1. Fair secretaries are going ahead with preparations for their fairs and are putting in stronger attractions than ever.

Time to Clean Up

All in all, there is a vast improvement in the calibre and moral standard of the shows, although the 49 camp and the crotch show are still in evidence with many of the smaller companies. There was plenty of money gambling down through the Carolinas this spring, but many of the shows are easing up. With the shows that boast of their legitimate privilege the percentage wheel, is still in evidence, excepting in rare cases, and the swinging ball and phony bucket game are still on the job. The swinging ball and even the spot have got to go if the concession end of the business is to be made clean, but that's another story that will be told later on. In the meanwhile, let the carnival manager think and chase the grafters and "gents only" shows, let him trim his sails and scrub his decks so as to make some kind of a start at putting the good ship Carnival on an even keel.

ELEC. PARK FOLLIES

Kansas City, May 24.

When M. G. Heim, owner of Electric Park, Kansas City's Coney Island, handed his check book to Roy Mack, director of the annual "Follies," and said "Go to it!" there was no question as to the result. There was surprise, however, registered on the faces of the thousands who saw the premier performance of the show Saturday evening on account of the high class of the individual acts and the lavishness of the staging and costuming. The entertainment ranged from grand opera selections to animal acts for the kiddies, with the "Follies" dancing ponies in many of the numbers.

The double stages, connected by an electrically lighted eight-foot run, are used again this season, which give an opportunity for grouping and effects that could not be attempted on a single stage.

"The Garden of Girls" was the opening number, led by Paul Rahn, a newcomer to this city, who made an instantaneous hit. The girls were in crinolines and poke bonnets and closed the act with a May-pole dance. Rhoda Nickels, prima donna, was next, using "Somewhere" for her introductory offering. Jean and Mignon followed in a whirlwind Spanish dance, which started things for true. Director Mack believes in introducing all his principals before using a repeat, and sent Al Garbelle out with the girls for the first popular selection. "Marie" was used and gave the dancing 12 a chance to display another set of elaborate dresses and their bare knees.

"The Pirate's Dream" proved an intensely dramatic interpretative dancing act by Vallal and Zermaine, a bit startling both in its scantiness of costume and rapidity of action. Nevertheless, it was enthusiastically received, the audience recognizing the merits of the artists.

Miss Mignon followed with a single, "They Call It Dancing," a decided contrast to the classical offering that preceded it, but pleasing and dainty. Paul Rahn and Mirth Willis, using "Sing-a-loo," headed the girls for the next, a Chinese bit, with Mr. Rahn doing an Americanized Chinee with a lot of comedy. Al Garbelle was on again and uncorked a line of new dancing steps, fast and furious, which made the crowd want more, but Jean and Mignon were on for a "Cuddle Up" dance which quieted the noise and increased the popularity of this versatile team.

For the finish of the first part Mr. Mack has written a polo number for Miss Willis and the girls. The latter appeared in regulation polo suits of canary and lavender, with jeweled polo mallets and helmets. During the number Torelli's circus, consisting of trained ponies, dogs and monkeys, is introduced for a surprise finish. This was the hit of the bill, as far as the little ones and some of the elders were concerned. After an hour's intermission, dur-

ing which some of the principals appeared in the Silhouette Garden on the dancing floor, the second part of the "Follies" was resumed at 10:15. "Fine Feathers," with Miss Nickels leading the models, proved the costume smash of the evening and showed where some of the money from Owner Heim's bank account had gone. Both stages and the run were used for this number, one of the most elaborate ever seen here. Miss Vallal gave a short dancing bit, "Out of a Hat Box," which worked in nicely with the "Feathers" number. Mr. Rahn followed with a topical song, and then Miss Willis and the syncopators were on for "Pick Me Up in Dixie," a red-hot dancing number that gave the girls a real opportunity to show their ability and bare legs. "The Song of the Soul" was a classic dance offering by Jean and Mignon with Al Garbelle on for a brief bit of no elly hoofing.

It was getting late, but the auditorium was still crowded when "Hindoo Rose" was introduced. This was a gorgeously costumed novelty. Paul Rahn had the solo work and was carried on in a sedan by four Arabs. The girls were in Oriental garb and the number was full of pep and action, climaxing with the appearance of the Ben Hassan Troupe of Arabs for a whirlwind finish.

Credit should be given to the park management for the unlimited expense account given Director Mack to produce this show and to the completeness of detail which the latter has secured in the production, which is claimed, and probably cannot be successfully contradicted, to be the biggest production ever offered in any amusement park in the world as a free attraction.

That the amusement lovers of Kansas City are not tired of shows, but simply wanted something different from what they had been seeing all winter, was clearly proven at Electric Park's opening Saturday. Some 15,000 paid admissions were registered through the turnstiles, and the rides and concessions were crowded to capacity at all times. At 11 o'clock long lines of anxious patrons were before the newest rides patiently waiting to secure tickets. The new "Big Dipper," with over a mile of track and the most sensational, hair-raising dips ever built, could not accommodate the crowds. It was the largest crowd the park has enjoyed for an opening for many years.

Will R. Hughes.

COMBINED SHOW UNDER TENT

Auburn, N. Y., May 24.

A combined circus, vaudeville and picture show is being staged at Moravia, N. Y., the first half of the week on the fair grounds.

The first performance was given under canvas Monday afternoon to a fair crowd.

The company, tent and other apparatus are moved from town to town by trucks.

"VARIETY'S" REPORTS ON CARNIVALS

Only reports of carnivals in "Variety's" "White" or "Blue" lists given herewith as examples:

Wortham's World's Greatest Shows—

A leading show playing big state fairs. Thoroughly clean. Management, Clarence A. Wortham. Will tolerate nothing wrong. No gambling for money—no deceptive side shows. Frames up more like an exposition than circus or carnival. Recognized open air attraction. Headquarters, San Antonio, Texas.

Dodson and Cherry Shows:

Formerly World's Fair Shows. Still retains title in part. Guy Dodson has had World's Fair Shows on road for 10 years. Formed partnership with Wilber S. Cherry this season. Cherry well known carnival contracting agent and has been always opposed to gambling of any kind. His connection with Dodson o. k.'s outfit. Cherry formerly partner of Rubin Gruberg, Rubin and Cherry Shows for five years. Show well equipped, owning its own train. Excellent for cleanliness and merit this season.

Silbon-Siegrist Shows:

Organized two years ago by Toto Siegrist, formerly of aerial act with Barnum-Bailey Circus. Chas. Siegrist, of same act, Toto's partner. Show sold last fall to present owner, C. J. Sedlmayr. Headquarters, Kansas City, Kans. Medium sized show, three riding devices and seven or eight side shows. All reports last season good. Report this season, attractions fair and all moral.

Smith's Greatest Shows:

Old established midway organization of good reputation. Well known in Southern territory. Winters at Suffolk, Va., and is recommended by mayor of that town. Carries four riding devices and about six separate midway shows, including a one-ring circus, the feature attraction. Up to satisfactory moral standard this season. Concessions (20 or more) have been confined to straight 10-cent game of skill and merchandise. Show ranked as fairly clean and reliable organization.

A. C.'s PARK

George Jabour's Direction—Ten-Cent Gate Only in Evening

Atlantic City, May 24.

Rendezvous Park, located below the Million-Dollar Pier, opens Saturday under the direction of George Jabour, formerly known in exposition amusement management. The park has been refitted with rides, and many new features will be offered. The management is spending considerable money to attract attention for the opening. No admission will be charged during June and thereafter there will be a 10-cent gate only in the evening.

Among the added features is a "Luna Show" similar to that at the Frisco exposition. It is a combination posing and fashion affair. Hector Lee will handle a 10-in-1 freak outfit. There will be five free acts, the 8 Lunatic Chinks, Weldons, Strassle's Seals, Hip Raymond and Mildred Maison and McDonald's Bagpipers.

A dance hall with a girl show for the cabaret. O. V. Bart will conduct a 25-piece Ohio Girls' Band, one of the features.

PARK AWAITS CONGRESS

Washington, D. C., May 24.

If Congress will appropriate the money (and that "if" is a mighty big one) Washington is to have a summer recreation park that will surpass the famous Belle Isle of Detroit and other inland parks of larger cities.

The announcement of the plans came from the offices of Colonel C. O. Sherrill, superintendent of public buildings and grounds of the District of Columbia, and state that Columbia Island, on the Potomac river, just above the famous Highway bridge and immediately below Anacostan Island had been selected for the purpose.

The island comprises 350 acres, part wooded.

AUBURN, N. Y., WANTS CIRCUS

Auburn, May 24.

Auburn is one of the few cities in Central New York that has not already been billed for a circus of some kind this season.

Up to date no circus has been billed for Auburn. City Manager John P. Jaekel has had no word from circus people. It is something neither Mr. Jaekel nor the mayor, A. P. Burkhardt, can understand, for Auburn is a good circus town.

If any of the circuses playing this section have any open dates, they are requested to get in touch with some of the city officials here at once.

'BELLE BEACH' NOT FOR SALE

Kansas City, May 24.

When the Gollman Brothers' circus was in this territory this week they made an unsuccessful attempt to buy "Belle Beach," one of the most noted high school horses in the world. An offer of \$10,000 was made for the animal, but rejected by Foin Bass of Mexico, Mo., the owner, who added that she was not for sale at any price.

BARNUM TALK UP AGAIN

Muggivan-Ballard Purchase of Show Discussed Anew

After resting since late winter the old talk about the design of the Muggivan-Ballard group to buy control of the Ringling Bros.-Barnum & Bailey circus was revived this week among Broadway showmen in touch with the big top interests.

It is said that around the first of the year the French Lick operators and the Ringlings were in actual negotiations for the transfer of the property and for a time it looked as though they would do business, but some misunderstanding grew up over certain policies and opposition developed from others than the principals in the negotiations.

The gist of the current gossip is that, although last winter's deal fell through, the Muggivan-Ballard people are as keen as ever for ownership of the Big Show and will return to the attack after the end of this season. With this in mind may showmen attach a good deal of importance to the routing, both of the Ringling Bros.-Barnum & Bailey circus and of the rail movements of the Muggivan-Ballard properties—Sells-Floto, Hagenbeck-Wallace, John Robinson and Gollman shows.

Muggivan-Ballard routes appear to be subject to change at a moment's notice. The Hagenbeck-Wallace route has been slightly shifted following the Buffalo stand. The first plan was to move out of Buffalo (May 22) across the northern New York tier of counties and then into Vermont. The revised route goes to May 31, when the show is in Oneonta, N. Y., following Binghamton. From Oneonta the show might turn back into Great Lake territory, or it could use the Ulster & Delaware as far as Hudson River district (the Ulster & Delaware is a minor line from Oneonta to Kingston Point) and from there connect via West Shore headed for New England territory, crossing either at Poughkeepsie or Albany.

"SEAPLANE" DROPS

Cambridge, Mass., May 24.

One woman was seriously injured and 19 other persons less severely hurt, when the six gondolas of a whirling "seaplane," belonging to the California Carnival show, operating here, dropped 15 feet to the ground last Thursday night, owing to a break in the structure.

The injured woman was Mrs. Thomas Murphy, of 42 Crescent street, Somerville, who was rendered unconscious. She was taken to the Cambridge hospital and found to be suffering from slight concussion of the brain. The other passengers in the whirling gondolas escaped with minor bruises and a severe shaking up.

Hoping for Better Season

Newark, N. J., May 24.

Olympic Park will open next Sunday, featuring the Jessie Lee Nichols' Boatsy Circus.

The Park was a flop last year, but the management is optimistic over the present season.

WOLFE'S SUPER SHOWS ATTACHED UP-STATE

Tour Stopped at Dunkirk, N. Y. —Judgments Reason for Attachment

Buffalo, N. Y., May 24. The tour of the T. A. Wolfe Superior Shows, a carnival outfit, was abruptly terminated at Dunkirk, N. Y., when the sheriff levied upon the show's entire equipment to satisfy judgments amounting to several thousand dollars.

One judgment for around \$300 was on a protested check given in payment of a loan advanced by Parker, Ford & Kaiser of Batavia, N. Y., to finance the show. Another judgment for a similar amount is for hardware and labor supplied the outfit by another Batavia concern.

F. B. Parker, head of Parker, Ford & Kaiser, who apparently backed the show, is senior member of the State Fair commission, chairman of the Republican County committee and an influential politician in Genesee county.

The Wolfe Shows opened bad in Buffalo last week. The first three days at Dunkirk were reported record-breakers, but rain spoiled the last half of the week. Late reports have the carnival officials asking for privilege to continue, promising payment of the judgments forthwith.

The T. A. Wolfe's Superior Shows is a 23-car show. T. A. Wolfe of Cleveland is general manager. The show wintered at Batavia, N. Y. Its executive personnel is E. E. Jones, treasurer; W. C. Fleming, general agent; N. J. Shelton, press agent; John McKinstry, lot superintendent.

The show is in its sixth season and of late has borne a good reputation.

Variety's report on the Wolfe outfit this season is that the shows are all fairly clean and concessions are P. C. wheels used where permitted. No flat joints or other grift. It's on Variety's first class or "white" list.

VA'S PAGEANT OPENS LIGHT

Richmond, Va., May 24. The Virginia Historical Pageant, primarily designed as an advertisement for the City of Richmond, was formally opened at the noon hour Monday by Governor E. Lee Trinkle, acting for the State, and Mayor George Ainslie, for the city.

The attendance for the opening day was disappointing. Publicity Manager Cridlin explains the absence of the thousands expected from other sections by saying reduced rates were refused by the railroads for points outside of Virginia.

An elaborate program has been arranged for each day of this week. More than 2,500 people will take part in the productions given on a stage at Bryan Park. The general program is patterned to a large extent after the Mardi Gras celebration in New Orleans.

The pageant is an experiment this year. If successful it will be repeated annually.

PARACHUTE JUMPER DIES

San Francisco, May 24.

Wesley May, an aerial performer, died May 22, of injuries received during the afternoon while executing a parachute fall at Presidio.

In landing she struck a treetop, her parachute became entangled, causing her to fall to the ground.

GOOD CARNIVALS FOR CLEAN SHOWS

Editor Variety:

Logansport, Ind., May 18.

We have read "Variety" of May 12 and note the article which says you are to list carnivals in "White," "Blue" and "Black" lists. We are heartily in favor of such lists and believe it is a step in the right direction. As people in other lines of business are listed so that their standing and reputations may be investigated before entering into any transaction, it is no more than just that carnivals should be listed likewise.

We have always favored cleanliness and honesty in our business dealings and have tried at all times to keep our organization up to that standard. There is no reason why this line of business can not be operated like any clean legitimate business.

Yours very truly,

DODSON & CHERRY WORLD'S FAIR SHOWS.
Per C. G. Dodson, Gen. Mgr.

(One of several letters received by Variety from the better grade carnival attractions.)

TRYING CANADA

Three Circuses to Play There Within
Next Two Months

Chicago, May 24.

Despite reports that general business conditions are bad in Canada this season, three of the large circus troupes will invade the Dominion during June and July. The Ringling Brothers-Barnum-Bailey organization will play through Eastern Canada prior to its Chicago engagement—July 22—and after it will invade the western portion of the Dominion.

The Robinson show will tour the far eastern portion of the Dominion and the Maritime provinces early in June, while the Hegenback-Wallace outfit will try its luck in the province of Ontario during the latter part of June.

BIG FAIR BOOKINGS

\$100,000 in Outdoor Attractions—In
Los Angeles

Chicago, May 24.

E. F. Carruthers returned this week from a trip to Los Angeles, where he booked for the United Fair Association the largest outdoor show that has been produced in America.

Over \$100,000 worth of outdoor attractions will be used for this Pageant of Progress and Trade Industrial Exposition, which will run two weeks beginning August 26. It will be conducted under the auspices of the Los Angeles Chamber of Commerce.

ORDERED OUT OF TOWN

Unnamed Carnival Gave Legion
Post \$9 as Share for Week

Buffalo, May 24.

The carnival season had barely opened when two shows coming in here received notice.

One carnival, name and origin unknown, played on a Main street lot under the auspices of a local Legion Post. It was to have remained two weeks. At the conclusion of the first week the Post reported to the mayor the carnival had given it \$9 as its share of the takings for the first week.

The carnival was ordered out of town forthwith.

"MID-NITE SMOKER" NEW

Some Carnivals Working It With
"Little Egypt" for Men Only

Some of the carnivals now touring have discovered a new way to aid the bank roll. It is those carnivals carrying an Oriental attachment trying the latest grift.

The new racket is a "Mid-Nite Show" for men only with "Little Egypt" doing her best to break her wishbone.

CIRCUS ITEMS

The Masons are frequently in the circus business during the winter, yet when it was found the original date of the Sells-Floto circus for Albany, N. Y., would conflict with the program of the local Masonic fraternity, the latter prevailed upon the circus officials to change their date.

Ringling Brothers announce that they will not make any street displays this season, but will make their usual parade.

Gillmar Brothers narrowly averted a serious wreck when one of its flat cars broke in two because of overloading, while a train was passing over a high bridge on the L. & N. in Tennessee.

Omaha has reduced its circus license. Whether the fact that Mayor Thompson of Chicago received a Sells-Floto elephant in his office at the City Hall influenced the Omaha mayor is unknown.

Twenty people were seriously hurt when a section of reserved seats fell under the Al G. Barnes tent while that show was playing San Francisco.

A driver of the Maine circus was seriously hurt at Pottsville, Pa., when he lost control of a six horse team while going down hill.

At Marion, Ind., the heavy pole wagon of the Robinson circus got away from the men unloading it and ran into an office in a business building, doing considerable damage.

At Beaumont, Tex., Eva Blackley, 11 years old, was admiring a jaguar in a menagerie when a companion playfully pushed her against the cage. The beast grabbed her, and the child died as a result of the injuries.

At Houston, Tex., Mrs. Georgia Jones, an aerial performer with the Gentry show, was seriously injured when she fell from the top of the tent to the ground.

At Indianapolis four members of the Sells-Floto circus were so seriously injured while riding in a taxicab they were removed to the hospital.

DAREDEVIL WILSON HURT

Kansas City, May 24.

Charles (Daredevil) Wilson was severely injured while making a dive from a 72-foot ladder to a wooden chute, at Electric park Sunday evening. Several ribs were broken and he was sent to the Research hospital for treatment.

About a year ago, at Columbus, Ohio, he had a similar accident. At that time his injuries were much more severe, and he was laid up for nearly a year. His ribs were fastened together with a silver wire, and it is thought last night's accident caused the wire to break. He made a successful jump Saturday night, the first since his recovery from the Columbus accident.

B-B. 10 DAYS IN CHICAGO

Chicago, May 24.

Al Butler has arranged with the local authorities for a ten-day engagement of the Ringling Brothers, Barnum-Bailey Circus, at Grant Park beginning July 22.

Last season it played here for two weeks beginning July 21.

The New State, Jersey City, under the management of Frank G. Hall, has switched from a full week to split week vaudeville. The house was completed a few weeks ago and opened with the full week policy.

BED-SIDE CHATS

BY NELLIE REVELL

(Nellie Revell has been for nearly three years confined to her room and cot in the St. Vincent Hospital, Seventh avenue and Twelfth street, New York City. Without having moved from one position within the past six months (Miss Revell having lost the use of her spine) she has written and dictated these weekly articles for Variety, at the same time having variously contributed to other periodicals. Miss Revell has been called the bravest woman in the world by many.)

Pain is a great leveler of rank. In a hospital there is no such thing as "the Colonel's lady and Judy O'Grady." Of kindred afflictions we are all brothers and sisters in sorrow, whether in public wards or private rooms. Those of us more fortunate than others assume a big sisterly attitude towards the friendless and more lonesome and share with them our books, flowers, magazines and "goodies."

I question if there is any sorority or fraternity that brings its members so close together in the bonds of sympathy as the patients of the same doctor in the same hospital. This is particularly true of orthopedic (bone) cases, for the reason they are the longest confined and in consequence become acquainted with each other and the details of each other's ailments. Medical and surgical cases are usually of comparatively short duration, the average period of hospital treatment being about three weeks, but orthopedics remain anywhere from six months to two or three years, or even longer.

Through the doctor in charge, the internes and nurses, one patient hears about another and becomes as much interested in others' fight for health as his own. When the senior nurse makes her rounds in the morning taking temperatures, generally the first question asked of her is, "How is number so-and-so this morning?" and in this way is begun what frequently proves fast and lasting friendships. One of the closest friends I have was a fellow patient of Dr. Reginald Sayre, a lady who came from Texas to be treated after years of suffering from infantile paralysis. She now sends me pictures of herself at dances.

Horace Goldin is obviously concerned about the rights to his illusion, "Sawing a Woman in Half." He came down to ascertain if there was any infringement in my case, but after carefully examining the doghouse in which I am encased, decided no court proceedings were warranted. It was St. Patrick's Day and Miss Dazie, who was with me, pinned a green carnation on the magician's coat lapel. Now, if you have ever seen Mr. Goldin or have any imagination, you will appreciate that an Irish emblem on a gentleman of his pronounced Hebraic features is, to say the least, somewhat incongruous.

So, when Mr. Goldin, proudly wearing the flower, and Tom Gorman, his companion on the visit, had departed, I confess I was a trifle apprehensive should the magician, so decorated, encounter a belligerent son of the Emerald Isle on 14th street. My worst fears were realized before he even got that far; as a matter of fact, it happened right in front of the hospital on 12th street. A burly Irish truckman crossing Seventh avenue with his team espied the green flower and its possessor, as Goldin and Gorman emerged from the hospital. From his perch, in raucous tones, he denounced Goldin and all his ancestors, at the same time announcing his life's ambition of reducing this particular representative of his race to a condition where a morgue and not a hospital would be his abiding place.

I heard afterwards that the magician was spared a personal demonstration of how a man is sawed in two by the timely action of Mr. Gorman in bundling him into a taxi and speeding up town. The chances are, it wouldn't have been any illusion either.

Nora Bayes, accompanied by her pianist, came down to sing for me the other day. I had suggested to the hospital authorities to invite as many convalescent patients as could be taken to the parlors. Nurses, nuns and doctors formed the background for the bandaged, becrutched and crippled audience. I was bundled into a wheel chair and rolled into the parlor where I listened, perfectly fascinated, to five or six songs before my trick back rebelled at the responsibility placed upon it, and I was forced to retreat to my bed. I had three very unhappy days following it. But it was well worth them. The joy of hearing songs I love sung by some one whom I love and whose friendship I appreciate. And the pleasure of knowing how many other people were enjoying my concert. Some of them had not heard a song in years. It more than recompensed me for what followed.

Monica Russell, the new prima donna of the "Follies," came in to renew acquaintances and talk about our old stamping ground, Chicago. This will be Miss Russell's first appearance on any stage. Mr. Ziegfeld heard her sing in Pittsburgh while he was there with Mrs. Ziegfeld. Miss Russell was visiting relatives. She had stage ambitions and knew she could sing. Upon hearing Mr. Ziegfeld was in town, she swooped down on him and begged for a hearing. He let her sing for him. An hour after invading his office she had a contract as prima donna of the "Follies."

In 1776 our ancestors would not permit England's King to tell us even how much we ought to pay for a pound of tea. Now we permit anyone from there to come over and tell us how we ought to run the country. If they are not patronizing us, they are insulting us.

I wonder just what Lady Astor means by "Tink a dunt." I wonder why she doesn't say "Tinker's damn" and be done with it. It's not so very hard to say. I've tried it many times among other expletives.

Speaking of changed relations toward other countries. I have an idea the situation in Ireland is not as acute as some of the alarmists would have us think. The wife of the British consul is here in this Irish hospital. And her nurse is named O'Donnell.

If you happen to meet Mr. and Mrs. Frank Stafford, please tell them I received their candy and appreciate their loving thought, but the doctors have barred candy. Southern papers please copy.

My idea of an embarrassing moment is when a friend comes and happens to mention something he has said about me in his paper. And I haven't read it. Explaining that I haven't gotten to his paper yet, he proceeds to look around my room for it. But the nurse had thrown it out.

In the very near future you are going to see on the stands a book called "Bedside Chats." It is not calculated to startle the literary world except perhaps by contrast. It will contain a resume of my three years' interment in a human reconstruction camp. If you don't like the chapter entitled, "Nurses I Have Met and Others I Might Have Met Had They Answered the Bell," you might like the one called "Nerves and Nostalgia." I am pretty sure you will like the one entitled "Don'ts for Doctors."

A friend writes to ask if she can do any mending or repairing on my clothes. If she does, she will have to have a saw, a chisel and hammer and nails to make any alterations on my wardrobe.

Daily paper report—Four persons were married in the ocean. After the ceremony they were presented with furnishings for their new homes. Now all are prepared for a squall.

Headline reads, "Bronx man dies as he rides in taxi." He probably looked at the meter.

Wife criticizes husband as "writer" reads headline in morning paper—but the article states that she says he is no writer. That's a common fault wives find in husbands—their not writing.

CIRCUS ROUTES

Ringling Bros.-B. B.

Today, Wilkes-Barre; 27, Williamsport; 29, Rochester; 30, Buffalo; June 1, Erie; 2, Cleveland; 3, Cleveland.

Sells-Floto

May 26, Schenectady; 27, Pittsfield, Mass.; May 29-June 3, Boston; 5, Lynn.

Hagenback-Wallace

Friday, May 26, Elmira, N. Y.; 27, Cortland; 28, Syracuse; 30, Binghamton; 31, Oneonta, N. Y.

Walter L. Main

May 26, Norwich, Conn.; 27, Palmer, Mass.; 29, Brattleboro, Vt.; 30, Keene, N. H.; 31, Claremont; June 1, Concord; 2, Marlboro, Mass.; 3, Waltham.

Al. C. Barnes

Friday, May 26, Lewiston, Idaho; 27, Walla Walla, Wash.; 29, Pendleton, Ore.; 30, LeGrand, Ore.; 31, Baker, Wash.; June 1, Weiser; 2, Caldwell; 3, Boise, Idaho.

Cole Bros.

Friday, May 26, Harrisville, N. Y.; 27, Cortland; 29, Clayton; 30, Gouverneur; 31, Canton; June 1, Potsdam; 2, Newville; 3, Moria, N. Y.

Gillmar Bros.

Friday, May 26, Colorado Springs; 27, Boulder, Colo.; 29-30, Denver; 31, Greeley, Colo.

John Robinson

Friday, May 26, Lorain, O.; 27, Toledo; 29-30, Detroit.

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Charles Esterson, a New York woolen merchant, has purchased the lease of the Palace, South Norwalk, Conn., from A. J. Collins and W. Cavanaugh. The Palace plays split week vaudeville booked through the Keith office which will be discontinued this week for pictures during the summer. Vaudeville will be resumed in the fall. The same interests have purchased the Regent, Norwalk, Conn., from Sam Kantor. The Regent plays attractions and pictures.

The Log Cabin, Jersey City, under the management of John Ryan and Billy Coonan, reopens with vaudeville Saturday. Five acts each half of a split week will be played, booked by Harry Lorraine.

Harry Lunetska, formerly with the Orpheum circuit, joined the booking staff of the Fally Markus agency this week. Lunetska will handle the bookings for the Markus split week houses in New Jersey and part of New York State.

Loew's Metropolitan, Brooklyn, will play a feature picture, "Beyond the Rocks," and the Nazario, Jr., act for a full week, commencing Monday. The house ordinarily plays a split week policy, but at times has held over either its headline act or a picture, with next week the first both have been played for a full week.

Frank Killion, in the profession for the past 22 years, formerly with Dick Moore and the late Steve O'Rourke, retired from active stage duties last week, joining the staff of the Pickering Steamship Co.

The B. S. Moss houses in New York are distributing a four-page herald containing information and gossip about coming vaudeville acts and feature picture attractions. The idea was originally tried in the Loew Circuit houses and caught on. The heralds are handed to the patrons by the ushers in the Moss houses as they enter the theatre.

Ground was broken last week for the erection of a new theatre in Lynbrook, L. I. The new house, which will have a seating capacity of 1,800, is being financed by the local sale of stock.

J. F. Campbell, formerly of the Mary Anderson, Louisville, is now in charge of B. F. Moss' Regent, New York, in place of former manager Connelly.

While Rubini and Rosa were watching a performance at the Bedford, Brooklyn, late last week, part of their wardrobe and their auto robes were stolen from the tonneau of their car standing in front of the theatre. The loss was reported to the police as \$500.

The Show Shop and the Stratton, Middletown, N. Y., playing split-week vaudeville, were purchased this week from O. H. Hathaway by D. Leskowitz and J. Quitner, owners of the State in the same city. Under the direction of the new owners it is understood the State will continue to play split-week vaudeville booked by Fally Markus, while the Show Shop will show pictures and road attractions the Stratton, formerly booked by the Keith office, changing its policy to straight pictures.

Jimmy Dunedin, former trick bicycle rider of the Dunedin family and now a vaudeville agent, associated himself with the Evans motorcycle interests this week, demonstrating the value of the new machine by trick riding. His connection as rider for the Evans concern will not interfere with his present booking affair.

Mrs. E. Thomas Beatty, of New Rochelle, N. Y., wife of the burlesque manager, lost a \$2,000 diamond ring set with sapphires while attending a performance at Proctor's, Mt. Vernon, Saturday last. Search by the police and theatre attaches failed to reveal the ring. The diamond was a four-carat stone.

COMMONWEALTH OR CO-OPERATIVE PLAYS

The season ending or ended with its alleged "bad business" developed broadly the commonwealth or co-operative groups of players. They appear to be numerous, at least, in New York, and may be similarly organized in other towns, even to stocks.

The commonwealth system has been taken up by the regular producer, it would seem. The custom as it has almost grown to be of late months, may have been the indirect cause of the Equity (Players) taking over this week the 48th Street theatre, New York, for its own use next season. It has not been unusual in past theatrical years for bands of players to agree among themselves they will gamble on the prospects of a new play. Often as well, when a manager announced himself in financial straits, leaving a play's continuation greatly in doubt, the cast members agreed to proceed on a commonwealth basis, which was also a gamble.

The gambling end of the commonwealth proposition is very good, as far as the players are concerned, for they do gamble. But the regular producers operating in that way of late, have they been gambling? Who can recall a commonwealth venture, engineered by a regular producer, that was a hit from the take off. Or how many, if any, have been anything approaching a hit? Some hung on and may have made some money, but it certainly bears the mark, when a regular producer is interested, that he previous to his commonwealth proposal, had decided the play or show intended did not look big enough in script or lay out to tie up by himself. So he "lets in" the players.

It may be said to be commonwealth when a producer asks his cast to cut salary, to prolong the life or run of the play. There doesn't seem to be a great variance between an agreement that gives the players more money as the gross mounts and the one that asks them to reduce salary when the gross drops. The actual difference of course is that on the contracted salary the amount is guaranteed while the commonwealth plan is always speculative.

Players on commonwealth seem to have two means of determining what they are to receive. One is a share of the net, which would be naturally greater without a guarantee salary to reduce it, and the other is for the commonwealth players to accept a small percentage of the gross without any guaranteed amount.

There is nothing, however, to this beyond the singularity of it. Commonwealth or co-operative is perfectly all right if all concerned are agreeable to either. They may be the means of promoting plays and keeping theatres open. But the regular producers might display a little more faith in their productions, taking a gamble themselves instead of easing out of a guarantee by promising players a share of the net or gross on a doubtful proposition. The producers, no doubt, think it smart business. Perhaps it is, and there is no one to complain other than those interested.

When a couple of hits come along like "Partners Again" or "Kempy," and it is said they are commonwealth shows, then may everyone believe that after all there is really something more to the commonwealth idea than "persuasion." Until then, however, the play can keep on gambling, but the finish, if a regular producer produced a commonwealth hit might be this—that other regular producers would return to paying salaries, in fear they might make the same mistake through commonwealth something the producer with a hit did. And who counts up in any commonwealth or co-operative show? That though is not a suggestion of cheating. But as a matter of fact in one commonwealth show when the statement displayed to the company called for \$300 that evening, in a theatre that could hold about \$1,100, an experienced observer who had casually dropped in about midway of the performance, estimated the house held 80 per cent. of capacity. The difference between therefore must be attributed to paper, cut rates or two for one. But it is quite a difference.

INSIDE STUFF ON PICTURES

Roscoe "Fatty" Arbuckle is reported from the coast to be broke. According to the information, the fat comedian has sold his Cadillac touring car to Buster Keaton and his Cadillac speedster to Eddie Cline, Keaton's director. The big \$24,000 Pierce that Arbuckle had specially built to meet his own ideas and proportions is also reported for sale. The beautiful Arbuckle home in West Adams street is said to have been deeded to Joseph Schenck as security for money advanced by Schenck to finance the three trials of the accused film star. Arbuckle is now living with friends in Beverly Hills and "waiting for something to turn up."

When Dave Bernstein, of the Loew and Metro executive staffs, returned to New York on the Mauretania, after three months abroad in the interests of the Metro, he heard for the first time of the auto accident to his nine-year-old son while he was away. The boy was run over by a truck and thought to have sustained a fractured skull, but he escaped that with but slight evidence left of his injuries when his father reached home. The younger Bernstein, however, bore enough scars to make his parent ask questions.

The U. electric sign at Broadway and 45th street, costing about \$50,000 yearly, now reads: "Foolish Wives" is breaking records everywhere." It's interesting information for the crowds passing that corner who didn't go to the Central when "Foolish Wives" played there at \$2. Perhaps the U. wants to make them sore for missing it.

Goldwyn is said to have an Italian made "Mme. San Gene" that may be shortly released. There is also a French version. The film rights to the Sardou play are somewhat complicated, it seems. World's rights to the script for a picture cannot be secured under a clear title, it is said.

Robertson-Cole has inaugurated a new series of short subjects called the Screenland Series, in which stars of the stage are screened in personal episodes. A trade showing of the first release was given in the projection room late last week. It showed Bessie McCoy Davis and her daughter; Richard Bennett and his family, and Otis Skinner in a scene from "Blood and Sand." Several vaudeville notables have been screened. The subject will be released periodically.

Eddie Polo, serial star, is making a chapter story called "Capt. Kidd." One of the principal actors came around after the completion of the fourth episode and demanded an increase of pay. Polo couldn't see it, and the actor threatened to quit and leave the uncompleted story up in the air. Polo immediately interpolated a fight scene in the serial, in which the insurgent actor was killed. Then the story was switched to modern times, and the other eight episodes will be modern.

Even if all that has been said about the probable side and strength of the talked-about Goldwyn-First National, and its probable effect as a competitor of Famous Players, the situation is not entirely without its agreeable aspect for the Zukor group. As a matter of fact Famous Players always has been anxious about Goldwyn, not as a competitor, but as a factor in the industry about whose policies there always was some uncertainty. But the big angle involved in the Goldwyn-First National consolidation gets down to this:

For months there has been talk of a definite inquiry of Famous Players by the Federal Trade Commission with regard to restraint of trade and other things and the government agency has actually filed definite charges embodying these elements to which Famous Players has made answer. For the present these proceedings have been lost sight of owing to other events which have come up such as the Walker-Cohen controversy which has more or less monopolized trade attention.

Nevertheless it is likely that the slow moving machinery of the govern-

ment has been proceeding with the case. Under the circumstances it would put Famous Players in a particularly advantageous position just at this time to have a strong competitor come into the field. That circumstance alone would have a good deal to do with disposing of the charges of the government and the opponents of the Zukor organization in their attempt to make it appear that Famous Players was a combination in restraint of trade. If the situation is such that a strong organization such as that promised by the prospect of a Goldwyn-First National coalition can get started the contention that Famous Players is exercising a monopoly in the field loses much of its weight.

Reports on the Jackie Coogan picture, "My Boy," released Christmas week, show that the production had done an actual gross business of \$320,000 up to last Saturday. The picture is being figured to run into a gross of at least \$2,000,000 on the strength of the showing to date. At one time the New York exchange alone had 19 prints working without having a single one on the office on any given day for more than a month. On the strength of the tremendous gross in a short sales period, there is an intimation the Lessors, who produced the picture, may declare a bonus for the First National sales forces in the exchanges that went over their quota.

Jack Warner, of Warner Bros., has an idea for titling his pictures. In the editing of "The Daring Adventure," a chapter play starring Grace Darmond, which was recently made at the Warner Bros. studios in Los Angeles, Jack Warner has injected such titles as "The Village of Ganoven" for an island of thieves and "The Isle of Puskidnick," where many bums are shown hanging around. Mr. Warner advances the fact that ganoven in Yiddish pertains to crooks and pirates, which makes the title fitting, while puskidnick in Yiddish means a loafer or one who bums and refuses to work for a living. Such titles as these fit the story, according to Mr. Warner, and will get natural laughs from those of the race who see the titles and understand their meaning. In several pictures of the past Sam Warner, who is also in the West Coast studios, used foreign names in titles and found they met with much success.

It has developed the condition of Ben Blumenthal discontinuing his \$100,000 libel suit against Sam Rachman, his associate in the Hamilton Theatrical Corp. (Famous Players subsidiary that handles the foreign productions) included a proviso that Rachman donate \$1,000 to the Hebrew Orphan Asylum. Rachman, while still interested in the Hamilton corporation, is no longer on its board of directors. The alleged libel arose from some cables in which Rachman is claimed to have disparaged Blumenthal.

Putting the fear of Hays in the motion picture naughty boys and girls is the latest diversion of the producing directors on the Coast. The stars that fall off the wagon and the other heights that might lead them into the fields of undesirable publicity are told that if they don't behave, Hays'll get 'em. To date this threat is reported as having the desired effect.

The picture rights to "The Drums of Jeopardy," originally bought by Louis B. Mayer for \$27,500, have been resold to the author, Harold McGrath. This was accomplished before it became generally known that the story was to be adapted to the stage. The picture producer secured the film rights to the story when it appeared in "The Saturday Evening Post," with a view to starring Anita Stewart in the screen production. However, that star's contract ran out before the picture was made, and an agent of the author secured the return of the rights for about \$10,000.

The daily newspapers this week carried Associated Press reports of the row over William S. Hart's picture, "Travelling On," among the 800 clergymen assembled in Des Moines at the 134th general assembly of the Presbyterian church. The ministers raised the objection that the picture belittles pastors by representing a minister of the gospel as robbing a stage (Variety commented on this phase of the film when it was first shown at the Rialto, New York, March 13, 1922.) Hart wrote the scenario and is regularly credited with its authorship in a screen title. Nothing more was heard about the picture until one of the California censors raised objections to the attitude expressed in the story, toward churchman. The censor is Rev. Gustav Briegleb, of Pasadena, and it was his letter to the Des Moines conference that raised the noise. The minister wrote to Hart and Hart's reply was read to the assembly this week. Hart's reply is that he "admires a man brave enough to go ahead with his good work although it involves robbing a stage coach." The Pasadena minister, addressing the assembly, raised the old religious issue, declaring that film interests are antagonistic to Protestants, "These insults are aimed at us," he said.

TOMMY'S TATTLES

By THOMAS J. GRAY

Carnivals are finding it so hard to get permits to enter towns and cities some are thinking of carrying their own towns and cities with them.

Many mayors cannot see why they should give permits to outside workers when the city has its own Board of Aldermen.

Meanwhile reports continue to come in: Spankedwell, Ia.—The Doo M. Goodo Shows played here yesterday, leaving town late at night. This morning the village clock, a statue of Abraham Lincoln and the town fire bell are missing from the public square. There will be an investigation.

Saps Corners, Mass.—Cluck's Combined Gay Combination, a carnival company, is playing here today. The streets are deserted; there is not a loose animal on the fields for 20 miles around. Reports of the show reached the town a week ago and the citizens took no chances. Mr. Cluck announced that he would not give this town a chance to see his shows again.

Horn In, S. D.—The citizens of this town are still waiting for the return of the Great Dippo, a magician playing with a side show connected with the Giveup Carnival Co. The company played here last week and the magician went through the audience asking for watches which he put in a high hat, saying that the hat was lined with a new magic polish that would make the watches look like new. He then disappeared behind a screen and has not been seen since. The audience waited until the canvasmen took the tent down. Many are still waiting. There will be an investigation.

Zook, Ind.—Nutmeg's New Novelty Shows played this town last week and created excitement. Instead of the usual prizes, such as Kewpie dolls and boxes of candy, they allowed the winners of the various games to purchase oil and mining stock that some very nice gentlemen explained about. Many of the good townspeople expect soon to be rich and many a pleasant hour is spent planning trips to Europe, Chicago and other interesting spots.

Stovepipe, N. Y.—Glimmer's Dog and Pony Carnival played here for two days last week. Many valuable prizes were won by the town folk. Mayor Lux won a baby grand piano and Henzel Strop, owner of the general store, a seven-passenger touring car. Mr. Glimmer announced that they had sold the most tickets for the concert after the show. He

(Continued on page 28)

2 WEEKS' SALARIES DUE TO "GO EASY, MABEL"

Show with Ethel Levey and Estelle Winwood Closes After Second Week

"Go Easy Mabel" just managed to last two weeks at the Longacre, New York. It was taken off Saturday, with salaries unpaid for both weeks on Broadway, up to Wednesday of this week. All the cast received for the engagement was salary for the initial week at Atlantic City. Ethel Levey, who starred in "Mabel," bought in against the advice of showmen who saw it tried out. Estelle Winwood was featured, her first appearance on this side in musical comedy.

Equity stepped in when it was found salaries had not been paid for the first New York week. Players were advised not to continue, but the cast elected to stand by until the finish out of a sense of loyalty to Miss Levey. Everything appeared primed for her return to the American musical comedy field. The failure of "Go Easy Mabel" was lamented.

The show approximated \$9,000 for its first week and about \$5,000 for the second week. The management was "into" the house for more than its share either week, money having been advanced on the production by L. Lawrence Weber, reported having had an interest in the piece. Statements were shown the Equity representative and also the markers evidencing indebtedness to the house.

Lee Morrison was the active manager of the show, produced by the Hudson Production Co., Inc. It was reported 12 persons were interested, among them M. S. Bentham, who did not invest any money but represents Miss Levey for vaudeville bookings, and Leffler & Bratton.

Friday night last week the show failed to start until past nine. Russell Mack, the show's juvenile, walked out, and Charles George, author of the book, lyrics and score, stepped into the role. Besides the featured players, others in the cast were Will J. Deming, James C. Marlowe, Margaret Dumont, Arthur Aylesworth, Eileen Van Blenc.

WALNUT ALL SUMMER

Management Looking for Attraction to Follow "Letty"

The Walnut Street theatre, Philadelphia, will emulate the summer-run musical comedy policy of Broadway, Boston and Chicago this season. It is planned to keep the house open continuously through the hot months, with the admission scale topped at \$1.50. Charles Wannamaker, manager of the house, and J. P. Beury, owner, who expended \$400,000 in rebuilding, the landmark, were in New York this week seeking an attraction. After this week only the Walnut Street and Keith's, among Philly's major theatres, will be open.

"Letty Pepper" is the current attraction at the Walnut, a repeat engagement. Business done by the Charlotte Greenwood piece proves the house's strong draw. The piece played the house before, coming to New York at \$2.50 top. It is now being offered at \$2 top, and is actually playing to more people at the Walnut than the first date. The gross last week was \$10,000.

The success of the repeat is the more interesting, in light of its short stay (four weeks) at the Vanderbilt, New York.

"Letty" has two weeks more to go at the Walnut, leaving for the coast June 10.

"HEADS I WIN" AT CARROLL

"Heads I Win," a dramatic comedy in four acts, is scheduled to go into the Earl Carroll Decoration Day (May 30). The piece is by Roos Lee Marshall and was produced two years ago for a short road tour.

The Amphion Amusement Co. is putting the show on. It will be re-equipped with scenery, etc., for the Carroll engagement.

"Roos Lee Marshall" is said to be the nom de plume of a New York publicity man.

Earl Carroll has a musical show planned to be produced by him about June 22 for the Carroll theatre, according to his present plan. A Mr. Jones is said to be associated with Carroll in the financial end of the production.

BROADWAY'S SUMMER SEASON STARTS WITH FORTY SHOWS

Twenty-five Expected to Depart by June 1—Some Due to Come in, Mostly on Co-operative Basis—"Partners Again" and "Kempy" Clean-ups of Fresher Group Now Current

Broadway begins June and the summer season with about 40 attractions. The number is not definite, as the number of withdrawals this week was not exact up to Wednesday. Five are carded to exit Saturday, but more may join the departures, which counted eight last week.

Four new pieces will bow in next week, and the list for the current week totals 42.

There are more plays along the Rialto than anticipated for this period of the season. A survey pointed to the explanation of the continuances at low gross—expiration of rent periods, lowering of salaries and influx of co-operative productions.

Continuances longer than July first are not believed likely by approximately 25 attractions now in the bidding. Some houses have taken to playing long shots, recent bookings including plays which cannot possibly connect in New York.

The outlook for musical comedies and revues is not impressive for this summer. Ziegfeld's "Follies" will open cold at the New Amsterdam, and is framed for an extended run on Broadway instead of a limited number of weeks as heretofore.

Some of the present crop of musicals may ride through June, but it is improbable over three will be in the July going. They are the "Music Box Revue," "Good Morning Dearie" at the Globe and "Make It Snappy" at the Garden. It is a question of how well they will do after the "Follies" opens, its scheduled premiere being June 6. At present the Music Box show looks to have the best chance. None of the three leaders is now doing capacity, and the agency call for the Globe and Garden show signs of weakening. "The Perfect Fool" will try to carry on at the Cohan, so will "Blossom Time" at the Ambassador and "Rose of Stamboul" at the Century. "The Blushing Bride" will attempt to keep the 44th Street lighted through June, but the middle of the month will doubtless indicate the summer possibilities of all the musical holdovers. "Shuffle Along," the colored revue, still has a kick, it doing strong business via cut rating and its sponsors are claiming continuance through the summer.

Two musical shows are leaving this week, and one will arrive next (Continued on page 19)

"IRENE" ON JUNE 1 AT THE STUDEBAKER

Return Date in Summer After Having Moved from Studebaker to Garrick

Chicago, May 24.

A surprise booking of rather extraordinary daring is announced for the Studebaker, June 1. "Irene" returns with Joe DeMilt in charge of affairs.

When this musical piece left the Studebaker, after being transferred from the Garrick last year, the gross fell low enough to convince all that local patronage had been exhausted.

How and where the new clientele will be sought, the compilers of theatrical facts and figures will await with no little curiosity.

"MADELEINE" IN CHICAGO

Title Changed, With Donald Brian In, and Georgette Cohan Out

Donald Brian will be starred in a straight role by George M. Cohan, who is sending "Madeleine and the Movies" to Cohan's Grand, Chicago, June 11 to succeed "The O'Brien Girl." The name of the show will be changed to "Garrison and the Girls." Brian closed last week in Providence with "The Chocolate Soldier" and went on to Boston to see Cohan in connection with a possible engagement in "Little Nelly Kelly," the forthcoming musical comedy which Cohan will produce in Boston.

Instead Brian was offered the part of Garrison Jones, the picture hero character played by Cohan opposite his daughter, Georgette Cohan, who played Madeleine.

Miss Cohan will not be with the show in Chicago, but most of the remaining cast will be intact. James Rennie originally had the role, Cohan stepping into the part the second day, both father and daughter being featured in the piece for the run at the Gaiety.

The nearest straight work done by Brian in recent years was in "Buddies." Hugh Ward has offered him a two years' contract for Australia to stage and appear there in musical shows. He may accept next season.

COPY OFF

Berlin Cables Mazie Gay Has Stopped It

Cabled advices from Irving Berlin were received last Saturday by Sam H. Harris to the effect that the "Music Box Revue" skit, alleged to have been lifted by Mazie Gay and inserted by her in a London revue called "A to Z," had been stopped by attorneys last week. The act in question is "Words Mean Nothing," a farcical bit anent the making of moving pictures. The act is said to have been lifted in fact under the title of "Who Bothers About Words."

Miss Gay appeared here in "Pins and Needles," returning to London when that revue was withdrawn. Berlin has been abroad for some weeks, but was advised about the reputed lift from this side.

'FOLLIES' OPENING 'COLD' IN NEW YORK JUNE 6

Show Too Big to Move—Longer Run at Amsterdam—Dress Rehearsals Next Week

Flo Ziegfeld's "Follies" will open cold in New York at the New Amsterdam June 6, the first time the revue has attempted the actual premiere on Broadway. A series of dress rehearsals will be held starting Sunday night and continuing through next week, plans calling for the withdrawal of the Russian Grand Opera Saturday from the Amsterdam. The latter attraction was booked in for another week, but it has failed to catch on in New York. Last week's business was about \$9,200, a drop of \$7,000 over the second week. The time booked in Atlantic City for the "Follies" next week has been given to "The Intimate Strangers," with Billie Burke.

The new "Follies" is being designed for a longer run on Broadway than heretofore, when the limit was approximately 16 weeks. The show is along bigger lines than preceding shows. It has a complement of 160, or almost twice that of last year's show. Ziegfeld stated this week it was next to impossible to put the show on at Atlantic City. Lack of accommodations for settings and spoiling of costumes through too few dressing rooms, led to the manager voting for molding his show via rehearsals in the New Amsterdam.

The line-up of the new "Follies" includes five feminine specialty dancers. They are Florence O'Dennishawn, Muriel Stryker, Mary Eaton, Martha Lorber and Glida Gray. The Misses O'Dennishawn and Eaton are the only members of last year's show in the cast. Fokine is directing the dances for them and Miss Lorber. Additional dancing talent is offered with the presence of 16 "Tiller Girls."

Andrew Tombs was added to the "Follies" last week, upon the withdrawal of Raymond Hitchcock, who walked out after a fuss with Ned Wayburn. Others in the "Follies" cast are Lulu McConnell, Will Rogers, Gallagher and Shean, Jay Gould, Nervo and Knox, Grant Simpson and Mary Davis.

Another addition to the cast is the Top Notch Four, to be called, Follies Four, a singing quartet consisting of Shannon, Lambert, Truscott and Tierney.

The complaint of Lew Fields against the use of McConnell and Simpson, whom he has under contract for another season, has not been adjusted. Fields plans to use the team to head his vaudeville unit listed for Shubert booking next season. The Shuberts filed a complaint with the Producing Managers' Association, but received no action because the players were not under contract to the Shuberts and Fields is not a member of the P. M. A.

WEBER-FIELDS SHOW

Comedians May Reappear Together Under Dillingham Management

Weber and Fields reunited are a possibility under the management of C. B. Dillingham for next season. Both members of the former star comedy pair were in conference with the manager several weeks ago, prior to Dillingham's departure for Europe. Since then the matter has been in the hands of Fred Latham for the producer.

A musical show is proposed for Weber and Fields. Neither cares to take a chance on the dual reappearance unless permitted to learn the outline of the proposed show.

Weber and Fields were reported having been approached to appear in "Abie's Irish Rose," which opened at the Fulton Monday.

MRS. CARTER'S CHICAGO HOME

Chicago, May 24. Billie Burke's troubles with house owners in Chicago isn't going to discourage Mrs. Leslie Carter, who already has a representative here seeking a residence for her use during the run of "The Circle" at the Selwyn theatre in September.

Mrs. Carter's journey to her Chicago home will be of some "distance," for she will come here direct from Paris, stopping over in New York for train connections only. She plans to leave Cherbourg Sept. 3.

EQUITY'S CHL. MAN CAN'T STOP ELUSIVE "BUCK"

"Hollywood Follies" Commonwealth—Frank Dare's Usual Tactics

Chicago, May 24.

Equity through its representative, Frank Dare, learning that Will Morrissey was going to produce the "Hollywood Follies" at the Playhouse, beginning May 28, set its local machinery to work. They approached Morrissey and told him that not being a member of the Producing Managers' Association it would be mandatory for him to post a bond equal to one week's salary of the chorus, before he could get Equity's sanction to operate.

Morrissey was indignant and in his suave manner said: "See Lester Bryant, he is the guy." Bryant in turn, after a little discussion, passed the buck. Perplexed Dare got in touch with the Shuberts. They disclaimed any knowledge of the show or of their connection. Having had the "buck" slipped three times, Dare, as is usual with him, returned to Bryant and started to put the "screws" to the lessee-manager-producer, but with no ultimate success. The girls are rehearsing, no bond has been posted, and it is said that most of the girls are not even members of the Equity chorus association.

The principals, it is claimed, will work on the commonwealth basis. There are 12 principals headed by Morrissey and including Margaret Marsh, Josef Swickard, Peggy Worth, Roscoe Ails and his Jazz Band, with Kate Pullman, Alberta Curtiss, Francis Renault, Joseph M. Hegan, Betty Moore and Prosper and Maret.

Most are vaudevillians and none, it is said, are members of Equity. Interest is manifested here in the stand Equity will take on the proposition, and whether or not it will condescend to the stage hands and musicians working the show.

The show will break in May 24 at Bloomington, Ill., and after a few other one-night stands, come to the Playhouse May 28.

ROSENBAUM'S DIVORCE

Los Angeles, May 24.

Suit for divorce was filed here last week by Mrs. Martha Rosenbaum, known professionally as Martha Dean, against Edwin Rosenbaum, Jr. The complainant is a former member of the Ziegfeld "Follies" chorus, and is now residing in Los Angeles, where she occasionally appears in pictures.

Her husband is in the east. Desertion is charged. The complaint shows the couple were married in East St. Louis, Nov. 8, 1913, and charges the husband with desertion without cause on Nov. 14, 1920.

FRIARS GIVE SHOW IN ELKS' CLUB HOUSE

Benefit for No. 1's Charity
Fund—Freddy Goldsmith
Rings In

In the handsome assembly room of the great club house on West 43rd street of No. 1, New York Lodge of Elks, the Friars tendered a show to the B. P. O. E. Sunday night. An admission of \$2 was charged, the money going to the lodge's charity fund. Attendance was over capacity. A special stage was set up, silken hung. No less than 19 turns including four special playlets and satires, kept the show continuous from 8.30 to 12.30. There was no intermission save the beautiful ceremony of the Elks at 11 o'clock.

It was the first time a theatrical club had tendered an affair of the kind to a benevolent association. Frederick E. Goldsmith, Past Exalted Ruler of No. 1 but known familiarly as "Freddy" within the Friars and the Elks, promoted the idea. And it was no trick at all to win the support of Willie Collier, Tommy Gray, and their retinue of entertainers.

F. E. Goldsmith may have something else in mind. Being an attorney he sort of figured publicity of the discreet kind. Also he became an actor for the nonce and in so doing, put across the suspected advantage. In answer to Collier's query during the prolog, Freddy said he didn't want to advertise his office in the Loew building. Mr. Goldsmith's name was mentioned five times during the performance and he himself in person made two appearances on the stage without losing his nerve.

The show, voted a bully one, too, was a real boost for the Friars. Three satires had something to say or do with the Monastery or the members. "Broadway Brevities," a nutty thing in three parts, which no one claimed credit for, but made very funny by Harry Kelly. Then there was "The Prodigal Friar" in five scenes by Paul Gerard Smith, with music by James L. Shearer. This drew in a long cast, with a

(Continued on page 19)

JOHN MOONEY'S JOB

Accepted Press Agent's Contract,
Made Good and Getting Salary

Chicago, May 24.

Advocates of better protection for press agents, who are "let out" after the preliminary work is over and the attraction gets "set in," took a lesson from the business acumen of John Mooney, manager of the Powers theatre this week.

When "Lilies of the Field" was heralded for the Powers, a representative of the complicated management of this attraction approached Mooney with the offer of acting as press agent for the attraction, in addition to his regular duties as house manager. Mooney accepted, calling for a contract for the run of the piece at \$100 per week. Mooney organized the preliminary press work, and through the liberality of the newspapers got the attraction off to a flying start via well-placed ideas.

When hope was seen for the piece the New York office sent out Bill Gorman to handle both the "press" and the duties of company manager.

Inasmuch as all the hard work was done in the preliminary campaign, Mooney insisted the contract be lived up to. As the result the Powers attraction now has two press agents, with Mooney making his initial bow as a space-grabber.

IS BOSTON TANKY?

Boston, May 24.

"The Unloved Wife," which supplanted Shubert vaudeville at the Majestic Monday, is being watched with smiling interest along the local Rialto on the theory it will be an excellent barometer as to just how "tanky" this supposedly cultured burg really is.

It opened at a \$1 evening top, with the house liberally padded on a "two for one" distribution, the floor being well filled.

The matinee was splashed heavy on a "For Women Only" campaign with an advertised "heart-to-heart talk to wives," which did not materialize. The show, as usual, contained nothing to cavil at, and was generally regarded as a "false alarm sex play." It may last a second week, although chances are slim.

LITTLE THEATRES

Toronto, May 24.

That the Little theatre in the community has come into being because the theatre as it existed up to quite recent years has failed absolutely to satisfy all needs, was the marked opinion expressed by Maurice Brown, well known Little theatre pioneer and producer, who, under the auspices of the Community Players, gave an address in the Physics Building of the McGill University last week. His subject was announced as "Modern Theatre Producing," but in his treatment of the theme he drew a graphic picture of the ideals of the theatre, not merely from the technical, but more from the imaginative and purely idealistic point of view.

"These little theatres of community service groups which have sprung up all over the United States and Canada," the lecturer declared, "are not an unrelated phenomena, but have followed the same course as that taken ten years ago in England, Germany or Russia. One realizes that any given theatrical season is not merely another season, but unrelated phenomena, but historical events of greater or less importance in a history that is older than we are. The theatre satisfies the need of a human soul that perhaps could not be satisfied in any other way, and the failure of it to quite satisfy our needs has brought this new movement of revolt, if you want to call it so, into existence. The great mistake of the theatre," Mr. Brown declared, "is to say that the theatre must only be the theatre of Andrejoff and Ibsen, or to say that it must only offer musical comedy and farces." The lecturer was of the opinion that each had their use, but that the producer should be quite fearless in producing what he considered true art without, however, trying to force it down other people's throats.

For the past two years the New York Drama League has been supplying a special service for the benefit of Little theatre groups. There are 200 subscribers to the service which covers the field, with advice supplied on any subject in connection with Little theatre work from the selection of a play to fit a certain personality to the planning of a Little theatre building. A monthly leaflet is issued covering activities of all Little theatres throughout the country, whether or not they are subscribers to the service.

A new satirical comedy, "Shoot," by Harry Gribble, will be given by the Inter-Theatre-Arts Players at the MacDowell Gallery theatre, New York, June 7-9, at 8.30.

The Washington Committee of the National Women's Trade Union League, under the direction of Ethel Smith, will produce "Enter Madame" at the Garrick in that city Wednesday evening, May 31.

Dama Sykes sailed Wednesday on the Paris to consult with Fanny Hurst about "The Sob Sister," which appeared in "The Drama" a few months ago. Because of Miss Hurst's prolonged stay in Europe and Miss Sykes' interest in the one-act play for vaudeville, the latter had to change her plans for the summer. She had hoped to be able to direct the activities of an Art theatre group in the Middle West.

Under the auspices of the Institute of Arts and Sciences at Columbia, four one-act plays were produced at Brinkerhoff theatre, May 20.

The Littlest theatre in the world is at Ypsilanti, Mich. The Ypsilanti (Continued on page 16)

OPERA AT CENTURY

The San Carlo Grand Opera Co. will open its season at the Century starting Sept. 18 and continuing four weeks. It will be the fifth season in New York for the organization, which has been showing at the Manhattan for metropolitan engagements. The admission scale will be \$3.30 top, though for subscriptions of four performances the rate is \$12, including war tax.

Stanhope an Independent Producer
Frederick Stanhope, for several years associated with the Shuberts as a stage director, and who recently staged "The Bronx Express" for the Coburns, will enter the production field next season as an independent manager.

His initial production will be a new play by A. A. Milne, entitled "The Romantic Age," to be launched at the start of the new season with Patricia Collinge as the star.

NELLIE'S BEDSIDE CHATS GOING INTO BOOK FORM

Miss Revell Advised by Irving
Cobb, Who Will Write Fore-
word to Volume

The "Bedside Chats," by Nellie Revell, appearing weekly in Variety, written on the invalid's cot in St. Vincent's Hospital, New York, are going to collectively visit the newsstands within the near future.

The prize patient of Greenwich Village (for St. Vincent's is in that wild section, and all "the bugs" of "The Village" know of Nellie), when asked if the good news were true, tried to turn her right shoulder as she wrote the following:

If you were sick, had been helpless nearly three years, had been in the world but not of it, were fighting to keep up your courage, could see nothing in the future but lying in one position looking at the ceiling or what you could see of the sky through one hospital window, hadn't a relative within a thousand miles of you, and you received a request from your favorite paper to write some of your observations for it, and you did, and you received hundreds of letters from people all over the world telling you they enjoyed your articles, and many others said they had been helped by them, and then the greatest humorist and human-interest writer of the age, a great big lovely soul like Irvin S. Cobb, came to your bedside to inquire if there was anything he could do for you and told you these articles would sell if they were in book form, and honored you by offering to write the foreword and to consult with Mr. Doran, his publisher, about it, and then wrote you it was all set and that Mr. Doran had agreed to publish it, and that all you had to do was to supply copy and the greatest comic artists in the world had offered to illustrate it, and the greatest editorial writers in the world had promised to write prefaces for it, wouldn't that convince you that the world is just full of love and kindness and helpful human beings?

Well, that is just what has happened to me and I am so grateful for it all.

DITRICHSTEIN CLOSING?

Disappointing Coast Business May
End Tour at Frisco

San Francisco, May 24.

Leo Ditrichstein, appearing in "Toto" at the Century last week, opened to fair business, but not as big as expected, nor due an attraction of this calibre. He is booked for five weeks in three or more plays.

It is reported that owing to the depression generally in show business out this way, Ditrichstein has cancelled all of his other coast bookings, and at the conclusion of the Century engagement will jump direct to Chicago.

Business at the Columbia, where Henry Miller is filling his usual summer season, is holding up well.

CHICAGO'S RADIO SHOW

Chicago, May 24.

Jim Kerr, responsible for the "drawing out" of the engagement of "The Bat" until it set a phenomenal record for Chicago, is one of the leading executives for the Chicago Radio show, which will be held at the Coliseum in October.

U. J. Hermann, manager of the Cort, is the "master mind" behind the radio show. The offices of the enterprise are at the McCormick building.

TINNEY SHOW AT APOLLO

Arthur Hammerstein will present "Daffy-Dill," the new musical piece to star Frank Tinney, at the Apollo instead of the Selwyn where it was originally booked. The smash business of "Partners Again" at the Selwyn brought about the switch. The Tinney piece will open Aug. 21.

"RED PEPPER" AT SHUBERT

McIntyre and Heath in "Red Pepper" are to hit Broadway, coming into the Shubert theatre next week for a summer run. "The Hotel Mouse," which leaves here tomorrow night, is to replace the black-face comedians at the Apollo, Chicago.

PRES. FROHMAN'S RE- ELECTION INDORSED

(Editorial in the New York Herald of May 22, 1922.)

The election of Daniel Frohman to the presidency of the Actors' Fund was inevitable. He has held the post before. He is the sole survivor of the original board of nineteen who undertook the management of the charity forty years ago, and he continues to work for its good with the energy of a neophyte. Since his retirement as an active impresario he has devoted his time chiefly to the good of the fund, journeying without hesitation so far as California to organize a matinee for its benefit among the cinema workers.

The successful existence of such benevolences is usually due to the energy and enthusiasm of one or two members. Just how necessary are Mr. Frohman's unusual efforts is shown by the comparative indifference of the potential beneficiaries of this organization. It is estimated that there are now between 27,000 and 29,000 actors in this country. Mr. Frohman recently reported, more in sorrow than in anger, that a bare 2,000 were on the list of members, contributing annually the small sum asked of them.

Under the circumstances it is not surprising that Mr. Frohman has again been elected to the control of this, the Actors' Fund. Some other devoted servant of his activities may arise after a while. In the meantime the Fund should cherish the man who is so unselfish as to sacrifice nearly every other interest to an organization able to enlist the sympathy of such a small number among those it is designed to aid. Its prosperous existence, however, is luckily assured so long as Mr. Frohman is at its head.

JESSE LEWISOHN'S ESTATE

Accounting Approved—Edna McCauley Secures Major Share

An accounting of the estate of the late Jesse Lewisohn, husband of Edna McCauley, former show girl, made by his widow and Frederick Lewisohn, a brother, and Martin Vogel, his brother-in-law, as executors, was filed last week in the Surrogate's Court, approved by Surrogate Foley and the trio discharged from their duties as such. The deceased, who was a brother-in-law of Edna May, was 46 years old when he died, Nov. 30, 1918, leaving a will and codicil, in which he directed his net estate to be divided as follows:

To Edna McCauley, household and personal effects and two-thirds of the residue. The remaining third of the residue to his brother, Frederick Lewisohn. His other brothers and sisters were not mentioned, it being the belief of the deceased they were well provided for.

In the accounting the creditors charged themselves with \$52,963.61. Against this they credited themselves with losses in decreases of securities, \$39.31; funeral and administration expenses, \$3,971.84; creditors, \$22,108.69, which includes \$17,334.64 due to Lewisohn Brothers, and household effects, etc., valued at \$1,117, and jewelry valued at \$2,525 given to the decedent's widow. The balance, \$23,201.77, they held for further distribution subject to the order of the court.

In signing the decree Surrogate Foley directed that what remained in the hands of the executors valued at \$23,201.77, consisting of stocks and bonds, be turned over to the widow, as Frederick Lewisohn had, on May 28, 1921, assigned, transferred and set over all his right, title and interest in the estate to her.

THOMPSON MONUMENT

A monument to the memory of Frederic Thompson, who with "Skip" Dundy was the founder of Luna Park Coney Island, is to be unveiled at Woodlawn Cemetery, New York, June 6.

A number of his former associates in the outdoor amusement field and those who were connected with him in the production field and at the Hippodrome are responsible for the tribute. There will be exercises at the unveiling.

STOCKS

Stock under the management of J. M. Shuck at the Lakemont Park theatre, Altoona, Pa., will have Jane Lowe as leading woman.

The dramatic stock at the Hartman, Columbus, O., opened Monday in "The Boomerang." Brandon Evans is directing.

Belle D'Arcy, character woman with the Drama Players stock, Kansas City, closed her engagement this week. W. J. Mack, from the Princess Stock, Des Moines, succeeds Harry McRae Webster as director of the Drama stock.

Arthur Vinton has replaced William Walter as leading man for the same stock.

Booth Tarkington, the author, wrote a letter to the Indianapolis "News," urging better local support of the Stuart Walker Company. The "News" printed the letter on the editorial page.

William Augustine is organizing a road company of "Bought and Paid For" to play the one night stands in New York State. The company is being recruited by Augustine, a stock manager, to determine the value of the towns for dramatic stock. The company will open as soon as the cast is recruited, the manager contemplating installing stocks in the towns supplying sufficient patronage to the dramatic attraction.

The dramatic stock under the management of Freddie James and Richard Kramer crossed Saturday in Poughkeepsie, N. Y., after two weeks. The members of the company failed to secure salaries for the final week, according to report.

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GUESSING ON MANAGER

For New Harris Theatre, Chicago—
James Wingfield Possibilities

Chicago, May 24.

Speculation is emphatically prevalent as to who will draw the plum of the manager's seat at the new Sam H. Harris theatre. Harry Ridings leads in the names mentioned. It is known the job has been offered him, but the fact he functions the Geo. M. Cohan interests at the Cohan Grand holds aloft the impossibility that either of the two managements would sanction his managing the other's interests at the one and same time, thereby making it probable that Ridings would have to relinquish his Cohan connection if he decided to join the staff of the new Harris theatre.

At one time it was suggested that one man would manage the Selwyn and Harris theatres, inasmuch as they are twin sisters, but the Selwyn office wanted their own man (Walter Duggan), who is already here, active in the preliminary publicity.

If Ridings doesn't accept the management of the new Harris theatre, the selection will be made from a long list of applicants. The Harris office may place one of its faithful road managers or agents in charge, though it is known considerable pressure is being brought to bear to have James Wingfield given the berth. Wingfield recently conducted the Chicago end of the Rose Coughlin benefit for Sam Harris, and his long connection with the latter in routing shows through the Middle West created a friendship that is apt to ripen in Wingfield drawing the plum.

The box office staffs for both the Harris and Selwyn theatres have been picked, and the makeup is being kept a secret, pending the appointment of the manager for the Harris.

Crosby Gaige, vice-president of Selwyn & Co., is coming to Chicago to array the final preparations for a hurried finish for the new Selwyn theatre. The Selwyns have temporary offices in the American Bond & Bonding building on Dearborn street.

Word has been sent out by the Selwyns' local representative the new theatre will not open until the whole job is finished, and with a day set aside for a public inspection. This method will overcome the difficulties and embarrassments encountered at recent openings of new legitimate houses—the loop, when laborers held the center of the stage a few hours before the curtain was raised.

Work on the Selwyn is being advanced more rapidly than on the Harris, and because of this fact it is a certainty the Selwyn will open in advance of its twin theatre.

HOPKINS' SUPPORT WITHDRAWN FROM "JURY" SYSTEM CENSORS

Magistrate McAdoo's Action in "Hairy Ape" Surprises Producer—First "Highbrow Play" to Be Attacked—Strongest Draw in Balcony

A flurry of excitement which quickly subsided, jazzed up Broadway's jaded season-end late last week when Chief Magistrate McAdoo asked Arthur Hopkins for the script of Eugene O'Neill's "The Hairy Ape," produced at the Provincetown Playhouse and now playing the Plymouth, New York. It was the first time a so-called highbrow play has come in for such rough handling. After Justice McAdoo inspected the manuscript, it was returned to the Hopkins office without comment. The inference is that the incident is at an end, but it may retard and possibly cause the abandonment of voluntary play censorship proposed for the next season. The police had advised the court that the "Ape" was "impure, indecent and obscene."

It meant front-page publicity for the show because of the discussion "The Hairy Ape" has provided among critics and literary folk and the standing of O'Neill as an author. The story broke Friday morning with the Plymouth doing the best business since the show moved uptown, that night. Takings jumped \$600, for a gross of about \$1,700 for the performance. The call was for the cheaper seats. That has been a peculiarity of the "Ape's" draw since it opened. There was an actual turnaway for the balcony, though the house did not go clean downstairs. That was also true of Saturday's business. The reason is that the piece has an appeal to

(Continued on page 19)

HELD THROUGH MARRIAGE

George Miller Detained at Toronto—Bride a Minor

Toronto, May 24. George Miller, assistant stage manager and chorus man with "And Very Nice, Too," was arrested here Saturday on a nominal charge of vagrancy, pending an investigation into his marriage to Thelma Budd, the 16-year-old daughter of the proprietress of the Hotel Arlington, which occurred May 18.

It is alleged another marriage certificate was found on Miller, taken out in New York in 1918. He contends that it is not his.

Miller will be detained here a week. The company left for New York.

According to the Canadian laws his marriage to Miss Budd is illegal, as she is a minor.

ARBITRATORS MEET

New P. M. A. Committee and Equity Decide Salary Claims

The new arbitration board of the Producing Managers' Association had its first meeting with the three Equity arbitrators last week. It was the first session since the P. M. A. decided to pay its arbitrators \$25 each for their duties at all such meetings.

Arthur Hammerstein is chairman of the P. M. A. arbitration board; Richard Herndon and Abe Levy complete the managerial trio. Equity's committee last week was Frank Gillmore, George Trimble and Paul Dulzell. It is understood the Equity committee may also be freed for arbitration work.

Most of the cases considered were claims for one-eighth salary, the awards being in favor of claimants.

BEAUTY PARLOR COST HAIR

Peggy Browne, show girl, formerly with the Shuberts and the "Follies," has retained William Klein to represent her in a \$50,000 damage suit against Charles & Ernest, Inc. Ernest Bauer and Philipp Scheller, doing business as Neos Co.

Miss Browne charges that while visiting the defendants' beauty parlor at 2295 Broadway, where she was treated with "Neos Blonde Henna," it destroyed and damaged the roots of her hair, necessitating its cutting off entirely, to her professional damage as an actress.

LOWER HOTEL RATES IN CHICAGO HOTELS

New Rate Cards Ready by Next Season—Holding the Trade

Chicago, May 24.

Actors and actresses of New York hits announced here for Labor Day and thereabouts need not spoil their summer with thoughts of facing prohibitive rates in Loop hotels, such as existed the past four seasons.

Whole new rate cards are being issued and so many concessions added that nothing short of a merry rate war for theatrical trade by hotel runners can be sighted now. The renewed drive will be made by the Sherman, Congress and other Loop hotels to avert the wholesale flocking of theatrical people to North Side hotels, principally the stars, who give hotels concerned more or less good advertising in the manner in which the Sunday newspaper interviewers specialize, with the tea room atmosphere governing the locale of the interview. With the stars living at the North Side hotels goes the after theatre trade for the dancing. So great was the falling off in after theatre parties in Loop hotel cafes the past season that the situation called for drastic procedure, and this now comes with lowered rates.

Just how the theatrical people will seize the situation after experiences the past four years remains to be seen. The Drake extended theatrical stars a surprisingly low rate all last season, and this brought the Lake Shore Drive hostelry more than its share, besides an unusual "play" for the Saturday night dances because of the presence of the stars and their parties. The better class of chorus girls also wended their way to the Drake because of the extremely low rate granted.

The hotel fight will help the average paid Thesplan, who, when the rates were held aloft, was forced into rooming houses on the West and South sides the past few seasons.

ALIMONY REDUCTION

Tearle Wants to Pay Former Wife \$25 Weekly After May 31

Conway Tearle, May 31, will move to have his alimony obligations to Mrs. Josephine Park Tearle reduced from \$75 to \$25 a week on the ground his income as a picture actor has since decreased.

Tearle, by Justice Bishop's order in 1912, was obliged to pay his wife \$25 weekly as a result of her divorce action, the alimony being increased to \$75 by Justice Tierney in 1921 on his wife's petition.

The increase was based on the strength of a Selznick picture contract, Tearle receiving \$1,750 a week at the time subject to graduated renewal options up to \$5,000 weekly.

Tearle's affidavit sets forth the Selznick company did not take advantage of the option because of business depression, and as a result he has been out of work excepting for two pictures he has appeared in since September, 1921.

Frederick E. Goldsmith is acting for Tearle.

"OUI MADAME" AGAIN

"Oui Madame," a musical piece which "was tried out of town last season, may be put on again under the title of "The Yes Girl." Rights to the play are said to have reverted to Harry B. Smith and Victor Herbert, the authors. A plan now calls for Bernard Granville, Harry Kelly and Lillian Fitzgerald taking over the show and incorporating for production on their own. In addition to the three players, Tyler Brooke is named for the cast.

"MAKERS OF LIGHT" FINISH

"Makers of Light," which opened Tuesday, is the final production this season by the Neighborhood Playhouse. It is aimed for three weeks only. The play was written by Frederick Day of the Harvard playwriting course, and was put on by the "47 Workshop," by which title the college authors produce under.

SHOWS CLOSING

"Daley" closed at New Haven Saturday. The show will reopen Sept. 3, playing three weeks in Philadelphia, then starting for the coast.

"The Chocolate Soldier" closed at Providence last week.

SHOWMEN LED TO HOPE FOR RAIL RELIEF NEXT SEASON

Road Executives Take Initiative in Urging Party Rate for Theatrical Companies Before Interstate Commerce Court—Some of the Arguments

TWO FOREIGN NOVELTIES SECURED BY SELWYNS

Have "Mysterious Affair"—Lighting Is a Big Feature

Two foreign novelties feature the Selwyns' producing program for next season. Both have drawn wide managerial attention, particularly a piece to be called "The Mysterious Affair," now running in Berlin. At least four American showmen were after the American rights. Crosby Gaige of the Selwyns bought it by paying \$5,000 advance royalties.

The production of "The Mysterious Affair" will be made in Berlin, Edgar Selwyn leaving shortly to look over the property and attend to its transport here. Perhaps the most important feature of the production is the electrical apparatus, by means of which all scene changes are made. The show actually has but one set, but there are 42 scenes, they being accomplished by means of the lighting effects.

What has been attained by the new German lighting invention is the fade-out, an instant change of scene as done in moving pictures. The difference is that in the play the changes are made before the audience, an interior fading out and leaving an entire exterior without one stick of the setting being moved. Another difference is that the stage scenes are in colors. There are 20 scene changes in the first act, 12 in the second and 10 in the third.

"The Mysterious Affair" is called "Master Kreiser's Queer Tales" in Berlin and is founded on the life and writings of E. T. A. Hoffman, the play being written by Carl Meinhard and Rudolph Bernauer. The cast calls for about 30 characters. The authors and technical staff in charge of the lighting devices will be brought to New York to superintend the Selwyns' production here.

The other novelty to be imported is "The Harlequin," which had a lengthy run in Paris. David Belasco was mentioned as having secured the rights, but the Selwyns recently purchased the piece from Albert de Courville, who some time ago bought the rights and production. Advance royalty of \$5,000 was paid by the English manager, who also paid \$40,000 for the production and costumes, said originally to have cost \$150,000. "The Harlequin" was produced at the Comedie Francaise and was reported to have been backed by one of the Rothschilds. The play has been adapted by Louis N. Parker. The Selwyns may present it here in association with another managerial firm.

"CHARLATAN" WANTED

Chicago Asking for Klauber Play—Cohan's Grand Available

Chicago, May 24.

"The Charlatan" has been offered Cohan's Grand following the termination of "The O'Brien Girl's" run. This is Adolph Klauber's mystery play, now running in New York.

There are many who hope that Klauber gets this "break." In the past he has had several promising plays here which would have done better in more suitable houses. Chicago's summer fancy runs to mystery plays, and the summer clientele at Cohan's Grand should just about keep Klauber's piece here for 10 weeks, considering the overhead is reputed to be just right for a summer offering.

WAR LEAVES NEW YORK

Hugh Ward left New York for Australia, Saturday, after completing deals for the production of several plays in the Antipodes, among them "O'Brien Girl," "Six Cylinder Love," "The Storm," "Tangerine," and others.

The heads of the principal theatrical interests this week received the welcome intimation that in all probability a new theatrical party railroad rate would be established early in the new season, with the likelihood that it would be announced before that time. The matter is now in the hands of the Interstate Commerce commission and it is understood the main railroads are supporting the proposition for a preferential rate on a basis of 25 fares to the party.

The showmen have done all their work on the campaign and have, so it is understood, received word from the railroad executives to leave the work in their hands for the present. The roads themselves are known to approve a concession to travelling theatrical companies, and the only question is whether the Commerce Court will approve a new schedule to that effect. The preliminaries to the present situation have stretched back for more than six months during which time the theatrical interests have been engaged in conferences with the roads looking to

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"SPICE OF 1922"

New Show for Summer, by Jack Lait, Now Rehearsing

"Spice of 1922" will be presented under management of the Arman Kaliz Producing Co., a new corporation which took it over from Earl Carroll, whose connection was tentative. The new revue opens at the Apollo, Atlantic City, June 12 for a week, and at a Broadway house June 19.

In the cast will be Valeska Suratt, Bessie McCoy Davis, Arman Kaliz, James Watts, Swift and Kelly, Midgie Miller, Charlie Abbot, Jack Trainor, Shelton Brooks and others.

Allen Foster is staging the numbers. Rehearsals are in progress at the Jolson Theatre. The book is by Jack Lait, with songs by Brooks and Abbot.

The "plot" will be a satire on censorship, with a mounted traffic policeman riding in on his horse through the house to "run" the show as he conducts traffic, with signals, whistles, etc. Several satirical novelties will be presented.

2ND WASHINGTON STOCK

Wanda Lyon and Earle Foxe Leaving for Belasco's Organization

Washington is to have another stock, a sort of an offspring to the one now at the Garrick, which is fast establishing itself. Arthur Leslie Smith, former treasurer of the Mutual productions, who sponsors the company, resigned during the past week and has secured financial backing for the new venture. The Belasco has been secured and the opening is set for the week of June 5, with Earle Foxe and Wanda Lyon, the present leads of the Garrick organization, transferring their activities to the new company.

No other announcements yet have been forthcoming as to the personnel of the new company.

L. Stoddard Taylor, house manager at the Garrick, stated last night that, with the exception of the leaving of Miss Lyon and Mr. Foxe, the Garrick company would remain intact.

CARLTON'S SECRET AUTHORS

"Paradise Alley" is the title of a new musical attraction which Carle Carlton will place in rehearsal within the next three weeks. At present Mary Eaton is under consideration for one of the principal roles.

The producer is keeping the names of the authors a secret until after production, at which time he promises a surprise, providing, of course, the notices and the business warrant the surprise being pulled.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic play is also to be considered. These matters are included and considered when comment below points toward success or failure.

"Advertising of Kate," Ritz (3d week). Probably on co-operative basis, explanation of continuance at low gross; \$2,500 last week. Due to stop Saturday.

"Abie's Irish Rose," Fulton (1st week). Running for some time in Los Angeles, produced there by Oliver Morosco; Ann Nichols, who authored piece, presenting here. Differences between manager and playwright reached court last week. Opened Tuesday.

"Blossom Time," Ambassador (35th week). Making good prediction of season's stay on Broadway. Unquestionably operetta success of year. Business not now big, but averages up to several other musical contestants. Last week between \$10,000 and \$10,500.

"Bronx Express," Astor (5th week). Management effected some recent changes. Draw considerably under expectations. Under \$6,000. Few weeks more.

"Captain Applejack," Cort (22d week). Picked up bit last week, when gross bettered \$14,000. Smart pace for non-musical attraction at this season. "Applejack" rates with leaders.

"Cat and Canary," National (16th week). Also among dramatic leaders. Continues to excellent profits weekly. Last week a little under \$14,000.

"Chauve-Souris," 49th Street (17th week). Will move Russian novelty to Century Roof after next week, presenting new bill. "Chauve-Souris" carved own place on Broadway and liable to run well into next season. Heavy call for Century.

"Czarina," Empire (17th week). Final week for Doris Keane drama, which will lay off until fall. House gets revival of "The Rivals" for one week, special company, in benefit for Players' Club.

"Demi-Virgin," Eltinge (32d week). Probably will stick another three or four weeks. Rates as season's farce leader. Unusual reputation still making it profitable. Last week, \$6,600.

"Fanny Hawthorn," Vanderbilt (5d week). Ought to run into late June. Takings moderate, show being revival at \$2 top. House may get musical attraction for summer bid.

"First Year," Little (83d week). Management may elect to try for summer continuance. Business around \$6,000, which by pooling with house would make profit. Two companies framed for touring in addition to original show, starting in fall.

"French Doll," Lyceum (14th week). One week more. This play, starring Irene Bordoni, has done moderate business. Will tour in fall; star due to go abroad for summer.

"Good Morning, Dearie," Globe (30th week). While this Dillingham musical smash is still doing great business, showing signs of easing off upstairs. Last week claimed around \$26,000, however.

"Go Easy, Mabel," Longacre. Stopped Saturday without announcement. No surprise to insiders. Business about \$5,000, with cast's salaries unpaid.

"He Who Gets Slapped," Garrick (20th week). Moved back here after run of over three months at Fulton. Business there strong at start and profitable throughout. Attraction should coast along here for some weeks more.

"Kempy," Belmont (2d week). Broadway's newest comedy hit, compared to "Lightnin'" and "The First Year." Hit capacity pace right off, with initial week grossing \$9,000, which means capacity in this house.

"Kiki," Belasco (26th week). Still Broadway's dramatic leader and looks sure of riding into next season. Proved class again by holding to capacity when rest of long run attractions slid down; \$16,500.

"Lawful Larceny," Republic (21st week). Has gotten little under \$8,000 for last two weeks. Counted good for drama, though cast is expensive one. Salaries reported cut, which will permit another three weeks.

"Make It Snappy," Winter Garden (7th week). One of three current musical attractions which will bid for summer popularity, others being "Music Box Revue" and "Dearie."

"Marjolaine," Broadhurst. Closed Saturday, running end bit earlier than anticipated. Stayed 16 weeks. Pulled fair, but never big business.

"Music Box Revue," Music Box (26th week). Missed capacity first nights of week, but musical smash

clean for rest of week. Gross last week \$25,800, parring it with Broadway's best.

"Partners Again," Selwyn (4th week). Knockout of non-musical offerings, comedy strength permitting premiere late in season. Goes clean, for night performances and jumped for matinees. Last week gross went to \$18,200, which equaled opening week, which had \$5 first night.

"Rose of Stamboul," Century (12th week). Business around \$13,000 is claimed to get this leading \$2.50 show by. It may be slightly rearranged and moved downtown next month.

"Rubicon," Hudson (15th week). Sliding down steadily through month. Last week's takings around \$6,600. Few weeks will see run over.

"Russian Grand Opera, New Amsterdam (3d week). "Vodka" opera slipped off about \$7,000 last week, when the takings were a bit past \$9,200. Had another week to go here, but may be withdrawn Saturday to permit new "Follies" to use house for rehearsals.

"Salome," Klaw (1st week). C-operative venture. Opened Monday, this revival featured by raw dance which brought severe panning from critics.

"Shuffle Along," 63d Street (53d week). Plans call for colored run going through summer. Going strong with cut rates. Established novel record for attraction of kind.

"Six Cylinder Love," Sam Harris (40th week). Between \$7,000 and \$8,000, profit both ways with rent period over. Good into June.

"Tangerine," Casino (42d week). Cut-rate aid pushed takings upward \$1,600 last week, gross around \$10,500. Management, however, suddenly announced end of season this week.

"The Bat," Morosco (92d week). On way for stay of two years, that being set by management. Business is about \$7,500, percentage from cut-rate balcony sales.

"The Blushing Bride," 44th St. (16th week). Will try to stick through June. Show started at Astor, moved here six weeks ago. Business fair, but figures good road attraction. House may go into pictures. Last week about \$7,500.

"The Charlatan," Times Square (5th week). Business last week not much under previous week. Takings around \$5,000, which means profit for here, house rent being charged off.

"The Dover Road," Bijou (23d week). Holding to \$6,000 weekly gain, said to be satisfactory at this season. Will probably run another three or four weeks.

"The Goldfish," Maxine Elliott (5th week). This dramatic piece more than held its own last week, with takings not much under \$8,000. Doing well enough for this period and will outlast most of others.

"The Hairy Ape," Plymouth (6th week). Jumped onto front page of dailies late last week, when Chief Magistrate McAdoo called for script of O'Neill play upon complaints it was indecent. Play's language strong, but charge a surprise. Business jumped nearly \$2,000 in two days for a gross of nearly \$9,000.

"The Nest," 48th St. (17th week). One of dramas likely to withdraw at any time. Business down to \$4,000 or little under.

"The Perfect Fool," Cohan (31st week). Limited allotment in cut rates easily snapped up, business being better about \$1,000 for total of around \$10,000. Show will try for summer stay.

"The Hotel Mouse," Shubert (11th week). Final week; "Red Pepper" succeeds next week. "Mouse" going to Chicago for summer run.

"The Red Geranium," Princess. Quit Saturday without announcement. In two weeks, with third originally booked. Business around \$1,500.

"The Rotters," 39th St. (1st week). Piece presented recently on Sunday night and now offered regularly by Jack Morris. Opened Monday. House has been shut and open number of times this season.

"To the Ladies," Liberty (14th week). Still in running, business being \$3,000 or better last week. That means profit. Ought to stick well into June.

"Up the Ladder," Playhouse (12th week). Made best run of any of numerous attractions offered in this house since last August. Around \$5,000 or little under. Liked but could not pull real money.

"Truth About Blayds," Booth (11th week). Approaching end of en-

ONLY ONE LEGIT HOUSE LEFT IN PHILADELPHIA

Next Week Walnut Street Has Theatre to Itself—No Pictures at Forrest

Philadelphia, May 24.

Two legit houses open, but one closing Saturday is this week's theatrical layout.

Thomas M. Love, of the Syndicate forces, expresses the opinions of local managers by saying: "We've all done well this year, better than expected, and we consider it wisest to close now."

This attitude is shown in the closing of "The Dream Maker" at the Broad last week. The Gillette melodrama caught on heavily and was going great guns when it quit. It is likely it could have remained two more weeks to advantage. The Syndicate's one house remaining open, Garrick, has been doing satisfactorily with "Welcome Stranger," although evident the edge was off the demand. Hence the determination to close Saturday.

Beginning Monday, there'll be one house open—Walnut—and from present indications "Letty Pepper" will complete its allotted four weeks there (ending June 10) with good money for both house and show. The opening last Monday was only \$90 under the original first night of this Greenwood comedy here in March, and despite some extremely bad weather, the show has done very encouragingly, showing the New York verdict counted for little here. It is even rumored that the house is looking around for another show to succeed "Letty." If this is true, it would be something of a novelty for Philadelphia in recent years—a show trying to stick through until July.

Reports that the Garrick and Lyric would try supplementary runs of feature pictures have been strengthened, but nobody seems to know when the engagements will begin. The Lyric is said to be rented for film purposes for only two weeks, while the Garrick will make a longer try of it. It seems pretty certain that several of the legit houses will begin next season with pictures. The Garrick did so fairly successfully with "The Four Horsemen" last year. The strangest thing to the wise ones is that the Forrest remains dark, with nothing to go in this house until the next season gets under way. The Broad will house amateur performances for a couple of weeks and then close; but that is not so surprising as the Forrest, which is an ideal house for photoplay showings.

Estimates of last week: "Welcome Stranger" (Garrick, 5th week). Comedy has been running just above reported \$7,000 stop clause. Might have struggled along another fortnight without losing, but chose to close with good profit. Including two runs, Harris comedy played eight successful weeks here. Company disbanded for summer after leaving here; \$3,000.

"Letty Pepper" (Walnut, 2d week). Return engagement looks every bit as good as first, and while warm weather may slow it up, looks to complete four weeks to good profit. Denver and then Coast; \$12,000.

"The Dream Maker," which closed Saturday at the Broad, did every bit as good the second week as the first, and seemed much helped by word-of-mouth advertising; \$12,500.

BOSTON IN SUMMER

"Tavern" and "Sally" Leaders—Three Other Plays in Town

Boston, May 24.

"The Tavern," with Geo. M. Cohan playing the lead, looks like a winner. Opening here a week ago and put into the Tremont, which Cohan has leased for the summer to fill in a gap, this show the first week out hung up a record on a par with dramatic offerings that came here during the height of the season. It is credited with doing almost \$16,000 last week. Indications at the first of this week were that that figure would be at least equalled, and possibly passed. It is playing a \$2.50 top, has caught on much better than was expected, and it has now gained that much sought

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agement. Last week business little under \$6,000. Management plans another two or three weeks.

"Billeted," Frazee (3d week). Revival moved uptown from Village Monday, succeeding "The Night Call." Business downtown moderate, but attraction well produced and on co-operative plan might get little money here.

"Silver Strings," Apollo (2d week). Feature picture starring Mary Carr. Opened Wednesday last week, with draw slight to date, though film well spoken of.

"Nero," Lyric (1st week). Film opened Monday. Drew splendid notices. Expected to gradually increase draw.

NO REAL SUMMER HIT IN SIGHT IN CHICAGO

A Broadway Smash Might Have Best Chance—Shuberts Want to Keep Loop Houses Open—Inquiring Around

Chicago, May 24.

Cool weather, plus laden skies and three rainy nights, two of the latter in succession, didn't give the legitimate attractions the additional business impetus that such weather conditions are wont to fortify the hope of the managers at this stage of the season with the right sort of enthusiasm to face "summer-run propositions."

A wholly unlooked for "break" came all around Friday night and again at both performances Saturday, with the result that the whole week balanced as to the meritorious drawing powers of the current attractions. "Lilliom," however, made such a noticeable leap toward the latter part of the week it now looks as if the Garrick attraction will grab four more healthy week grosses. Despite the brilliant reviews "Lilliom's" business the first week threw a scare into the Shuberts, who are understood to be guaranteeing the Theatre Guild for this engagement.

There isn't what one can rightly call a "smash hit" in town; in fact, all the managers have one eye on the stop clause in their respective contracts, with the other eye on weather conditions. The powerful week-end business furnished relief for the gloomy after Sunday night's grosses and again manifesting itself at the Wednesday matinee.

With the substitution of the new week-to-week contract for "Lightnin'" at the Blackstone, all attractions are now swimming along on a sea of anxiety awaiting the damaging effects of the first hot wave. Even without the hot wave, several of the attractions are running close to their stop clauses. Under these conditions, coupled with the lack of brilliancy attached to two new plays announced, there's not a rosy horizon in sight for summer loop activities. A good guess is that the booking offices will try to keep open more houses than the present indications reveal, for the past week has been featured with "feelers" how this and that show would fare, and how much of a gamble would be encountered by bringing certain attractions from Broadway. The answer goes back that the weather will be the only opposition for good shows.

Wise showman claim the repeated emphasis laid on stellar attractions Broadway managers are holding off for Chicago appearances until Labor Day—these attractions have already been given much attention by local theatrical columnists—has added to the established wisdom of local playgoers, particularly from the first-nighters. Ordinarily where a Chicago premiere always brings capacity money the last three openings recently have been "way off." The playgoers are evidently of the opinion the current hour is the proper time to utilize for their vacation away from the theatre inasmuch as the real Broadway hits are being held off until Labor Day. Perhaps some wise New York manager will hurry out a pronounced success and somewhat discourage the prevailing thought that Chicago's theatrical fare will be somewhat checked this summer.

The Shuberts are fighting hard to keep their houses open. The syndicate houses are content to go the way of the waning season, for the Blackstone will only be kept open as long as "Lightnin'" keeps above the stop clause. The Powers will close its season when "Lilies of the Field" dies out. With the exit of "Red Pepper," settled for a New York Shubert theatre, the Apollo will house "The Hotel Mouse," starring Taylor Holmes and Frances White. Holmes' summer clientele, gained at the Cort, probably encouraged this booking. Just what prompted the return of "Irene" to the Studebaker for June 1 isn't known, but 'twill be done, and if there is response for "Irene" after the complete manner in which this attraction's trade was exhausted during the long engagements at both the Garrick and Studebaker there will be an odd chronicle for the theatrical book.

The falling in receipts Sunday night and again at the Wednesday matinee at Cohan's Grand gave the first inkling that "The O'Brien Girl" will not try for a summer run at its present expensive overhead. George M. has a habit of centering all his summer efforts in Boston, and what added attention "The O'Brien Girl" might need to hold it for the summer will probably be disregarded. It won't surprise the local colony if the two weeks' closing notice comes within a fortnight. Harry Kidings' foresight in always having theatrical parties at his fingertips will keep the attraction at a good average for the coming weeks.

The Olympic goes dark Saturday with the exit of Max Robson's "If

Pays to Smile." This attraction served only in the strenuous attempt of the house management to keep open with the hope of gathering an attraction, thereby clearing the "hobse rent" problem for the year.

"Molly Darling" hasn't struck its stride yet, although much work is being done to round it into shape to gather the whole musical field returns when "The O'Brien Girl" leaves. The Woods has been flirting with the Florence Reed attraction, "The Divine Crook," but this will not arrive 27 as advertised. This week the Woods is playing a picture promoted by the Illinois Troopers, with the house drawing a flat rental of \$3,500. The Colonial has dressed itself up for the summer with a large 24-sheet stretcher advertising "Sally," saying it will come here when Boston tires of the Ziegfeld production.

Last week's estimates:

"Red Pepper" (Apollo, 7th week). Exhausted draw much earlier than expected. Started on decline three weeks ago and never came back. Goes on Saturday, with "The Hotel Mouse" to follow. Departing show struggling to keep above \$10,000.

"It Pays to Smile" (Olympic, 5th week). Never had a chance after wretched opening performance by entire cast, except May Robson. Cut-rate tickets brought flashes of hope at times, with engagement twice extended, but all chance for another extension erased with \$5,800 gross. Nothing favorable for house until August, when Fiske O'Hara starts annual tour.

"Just Married" (La Salle, 4th week). In right channel for summer run if wisely handled. Attention given two stars, Lynn Overman and Vivian Martin, by Ashton Stevens of the "Herald-Examiner." Best boost attraction has received. Came strong Friday night, with house netting \$1,900, and finished week with \$11,800.

"Molly Darling" (Palace, 2d week). Hasn't landed swing that Jake Rosenthal wants, but creeping up all the time, and if "The O'Brien Girl" leaves should have clear field for summer prosperity. One big feminine name would help immensely—name popular with Chicago's summer trade. Credited with \$13,600.

"Lightnin'" (Blackstone, 37th week). Pending arrival of convention trade, which George Kingsbury has accurately listed due to previous experiences in boosting summer runs, this attraction is now working on week-to-week basis. Juggling of advertisement copy proves big fight will be made to round out year's run. Slipping at \$11,000, but very good considering "heavy play" already made by local public.

"Lilliom" (Garrick, 2d week). Slowness with which this piece started after extremely brilliant reviews and quick starts made in Boston and Philadelphia scared all. Came strong after Wednesday's matinee. Bowed only to "Just Married" Friday night, and sold out both performances Saturday, thereby giving renewed hope the piece has "caught on." Will be good test of faithfulness of book lovers. Would easily crack new record at another house in regular season. Registered \$15,550.

"Lilies of the Field" (Powers, 3d week). Joined others with banged-up week-end business, spicy dialog causing women to predominate at box office window. \$9,100 made everybody happy.

"Anna Christie" (Cort, 6th week). Had better Monday night than preceding week and kept even pace with other weeks, affording safety to extent of \$2,500 away from stop clause. Pauline Lord establishing herself solid Chicago favorite. \$10,600 kept up encouragement for summer run.

"The O'Brien Girl" (Cohan's Grand, 7th week). Three or four weeks more will make it most profitable run for George M. Cohan's hit. Other company of this musical entertainment stopped in Philadelphia while doing \$13,000, and it's possible George M. has this figure in mind for decision to close here. With two decidedly off performances attraction succeeded in hitting \$14,500.

McGuire Writing for Harris

Chicago, May 24.

William Anthon McGuire is out at his mother's home on the North Side putting the final touches to a new play for Sam H. Harris. It will be christened "It's a Boy."

Miss Painter Going to Germany

Elinor Painter sails for Germany Saturday.

Miss Painter left "The Last Waltz" May 20.

OUT OF TOWN REVIEWS

SHORE LEAVE

Washington, May 24.

"Shore Leave," U. S. N. James Rennie, Captain James Martin, Reginald Barlow, Fred Gwynne, Stanley Leasop, Rear Admiral Smith, Stanley Leasop, Commodore Martin, Frances Starr, Aunt Hopsy, Mrs. Jacques Martin, Mrs. Schuyler-Payne, Eveyra Carter, Harrington George Gardner, Audrey Baird, Ruth, Mildred Mantel, Smith, a naval dream, Thomas E. Jackson, Smith, a petty officer, Samuel E. Hines, First Sailor, John F. Hamilton, Second Sailor, H. Percy Woodley, Third Sailor, Paul E. Wilson, Fourth Sailor, Bernard Sussman, Fifth Sailor, Jose Torres, Sixth Sailor, Jose Yovin, Seventh Sailor, Kenneth Diven.

They're regular human beings, these characters in David Belasco's latest production, "Shore Leave." The lack of artificiality (we've been so fed up on dramas of society life and the eternal triangle) is such a relief. The hero is just a man, a sailor with a sailor's convenient memory, for the girl in every port, and he doesn't come back all covered with glory, but almost about as low as a fellow could get.

The house, as usual here for a Belasco first production, was capacity, and very enthusiastic.

There are some little faults to be found with the play, naturally in the formative stage, but it proved very interesting and a relief.

The first act is a delight, an equally effective second act comes along, and the third act is delightfully done, the final curtain not getting down until 11.15. Said curtain is necessary Bill through.

Miss Starr's performance is splendid. She is a dressmaker in a little port town, the daughter of a sea captain and a circus elephant trainer, her father also joining the circus because P. T. Barnum wanted him to show his trained seals. In Miss Starr is the combination of the love of the sea and the nomad life of the circus performer. She is getting to that point where she might be termed an old maid, when she meets a sailor lad on the street. He wants to sit by her. She has him come to her home the next night for supper. He kisses her and goes on his way, easily forgetting. But not so with the girl.

James Rennie as the sailor has a dandy part, and he takes every advantage of it.

The dialog is scintillating in its comedy brightness, and Hubert Osborne, the author, has really given "a seagoing comedy" that would indicate a long voyage ahead.

The first act is one continuous laugh. The boat scene with the Smiths of the navy is another such scene.

As always expected Belasco has what could be really termed a great cast, with Reginald Barlow as the old sea captain and Mrs. Jacques Martin as Aunt Hopsy heading the list, while the men portraying the Smiths of the navy were each most effective.

The scenic investiture measures up to the usual standard, with particularly effective lighting arrangements.

Meakin.

THE AWFUL TRUTH

San Francisco, May 24.

"The Awful Truth," a new comedy by Arthur Richman, with Ruth Chatterton as the star, the second Henry Miller production at the Columbia, was presented last week and scored a notable success. The cast included Bruce McRae, Geoffrey Kerr, Paul Harvey, Elmer Brown, Louise Mackintosh, Cora Witherspoon, Annette Westbay, Bert Leigh.

As a premiere, "The Awful Truth" was remarkable for its amazing smoothness. Even Henry Miller in a certain speech declared that it was the "most perfect first-night performance" he had ever seen. He said the players had but 12 days to prepare for the production.

There is nothing very heavy or hilarious about this comedy of high society. Cluttered with bright lines and telling witticisms, it is so adroit at times the first night audience missed plenty of the humor, tinged with irony.

For two acts Richman's comedy drives with unerring precision to its climax, which is more or less anticipated but not sufficiently to spoil the effect. Then the play is really over. The third and final act falls to hold up because the end is obvious. Only the splendid playing of Miss Chatterton, Mr. McRae and Mr. Harvey sustain the interest.

"The Awful Truth" is the story of Lucy Warriner (Miss Chatterton), pretty divorcee, engaged to marry Daniel Leeson, a rough westerner who has made millions in oil "out in God's country—Oklahoma," he says. There has been a nasty story around that Lucy was in a liaison with another man and that her first husband has been chivalrous enough to let her get the divorce. Leeson has heard this story and has his aunt, one of the straight-down type, Leeson wants to believe Lucy innocent, but in the end of his mind there is the line of suspicion. "One can't be too

careful," he explains in extenuation of his attitude, "because our children are the citizens of tomorrow." His good-natured boasting of his financial successes, his humble stand and extravagant praise of westerners rather get on the nerves of the society set into which he has plunged.

Lucy decides on a daring thing. She invites her former husband to come and see her at the home of the Trents, where the action of the first act takes place. The former husband (Mr. McRae) meets Leeson, his successor-to-be in Lucy's affections, and "lies like a gentleman." Here it is we suspect that Satterly, the husband, still loves his wife and that she loves him. More certain of Lucy's attitude when she contrives to have Satterly visit her again the next afternoon, at her own apartments under the pretext of allaying the suspicions of Leeson's aunt. The climax occurs when Satterly walks right into the trap Lucy, with her feminine charms, has set, and falls head over heels in love again with the woman he permitted to divorce him. This ends the second act.

The third is devoted chiefly to unwinding a few threads that need no unwinding, but it is all done so cleverly and with such a brilliance of dialog that one is prone to forgive Richman his tenuousness of plot. And Lucy's guilt is never quite certain, not even when the play is over.

Mr. Miller has staged the comedy in excellent manner, and his settings are a delight to the eye. The work of Paul Harvey as Leeson was superb; he endowed the character with just the right touch of boorishness and rugged characteristics to amuse but never to offend. You like his Leeson, but feel someone should teach him a few manners and curb his boastful tongue.

The other members fitted their respective roles ideally and gave a performance in keeping with their ability.

A NIGHT IN BOHEMIA

Philadelphia, May 24.

A show that combined professional, semi-pro and amateur talent and was generally accredited with being about the best of its kind ever seen in Philly was put on Monday night at the Broad Street theatre by the Pen and Pencil (newspaper men) club of this city.

With the general title, "A Night in Bohemia," the show included everything from grand opera to minstrelsy, with the latter carrying off the palm.

The evening opened with a dance called "The Fourth Estate" by the Wroesbuds (well known in vaudeville circles), directed by Walter Wroe and with music by Victor Herbert. Seven girls, dressed to represent the different dailies here, took part.

Next came the minstrel show, with James A. Campbell, president of the club, as interlocutor. The circle men were all Philadelphia cartoonists, newspaper boys and well-known entertainers. There were four "editions" of end men, the last pair being Andrew Mack and John E. Henshaw. Frank Macklin, Joe Tinney, Ralph Bingham and Robert W. (Tiny) Maxwell were others who shown on the ends. The last-named had a scream in his rendition of the famous "Heaven Will Protect the Working Girl," in which he outdid Marie Dressler. Ralph Bingham had a "Drug Store Cabaret" number, with music by Al Sweet. Andy Mack had a number entitled "Go 'Way, Mister Moon," in which he was assisted by John Brigham, Fred Shanbaker, Edgar Dilley and Milton Herr. Henshaw's contribution was called "Minstrel Days," and the entire company had some ensemble numbers that went with a zip.

The second part, of which Raymond Hitchcock was master of ceremonies, began with a Newspaper Man's Version of the Prologue from "Pagliacci," in which Odell Hauser, a local political writer of prominence, gave a humorous line of chatter to the famous music. Al White's dancers and Bessie Osman gave a "Pierrot and Pierrette" dance, and this was followed by a laughing skit called "The Cabman and the Widder," by Joe Tinney and Frank Macklin, of which Hitchcock had to say, "Now I know where Frank Tinney gets his stuff."

A musical number called "Dawn-time," with local singers, was followed by another laugh-creating skit called "The Sporting Writers' Dinner," featuring Ralph Bingham, and containing all the best known sporting writers of the city, including Maxwell, Cullen Cain, William Roca, Gordon Mackay, Jimmy Isaminger and others.

A skit named "The Evening Breeze," by John C. Collins of the "Evening Public Ledger" staff and author of many vaudeville sketches, came next, and was followed by Walter C. (Virginia Judge) Kelly, Frank Godwin, Ad Carter, "Bugs" Baer, Walter Hoban, Charles H. (Bill) Skyles, Louis Hanlon, Hugh Doyle, and a number of other well-known cartoonists of New York and Philly gave some stunts with the crayon, showing their own peculiar styles. Augusta Withrow and Win-

ifred Willey, local singers, gave Humperdink's Hansel and Graetel, and William Rock and his dancing girls were brought over by special courtesy of Harry T. Jordan of Keith's.

Wassili Leps conducted the orchestra for some special songs written for the club for this occasion. The performance, not over until nearly 12, was followed by a Midnight Frolic at the Walton Hotel Roof, with Hitchcock as master of ceremonies. Waters.

WEST OF PITTSBURG

Atlantic City, May 24.

A comedy by George S. Kaufman and Marc Connelly opened at the Apollo May 22.

James Parks Leland, James Gleason, Harry Rink, George Abbott, Tom Wilson, Grant Mills, Betty, Joe Wallace, Hobart Cavanaugh, Mrs. Sarah Parker, Grace Reala, Mrs. Fanny Meade, Helen Guiney, Bates, Harry Irving, Mrs. Ellen, Georgia Lee Hall, Edwin Palmer Corliss, Frank Sylvester, Mrs. Pearl Corliss, Gertrude Quinlan, Deacon Flood, Albert Tavernier, Mayor Henry Gombel, Harry Cowley, Myrtle Weasley, Gertrude Hiltz, Mr. Schirmer, Albert Cowley, Taxi Driver, Daniel F. Leahy, The Drummer, Walter Smith.

It has been done before and it will be done again—reforming the small town.

Now it is "West of Pittsburgh," and Jimmy Gleason is doing it, as he has several times essayed to do before in comedies with much less chance of life than this play by the authors of "Dulcy" and "To the Ladies." There is a strong possibility the theatrical sugar pill of Messrs. Kaufman and Connelly has every chance of being a success.

The production was remarkable more for the play than for the cast that gave the tryout performance. It is the latent possibilities that must commend themselves to the critic at this indifferent season of stage experiments.

There were just three very good players in the cast. They included the inspiring puzzle of Jimmie Gleason's face, the always finished movements of Robert McWade and the happy sincerity of Gertrude Hiltz's performance of the city girl who rang true.

The rest were misfits, inclined to overplay, with just one exception, Albert Tavernier.

The authors have concocted one of those tales of a country town at which the audience has only to ask the question, "Will the hero reform the town or will the town reform the hero?" It has been accomplished so many times both ways the plot is easily questioned.

In this case the hero comes back to Millersville only to find the town overgrown and aping city life. Knowing the old hearts of his people and realizing the weakness of the financial standing of the community, he buys into the principal industry and then forecloses.

The result reforms the town and they come back to normal. He wins the city girl who has stuck through all and the town strikes a new boom, threatening to go back to the old artificial life.

Scheuer.

NERVOUS WRECK

Los Angeles, May 24.

By arrangement with Sam Harris, a number of new plays are to be presented at the Majestic, Los Angeles, controlled by Tom Wilkes, owner of a string of stock houses on the Pacific coast.

The first for the local try-out is "The Nervous Wreck," a comedy in four acts, by Owen Davis, founded on E. J. Rath's story of "The Wreck." The play has just finished a four-week run, taken off despite excellent business because of another new attraction about to be presented.

Here is a story that strikes the 100 per cent mark in spots and in other portions looks like the work of a school boy. After four weeks the play reached a machine-like working style, but if the producers go through with their plans to take the production to Broadway without further changes, seems the finish. The play gets off to a whirlwind start, then sags, weakens, moves, picks up to hit another terrific pace, and again slumps. With the exception of one line the ending is poorly arranged.

As important as the play is the work of Edward Everett Horton, leading man of the Majestic stock, who has won quite a name for himself in Los Angeles. From the rise of the curtain to the final drop his efforts are easily the cause of as many laughs as brought by some of the really funny dialog of the book. As an unconsciously smart-cracking fellow, who is clever, a real wildcat when stirred, but low in spirits because of the orders of numerous doctors that he use a number of prescribed drugs. Mr. Horton gives an excellent performance at all times.

Henry Williams (Mr. Horton) doesn't hesitate to tell the world he is a nervous wreck and subject to serious spells. He is stuck in the mountains in a "fiver" while driving Sally Morgan (Mary Newcomb) from her ranch to the train where she is to go to Chicago to purchase a tressou for her marriage to Sheriff Bob Wells (E. Forest Taylor). A passing automobile headed toward the "Bar M" ranch is unable to pass the mountain side be-

BROADWAY REVIEWS

ABIE'S IRISH ROSE

Mrs. Isaac Cohen, Mathilde Cottrelly, Isaac Cohen, Bernard Gorcey, Dr. Jacob Samuels, Howard Lang, Solomon Levy, Alfred Weisman, Abraham Levy, his son, Robert Williams, Rosemary Murphy, Marie Carroll, Patrick Murphy, John Cope, Father Whalen, Harry Bradley, Flower Girl, Dorothy Grau.

This farce introduced Anne Nichols, the veteran author, as a producer, and introduced to New York the biggest Los Angeles success since the days of "Peg o' My Heart."

cause of Henry's automobile. Jerome Underwood (Normal Feusier), a cranky millionaire who is ordered to his ranch by physicians, is in the car, accompanied by his daughter (Sarah Sothern) and son (Stanley Taylor).

The Underwoods demand Henry take his car away, but when told Henry is out of gas refuse to lend him enough to climb the grade. Whereupon Henry, whom it later develops is fearful of but one thing—a revolver—takes an empty gun from Sally and holds up the occupants of the car, including the chauffeur, and after relieving them of their surplus gas, forces the party to let the air out of their (Underwood's) tires and makes the supposed-to-be ill father crank the Ford. Henry and Sally drive on, leaving the Underwoods stranded in the mountains.

The story is then woven about the return of the Underwoods to the ranch where Henry and Sally have been forced to become dishwasher and cook under peculiar circumstances, and the reports by each member of the Underwood party regarding the hold-up. Each tells the sheriff another story. When the discovery is made that Henry and Sally held up the car, the Underwoods are afraid to prosecute them because of the publicity, and fear the true story would make them a laughing stock. Already each of the victims had sworn there were nine or ten bandits and that they were robbed of their valuables.

Some good support is given by Henry Hall, who plays Charlie McSweeney, foreman of the ranch. Mr. Feusier's characterization of the cranky sick father was excellently done, as was the fresh son by Mr. Taylor, the Majestic's juvenile. Aside from Horton, however, Miss Newcomb, as Sally, did the best. None of the cast had to work hard because Mr. Horton's individual style carried whatever success there was.

The play does not call for pretentious sets. The opening act is set in the mountains, while the remaining acts are of western atmosphere, interior and exterior, of the ranch.

Addison Pitt, director at the Majestic, did a good job with the material available, although the minor parts were poorly cast.

A MARRIAGEABLE MOTHER

Washington, May 24.

"A Marriageable Mother," by a local society woman, Mrs. C. C. Calhoun, who also appears in the leading role, is being presented this week by the Garrick Theatre stock.

In attending a performance of this kind one is inclined to be generous and to make allowances, but at the best nothing more can be said than that the piece is amateurishly written around a very thin plot.

It has been the hope of Mrs. Calhoun that the play would ultimately reach New York. It was stated last night two representatives of Broadway producers were here for the purpose of looking the play over. There doesn't seem the barest possibility of the piece living after the one week here.

The characters are conventional society people, the lead a widow with a charming daughter by her first husband and a youthful son by a second. All the men want to marry her, young and old. During the interludes between their requests for moments alone with her she is giving all her wealth and jewels to some Russian who leads her to believe the money is going to feed his starving people. But he is using it for the spreading of Bolshevik propaganda in this country.

There are secret service men mixed in, and an unsuccessful attempt is made to create suspense around the character of the Russian. The piece gave the supporting company no opportunities, although Wanda Lyon did give a delightfully sweet and sincere ingenuite and Earle Foxe labored manfully as a British colonel who first loves the mother, finally transferring his attentions to the daughter and marrying the latter.

Mrs. Calhoun presides in the part as she would in her own drawing room. She reads fairly well and looks very charming. Mr. Calhoun, as Judge Temple, nervously wades his way through to the final curtain, when he has some red, white and blue speeches that fail to convince. George Henry Trader, the director of the company, is deserving of unqualified praise for the vast work he must have done on the play in the one week of preparation.

Meakin.

"Bird of Paradise," "Help Wanted," "The Campus" and "Civilian Clothes." It is now in its 13th week at the Morosco, Los Angeles, and a second company is touring successfully up and down the California valley. Those two companies belong to the corporation which has absorbed Oliver Morosco's enterprises.

Miss Nichols came here to produce the piece for New York under Morosco's banner, and with Morosco's personal sanction, but the directors of the corporation decided the time was inopportune. Miss Nichols then proceeded to take it without any by-your-leave. An attempt to enjoin her failed when she showed that she had royalty claims dating back to the poorer weeks of "Love Dreams."

It is claimed Miss Nichols voluntarily waived the royalties at that time to keep the piece going. However, she won her suit here, and at present owns the New York rights and the Morosco Holding Co. owns the Pacific rights—or, at least, they respectively manage and collect from those companies.

Oliver Bailey, lessee of the Fulton, when he read the book, suggested Weber and Fields for two of the principal parts. The old combination listened favorably, but asked a few items toward strengthening the roles. This would have taken two weeks. Bailey offered to keep his house closed the fortnight, but Miss Nichols objected to the delay as well as to the revisions. She stated that she had "confidential" advice a rival manager was rushing on a "copy" of her plot to take advantage of the success it had made in California.

So the comedy went to bat "cold" Tuesday night, except for one semi-public dress rehearsal. It played without visible confusion and ran smoothly except for the over-acting, due probably to direction, which in spots brought out laughs heavily, but in many more spots hurt the verities of the excellent farce-story. Laurence Marston is billed as the director, and he deserves praise as well as blame—about \$9-50.

The part that Joe Weber would have played turned out to be the easy bit of the performance in the hands of Bernard (it used to be Barney) Gorcey, recently of burlesque and one time of "Katinka," a tiny comic who played it broadly. The role that Lew Fields would have had was full of meat, but was sadly overdone by Alfred Weisman, whose technique was suggestive of Yiddish theatre tactics. John Cope as an Irish father was monotonously heavy, as was the work assigned him, so maybe it wasn't all his fault.

Mathilda Cottrelly, the famous Jewish wife of several "Potash and Perlmutter" shows and "Friendly Enemies," had an unpalatable hypochondriac part that was a nuisance and failed to score as she had done so often, for which Miss Nichols may assume responsibility. Robert Williams as a Jewish boy was straightforward and effective, and his opposite, the Irish ingenuite, Marie Carroll, was lukewarmish and unimportant.

The story is of a Jewish boy, son of an old-fashioned clothing dealer of the "kike" type, who secretly marries a girl, daughter of an Irishman of the "flannel-mouth Mick" sort. The boy passes the girl off as Rosie Murphysky to his father and she counterfeits her husband as Mike Magee to her father. They are married by a minister, a rabbi and a priest to try to satisfy everybody, and they satisfy nobody—until they have twins, one of which looks Jewish, the other Irish, etc.

It is a first-rate farce, and were it played and directed in kind it couldn't miss. As it is, the opinions were far from solidly unanimous.

"Abie's Irish Rose" may waver while the public decides whether it is to bloom or wilt.

Lott.

MAKERS OF LIGHT

Three-act drama in four scenes by Frederick Lanning Day. Originally produced for two special performances by the "47 English Workshop" under direction of Professor George Pierce Baker, of Howard, and now done as the final subscription performance for the season of the Neighborhood Playhouse. Settings by Warren Dahler.

Mrs. Nellie, Eva Condon, Willis Butten, Junius Mathews, Agnes Chatley, Esther Mitchell, David Nellie, Ian MacLaren, Sally Morton, Adrienne Morrison, James Grupton, Herbert Ashton, Jimmy Grupton, Albert Carroll, John McCleary, Frederick Lloyd, Joseph Prince, John Francis Roche.

Charles Dickens wrote "Nicholas Nickleby" inspired by a passion of revolt against the system of the British schools. The impulse behind "Makers of Light" has the force of as high design. One may be permitted the guess that its author's aim is no less exalted. Certainly his message is forceful and to the last degree convincing. A play without a purpose somewhere behind it is pretty indefinite and inconsequential stuff, whether it's "Kiki" or "Camille," "The Hairy Ape" or "The Ham Tree."

"Makers of Light" is vibrant with purpose and direction. It knows where it's going and from the rise of the curtain to the dropping, it is

definitely and purposefully on its way. Just as a piece of cohesive, concentrated literary exposition it is worth seeing, and worth studying. As a transcript from life and as an interpretation of modern social forces it is doubly worth studying, and whether you are highbrow or whatever is the term for the opposite—call it Theatre Guild on the one hand and Ziegfeld "Follies" (with no detriment to the "Follies") on the other—you can't escape its power. The play is too utterly sincere and too completely dynamic to permit frivolous treatment.

In its obvious terms it deals with the scandalously low salaries paid to small town school teachers. As material and commonplace as that! But in the things it means behind its surface materials it has to do with social moralities of the profoundest kind. Its philosophies are not bitter, rather they are sympathetic.

The smug and bullying school board chairman of a small town who denies a living wage to the teachers of the high school is what he is, not because of innate, active and willful perversion, but because he doesn't know what it's all about. He brings on all the tragedy of the play, but when the crash comes he, like the others, is the victim, one of the most cruelly hurt by the little cataclysm, but still he doesn't understand the forces that are working blindly in him. The last act curtain of the play is a terrific lesson in self will, an absolutely startling touch of simple stage realism that is one of the most compelling things in this whole splendid dramatic presentation.

The play is made up of a multitude of small subtleties which build into a mighty total. It is not enough to state that the story deals with propaganda for higher pay for teachers who give the best of themselves in a high spiritual calling. That is only the superficial aspect of the lesson. It is that, of course, but the theme has been elaborated and enriched from so many diverse and ingenious angles that it has the pattern of a colorful and illuminating tapestry. No play that has come to metropolitan attention in many a day is so rich in possibilities for study. Its characters are commonplace and realistic, but always their motives—even their small momentary actions—point unerringly to the same purpose of the playwright, his insistence upon the basic, central idea, whatever you conceive that idea to be. You may find it mere argument for the social and commercial betterment of school teachers. And there you are right. But you may go much deeper into the subtleties of its meanings and find in it a preachment of the injustice of the rich against the poor. One may feel that in its background there is an element of argument for the reform and betterment of human relations specifically in those sympathetic contacts between parents and their children, but the thing you cannot escape is the basic justice and aspiring inspiration of the playwright's conception.

The things of the stage exist only in their interpretation of the people who see them. It is altogether probable that many in the first night audience saw in Mrs. Nellis a rather vigorous cartoon of the complaining wife, a low comedy character designed probably to introduce an occasional relieving laugh in a serious stage performance. They are entitled to that view. Maybe it's right. But the character—so deftly is the play woven—could stand alone as an indictment of small town educational systems governed by small town persons (and that goes in like manner for the biggest of the big towns if the spirit is the same) governed by their own petty-minded pride and self-esteem in dealing with holy things.

Every stage picture sheds light on the central plan and in this respect it is an ideal performance in the exposition of an ideal. The undertaker member of the school board (a gem of what they call a "bit" in the theatre) is rich in illuminating power. So is the small circumstance that the board has spent large sums in an imposing school building and given not one passing thought to the spirit of the institution. The physical building might have been a shed in which a Lincoln could have been adequately sheltered. But the institution had within it the elements of glorification or tragedy and it was the impersonal institution to which the people behind it gave never a thought.

That's what the play is about and as an argument—one-sided and undebated, if you like—it is a whale. Rush.

SALOME

Narraboth.....Paul Doucet
Damasco.....Harold West
Tigellinus.....Horace Milner
Naaman.....Lynan Grant
Tammuz.....Thelma Harvey
Johannan.....Lilas Foret
Herodias.....Noel Leslie
Herod.....Fred Kruger
Manassa.....Alma Kruger
.....T. Morse Knapal

Oscar Wilde's "Salome" became the lengthy incidental to a Hawaiian "coco" dance executed at the Klaw May 22 by Thelma Harvey, recently

of Club Maurice, where she was arrested for the same dance, and more recently of the Flotilla restaurant, where she was known as "Princess Flotilla," and danced a denatured version of it, following police censoring.

The dance was a terrible thing. Miss Harvey, stripped of everything save some beads, a brassiere, silver trunks and some beaded substitutes for the Hawaiian "shredded wheat," put on a wig for the second act finale. It was a long affair of contortions, gyrations and squirms, neither artistic nor exciting, but nevertheless premeditatedly raw. It was what one sees at the carnivals when the constable has been fixed and the tent boss issues word to "work wild, open."

The audience, which did not quite fill the Klaw, gasped—not with astonishment, but with embarrassment. Here and there the laughs broke out nervously. A few people got up and left their seats and the theatre, Miss Harvey danced on, and when the curtain fell only the patriots dared to applaud. There were a number of cabaret professionals in and they were loyal in spite of everything.

The dance, which was featured as the "Seven Veils," was nothing of the sort. It was the Little Egypt brand. Salome never heard such a tune or did such a motion, all of it typically exaggerated Hawaiian stuff, with the cooch twists accentuated.

Miss Harvey wore ultra-modern shoes with French heels in the character of the Princess of Judea, who lived when Christ was performing miracles. She also wore a red wig. She also made "changes" between acts when the action was intended to be continuous. She also essayed to play Salome as well as dance her.

If Miss Harvey ever spoke one line from a stage before, she revealed no lesson therefrom. Her voice was so untuned to dialog that at times she drew laughs on serious lines, superinduced by the expressions which attended the vocalizations. Wilde's lines are classics and are couched in classical phraseology. They certainly were not written for Princess Flotilla to recite.

Dramatically, "Salome" was probably the most complete flop in the history of New York, making "The Fall of Circassian" and "Desert Sands," in which incompetent actresses were spotlighted in Oriental dances, look like triumphs. In this instance the star was a professional dancer. Whatever else may be said of her cooch, it had technique. But she made up her better dancing by even worse acting than her predecessors in the other two memorable fiascos, the acting being the more deplorable because in this instance the golden passages of a great genius were being tortured and hashed.

No description can convey the futility of Miss Harvey's earnest efforts at reading Wilde and playing Salome. The remainder of the cast of unknowns strove against the insurmountable difficulty of it in vain. Tittering broke in on a dozen scenes. Some of the seat holders walked out in the middle of the first act. The lighting was as ridiculous as the rest of the misfortune, there being shadows on the sky continuously and poor illumination on the main portions of the stage at all times.

Noel Leslie, Fred Eric and Alma Kruger acquitted themselves admirably in the face of these stunning conditions. Miss Harvey went up in lines and the prompter's voice was heard all over the theatre. It was remarkable that she was able to speak any, at all, after it must have become obvious to her as well as to the others that the whole venture was a tragedy.

Whoever cast her for Salome—Wilde's Salome—apparently reckoned that an indecent dance would take New York by storm, and that he might be lucky enough to get the police in. If the police let this alone it will scarcely survive the week. If it does survive the week, then New York is the gay town of the world, for half the villages in America have yelped, then yawned, then sneered at that same dance since 1892, when the World's Fair in Chicago introduced it in "The Streets of Cairo." The Hawaiian craze brought it back for a spell, but that, too, is dropped now everywhere except in sideshows and at stag smokers.

The production is under the auspices of the Players' Forum, a co-operative combine. Arthur E. MacHugh is the managing director and Clay Lambert is the manager.

Lait.

THE ROTTERS

Councillor John Clugston, J. P.
Harry Corson Clarke
Mrs. Clugston, his wife.....Janet Murdoch
Percy Clugston, his son.....Harry McNaughton
Winnie Clugston, his spinster daughter.....
Margaret Dale Owen
Estelle Clugston, his flapper daughter.....
Kathleen Flynn
Charles Berry, his chauffeur.....Selma Hall
Police Inspector Wick.....George Snydenham
Emma, the cook.....Marian Marcus

Harry Corson Clarke returned to Broadway professionally May 22, after an absence of years in the dual role of actor and producer. In association with Jack Morris (of the Shubert offices) he presented "The Rotters," which the program states is "a satirical comedy." It is at the 33rd Street theatre. "The Rotters" undoubtedly was brought to Broadway with but the idea in mind, that

it might possibly stay for three weeks and then would be ready for a trip over the Canadian time. It lines up as a show produced at this time with the view of a tour of Canada, and that is about all. It was shown some months ago, briefly, in Chicago.

"The Rotters" has something of a history. Its author is H. P. Maltby, and its theme is a phase of small town life in England. It was first produced in England about seven years or so ago and has lived since there and in the British colonies with the exception of Canada.

Mr. Clark undoubtedly picked the piece up along his travels in the out-of-the-way places of the world and added it to his repertoire. Undoubtedly it did business for him in India and Africa and some of the east coast of Asia points that he visited. It's that kind of a play.

Its chances on Broadway, however, are decidedly limited, although mildly amusing at times. Monday night a decidedly friendly audience gave it a hearty reception.

False respectability of an average middle class small town Englishman is the keynote. Clarke in the principal role is a member of the local council in a small town and occasionally sits as magistrate and has aspirations to be mayor. His family comprises a wife, two daughters and a son. Of the two girls one is a spinster of about 30, the other a flapper of 17, while the boy is about 20. The wife is a semi-giddy creature, who also has her faults. All are in fear of the father, who constantly prates of respectability. A good-looking chauffeur enters the family. All of the women folk fall for him, mother and both daughters, and even the son, who manages to touch for a night out. The boy gets caught in a raid on a poker game, the younger girl is expelled from school; the dad catches the chauffeur and the elder daughter in the parlor and the lights out. All these events occur in rapid succession.

The morning after, when he is trying to straighten out his family affairs by shipping the various members of his brood to different points of the compass, the wife blurts out a confession that in her younger days she also erred, at least to the extent of a secret marriage to a man who was afterward lost at sea. This seemingly caps the climax as far as the old man is concerned. But at that precise moment in walks a cook who has been sent by the registry. She claims the father was divorced by her 40 years before and failed to pay alimony, he having disappeared immediately afterward. Then the entire family turns on him and demands that he square things with them.

In the cast are several players who stand out. First and foremost is Kathleen Flynn, who until a week ago was in the chorus of "The Blushing Bride." She plays the flapper daughter, and put it over without a doubt. For her initial effort with dialog she is registering the impression she is going to develop into a real find. Then there is Louis Hector, who stepped into the William Faversham role in "The Squaw Man." He has brought with him all the Faversham mannerisms and seemed to be about as finished an acting product as there was in the cast. Harry McNaughton as the son gave all that could be expected of the role, while Margaret Dale Owen as the spinster daughter endowed that character with an exaggerated coyness, quite amusing.

In character work the outstanding figure was that bit of acting contributed by Janet Murdoch as the wife. She was capital at all times.

The piece is rather short in running time, the three acts consuming hardly over an hour and a half. There is but one set, the interior of the living room in the home of the magistrate, the work of P. Dodd Ackerman, and which carried the atmosphere of the piece. Fred.

LITTLE THEATRES

(Continued from page 12)

Players are all Drama League members, and are doing some interesting things at their Little theatre.

The Howard Players at Washington are being importuned to visit foreign shores. During the Washington Conference they gave "Simon the Cyrenian" to an enthusiastic audience of foreign Ambassadors.

The Buffalo (N. Y.) Players, Inc. is about to inaugurate a Little Theatre movement in Buffalo. At a special luncheon Friday, attended by social and business leaders of the city, the aims of the organization were discussed. Interest in the theatre will be fostered. Membership will be city-wide. A salaried technical director will be employed. The yearly budget is estimated at \$10,000. Plans for taking over and remodeling the Allendale theatre were mentioned. Dr. P. C. Cornell of the Majestic and John Oishi of the Teck addressed the luncheon encouraging the movement.

INSIDE STUFF

ON LEGIT

The Mayor Hylan administration of New York remodeled an oderiferous name connected with New York City last Sunday, when it changed Blackwell's Island in the East River to Welfare Island. It is said the suggestion for the change adopted by the Mayor came to him directly from Commissioner Grover A. Whalen of the Bureau of Supplies and Transportation. Commissioner Whalen's activity in planting bus lines throughout Greater New York has been one of the several praiseworthy events of the Hylan reign.

Blackwell's is nationally known as New York's confinement place for those committing minor errors. It's an oblong island around 57-59th streets. Its name of Blackwell was never mentioned by a New Yorker with any pride, and while it will continue on its confinement way, the new title of Welfare will carry more joy along with it.

Some doubt seems to exist whether Peggy Hopkins (Joyce) will appear in a Shubert production. The Shuberts expected Miss Hopkins would be agreeable to their terms, but when offering her \$1,200 weekly she is said to have "walked out" on them. It may be fixed up, but at another salary. The recent connection of her name with a picture production with the intimation the film doesn't want her, didn't appear to annoy Miss Hopkins nearly as much as what she considered was a small time offer by the Shuberts.

Incoming advance agents are finding their channels of planting stories with the "Herald-Examiner," Chicago, somewhat complicated because of the numerous changes taking place at the Hearst offices. Walter Howey, long judge of news ideas submitted by alert press agents, has gone to Boston. It is understood the change is a promotion of a high ranking official position for Howey. Frank Carson is now managing editor of the "Herald-Examiner." Ed Sullivan is the new special editor of the Hearst Chicago publication, succeeding Sam Hall, who has branched out as a special sport writer. Malcolm McLean, of "The Post," is expected to join the sporting staff of the "Herald-Examiner."

The New York Evening "Globe's" investment expert last week carried two articles about Jones & Thurman, the stock promoters, who have underwritten the preferred stock of the Broadway Productions, Inc., which is headed by George W. Lederer. The stories, more or less in the nature of exposes of stock promoters and their methods, stated that all the Broadway Productions, Inc., has for its assets is the controlling interest in "Lilies of the Field." Lederer, who has been inserting advertisements in the daily newspapers of various parts of the country asking for "inexperienced girls" to appear under his management, has made himself a target of suspiciously inclined persons. In reality the Broadway Productions, Inc., has for its board of directors, in addition to representative business people, Otto Harbach, Harold Orlow, John McKee, George W. Lederer, experienced show people.

It is a stock promoting proposition which Jones & Thurman have undertaken to put across. There is considerable money in the treasury already, a part of which was expended to purchase the controlling interest in "Lilies of the Field." The corporation will buy in from time to time on shows, and later will put out its own musical production, probably co-authored by Harbach and Orlow, the librettists. There are 500,000 shares of preferred stock and 100,000 shares of common, no par value.

The Equity will be represented at the convention of the American Federation of Labor early next month at Cincinnati by Frank Gillmore, who will carry along Harry Mountford, possibly as counsellor. Mountford in 1911 engineered an agreement between the White Rats, stage hands and musicians, each reserving local autonomy, and the agreement never meant anything. It made a little noise when signed. Now the Equity is after the stage hands and musicians for an affiliation. Perhaps Gillmore didn't know about that 1911 agreement before extending his invitation.

Raymond Hitchcock and Sam Bernard are a probable new starring combination proposed for a Broadway production next season. It is reported the Selwyns have made overtures to both comedians, and that they have been holding a play suitable for the unusual team. Hitch stepped out of rehearsals of the new "Follies" last week, after an argument with Ned Wayburn, when the latter "bawled out" the star for coming in 20 minutes late. Bernard has delayed his sailing date, and is due to start abroad June 3.

Serge Arkhangelsky, a Russian composer and for many years the friend and associate of Nikita Balieff, is due in New York in June. Arkhangelsky wrote the score of "Chauve-Souris," and prior to the war was intimate with the members of Balieff's Russian company playing at the 49th Street. Permission for the composer to leave Russia was secured only after persistent effort. Morris Gest received a cablegram informing him of Arkhangelsky's departure from Moscow. When he read the news to the "Chauve-Souris" company several players burst into tears.

Monday a daily carried a picture of Mary Garden, the caption stating she had attended the performance of a long-running musical show Saturday night. Miss Garden reached Europe two weeks ago.

Jack Bratton, the song writer and member of the producing firm of Leffler & Bratton, had the distinction of having two of his numbers—one written 26 years ago and the other a few months ago—used in the current bill at the Palace, New York. Powers and Wallace have framed their present offering around "I Love You in the Same Old Way," written by Bratton in 1896, and Ruth Royce is singing "Prosperity," written a few months ago.

When George White started producing summer revues, it did not make for friendship between the actor-manager and F. Ziegfeld. This summer White and his "Scandals" are on their way to the coast, with no new "Scandals" listed until next winter. Recently Ziegfeld is said to have wired White: "Will give you and Ann Pennington \$2,500 weekly in my new 'Follies.' Answer quick." White's reply to Ziegfeld is quoted: "Will give you and Billie Burke \$1,800 in 'Scandals.'"

All theatres on the south side of 42nd street, which extend through to 41st street, will be forced to revise their heating systems during the summer. Houses so located have their boilers under the pavements. They must be removed because of the extension of the Queensboro subway which will run from Grand Central westward. The route will be under Bryant park and through 41st street, with the terminus at Eighth avenue. This extension and the proposed moving platform to replace shuttle service between Grand Central and Times square will all the more fix the permanency of Broadway's theatrical district.

Inspectors have been investigating the 41st street block between Seventh and Eighth avenues and state the entire width of the street must be excavated. The removal of the heating boilers for theatres is a problem, most houses not being built to permit any other location. It is possible a central heating plant will be built nearby to supply all houses affected. The cost of such a plant would not be in excess of that to move the heating systems within the building lines. Theatres probably affected are the New Amsterdam, Sam H. Harris, Liberty, Frazee, Eltinge, American and National. The latter theatre fronts 41st street.

News of the Producing Managers Association's plan for a "Landis" to control the organization first came out several weeks ago. A manager "tipped" a reporter on a daily it would be a smart trick to cable Ge

(Continued on page 17)

VIOLET MacMILLAN.
Songs and Pictures.
16 Mins.; One.
8th Ave.

This is a "personal appearance" for Violet MacMillan, although in vaudeville this week instead of the picture houses where Miss MacMillan's personal appearance act rightfully belongs. One feature might put the young woman over in the smaller towns, such as she toured over the winter. That is the child's size 12½ gold slipper she wears, offering a duplicate pair "made by I. Miller & Son" (several times repeated) to any woman in the audience over 16 who can put it on.

Miss MacMillan announces this from the stage at the conclusion of her act proper, consisting of songs and some views of a serial moving picture shortly to be released. The views are on the sheet to fill in the waits. They mean little, not as much as Miss MacMillan's songs, and the latter do not mean enough to hold her up to anything like a big time single. The songs are of "Movie Lovemaking," a "dog" number, with a wooden dog that wags its tail at command, and a "Daddy" song.

Holding up the slipper, Miss MacMillan invites any girl in the audience on the stage, with a lobby sign saying the slipper is worth \$25. Miss MacMillan said the pair was worth \$100. Out in the country last winter she also said any girl over 12 who would wear it could have a \$5 gold piece. The New York young women must have a rep for smaller feet than their country cousins.

Monday evening the first to go on the stage was a huge colored woman. She looked like a plant. It was a laugh, as she would have had hard work getting the slipper on her big toe, from appearances. Miss MacMillan's colored maid came on the stage to remove the slippers from the feet of the young women who ventured the test. Four went up, but no one had a foot nearly the prize size. One of the girls protested because the size of the slipper had not been previously announced. Miss MacMillan then slipped on the slipper without visible trouble.

It should bring a little excitement among the young women of small towns, where feet are more talked about than in the large cities.

Miss MacMillan says she won the title of "The Modern Cinderella," but doesn't care to be known by her feet. It's over 10 years since she last was in vaudeville, before going into pictures, where she gained some renown as a Universal star.

In the picture houses where Miss MacMillan played as a U. attraction, her personal appearance and act should carry some weight. That takes in the pop vaudeville theatres where she is known. At the 5th Ave. the program had her No. 2 with show-running billing in front of the house. That hardly made her important before she appeared, and left it pretty hard for her when she did appear. *Time.*

BERT LAHR and MERCEDES.
Songs and Talk.
15 Mins.; One.
6th Ave.

Looks like a mixed two act from burlesque. Bert Lahr was in one of the wheel shows last season. He is a low comedian, talking "Dutch" and depending upon mugging through a near-grotesque make-up while in a policeman's uniform. Miss Mercedes dresses like a burlesque soubrette, in a short skirt over tights. She makes a flashy appearance at the opening while doing a fast song and dance.

The turn progresses without anything striking, keeping on a small time keel, or for an early spot in houses of the calibre of the 5th Ave., where the act did very well Monday evening in the third position.

It's strictly small time in work and material, nor do the burlesque methods with the low comedy raise it above that classing. *Time.*

DE PACE
Mandolinist
12 Mins.; One
American Roof

De Pace was formerly of the De Pace Brothers, a mandolin and guitar duo. He appears in clown make-up of the neat type and runs through a repertoire of selections on the mandolin, that includes a plentiful sprinkling of the more difficult classical stuff with the pop music. Several passages of the two medleys played, gives De Pace a chance to exhibit a finished technique on the stringed instrument.

Act will do nicely for early spot on the pop bills. *Bill.*

NICOLA ZEROLA
Songs.
10 Mins.; One.
Palace.

Nicola Zerola, a stockily built tenor, programmed as formerly of the Metropolitan, offers vaudeville a straight routine of three operatic selections. Albert Rizzi is at the piano.

Zerola knows something about the two-a-day, or else someone has tipped him. At least that is judged from the fact he has selected short numbers. Also he is using at least two melodies well known. Throughout, his singing was all that it should be, his strong, clear tenor ringing out to good purpose.

He opened with "Vesti la Giubba," from "Pagliacci," and second was "Thank God for a Garden," the probable exception to the otherwise operatic routine. "E Lucevan le Stelle," from "Tosca," his third effort, and it brought an encore number.

Zerola is a high-class songster. He fits for the bigger houses as a change of pace, the probable reason why concert acts are booked. *Ibce.*

LORETTA McDERMOTT and EDDIE COX
Song and Dance
15 Mins.; Three
5th Ave.

After considerable sojourn in the local cabarets (Eddie Cox was last at the Cafe de Paris, New York), the team is back in vaudeville, minus jazz band and plus assurance, ability and personality. Loretta McDermott looking peachier than ever, and Eddie Cox more cyclonic and sure-footed in his stepping than heretofore, whanged 'em with their published songs and original stepping.

Loretta in a neat evening wrap enters for a quarrelling double number with Cox. She is underdressed in jazz shorts for the ensuing stepping work. They do the popular Eskimo number on the double version idea. Cox soloed effectively with a corking rag. They followed with an impression of Frisco's "Kitchen Stove Rag" dance.

The team were part of the Frisco act for some time and it's only to be expected they did it acceptably, although not with as much smoothness as could be desired.

The throwaway into the wings on taking the bows, whereby he courteously acknowledges the plaudits and floors his dance partner, was mistimed.

The balance of the routine is a succession of pop songs and dances summing for a neat total and one of the hits of the evening. *Abel.*

JEANNE LA FORGE (1).
Piano and Violin.
12 Mins.; One.
City.

One girl unprogrammed and unbilled goes to piano for "Mighty Lak a Rose." An off-stage violin accompaniment is heard, which serves for Miss La Forge's entrance. She is a plump, short girl in short skirts.

A classical selection is next duetted, followed by an unusual piano solo of a classical piece affording an opportunity for exquisite touch and fingering. A bit of left hand technique is discernible in the introduction to the next duet, a medley of old southern melodies for which the violinist has made a change to hoop skirts. The attempt at atmosphere was misdirected, the dressing style accentuating the shortness of the musician.

Another duet of a popular air with an encore duet of "Romance" let them away solidly. Both girls are splendid musicians. The act measures up to any straight musical turn heard this season. *Con.*

HANEY and MORGAN
Singing, Dancing and Violin
15 Mins.; One
American Roof

Man and woman, both talented. Woman plays violin, sings and dances, and man plays uke, dances and warbles acceptably. Woman has exceptionally sweet voice, and clear enunciation. She sells a ballad in a manner miles above the average. She also classes as a violinist. Man is soft-shoe dancer with a world of stuff. Couple wear English coster costumes for one number, but do not affect dialect. The dialect isn't essential, but the costumes would accord better with a song that at least had an English suggestion to it.

Act was No. 2 at the American. They deserved a better spot. Collective ability as entertainers will carry them through in any company. *Bill.*

LYNN CANTOR and CO. (1)
Songs and Piano
14 Mins.; One. (Special Drop)
Broadway

Lynn Cantor was formerly in vaudeville alone. She has added a male pianist and a silk drop. She was in one of the Ziegfeld "Follies" productions and is a big girl with a strong voice and a fair measure of personality.

Her present offering shows considerable production in the matter of gowns, but is lacking in punchy material and restricted songs. It is a passable straight singing act, lacking variety.

Opening with a popular ditty after a brief introductory number, the girl scores on appearance in evening dress. She gives the song a "cackle" delivery and knows how.

The pianist makes an announcement about the various designers who have collaborated on the next dress and the amount it is insured for following which the singer appears in bedraggled gingham with pail and mop for a "slavey" number. The song used is "Bevo" and should go out. A real punch here could be used for light and shade, for the next number in black iridescent cloak is a semi-classical pop ballad.

The inevitable piano solo plugs this interlude. For an encore Miss Cantor doubles a song with the pianist for harmony. Both sounded flat here. The male's voice sounded well in a bit alone and could probably be utilized for an appropriate solo between changes.

As now constructed the act is just a straight singing effort, and while the addition of this pianist has helped, material is badly needed to lift it. *Con.*

DONNA DARLING and CO. (2)
Songs and Dances
22 Mins.; Full Stage (Special Hanging)
23rd St.

Donna Darling is a blond miss of fair voice supported by two male dancers in a neatly devised offering enhanced by colorful hangings.

The opening in "one" before a gold and black drop includes "Tell Me Pretty Maiden" and "Silver Lining," followed by a Pat Rooney impersonation by one of the boys. The parting of the curtains discloses attractive full stage hangings following the gold and black color scheme, the featured member appearing in a crinoline gown, for bits of old-fashioned numbers, including piano playing.

The turn drags at this point, especially with the first old-time songs. The boys return in Colonial costumes for a minuet by the trio, followed by soft shoe and jazz stepping by the male team. Miss Darling then offers a light operatic number followed by a solo stepping bit by one of the boys and a triple tin soldier and doll specialty. A wedding number with one of the chaps as the minister tops off the turn.

The act is a flash for the three-a-day. At times chances for the bigger houses are displayed. The male dancers display ability with Miss Darling, securing fair returns vocally. The turn is running over time at present. With some pruning should improve materially. *Hart.*

"LE VASE VERT"
Dancing Act
Alhambra, Paris

Paris, May 20.

J. W. Jackson, famous for his troupes of girls in the big productions of London and Paris, is doing a number with his wife at the Alhambra. It embodies a series of classical and modern dances, with new music by L. Hillier and M. Yvain. The vehicle for introducing the dancers opens with a curtain partly raised so that only the feet can be distinguished, portraying a flirtation dance after the dropping of a handkerchief by the lady.

The curtain then rises to a full set, with Mrs. Jackson appearing in a vase as a snake charmer protecting a sacred jewel. The lighting effect is excellent. An intruder would fain appropriate the gem, but is prevented by the serpent-like goddess, and in this action Mrs. Jackson shows much talent in the manipulation of her arms as a snake charmer. The effective pantomime terminates by a duo dance. The couple are real artists and in "The Green Vase" J. W. Jackson and wife have mounted to terpsichorean success. *Kendrew.*

"DANCING WHIRL" (5).
Dances.
15 Mins.; Full Stage (Special Set).
American Roof.

What is a production without talent?

Nothing.

Which describes "Dancing Whirl." *Time.*

TIERNEY and DONNOLLY.
Songs, Talk and Dancing.
14 Mins.; One.
City.

These two young chaps made a reputation for themselves as dancers with the Frances Pritchard act for two seasons. They are now on their own and should be an addition to the big time bills.

Opening in neat suits in a double song of popular parentage, they ring the bull's eye with a double eccentric "sap" dance. A comedy announcement follows, and serves to introduce a "waltz clog," "essence" and a bit of hoof gagging in the form of business of two dancers seeking a room at a hotel. The leader informs them that rooms are \$10 a night, with the hoofers doing "Off to Buffalo."

The St. Denis classical travesty is used for the finish, and proved a knockout. After burlesquing the Egyptian classical and esthetic styles, they imitate two Greek water carriers, carrying the water in a derby hat on the shoulder of one, which is poured into the derby of the other, who is kneeling in a supplicating position. It's a real piece of original travesty, and good for big laughs.

Tierney and Donnelly seem to be the nearest approach to those former vaudeville monarchs, Doye and Dixon, at least as far as originality is concerned. They are sure-fire for the best of the bills. *Con.*

BENNETT TWINS and Co. (1).
Songs, Piano, Dancing.
16 Mins.; Full Stage (Cyclorama).
City.

The Bennett Twins are two kiddies originally with Harry Carroll's Revue. They are harmony singers, also flashing a neat kicking double at the finish.

The kids give the popular songs the smooth jazz delivery usually associated with worldliness and experience, but are a trifle shy on the upper registers in the doubles.

Opening in gingham rompers for "Little Red Schoolhouse Blues," they make a quick change to rags for "Pride of Paradise Alley," a tough number accompanied by a waltz clog.

A male pianist inserts the standard solo while the kids change to wraps covering pink dresses for "Old St. Immin' Hole," followed by a skirt dance gracefully executed. An encore, "Lovesick Blues," didn't mean anything and doesn't suit their vocal scope.

At this house they went strongly, and can duplicate holding a spot on the big small time bills. For the two-a-day they should do, on early. *Con.*

WILFRED CLARKE and Co. (4).
"Now What?" (Farce Comedy).
15 Mins.; Full Stage (Special Set).
81st St.

The latest Wilfred Clarke vehicle follows closely the lines of his former farce offerings. The feature of all the Clarke playlets is their rapidity.

The latest lives up to this requirement, laughs aplenty being crowded into 15 minutes, with action all of the while.

"What Next?" is a true farce. It is a husband and wife affair. The former receives a phone call from a girl waiting for him in a drug store. A male friend in the house at the time calls him for making dates when he is married.

The friend makes a hurried exit to get to the girl. She enters the apartment immediately after his departure. The husband attempts to hide her from his wife, who is roaming about the house. The friend returns, the girl proving to be his wife. This is withheld from him by the methods employed, in hiding her so that her face is not disclosed.

When the climax is reached the wife, girl, friend and husband are on the stage together. A hat is pulled over the young woman's face and finally lifted after hubby informs his wife and friend the other is the friend's wife. The husband exonerates himself, with the friend getting the big surprise.

Mr. Clarke plays the husband role in his customary style. The greater portion of the laughs are credited to him, with his fast work accountable for much of the hilarity. Grace Menken is opposite as the girl, helping the speed. The other players include Helen Clement, Phillip Harrison and Charles Emmerich, all well selected. A living-room set of an artistic design is employed.

Crowded with laughs, this farce should deliver anywhere. *Hart.*

WELCH and NORTON
Comedy Talk
15 Mins.; One
23rd St.

Harry "Zoop" Welch and Ned "Clothes" Norton comprise this two-man combination. Welch retains his burlesque characterization with a certain portion of the Hebrew dialect removed. Norton is the well-groomed straight.

Cross-fire talk, with Welch planting the laughs from the remarks passed to him by Norton. The laughs are developed rapidly and helped by the familiar Welch slide. A restaurant bit of several years' standing is employed with the "Zoop" expression securing much play.

At the 23rd St. the team secured laugh after laugh. A large percentage of three-a-day and intermediate time houses can use this combination in the next to closing position. *Hart.*

INSIDE STUFF - LEGIT

(Continued from page 16)

Bernard Shaw and offer him the job. The query was sent. The manager only figured it a joke, predicting Shaw would stick to style and cable back: "Who are the producing managers? Where is America?" Instead the answer was: "No, thank you. Have not retired from authorship." From the reply, Shaw knows more about American theatricals than he is willing to admit. He no doubt believed that the post, if the offer was on the level, would likely mean that he would have to censor his own writings. The P. M. A. at its meeting this week will vote on the amendment to the by-laws calling for a leader, and the matter of voluntary play censorship will also probably come up for definite action.

A rather bitter dispute has developed in one of the "uplift" dramatic companies over the point at which art stops and physical comfort begins. In one of the scenes the leading man has a realistic physical encounter with one of the character women. The leading man sets great store by his art and is said to have made the fight so realistic that the character woman, after protesting in vain against too much realism, went to a sporting goods firm and bought guards such as are used by football players and pugilists to protect herself from too enthusiastic blows from her leading man. Another member of the company is said to have taken on the cause of the character woman and threatened that unless the leading man paid more heed to the woman's well being and less to his Art, he, the minor member, would settle the point with his fists. The minor actor is said to have received his notice, but the affair was patched up for the present. The show is due to close in a month or so, but when it goes out next year the report is that it will have a new leading man and the present head of the cast will be provided with another piece.

McIntyre and Heath, before leaving Chicago for New York with "Red Pepper," were outspoken in complaint against the Chicago system in the Shubert organization of sending no advance man and keeping no "agent" with a show here, but leaving the press-work to the Shubert local office, headed by Sam Gerson in that capacity. The veteran stars stated that they had not been enthusiastically exploited because they did not engage a "personal" press agent.

A few weeks ago a feminine lead in a Shubert revue in Chicago made a hot complaint to the New York office about certain tactics there that she alleges were used to disadvantage her. She stated that she had been approached by a hanger-on of the Gerson office, who works with Gerson in outside capacities also, to pay \$50 a week during the Chicago run for press work. This she refused, after which, she states, the show's press agent never carried any of her photos and never promoted her presence. She says a dramatic editor told her he had asked for one of her pictures, and was told the press agent was "out of them."

This personal press-work stuff has been worked hard in Chicago for some time. It has been especially notorious in connection with freelance publicity men who hold themselves forth as attaches of the Shubert press department.

PALACE

It has been proven too often for argument that if the attraction is wanted Broadway will swing in at capacity volume. The Palace is a part of Broadway. Whenever it brings in an attraction that is exceptional either in name or merit, neither weather nor degrees of temperature can stop a sell out.

Monday night was warm, but Alice Brady was making her first appearance at the Palace, and not a nook with a seat was without a patron; in fact, a few extra chairs may have been slipped into the boxes. A flash at the motors that lined the curb was evidence of the class of whatever added draw was in the house. In a measure the class patrons this week may, too, have been attracted by the first vaudeville appearance of Nicola Zerola (New Acts), a tenor formerly with the Metropolitan. Then Bessie Clayton was present, and the excellence of her performance must count. Yet the appearance of Miss Brady, star of the films and the legitimate figures paramount in a rather notable line-up.

The slender Miss Brady brings with her for the short vaudeville season intended one of the most colorful playlets offered in the Palace for many months. The atmosphere of the Far East is carried out both in the simple but effective set and characters. The act was a part of John Colton and Daisy Andrews' "Drifting," which, because of Miss Brady's health, was forced to withdraw from the Playhouse, New York, several months ago. With Robert Warwick co-starred the piece was given a strong chance to connect. Just an unforeseen incident brought about its demise. The first act of "Drifting" was considered a fine bit, but the episode selected and now given the title of "Cassie Cook of the Yellow Sea," certainly has the right appeal. Miss Brady's Cassie, "a cat that walks alone" but is finally overtaken by love, was made interesting at all times. John Cromwell counts as excellent aid in the role of Bad Lands McKinney. Rose Winter seemed just right as Lady Beamish and William Baisdel made an under-world shadow as Ramirez.

The "Cassie" playlet was programmed to close intermission. Instead it was moved down two notches to seventh. There were other changes which may have been brought about through the forced cancellation of Gallagher and Shean (through illness). That brought Chic Sale into the show. A slide was lowered before the first act stating that the two-act was off the bill and that Sale was present. Some of the programs also had a slip pasted over the Gallagher and Shean name, with Sale's billing given.

This was the ninth week this season for Bessie Clayton. Only one other turn has equalled the Palace time since last summer—Paul Whiteman and his band. Miss Clayton held over from last week. She took the closing intermission spot, though set down for seventh. Both on the house announciators, outside billing and program all the names of the assisting artists are present. The Clayton act carries its pace excellently considering the long season which she will bring to an end within a few weeks. Miss Clayton herself easily outstepped her collaborating dancers. She earned a whirlwind of applause several times and was the liveliest of the party in the "Everybody Step" finale, the melody of which cannot but recall the "Music Box Revue" and its value there. The roster of the company appears exactly as early in the season. Guy and Pearl Magley came through with a spinning dance that caught the house. The Templeton brothers (Mercer and James) again scored. The Versatile Sextet's contribution to "The Box Party" was slightly changed. Al Lentz with "The Shiek of Avenue B" had something new, but not so humorous as "Rockaway." Andy Hamilton's "Wireless to Heaven" sounded out of place in running of this kind, though his other contributions were given in fine voice.

Charles (Chic) Sale took next to closing for the first of a two weeks' date. Next week he is slated to offer a new routine. This week his preacher and Sunday school "entertainment" was so sure fire that Sale needn't worry about new material just now. Many of the little bits have been forgotten by those who know the master of rural comedy. And so here and there the lines sounded new; perhaps they are. Sale was the comedy punch, and the steady score of laughs provided just what the going needed. Sale might not have been in on the original booking because of the character changes by Owen McGivney, on third. Hardly a conflict, though each artist uses a series of wigs.

Al Herman, listed next to closing, was fourth, the spot marked in for Gallagher and Shean. Herman's routine appeared to be short. Early in the act he "called" a kid plant in an upper box. The lad was leaning over the rail and Herman yelled louder, the boy acting well, for he appeared badly scared. A few minutes later the plant was uncovered when the boy warbled. Herman for his encore song appeared minus his wig, the whiteness of forehead standing out oddly.

Owen McGivney, the protean speed king, always has been sure goods for at least one week at the Palace.

as effective as ever, the five-character playlet winning real returns. Harry and Grace Ellsworth made a classy No. 2. Miss Ellsworth sported three frocks that looked like real money. The crystal-studded skirt of the first costume made it attractive and was a gold cloth affair. For her soubrette rig she selected a beautiful purple shade. Her brother exhibited the longest sustained hook-step routine seen this season. Certainly the tempo of his dancing is the fastest for that style of work.

Monroe and Grant opened with honors. Their truck-trampoline had them doing corking stunts. The full twisters of the comic and the diving of the straight brought individual returns. Davis and Pelle closed. They are athletes in appearance and work, superior both ways. *Ibce.*

STATE

The first half show was an excellent example of how a State bill should not be laid out. Talk obtained in each of the six acts, more of it in some than the others, and most invariably missed. To handicap this further, the rear seat neighbors, on discovering that the chatter was intermission to them, made themselves as comfortable as possible and started a little talkfest of their own. Those interested enough found that all their neck craning and leaning forward on their seats helped but little to offset the noisy, restless patrons. Even for small-time vaudeville it wasn't such bad jingo entertainment.

Nat Nazarro, Jr., a five-piece jazz band, a girl assistant and a box plant no doubt bit in considerable on the show cost, which may account for the mild supporting show. Nazarro is staying a full week at this house, in keeping with the State's new policy of a major attraction all week. Next week they have Paul Specht's Band advertised for a return date. Nazarro closed the show and did much to alleviate the ennui gradually gripping the audience. A succession of four two-acts starting with No. 2 is too much for anybody and when all depend on talk to score in more or less proportion, it's rather trying even in the most ideal of indoor weather. And the temperature indoors Monday was none too ideal.

The Six Tip Tops, a Caucasian ground tumbling and pyramid building aggregation, doing stuff shown heretofore by any number of Arab troupes, opened. Strictly a sight turn, it interested. They essay a little spoken comedy that, strangely enough, was distinguishable, but very mildewed. Davis and Chadwick, ebony entertainers, twice. Lusty throated, they, too, reached the last rows with their gagging, although the wicked pedal work accounts chiefly for their scoring. The "Jail House" song, also done by Jones and Jones, another colored team, is aptly suited to their style of delivery.

Sossman and Sloane, a neat couple with a classy line of cross-talk, have proved themselves before. Here the talk missed on at least three cylinders. Haslam and Wilson, another mixed couple, with a cabin interior and a comedy-meller plot titled "Samson and Delilah" were up against it because of acoustics. After they got started, the action compelled silence even in the rear sections and they bowed off to good returns, all things considered. They could hold down the troy in some of the big time houses.

Herbert and North didn't start anything until the getaway with the corpulent comedian following the acrobatic dance pace set by his "frenchy" partner. That got them off neatly, the twists and ground somersaults displaying the stout chap's agility surprisingly.

Nazarro closed. His routine is the same, starting with the introductory patter about his former acts. Naturally mild-toned, this did not penetrate to the rear at all. His pedal work was a distinguishing feature. The youngest packs everything in the legmania lexicon in the getaway solo, adding a couple stunts of his own. His box plant sounds considerable like a song plugger in the manner in which he sings one publisher's songs only. For a second encore, Nazarro, Jr., did a series of horizontal twisters. His head almost touching the floor. Talk about pep, his stuff makes a mid 20-year-old feel like an A. K. I.

Bert Lytell in "The Face Between" was the feature attraction, letting out at midnight. *Abel.*

BROADWAY

Seven vaudeville acts and two features, also the news weekly, coaxed about half a houseful of transients and neighborhood fans into the Broadway Monday night.

The seven acts developed into real entertainment, the show building up down the line, nicely blended and playing smoothly. It was real variety and accorded much more response than this blasé bunch usually accord.

Frank and Beatrice Russell on the trapeze and aerial apparatus started things swiftly. Lynn Cantor and Co. (New Acts), a girl singer with male pianist, pulled a bone not calling it a night after her third number. The encore applause just lasted until they made the first entrance from down center on a piano stool.

started the show following. Monroe is assisted in his sketch by Miami Campbell and Jimmy Cassidy, the latter an old-timer and former member of Ned Harrigan's company. Monroe is an actor who has played standard roles. In his vaudeville vehicle he has hit upon the original method of introducing scenes from "Camille," "May Blossom," "Two Orphans" and "The Silver King" all woven about a story of an old legit's reconciliation to his daughter, who has developed into a star. Monroe was pulled out for a speech to acknowledge an immense horseshoe of roses from B. P. O. E. No. 1. Monroe explained the flowers were a tribute to the Friars for helping the Elks' charitable activities by a benefit performance Sunday night.

Joe Browning was another strong entry, following. The gang thawed to Browning's toothless grin and his nimble patter. The clerical comic sang two encores, the last of which seemed a let-down. It's almost too far-fetched to be funny.

Franklin and Charles were a riot from the "Apache" to the finish. The hand-to-hand stunts after were an anti-climax. Experience has taught this pair how to sell it, and they have profited. They go to this portion without stalling and finish the season as they started—a real novelty turn on a par with any of their type.

Swartz and Clifford, next, scored strongly for this house, although registering less than their other metropolitan house totals. Swartz is a real clever versatile Hebrew comic who lacks only material to lift into the enchanted realms. He has pep, personality and ability. The present act is sure fire for the big small-time houses, and with slight improvement should prove an addition for the consideration of the big-time bookers.

Valda and Co. dancers, closed. The company consists of a male pianist and a woman dresser. The dancer has hit upon the scheme of making her changes in view to plug up number waltz. It eliminates the piano solos and holds interest. She is a graceful and versatile danseuse, running the gamut from ballet toe dancing to eccentric and acrobatic toe work. The turn held them solid for the Charles Ray feature. "The Barnstormer." *Con.*

AMERICAN ROOF

It didn't make much difference what had gone before on the American Roof the first half after Bert Walton appeared next to closing. He did 30 minutes with songs and talk, stopping the show even after that. The big time's new reports should be well filled up when they reach Walton. He's a fine stage card for small time and could get over anywhere with this turn. It's songs mostly, neatly worked into a routine via telephone, a supposedly two-handed conversation with a girl who has jilted him. The numbers fit the idea. For the finish two plants are disclosed, boy and girl, one in either stage box, who work in on a song in a conversational way, the conversational thing being the general theme of Walton's throughout. On top of this his appearance, diction and bearing are all big time. He has been on the small time a year or more, this being a return date at the American. Walton means something to the small time. A Walton happens too infrequently there. He formerly appeared with Al Piantadosi, the song writer, in a two-act.

The other side of the same bill is "Dancing Whirl" (New Acts), a turn with five people and not a regular performer among them—just a waste of time and production, but still playing. The production could not be used on the roof, but it didn't have to be seen—it could be conceded and then it wouldn't help.

Marion Claire, opening the second half, was another success. The small time is a set-up for her, but she will have to be content with the small time or smaller big time. Miss Claire speaks with a slight foreign accent, bulls the audience, but depends upon her singing. Her voice is a double one, and trained, the freak end being in use but once, that for Tosti's "Good-Bye." She splits the numbers between classicals and pops, sometimes weaving them together and finishing with a vocal display to a Sousa march.

Following, Bob Ferns got some comedy in blackface with his skit carrying two other people. The young woman in it looks nice and sings quite well. Ferns knows the small time, too. He had no trouble landing.

Other acts on the bill not caught were Edwards and Edwards opening, Alvin and Kenny closing, Raymond and Lyte, Newport, Stirk and Parker and Mack and Lee.

Business Tuesday night was bad, upstairs and down, but especially downstairs. The feature film was "The Referee." The roof garden on the 8th avenue side is now open with the soft drink part of it a concession.

It may be the usual complaint of conditions, the daylight saving, the radio, the weather, rainy, cold or hot, or the show, or the vaudeville, or the picture; but this fact remains: that since Locw's State opened it has been the American's opposition, so much so that the American since that opening has not done the business it did before there was a State at Broadway.

5TH AVE.

Music publishers say a popular ballad has a much longer life than an ordinary popular song. The popular song may sell itself up and out within six months. With the music selling business now the way they claim it is, maybe it doesn't need six months. But the ballads go on selling and selling. They make what is known as a "catalog" for a music publisher; when he hasn't any pop song selling, the list of the catalog still brings in the order.

All of which doesn't mean a thing excepting to music publishers and song writers. But Ernest H. Ball was at the Fifth Ave. the first half of this week. Mr. Ball is a song writer, a dandy and a wise one. He writes ballads, has a few years, many ballads and many hits among them. Mr. Ball is Witmark's star balladist.

That boy has written some ballads that tick. When he started off the melody of his own hits he had to remark on the first burst of applause. "Some people have a great memory. I wrote that one over 20 years ago." The applause came with each fresh but old strain with the biggest hits, of course, getting the biggest noise. The pop song writers when singing medleys of their old ones are lucky to have any recognition within the past five years, unless a bit of enormous proportions in its day. Perhaps because Mr. Ball's best were all enormous sellers is what made them so long and well remembered. And didn't ballads in the old days sell for 30, while the pop song hits were Woolworth at 10?

Mr. Ball had a new ballad at the Fifth Ave. It was "Time After Time," and very good. Also "Laddy Buck," "Saloon" and others. He put them all over. Mr. Ball can put over anything that has a melody or lyric when he wants to. His single turn has several laughs he makes himself through kidding remarks, and his song numbers are sure fire. He mopped up No. 4, a cinch position and bill for him.

It was a summer show and a summer crowd. The house was quite light even with the weather. A couple of the turns were new, Violet MacMillan and Bert Lahr and Mercedes (both under New Acts). They were Nos. 2 and 3. The Lahr turn did all right. Its burlesque comedy got something at the finish. The Blue Demons, an Arab tumbling turn, opened, and the Patricks, a hand balancing and perch act, closed, with the woman the understander.

A nice score was made by Walter and Emily Walters, both ventriloquists, one with a walking dummy. It's the idea of the combination, a male ventriloquist with a boy dummy and a woman with a girl dummy, with Miss Emily also manipulating a baby in the cradle for the best returns, this finished off with both yodeling for a strong ending. Miss Emily also is strong on taking bows. She seems to be the bow director of the party. Mr. Walters did a funny little encore with a figure doing a waltz clog, hand made.

Lois Josephine and Leo Henning are back, with Tom Lucet at the piano. They are the same classy dancing couple, with a pair of new songs and a pair of old. They don't pride themselves on singing, and admit it.

Miller and Mack jazzed it up next to closing, with their nutty work including dancing. The laughs came often here, especially for the boy in skirts, when he changed to them. They dance in the comedy way all the time, and it's good comedy.

Next week a series of amateur nights to plug business. This is the season when it needs plugging. *Sime.*

CITY

Business is holding up surprisingly well at the City for this time of year, with Keith vaudeville opposition at Moss' Jefferson down the street. The Fox house is getting a break with new acts desirous of a showing.

Three of the eight acts on the City's bill Tuesday night were new: Jeanne La Forge (second), Tierney and Donnelly (fourth) and Bennet Twins and Co. (sixth). The fourth spotters took down one of the hits of the evening with dancing.

The show held oceans of dancing, seven of the eight turns hopping the buck at some time or other. Hoofing of every description, with the only exception the De Lyons Duo, two hand balancers, who opened. The De Lyons are using the same lift from a back bend over a chair arm to a hand-to-hand that Franklin and Charles get so much out of. The De Lyons just do it as the trick, while the other pair have built it up with incidental business, so there is no conflict.

"Danny," a good small time sketch constructed around a popular theme, held third spot and pleased the boys. Danny is a boxer with a line of "hick" chatter. His kid sister has begun to run around with a loose crowd and is meeting a swell mug clandestinely. Danny is tipped by the mother and lures the Lothario into the house, then pegs him as "Flash" Murray, a "cheater." The exposure disposes of Murray and takes the flap out of the flapper. It's an acceptable three-a-day offering.

Goetz and Duffy, a talented mixed

Donnelly, Goetz and Duffy should be up in fast company, and will be as soon as they hit upon a competent author. Both have voices, can dance and insert a novelty whistling waltz that hasn't been seen around. They accompany their own waltzing with a whistling duet, novel inasmuch as they insert the fingers of the right hands in each other's mouth to produce the music. An "Italian" double proved the man an adept at dialect. Nothing but material will keep this pair out of the upper strata.

Parish and Peru worked hard in the next to closing spot and scored strongly with their novel offering. The acrobatic jump dancing and concertina playing clinched it for them after a mild start.

The Four Roses closed. The four girls are ballet dancers of the English school, well trained ensemble steppers. Acrobatic dancing with cartwheels and the kicking in unison that is the trade mark of this type predominates. A toe solo of one was well and gracefully executed. *Con.*

BRIGHTON

Summer! Maybe not officially, but the Brighton theatre has reopened, and that settles it. Coney Island agrees.

This is the 14th season for the Brighton. Its policy remains the same—vaudeville, with the news weekly put in last season continued in place of an act, the shows running eight instead of the former nine turns.

A noticeable change around the front of the house is that the former parking space for autos, located to the left of the entrance, isn't there any more. That is to say it isn't there any more for parking autos—it's filled with bungalows, and a ten-foot brick wall, with the top covered with broken glass, has been erected by George Robinson to separate the theatre property from the bungalow colony.

It appears the bungalowers are strong for phonographing and uke playing. Mr. Robinson decided that in view of the close proximity it might be a good idea to sidetrack opposition by walling it out from sight and hearing. There is a new street drop in the theatre, showing a view of the Brighton boardwalk. Nice drop, but it must have been painted on a rainy Monday—or probably most of the boardwalkers were in swimming—there are so few in sight on the walk.

The Brighton got off to a hands-off Monday afternoon, usual for this time of year, but more than made it up at night with a party that bought out the house. The opening show couldn't have been improved on. One of those likable entertainments, composed of straight variety turns, with lots of comedy and dancing and moving along in an easy tempo that never halted from the first to the last act.

El Rey Sisters, programmed to close, changed places with the Kitaras Japs, opening. The El Rey turn made a splendid opening number, with the pretty costuming and nifty appearance of the skating girls. Murray Mencher fills in with piano selections wardrobe change. He has a peculiar style away from most of the other vaudeville pianists, featuring his music with a rolling touch that gives it the sound of a pianola. The act gave the show a touch of atmosphere that lifted the running into high speed. Bernard and Garry second with songs. The number, introducing imitations of actors, now includes one of the Creole Fashion Plate. They drew heavy returns, a usual.

Austin and Seed, third, put in a comedy punch that had the bunch yelling throughout their knock-about turn. Seed is a real dancer, with a pair of legs that are limitless in the comedy possibilities. The hoke is well handled, and the turn breezed along without stopping for a second.

Frankie Heath next with her songologue, four numbers. Miss Heath interprets them splendidly. The opening one with a bit of melodrama is a trifle tricky for vaudeville, but they ate it up at the Brighton.

"Stars of Yesterday" closed the first half, and the oldtimers rang the bell. Barney Fagan may not be 72, as announced, but even if three or four years have been added, he still remains a wonder on his feet. When it comes to grace in executing an essence, how many of the younger generation can top this old-timer? The other specialties all landed—Corinne with singing, Lizzie Wilson with a Dutch number, and Joe Sullivan with "Where Did You Get That Hat?"

Wells, Virginia and West opened the second half, and rocked 'em with the kid's dancing. Buster has developed considerably as a comic since first showing around New York three years ago. As an eccentric dancer, he's a wonder. They couldn't get enough of the spins and fancy wing and Russian stepping.

Lewis and Dody, next to closing, stopped the show for a speech, the topical song at the opening and closing registering a wow that shook the rafters. The talk sandwiched in between kept 'em laughing continuously. The "Hello" song contains six or seven laughs to every verse. Lewis and Dody have developed into a distinctive two-act.

the theatre after seeing and talk about for a long time.

Kitaro Japs closed with risley work and pedal juggling, a standard turn, that held the house in almost intact. Pathe News Weekly opened.

58TH ST.

Plenty of individual talent embraced in the six acts making up the bill at the Fifty-eighth Street the first half, but somehow the show didn't blend together well. Supplementing the vaudeville was Irene Castle in the feature picture, "No Trespassing." Tuesday night business was noticeably off. At this season of the year it looks as if the pop houses must have a real draw among the acts, a "dance contest," or some similar flash to get 'em in. Just an entertaining show apparently won't do the trick.

James and Jessie Burns opened with a wire act that had the man doing some difficult stuff with his feet enclosed in baskets, walking on stilts and riding a bike. Both tight and slack wire are used by the couple. It's a good wire act, well put together and featured with novelty stuff. The man would present a classier appearance without arm garters.

Leighton and Du Ball, a blackface dancing combination, were second. Both of the men are corking step-pers. They can buck it or wing it in any style, and each has a few styles of his own that are the goods. A dancing baseball panto and dancing crap game are included in the routine, and both stand out.

"The Doctor's Orders," third, is about the worst sample of comedy sketch seen around in the small time houses in years—and it must be remembered the small timers have had some birds in the way of sketches. The dialog is inane and pointless, with the exception of one or two slang expressions, and there is practically no action of any importance. The tag line rings in that overworked gag—an apple a day keeps the doctor away.

McCoy and Walton, following, were a wow with some unusual knockabout stuff for a man and woman team. The act is one of those husband and wife quarrels—but outside of the idea it's based on is refreshingly away from the rank and file of its type in vaudeville. The man is a good tumbler, but only uses his acrobatic ability once or twice, and then incidentally. The woman feeds excellently. This pair should advance. A change of costume—a neater or classier arrangement for the man seems in order. Both have the goods and can make the big time grade easily with a little direction.

Signor Friscoe, the xylophone player, registered heavily with the aid of a couple of audience plants. Friscoe is an expert salesman, and has a sense of values that automatically adjusts itself to any type of audience. Rose and Arthur Boylan, assisted by a girl dancer, closed with a classy dancing routine. The act is prettily costumed, and the three people in it are splendid step-pers. The house liked everything offered and said so.

23RD ST.

The first half bill was increased to seven acts, one above the usual for this house. Light business Monday night notwithstanding the increase. The picture was Irene Castle in "No Trespassing," an ordinary feature for the house.

The vaudeville section secured a corking start with Daley, Mac and Daley No. 1. The roller skating trio started things with a bang, the comedian being credited with several laughs and the generally effective skating hitting a high average.

Brown and Newman, No. 2, allowed things to slow down. The couple has failed to add fresh material. The style of numbers employed is antiquated. The returns at the finish were light.

Bissett and Scott added some punch stepping, No. 3, securing their share of the returns. The work of the dancers in unison and the chair work held up nicely.

Eddie Pardo and Gloria Archer, with their former Buzzell and Parker vehicle, disclosed a light dash of comedy that met requirements. The couple handles the light material acceptably, returns being gained throughout the running.

One of the laughing hits of the evening occurred No. 5 with Harry ("Zoup") Welch and Ned ("Clothes") Norton (New Acts). The male team secured a steady stream of laughs.

Regardless of following a two-man talking team, Loney Haskell, No. 6, kept the show moving speedily. The Haskell talk never missed and the dramatic recitation at the finish got the house. Donna Darling and Co. (New Acts) were the proper kind of a flash for the closing position, holding the audience and securing applause returns.

81ST ST.

A comedy bill drew business at the 81st Street Tuesday night, with the big house hitting a better average on that occasion than the majority of local vaudeville theatres. The 81st Street is making a play for matinee business, with a 25-cent admission scale for the entire orchestra during the week and 50 cents Saturday and Sunday. The orchestra tariff at night is 75 cents

the early part of the week and \$1 Saturday and Sunday.

With comedy holding forth from the No. 3 act on, the bill gave complete satisfaction. The McIntyres, with sharp-shooting, started. The turn proved an applause winner. The final feat of shooting through the hole in a phonograph record topped off some cleverly laid out shooting. Harry and Denis Du For provided a stepping offering No. 2. The boys fared lightly with their chatter, the dance work carrying them along at a good clip.

Wilfred Clarke, assisted by Grace Menken and Co. (New Acts), gave the show its first real laughs. The farce gave way to Dooley and Sales, who ran over 20 minutes with their foolery. The two-act experienced no difficulty in producing laughs.

Regardless of the number of laughs packed into the middle of the bill Will Mahoney, next to closing, furnished several more. Mahoney's nut comedy hit strongly, with applause honors coming his way at the finish. For an encore Mahoney offered a "Mummy" number in burlesque fashion, which proved a fitting climax to laugh-producing offering. Comedy of a different nature was furnished by Harry Langdon and Co., closing the vaudeville section. Langdon's hobb character work put the proper finishing touches on a strong comedy show.

BROADWAY STORY

(Continued from page 11)

week. "Tangerine," with the longest run of the vaudeville season's productions to its credit to date, will close for the season at the Casino, with nothing marked to succeed immediately. "The Hotel Mouse" leaves the Shubert and goes to Chicago, succeeded by "Red Pepper," the McIntyre and Heath show, which is jumping east from that city. There is a dearth of other musical productions in sight.

"Love and Kisses," soon opening in Atlantic City, is figured a sure Broadway starter. "And Very Nice Too" is a possibility, it having been taken off after trial for recasting. "Spice of 1922" is now preparing, expecting to land at the Astor around the middle of June.

The non-musical summer hold-overs are led by "Kiki," still doing capacity at the Belasco, and "Partners Again," the comedy smash that is topping all dramas in gross at the Selwyn. "Captain Applejack" at the Cort and "Cat and Canary" at the National of the other run attractions stand the best chance of lasting through.

Of the fresher productions "Kempy" at the Belmont looks like a cinch. It is going at a sell-out gait and on form should run a year. "Abie's Irish Rose" of coast reputation may do something at the Fulton.

"Chauve-Souris" figures with the strongest for summer business. The Russian novelty has stood up wonderfully—and is the only \$5 top in town. After another week it will be moved to the Century roof theatre, where a new bill will be presented. "The Bat" will go through for its second summer, win or lose, the producers being after a two-year record. "The First Year" may possibly hold on for a second summer, too.

In addition to "Red Pepper," next week's premieres are "A Pinch Hitter," an English play, called "Other Correspondent" there, which re-lights the Henry Miller; "Drums of Jeopardy," relighting the Galety, and "Heads I Win," a comedy that started rehearsals this week and is due into the Earl Carroll next week. Two of the new plays, and possibly three, are reported on a co-operative basis.

The known withdrawals this week include the Russian Grand Opera Co., which quits the New Amsterdam so that the "Eolies" can use the house next week for dress rehearsals. The Russian organization shipped nearly \$7,000 last week, failing to hold up to anything like the business anticipated from the road records. The opera bunch had another week booked here. They may find a parking place in one of the East Side houses. This, too, is the final week for "The Czarina" at the Empire, "The Advertising of Kate" at the Ritz and the two musicals mentioned "Hotel Mouse" and "Tangerine." Saturday also marks the season end for the Riviera and Bronx opera house, neighborhood (subway) theatres. The Broadway attractions suddenly added to the closings last week were "G. A. R. Mabel" at the Longacre; "Marjolaine" at the Broadhurst, and "The Red German" another Princess flit.

Two of this week's new offerings were treated roughly by the critics. Indications are for quick closings for "The Rotters" at the 39th Street and "Salome" at the Klaw. Both are reported co-operative. The latter piece has a "cough" since feature with no other excuse. "Abie's

Irish Rose" drew good notices and "The Makers of Light," offered for three weeks at the Neighborhood Playhouse, was reported splendid. The play is a Harvard product, presented by the "47 Workshop."

"Nero," the Fox feature film, drew down much praise, it having opened at the Lyric Monday instead of Sunday. "Silver Strings," at the Apollo, is well regarded, but its business has been very weak so far.

Cuts Top Buys Three to One

The actual figures existing in the premium and the cut rate agencies show that there are actually nine attractions listed as buys in the former this week, while the half-price office has 27 attractions on the board as among the regulars. In these are not counted the shows that are dumping directing from the box office to the cut rate counter as the hour of curtain time draws near each night, and there are at least two or three of the shows classed as hits that are doing this.

None of the new attractions of the week were taken by the premium agencies, although on Tuesday two of them were already listed at cut rates, with the jury still out on the third "Abie's Irish Rose," which opened that night.

"Kempy" at the Belmont is one of the new shows of last week that is having considerable call in the agencies, with "Kiki" and "Good Morning, Dearie" as two of the older standbys that are holding their own. "Partners Again" is listed as the biggest call of the newer attractions.

A surprise to the agencies is the manner in which the demand for the Winter Garden show has fallen off, the agency business on that attraction practically disappearing altogether in the last week. The buy for "The Cat and Canary" at the National was renewed for another four weeks, but the agencies cut the number of seats to a point where the attraction might as well be serving them with regulars.

The nine shows listed are "Kiki" (Belsco), "Kempy" (Belmont), "Capt. Applejack" (Cort), "Good Morning, Dearie" (Globe), "The Goldfish" (Elliott), "Music Box Revue" (Music Box), "The Cat and the Canary" (National), "Partners Again" (Selwyn), and "Make It Snappy" (Winter Garden).

The cut rate regulars include "Blossom Time" (Ambassador), "The Bronx Express" (Astor), "The Truth About Blayds" (Booth), "Tangerine" (Casino), "The Rose of Stamboul" (Century), "The Demi-Virgin" (Eldinge), "The Czarina" (Empire), "The Nest" (48th St.), "The Blushing Bride" (44th St.), "Billeted" (Frazee), "Abie's Irish Rose" (Fulton), "He Who Gets Slapped" (Garlick), "Six Cylinder Love" (Harris), "The Rubicon" (Hudson), "Salome" (Klaw), "To the Ladies" (Liberty), "The French Doll" (Lyceum), "The Goldfish" (Elliott), "The Bat" (Morosco), "Up the Ladder" (Playhouse), "The Hairy Ape" (Plymouth), "Lawful Larceny" (Republic), "Advertising of Kate" (Ritz), "The Hotel Mouse" (Shubert), "Shuffle Along" (63rd St.), "The Rotters" (39th St.), "The Charlatan" (Times Square).

FRIARS AND ELKS

(Continued from page 12)

number of feminine artists playing symbolic bits. It was a lengthy playlet, staged by E. K. Nadel and Harry Crawford. The players were Tyler Brooke, the central character—that of an author who is tempted, Joe Smiley, Irving O'Hay, Rose Ludwig, Alpha Crane, Florence Gest, Jay C. Yorke, Betty Kemp, Harry Keane, Jerrie Dean, Delta Crane, Miami Campbell, Frank Evans, William Phinney, Bert Hanlon (his first speaking part, aside from his vaudeville monolog), Harry Tighe and Winifred Barry.

"True to the Friars," a skit by Alan Brooks and well staged by Jay C. Yorke (who played the doorman of the Friars exceptionally) was the third of the satires. There were several samples of Eugene O'Neill language that went for sure laughs. In the cast were Briggs French, (Miss) Billie Shaw, William Phinney, Dave Ferguson, George Leonard and Jere Delaney. All three turns had been done at the Friars this season.

Willie Collier and Solly Ward of the "Music Box Revue" were the 12th turn of the evening. They sprang "nifties," a dialog stunt that counts so well in the show.

Tommy Gray, the announcer (who was just getting right about this time) said Collier was supposed to live down on Long Island, but that it was his 27th consecutive Sunday evening in New York for benefit appearances.

When the two-act was over an Elk official presented Collier with a check for \$500, which No. 1 lodge

paid for a box at the Friars Frolic to be held at the Manhattan opera house June 4. Collier then raffled off a program signed by all the players for \$250, the money going to the Elks' charity fund.

The show ran to nice appreciation, the artists mostly members of the Friars, with a number of feminine names known in vaudeville and the legitimate. The Lee Kids, Crane Sisters, Percy Oaks and Pawala Delour, Dave Ferguson, Arthur West, Lew Brice, Cecil Cunningham, J. C. Nugent (who has put over a hit with "Kempy"), Pat Rooney, Oscar Loraine, Loney Haskell, Hughie Clark and Frank Monroe, in his new playlet, closing the show. His support was Nell Barnes and James Cassidy.

The affair was so successful it is believed the Elks and the Friars will develop a fraternal contact that will spread throughout the land.

HOPKINS WITHDRAWS

(Continued from page 13)

radical thinkers. "The Hairy Ape" has been in cut rates right along, but the locations allotted are just the opposite from that of other attractions in cut rates. No balcony seats can be bought in the bargain agencies, which have been given downstairs side locations only.

There has been no change in the dialog. The stockhold scenes with its lines dripping curses is intact. That scene rarely brings applause at its conclusion. Audiences appear to be stunned at the reality of language.

Justice McAdoo attempted to prevent the fact that he called for the script from reaching the newspapers. He is quoted as insisting he would not be a party to any attraction winning publicity because of his action. It was said the justice stated he had not written to Hopkins for a script of the play. That forced the manager into the open, his letter being turned over to Arthur Saylor, publicity man for the show, and shown by the latter to all who inquired. The complaint was not made by a lawman, McAdoo's action resulting from police reports. His letter to the manager concluded: "As no formal complaint has been taken, it will be understood that this matter is not necessarily public and no statement regarding this inquiry will be given out from this office."

The effect of the incident upon proposed voluntary play censorship may hold off the operation of the plan indefinitely. The McAdoo letter was received Tuesday. Wednesday night Hopkins addressed an open letter to Owen Davis, chairman of the censorship committee, calling attention to "this unexpected and somewhat astonishing action." Hopkins had been for the voluntary censorship plan, but his letter indicated he will withdraw support from it, stating he believes O'Neill to be the "greatest harbinger" of a better theatre and "when guns can point in his direction I want to be on his side with guns, not standing disarmed by my own previous action."

RAIL RELIEF

(Continued from page 13)

reach some sort of a compromise on a party rate.

The showmen advanced two main arguments. One was that a straight rail rate which absorbed more than a reasonable portion of the show's profit tended to discourage theatrical enterprises and that sooner or later railroad costs would kill off the one-nighters and a large number of major travelling organizations, and cut off this source of railroad revenue. It is said that the showmen within the last month assembled enough data to convince the railroad chiefs that this result already had practically come about and that unless some relief were devised the condition would become progressively worse.

One important point made by the showmen in pressing their point was that a company group of 25 people was easier and cheaper to move than any like number of passengers, for the reason that the people had no baggage that had to be handled by the railroad company; everybody entered the train at the same place and left at the same place; business was all booked well in advance instead of at the last minute; was never subject to change, and it took less of a force of railroad employees to handle a theatrical company as a group than that many passengers of any other sort. This was the showmen's reply to the railroad man's usual objection that if a preferential rate were granted to theatrical people it would open the way for a like demand from traveling salesmen and other commercial travelers.

LEGIT ITEMS

The offices of George M. Cohan are moving into the Fitzgerald building and will be opened next week. Edward Plohn, recently appointed general manager of the Cohan productions, is in charge. Mr. Cohan is expected to remain in Boston most of the summer. The Cohan & Harris offices were formerly situated in the same building and on the same floor. Headquarters were moved to the Cohan & Harris theatre (now the Sam H. Harris), but when the firm split Cohan opened his own offices on West 45th street.

Carle Carlton has disposed of the rights to "Tangerine" for the one and two-night stands next season to Jules Murry and B. P. Forrester. The road managers will put out one company of the piece, the original company playing the large cities under the direction of Carlton.

Three companies are to play "Tangerine" on tour next season. One, which is to play the big city time, will be headed by Julia Sanderson, while the company going to the coast will have Herbert Corthell as the principal player in the billing. The third company is intended for the Canadian time and the one-nighters.

Elsie Piller, who has been appearing in "Lilies of the Field" in Chicago, returned to New York this week accompanied by her husband, Danny Morrison. The latter's interest in the production is reported as having been taken over by George W. Lederer, under whose management the attraction is now playing.

A Fashion Show, conducted by Nate Spingold at the Madison Square Garden all of last week for the benefit of the Masonic homes, grossed about \$150,000, with the net proceeds estimated at \$100,000. It had as opposition for four days the society street fair on Park avenue. The Garden's scale was 50 cents admission, with about 14,000 nightly attendance and a 7,000 turnaway. Saturday night two shows had to be given.

STOCKS

(Continued from page 12)

James was leading man with the organization, with Kramer also appearing in the bills.

The dramatic stock at the Playhouse, Wilmington, Del., under the management of Barry McCormack, closed Saturday, completing two weeks. The company closed with salary in arrears, it is said. McCormack called the members together Tuesday, informing them he could not continue due to "financial difficulties, and suggested they remain until Saturday on the commonwealth plan. This was done with the players securing \$5 daily for the remainder of the week. With the closing Saturday no funds were available for transportation back to New York or to meet hotel bills. The company, consisting of all Equity members, did not call upon the organization for financial aid, sufficient funds being secured from friends to return to New York. The company opened in "Smilin' Through" and appeared in "Turn to the Right" the final week. With sufficient financial backing, it is reported the organization would have succeeded, as business the second week showed improvement. The company had secured the support of local societies.

Frances Sterling Clarke, leading lady for the Cornin Players at New Britain, Conn., handed in her notice last week when Edna Archer Crawford was selected to play the lead in "Smilin' Through." After completing the week in "A Prince There Was," she left for New York. Cornican has brought Kathryn Merrilith to New Britain to fill in Miss Clarke's berth.

The Redick Players closed Saturday at the Hill, Newark, N. J., after a run of two weeks. Popular melodrama failed to come back and the house has gone into pop vaudeville. In two weeks, of the three stock companies promised for Newark this spring, two have already stopped. The third, the Maude Pealy Company at the Broad, opens next Monday with "Smilin' Through."

This week will be the last of the season for the Orpheum and for the Baker Stock at Portland, Ore. It is one of the oldest, if not the oldest stock in the west. The Lyric Musical Comedy company will continue well into the warm weather at Portland and beyond its usual season following the voluntary cut taken by the members of the company.

BILLS NEXT WEEK (MAY 29)

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 booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace

Frisco
The LeGros
Chic Sale
Julian Elling
Sylvia Clark
Beaumont Sis
Evel Levey
Van Horn & Inez
Gautier's B'klayers
Hackett & Delmar
Keith's Riverside
Caita Bros
Lucas & Inez
Dolly Kay
Bushman & Bayne
Grey & Old Rose
DeVoe & Hosford
Glenn & Jenkins
D Sadler Co

Keith's Royal

W & J Mandell
Vincent O'Donnell
Spencer & Williams

E. HEMMENDINGER, Inc.

JEWELLERS
33 West 46th Street New York
Telephone Bryant 1543

Van Cello & Mary

Lambert & Fisch
Wilfred Clark
Harry Fox
Kramer & Boyle

Moore's Broadway

Reed & Selman
Mabel Burke Co
Willie Rolia
Joe Darcy

Anderson & Burt

V & E Stanton
Novelty Perottili

Moore's Coliseum

Poley & Latour
Franklin Chas Co
Morris & Shaw
Wyle & Hartman
(Two to fill)

2d half

Vine & Temple
Mel Klee
M Diamond Co
(Others to fill)

Keith's Fordham

Bevan & Flint
Murray & Gerrish
Joe Cook
*Alexanders & B
(One to fill)

2d half

Schwartz & Cliford
Grace Valentine
7 Bracks
Williams & Taylor
(Two to fill)

Moore's Franklin

Roger Imhoff Co
Rule & O'Brien
Schwartz & Cliford
Castleton & Mack
(Two to fill)

2d half

*Violet & Lols
Norton & Nicholson
Jim McWilliams
*Clayton & Morton

BROOKLYN

Keith's Bushwick

FLO

ELROY SISTERS

A Sunburst of Fashion and Frolic
Closing at Rialto, Chicago, week (May 22)
At Home for the Summer in Los Angeles

The Tan Arakis

(One to fill)
Keith's Hamilton
Flo Brady
Norton & Nichols'n
Mel Klee
7 Bracks
Jessler & Klaks
(One to fill)

2d half

Bernard & Garry
*Duffy & Keller
*Hickey Bros
(Others to fill)

Keith's Jefferson

*Hickey Bros
Jim McWilliams
Grace Valentine Co
The Tan Arakis
L Van Kovacs
Gladys Delmar Co
3 Macks
Weston & Marion
2d half

Sister Wilce

Joe Cook
Bevan & Flint
Poley & Latour
Alexanders & B
(Others to fill)

Moore's Regent

Vine & Temple
Bernard & Garry
Dr Thompson
(Others to fill)

3 Macks

Bert Walton
Gladys Delmar Co

WALTER—

WARD and DOOLEY

"What We Can Do"

Wyle & Hartman

(Two to fill)
Keith's 81st St.
Edwin George
Wm Rock Co
Seed & Austin
Franklin Chas Co
Rice & Werner
Ormsbee & Renig
Keith's H. O. H.

2d half (25-28)

Toto Hammer Co
Milt Collins
*Leighton & Dub
Talbot & Meyers
(Others to fill)

Keith's Greenpoint

2d half (25-28)
Vine & Temple
Holmes & Wells
*Marshall & Morn
Cheyenne Days
(Two to fill)

1st half (29-31)

Williams & Taylor
Dooley & Sales
Toto Hammer Co
(Two to fill)

2d half (1-4)

Douglas & Earl
Daily Mack & D
(Others to fill)

ALBANY, N. Y.

Proctor's

3 Harmony Hounds
"Springtime"
J & B Morgan
Parlane 3
(One to fill)

2d half

Autumn 3
Gillen & Mulcahy
Eddie Ross
Meehan's Dogs
(One to fill)

ATLANTA

Lyric

(Birmingham split)
1st half
Grant & Wallace
Morat & Harris
Priscoe & Rauh
Elizabeth Murray
Demarest & Collie
(Two to fill)

BALTIMORE

Maryland

Weaver & Weaver
Jean Grance Co
Harry Holman Co
Home & Gaut
Royal Gascoignes
Ruth Budd
(Two to fill)

BATON ROUGE

Columbia

(Shreveport split)
1st half
Reddington & Gr't
Jack Goldie
Doris Duncan Co
Zuhn & Dreiss
Princess Radjah
(Two to fill)

BIRMINGHAM

Lyric

(Atlanta split)
1st half
Perez & Marg'rite
Reed & Tucker
Hampton & Blake
Big City Four
(Two to fill)

BUFFALO

Shea's

Anders Girls
Finley & Hill
Comebacks
L Walker Co
Ducl de Kerkjarto
Ed Janis Rev
(Two to fill)

CHARLOTTE

Lyric

(Roanoke split)
1st half
Kelso & Lee
Misses Campbell 3
Althia Lucas Co
Portia Sis
(Two to fill)

CLEVELAND

Hippodrome

"The Show Off"
White Sis
Toney & Norman
Eva Shirley Co
(Others to fill)

105th St.

Lorimer Hudson Co
Gordon & Ford
Whiting & Burt
Chas Keating Co
Murray Girls
Johnson & Baker
(Two to fill)

DETROIT

Temple

Bob Albright
Flannigan & M'r'n
Jack Donahue
Sargent & Marvin
Booth & Nina
Van & Bell
LaDora & Beckm'n
(One to fill)

LOUISVILLE

Keith's National

(Nashville split)
1st half
Ambros & Obe
Murdoch & K'edy
Kltner & Reany
Herman Timberg
Else & Paulsen
(Two to fill)

MOBILE

Lyric

(N. Orleans split)
1st half
Laretto
Jed Dooley Co
Arthur Astil Co
Swor Bros
3 Lees
(Two to fill)

MONTREAL

Princess

(Sunday opening)
Daniel McDonalds
Toto
Williams & Wolfus
Murray & Oakland
Victor Moore
Yvette Rugel
(Two to fill)

MT. VERNON, N.Y.

Proctor's

2d half (25-28)
Joe K Watson
Titania
(Others to fill)

1st half (29-31)

Bailey & Cowan
Walters & Walters
Daily Mack & D
(Others to fill)

2d half (1-4)

Wilton Sis
Dooley & Sales
Officer Hyman
(Others to fill)

NASHVILLE

Princess

(Louisville split)
1st half
Lowe Feely & S
Jack Lavier
Carlisle & Lamal
(Two to fill)

GERTRUDE—

MOODY and DUNCAN

OPERA and JAZZ, INC.
COMING EAST
Direction: HARRY WERER
Week (May 28), Davis, Pittsburgh

NEWARK, N. J.

Proctor's

2d half (25-28)
Runaway 4
Jean & White
Hurst & O'Donnell
Hubert Conn & C
(Two to fill)

1st half (29-31)

Billy Glason
Chas Harrison Co
(Others to fill)

ATLANTA

Lyric

(Birmingham split)
1st half
Grant & Wallace
Morat & Harris
Priscoe & Rauh
Elizabeth Murray
Demarest & Collie
(Two to fill)

BALTIMORE

Maryland

Weaver & Weaver
Jean Grance Co
Harry Holman Co
Home & Gaut
Royal Gascoignes
Ruth Budd
(Two to fill)

BATON ROUGE

Columbia

(Shreveport split)
1st half
Reddington & Gr't
Jack Goldie
Doris Duncan Co
Zuhn & Dreiss
Princess Radjah
(Two to fill)

BIRMINGHAM

Lyric

(Atlanta split)
1st half
Perez & Marg'rite
Reed & Tucker
Hampton & Blake
Big City Four
(Two to fill)

BUFFALO

Shea's

Anders Girls
Finley & Hill
Comebacks
L Walker Co
Ducl de Kerkjarto
Ed Janis Rev
(Two to fill)

CHARLOTTE

Lyric

(Roanoke split)
1st half
Kelso & Lee
Misses Campbell 3
Althia Lucas Co
Portia Sis
(Two to fill)

CLEVELAND

Hippodrome

"The Show Off"
White Sis
Toney & Norman
Eva Shirley Co
(Others to fill)

105th St.

Lorimer Hudson Co
Gordon & Ford
Whiting & Burt
Chas Keating Co
Murray Girls
Johnson & Baker
(Two to fill)

DETROIT

Temple

Bob Albright
Flannigan & M'r'n
Jack Donahue
Sargent & Marvin
Booth & Nina
Van & Bell
LaDora & Beckm'n
(One to fill)

LOUISVILLE

Keith's National

(Nashville split)
1st half
Ambros & Obe
Murdoch & K'edy
Kltner & Reany
Herman Timberg
Else & Paulsen
(Two to fill)

MOBILE

Lyric

(N. Orleans split)
1st half
Laretto
Jed Dooley Co
Arthur Astil Co
Swor Bros
3 Lees
(Two to fill)

MONTREAL

Princess

(Sunday opening)
Daniel McDonalds
Toto
Williams & Wolfus
Murray & Oakland
Victor Moore
Yvette Rugel
(Two to fill)

MT. VERNON, N.Y.

Proctor's

2d half (25-28)
Joe K Watson
Titania
(Others to fill)

1st half (29-31)

Bailey & Cowan
Walters & Walters
Daily Mack & D
(Others to fill)

2d half (1-4)

Wilton Sis
Dooley & Sales
Officer Hyman
(Others to fill)

NASHVILLE

Princess

(Louisville split)
1st half
Lowe Feely & S
Jack Lavier
Carlisle & Lamal
(Two to fill)

GERTRUDE—

MOODY and DUNCAN

OPERA and JAZZ, INC.
COMING EAST
Direction: HARRY WERER
Week (May 28), Davis, Pittsburgh

MORRISSEY & YOUNG

Adelaide Bell Co
(Two to fill)

SYRACUSE, N. Y.

B. F. Keith's

Kay Hamlin & K
Dennis Sis
Geo Jemel Co
Araut Bros
M Montemery
Rae Samuels
Anderson & Yvel

Proctor's

1st half
Downey & Jarrett
Reynolds & White
Morrisey & Young
Adelaide Bell Co
(One to fill)

TROY, N. Y.

Proctor's

Autumn 3
Eddie Ross
(Two to fill)

POLI CIRCUIT

BR'G'PT, CONN.

2d half
Mme Gravetta Co

Poli's

2d half

Mechan's Dogs

(One to fill)

3 Harmony Hounds

"Springtime"
J & B Morgan
Parisienne 3
(One to fill)

YONKERS, N. Y.

Proctor's

2d half (15-25)
Signor Friscoe
Gus Forbes Co
3 Macks
*Douglas & Earl
(Two to fill)

1st half (29-31)

Quizey 4
(Others to fill)

2d half (1-4)

Runaway 4
McCoy & Walton
(Others to fill)

W'K'S-B'RR, PA.

Fell's

(Scranton split)
1st half
Mack & Manus
Ruby Children
Howard & Ross
Hall & Shapiro
Harry Langdon Co

W'RC'BT, MASS.

Fell's

2d half
Jean & Elsie

Boston—B. F. Keith

Healy & Cross
C & M Dunbar
Daly & Berlew
(One to fill)

Gordon's Olympia

(Scollay Sq.)
Montambo & Nap
Tip Top Four
Dewey & Rogers
Frank Gaby
Sh'd'n Thomas & B

Gordon's Olympia

(Washington St.)
Mallia Hart Co
W Manthey Co
Samp'n & Douglas
Alia Axlom
(One to fill)

LYNN, MASS.

Olympia

Herman & Shirley
Wanzer & Palmer
Bobbe & Nelson
Danny Dugan Co

2d half

M'Farland & Palace
Kane & Herman
La Pelerica Co
(One to fill)

MANCHESTER, N.H.

Palace

Paul Nolan Co
Laughlin & West
Kane & Herman
La Pelerica Co
(One to fill)

2d half

Crane, May & C
Wanzer & Palmer
Three Lordens
(Two to fill)

N. BEDF, MASS.

Olympia

Herman & Shirley
Bobbe & Nelson
Danny Dugan Co
(One to fill)

BOSTON

Boston

Wilfred Du Bois

CHICAGO—KEITH CIRCUIT

CINCINNATI

Fletcher & P'quale
Lillian Steele Co
Horton & Sparling
Mabel Blondell Rev
2d half
Chas Ledegar
C Tock & Yen Wah
Pete Curley J
Alman & Harvey
"Syncopeated Feet"
BOSTON
Orpheum
Hartley & Joe
Carney & Carr

JACK NORTON and CO.

In "RECUPERATION"
By HUGH HERBERT
Direction: CHAS. MORRISON

Jimmy Reynolds
Kitty Francis Co
Hartley & North
Arnaut Trio
2d half
Foris & West
Lind & Treat
Davis & Chadwick
Al Lester Co
Joe Roberts
Kitty Francis Co
BUFFALO
State
Kremha Bros
Fiske & Fallon
Fox & Kelly
Maley & O'Brien
Greenwich Villagers
CHICAGO
Rialto
The Rockies
Arnold Grazer
Leifoon & Dupreco
Miller Packer & S
Frank Stafford Co
DAYTON
Dayton
Leach LaQuinn
Downey & Whiting
Bender & Armet's
Texas Guinan Co
2d half
Mossman & Vance
Morley & Mack
Lowell Drew Co
Reines & Avey
Girls of Altitude
FRESNO, CAL.
Hippodrome
2d half
Fred's Pigs
Monte & Lyons
"Let's Go"
Grace Cameron Co
Franchini Bros
HAMILTON, CAN.
Loew
King Bros
Joe-J
Hudson & Jones
Bryant & Stewart
Phina Co
HOBOKEN, N. J.
Loew
Marshall & Connors
Geo Stanley & Sis
Bury & Layton
Morton Jewell Tr
2d half
Ruge & Rose
Gertrude Morgan
Bob Ferns Co

LOUIS McNUTT

(4 CAMERONS)
Touring Orpheum Circuit
Week (May 28), Orpheum, San Francisco

Niblo & Spencer
A Hyde's Orchestra
HOUSTON, TEX.
Majestic
Martells
Mack & Reading
Stanley Hughes Co
Thornton & King
DeMario Five
2d half
LaBelge Duo
A & L Barlow
Gordon & Healy
Criterion 4
Phil Adams Co
LONDON, CAN.
Loew
Foley & Sparten
Mann & Mallory
Homer Miles Co
2d half
Taylor & Brown
Josephine Harmon
Hodge & Lowell
LG BEACH, CAL.
State
Dimond & D'ghter
Lehr & Bell
Chas Gill Co
Allyna Carbone Co
LOS ANGELES
State
Obala & Adrienne

CLIFFORD WAYNE TRIO
FEATURING
MASTER KARL WAYNE
The World's Foremost Minature Star.
Booked Solid: Orpheum and Keith
Circuits.
Melville & Stetson
"In Wrong"
Hart Wagner & E
Jonah's Hawaiians
MEMPHIS
Loew
Juggling Ferrier
Gibson & Betty
Chapman & Ring
Roy LaPearl
Zaza Adele Co
2d half
Theodore J
Witcher & P'quale

SAN FRANCISCO
Hippodrome
Williams & Daisy
Ubert Carlton
Wahl & Francis
Weston & Elina
Dance Follies
SAN JOSE, CAL.
Hippodrome
1st half
Fred's Pigs
Monte & Lyons
"Let's Go"
Grace Cameron Co
Franchini Bros
SEATTLE
Palace
Will & Blundy
Brown & Elaine
Marie Russell Co
L W Gilbert Co
Ethel Gilmore Co
STOCKTON, CAL.
State
2d half
Bender & Herr
Bart Doyle

TORONTO
Loew
Wilbur & Gilrle
Morton Bros
Song & Scenes
Jimmy Lyons
Fred LaReine Co
WASHINGTON
Strand
Kawana Duo
Mardo & Rome
Gilbert Sis & A'ma's
Roeder & Gold
"Bite Dance Hits"
WINDSOR, CAN.
Loew
Taylor & Brown
Josephine Harmon
Hodge & Lowell
2d half
Foley & Sparten
Mann & Mallory
Homer Miles Co

Ketch and Wilma

"VOCAL VARIETY"
Featuring Fred Ketch, the only man
singing in two voices at one time
WITHOUT the aid of a concealed
assistant.
Now playing B. F. Keith Circuit

GUS SUN CIRCUIT
ALBANY, N. Y.
Majestic
Dorothy Dahl
Corbin & DeLoach
Bernard Sis
Hall & Metia
Ed Zello Co
2d half
GLENS FALLS, N.Y.
Bernard Sis
Kalaui Hawaiians
INDIANAPOLIS
Empire
Corbin & DeLoach
Lyric
3 Crompton Girls
Harry Watkins

LYNN

CANTOR

THIS WEEK (MAY 22)

B. S. MOSS' BROADWAY, New York

Dir. AL STRIKER H. B. MARINELLI Office

PORTLAND, ORE.
Hippodrome
Rosa & Dell
Lee Mason Co
Calvin & O'Connor
"Poster Girl"
Royal Pekinese Tr
PROVIDENCE, R.I.
Emery
Foris & West
Lind & Treat
Davis & Chadwick
Al Lester Co
WESTERN VAUDEVILLE
BELVIDERE, ILL.
Apollo
Pollyanna
Michael Emmett Co
G'D ISLAND, NEB.
Majestic
Millcent D'Armond
Austin & Russell
Knapp & Cornalla
KANSAS CITY
Globe
Kinzo
Billy Beard
Wanda Ludlow Co
Four of Us
ST. LOUIS
Loew
Mossman & Vance
Morley & Mack
Lowell Drew Co
Raines & Avey
Girls of Altitude
2d half
Mack & Brantley
Reeder & Armistr
Grew & Pates
Jennings & Howl'd
Carl Nixon Rev
SALT LAKE
State
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H

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SALT LAKE
State
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H

Who Is FRANCIS?

(One to fill)
2d half
Kimball & Goman
Chas Girard Co
Four Cheerups
Elliott & Linkey
Paul & Pauline
M'SH'TOWN, IA.
Casino
Florin Trio
Maye Hunt
NORFOLK, NEB.
New Grand
Savoy & Capps
Pollyanna
Four Cheerups
2d half
Claire Hanson Co
(Two to fill)
OMAHA, NEB.
Empress
Millicent D'Armond
Austin Russell
Knapp & Cornalla
2d half
Savoy & Capps

PANTAGES CIRCUIT
(The Pantages Circuit bills, at the
request of the circuit, are printed
herewith in the order of their travel.
The Pantages shows move over the
circuit intact. Heretofore the Pan-
tages bills were published with the
cities in alphabetical order.)
Pantages
(Saturday opening)
O'Hanlon & Z'b'n

PORTLAND, ORE.
Hippodrome
Rosa & Dell
Lee Mason Co
Calvin & O'Connor
"Poster Girl"
Royal Pekinese Tr
PROVIDENCE, R.I.
Emery
Foris & West
Lind & Treat
Davis & Chadwick
Al Lester Co
WESTERN VAUDEVILLE
BELVIDERE, ILL.
Apollo
Pollyanna
Michael Emmett Co
G'D ISLAND, NEB.
Majestic
Millcent D'Armond
Austin & Russell
Knapp & Cornalla
KANSAS CITY
Globe
Kinzo
Billy Beard
Wanda Ludlow Co
Four of Us
ST. LOUIS
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Raines & Avey
Girls of Altitude
2d half
Mack & Brantley
Reeder & Armistr
Grew & Pates
Jennings & Howl'd
Carl Nixon Rev
SALT LAKE
State
Harvard & Bruce
Manning & Hall
Kerr & Ensign
Driscoll Long & H

Coscia & Verdi
WINNIPEG
Pantages
Joe Thomas Co
LaPine & Emery
Carter & Cornish
Skinner Keady & R
"Petticoats"
SALT LAKE
Pantages
Bernivich Bros
Henry Catalano Co
Maggie Clifton Co
Mason & Bailey
GT. FALLS, MONT.
Pantages
(20-31)
(Same bill plays
Helena 1)

JOHN J. KEMP
Theatrical Insurance
55 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 3100

Lockett & Liddle
Bryant & Haig
Carl McCubough
McLellan & Carson
B Bouncer's Circus
BUTTE, MONT.
Pantages
(27-30)
(Same bill plays
Anaconda 31, Mis-
soula 1)
Lipinski's Dogs
Jones & Crumley
Pantages Opera Co
Emily Darrell
Rulowa Ballet
SPOKANE
Pantages
Emile & Willie
Leo Greenwood Co
Callahan & Bliss
Royal Rev
Telaak & Dean
SEATTLE
Pantages
Will Morris
Nada Norraire
Robt McKim Co
Bryon Girls

Southern 4
4 Danubus
OGDEN, UTAH
Pantages
(1-3)
Julia Edwards
Skelly & Helt Rev
Foley & O'Neil
Walter Hastings
C W Johnson Co
3 Ambler Bros
DENVER
Pantages
"Cupid's Closeups"
Borsini Troupe
"Melody Garden"
Lieut Harry Co
Rome & Wager
COLORADO SP'GS
Pantages
(29-31)
(Same bill plays
Pueblo 1-3)
4 Bards
E Nelson Co
Hazel Moran
I & J Martin
"Goodnight Nurse"
David Recso
OMAHA, NEB.
Pantages
Norma Telma
Klass & Brilliant
Pot Pourri
Bison City 4
Japanese Romance
KANSAS CITY
Pantages
Pasquali Bros
Del Baily Japs
3 Senators
Jack Hadden Co
King & Irwin
MEMPHIS
Pantages
Zara Carmen 3
G Saunders 3
Lillie J Faulkner
Burns & Wilson
Different Rev
CLEVELAND
Miles
E & E Adair
Lazar & Dale
"Current of Fun"
Langston Smith & L
5 Patrowars
DETROIT
Miles
"Spider's Web"
Meredit & Sno'zer
Oklahoma 4
Holland & Oden
Romantic Teacher
Ward & Gory
Regent
Wyoming 3

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Will Morris
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Robt McKim Co
Bryon Girls

MR. GEORGE CHOOS
PRESENTS
EDDIE VOGT
Week (May 22), Alhambra, London, Eng.
PORTLAND, ORE.
Pantages
Hori & Nacmi
Beeman & Grace
Hubbell & Malle
Powell Quintet
Lulu Costes
TRAVEL
(Open week)
Mrs R Jansen
Walter Brower
Craig & Holtsworth
Kuma 4
Ford & Price
Chas Rogers oC
SAN FRANCISCO
Pantages
(Sunday opening)
Mole Jesta & M
4 Popularity Girls
Nelson & Madison
Everette's Monkeys
Pot Pourri Dancers
Mack & Lane
OAKLAND, CAL.
Pantages
(Sunday opening)
Wilton & McAvoy
Lunderella Rev
Duval & Symonda
4 Erettos
Little Jim
Waldeman & Freed
LOS ANGELES
Pantages
Farrell & Hatch

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Pantages
Farrell & Hatch

ULIS and LEE
SUCCESSFUL SYNCOPATORS of SONGLAND
PLAYING KEITH CIRCUIT
Direction: AL STRIKER
H. B. MARINELLI OFFICE

Futurist Rev
Lady Alice's Pets
Dunley & Mellini
Miller Kilnt Co
Moran & Wizer
SAN DIEGO, CAL.
Savoy
Tom Kelly
"Country Village"
Stanley & Jaffery
"Froxy Buddies"
Kola Jackson Co
Hayden G'win & R
Dandy Humphreys
Al Fields
Dr Pauline
WHEELING, W.VA.
Rex
Fredrick & Devere
Zaida & Santley
Johnson Fox & G
Glasgow Maids
F & T Hayden
Isakawa Bros

SPORTS
Babe Ruth's enforced vacation
was a costly one to the home run
king in more ways than one.
During the suspension period he
was noticed at the Metropolitan
race tracks and is reported having
gone for a whole "bundle." Once
it was said the Bambino won
\$30,000 on the day. But it is said
to have gone quickly, the bookies
taking him for so much dough that
it will take the home runs of sea-
sons to get it back. In racing cir-
cles the story is that Babe not
only lost the 30 grand back again
but went for \$47,000 additional.
Ruth was reported falling for the
ponies some time ago. When in
Cuba the books cleaned him and
he asked John McGraw to lend
him \$10,000. The Giants' leader,
who owns an interest in Oriental
Park, Havana, told Babe he would
comply but only after Ruth was
aboard the boat for home.

Jack Dempsey will resume his
tour of the Pantages circuit. A
damage suit for \$100,000, filed at
the time against Dempsey and Jack
Kearns by Alexander Pantages, al-
leging breach of contract was
dropped when Dempsey agreed to
play out the tour upon his return
from abroad. The contract, which
has ten weeks to run at \$4,000
weekly guaranteed against 50 per
cent of the gross earned by the
Dempsey road show, commenced
October 23. Dempsey, before leav-
ing for the West, turned down a
July bout with Harry Wills in Mon-
treal which Tex Rickard wanted to
promote, alleging that theatrical
contracts and engagements would
keep him out of the ring until Sep-
tember.

OBITUARY

EMIL NYITRAY
Emil Nyitray, playwright, who
contributed several pieces to
Broadway, died suddenly at his
home at Milford, Conn., May 20. An
eye infection, which poisoned his
system, was the cause of his death.
A New York specialist was sent
for but arrived too late.
Nyitray was born in Hungary but
was an American citizen, having
been here since childhood. His
first opus that drew attention was
"The Typhoon," written in collabora-
tion with Byron Ongley and
played by Walker Whiteside. He
wrote "The Ragged Messenger" for
the same star. His best known work
was "My Lady Friends," done in
collaboration with Frank Mandel.
A. H. Woods recently accepted his
"What's In It for Me," to be tried
out in stock at Cleveland this
summer.

MRS. ROBERT GRAU
Mrs. Robert Grau, 55, widow of the
opera impresario and theatrical
manager, died late May 18 in the
Hotel Osborne, New Rochelle, fol-
lowing an attack of heart disease.
Her husband, who died in 1916, was
a brother of Maurice Grau, once
manager of the Metropolitan Opera
company. Robert Grau managed
the farewell tour of Adelina Patti.

SIDNEY AINSWORTH
Sidney Ainsworth, pioneer pic-
ture actor and formerly in the legit,
died at the home of his mother,
Mrs. Jeanette Ainsworth, in Mad-
ison, Wis., following several months'
illness. The deceased, who was 50
years old, came to this country
from England when an infant, later
supporting Maude Adams in "The
Little Minister" and appearing with
Robert Edeson, John Barrymore
and others. He was in pictures
since 1909.

George Casella
George Casella, playwright and
editor, died in Paris, May 20, at the
age of 41. The deceased was a
popular figure in the French news-
paper theatrical and literary world,
editing the "Comedien," a theatri-
cal paper.

RAYMOND A. BROWNE
Raymond A. Browne, songwriter,
died at his home in Wakefield, L.
I., last week. The deceased was
about 50 years old. A wife survives.

IN SWEET REMEMBRANCE
of our little girl
VIRGINIA INCE COHILL
on the 14th anniversary of her
birthday
Fell asleep April 6th, 1920
Daddy and Mother
WM. W. and MABELLE VAN
TASSEL COHILL

NEWS OF THE DAILIES
The Player's Club will revive "The
Rivals" at the Empire, New York,
June 5. The cast will include
Francis Wilson, Robert Warick, Ty-
rone Power, Patricia Collinge, Mrs.
Thomas Whiffen.

Burglars looted the home of John
Emerson and Anita Loos, but passed
up their manuscripts.

Olga Petrova ended her season
with the "White Peacock" in
Newark, N. J., last week.

Gladys Unger, who made the
adaptation from the French of "The
Goldfish," is preparing versions of
two other French comedies for next
season.

George M. Cohan and William
Collier will appear together at the
Friars' Frolic to be held at the Man-
hattan opera house June 4.

The Actor's Fidelity League will
hold its annual concert at the
Knickerbocker, New York, May 28.

The opening of "A Pinch Hitter"
at the Henry Miller, New York, has
been postponed until June 1.

Margaret Anglin and her husband,
Howard Hull, sailed for Greece, ac-
companied by Livingston Platt.

Marcell de Santo, picture director,
was fined \$10 in New York for dis-
orderly conduct last week.

The Reichstag passed a bill ac-
cording the same copyright protec-
tion to American authors as is ac-
cording to Germans by the United
States.

Gerda Carlsen, 21, a stenographer
of 326 East 84th street, New York,
had Arthur Holland, 50, of Cran-
field, N. J., arrested for annoyance
in Loew's State Theatre, New York.

Hally Louise Mayberg, film ac-
tress from Germany, was ordered
(Continued on page 29)

TOM OLIPHANT
Tom Oliphant, publicity man for
Sam H. Harris attractions died May
24 at the hospital within the Hotel
Pennsylvania, New York city. He
was stricken two weeks ago with
paralysis and early this week be-
came unconscious. It was believed
spinal meningitis had set in. Oli-
phant's affliction is thought to have
resulted from a clot on the brain,
resultant from falling in his home
several months ago. He was 39
years of age and had been with the
Harris office two years. He form-
erly was on the staff of the New
York Evening Mail, going there
from an Indianapolis newspaper.
His widow, known professionally as
Gertrude Mann, survives. She has
been appearing in "The Advertising
of Kate."

CHARLES REINHARDT
Charles Reinhardt, prominent
Brooklyn, N. Y., attorney, for the
last few years associated with Mar-
cus Loew in the operation of sev-
eral theatres, died May 21 at the
age of 63. Mr. Reinhardt was pres-
ident of the Broadway Theatre Co.
and the Gates Theatre Corp., both
of Brooklyn, N. Y. A widow and
brother survive.

WALTER IRWIN
Walter Irwin, 40, son of May
Irwin, died in Detroit last week.
The deceased leaves a widow, a
brother, Harry Irwin, besides his
mother.

RALPH J. HERBERT
Ralph J. Herbert, for 10 years
associated with the Shuberts as
stage director, died May 19 at his
home in New Rochelle, N. Y., of
heart disease. He was born in Cin-
cinnati 37 years ago, the son of
Julius Rothschild. Marian Hutch-
ins, whom he married in 1910, is an
actress. She and a sister, Mrs.
Henry Davis of New Rochelle, sur-
vive him.

WILLIAM A. BAXTER
William A. Baxter, 45, expert
horseman, who was an exhibition
rider for the Buffalo Bill Wild West
show, died May 23. Thrown by his
horse, his skull was fractured and
his face torn by barbed wire. He
was found dead near his home at
Pueblo, Colo. Baxter was said to
have been one of the few men who
could shoot glass balls while rid-
ing a galloping horse.

IN MEMORY
of My Pal
ALBERT INNIS
who unfortunately met his death May
15th, 1922
What he has lost on earth God will
surely repay in heaven
JACK ROSE

"....A capital act and the best one on the bill is called 'Stateroom 19' in which McLain Gates and Genevieve Lee play the roles of newly-weds traveling across the water from Liverpool to New York....The audience enjoys it all hugely....Miss Lee is a beauty and an excellent actress. Mr. Gates has a well-directed method of comedy, and the two work splendidly together...."—PORTLAND OREGONIAN.

"....'Stateroom 19' is a good comedy playlet that is acted with admirable wit and adroit finesse by McLain Gates and Genevieve Lee...."—SAM MCKEE, MORNING TELEGRAPH, New York.

"....'Stateroom 19' presented by Gates and Lee, ought to make the very grade in some of the larger houses if the State reception is any criterion. Not one line was muffed because of the team's sterling reading...."—ABEL, VARIETY.

"....One of the funniest and most refreshing sketches offered at Pantages Theatre in many months is 'Stateroom 19,' presented by McLain Gates and Genevieve Lee this week...."—SAN FRANCISCO CHRONICLE.

"....'Stateroom 19,' with McLain Gates and Genevieve Lee is a clean comedy skit full of natural humor from beginning to end. It is that type of humor that no one is ashamed to laugh at and few can resist. Although it is a continuous laugh from the time when the nervous young bride awakes under the delusion that she hears a torpedo exploding broadsides until the curtain goes down, it is at this latter juncture that the real howl of mirth is produced...."—DENVER POST.

AN OCEANIC TRAVESTY WITH WAVES OF LAUGHTER AND BILLOWS OF FUN

"STATEROOM 19"

With McLAIN GATES and GENEVIEVE LEE, assisted by HARRY E. ALLEN

JUST COMPLETED TWO SUCCESSIVE SEASONS ON THE PANTAGES CIRCUIT. NOW PLAYING RETURN ENGAGEMENT
LOEW'S GREATER NEW YORK THEATRES

THANKS TO MR. J. H. LUBIN

This Week (May 25-28), Loew's American, New York

INVITE OFFERS FOR NEXT SEASON

KEITH CIRCUIT

Direction of

HUGHES & MANWARING

OTHER CIRCUITS

Direction of

COOPER & MACK

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

AUSTRALIA	24	PHILADELPHIA	25
BUFFALO	26	PITTSBURGH	27
CHICAGO	22	PORTLAND, ORE.	32
DETROIT	24	ROCHESTER, N. Y.	29
DULUTH	26	SAN FRANCISCO	24
INDIANAPOLIS	30	SYRACUSE, N. Y.	30
KANSAS CITY	26	VANCOUVER, B. C.	30
MONTREAL	28	WASHINGTON, D. C.	32

All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE

State-Lake Theatre Bldg.
CHICAGO

The Rialto boasted a lineup that would do honor to a big-time house. In fact, there was a big-time atmosphere both in the audience and the performers that worked into a pip-pip of a show. This house has the small-time vaudeville field to itself in the loop and is making a solid standing with patrons by rounding up the best available, and the way the conditions are it has a big field to recruit material. On top of a corking show Charles Ray's latest, "Gas, Oil and Water," picture was shown.

James and Bessie Aitken bounced into the opening spot and proved winners. The Aitkens have a mixed act of roller skating, singing, talking and contortionist work. Bessie strengthens her feats on skates with a clear voice. Jimmy does most of the singing and acrobatics. They have dressed their act tastefully and present it classily. Elroy Sisters deuced with harmony, dance and

guitar playing. The blonde scatters comedy throughout her work, which is quite in order, while the brunet holds her own.

Anderson and Goines, two colored men, dish out characteristic parodies and talk uncannily and chalk up a high percentage. One of the men sings a solo which stood out. Lew Hoffman juggled and chatted his way into favor. Hoffman is carefree while working, and his carelessness is pleasant. He entertains every minute of his allotted time and reaps a harvest. Carleton and Tate, man and woman, were handicapped through the man suffering from cold, which noticeably hindered his vocal work. He is entitled to due credit for doing his show, although it is likely he may not finish the week. The woman is at the piano and sings a few numbers appetizingly. Wilson and Larson were the sensation of the wonderful bill. They are one of the best acrobatic and talking acts appearing on any vaudeville stage. They have a fine sense of comedy and apply it in a fashion that is striking. Wilson and Larson serve their act on a golden platter, with dressings and appetizers deliciously sumptuous.

Rose and Schaffner, two men, were called upon in place of Conn and Hart. They have a comedy talking act. One man does a Jewish comic and the other straight. They got over nicely. Hazel Green and her band of Beau Brummels, as she bills them, closed. The band consists of drums, trombone, cornet, piano and violin. Miss Green delivers her numbers in a manner reminiscent of Sophie Tucker, especially in her "coon shouting" stuff. She has a swing to her delivery that is original as well as sweet, and pos-

sesses a strong voice which has remarkable clarity. The band works excellently with her and does specialties. In the specialties each instrument does a solo, and they synchronize for their interpretation of popular numbers. It all contributed to an anti-climax of Miss Green playing the cornet with the band for a curtain coxer.

Two novelty offerings, each a classic of its type, headline the current bill at the Majestic. "The Storm," a condensed version of Langdon McCormick's spectacular play of the same name, and Henry Santry and orchestra, justly upheld the stellar positions accorded them on the bill. Both did most through the medium of performing to an almost capacity house on a Monday night.

"The Storm" pared to the bone, as far as dialog is concerned, is just as thrilling and convincing as it was in a play. Every detail of the fiery fire is just as evident and similarly enacted and worked out as in the longer version. It is reminiscent of the old school of melodrama and with the present generation is something unique, sensational and novel. From the indications manifested through the medium of the audience at this house it can be proclaimed as a sure fire business getter. Every one seemed to enthuse over it. Santry, the other headliner, is rather a familiar figure on local bills and always popular. He is one type of showman who believes in progress and showing something new all the time. His syncopated melodists always have a new tinge to offer and always present it in a finished fashion. On this trip Santry has the boys give a delineation of a "slow moving picture of a fast band." It is only 40 seconds of instrument juggling and welding, but enough to hit hard with an audience. His individual songs and the band's syncopated playing as usual "wowed," stopping the show in the next to closing spot. It paved the way for Santry and Miss Seymour to go through their rapid-fire repertory and song.

Opening the show were Weston's Living Models, two women and a man, with their posing interpretations of "Masterpieces From Famous Galleries." This novelty was most welcome and the poses of "Call to Arms," "The Gladiator" and "The Spartan Mother" individually scored big.

Pete, Pinto and Boyle were No. 2 with their grotesque comedy talk and musical offering. The boys have a type of offering that oozes with comedy possibilities. They exact every imaginable bit of comedy out of it. Following them were Bert Gordon and Gene Ford with another comedy offering, "The Singing Lesson," which they now program as the "Recital Classic." Regardless of program significance, this couple know how to present their turn and do so to their own satisfaction as well as that of the audience. Their position was rather early for them, but served to give the show an unusually fast impetus.

Following "The Storm" came Miss Patricia. Her position was a difficult one, for the other turn had the audience mystified through its novelty and spectacularity, but Miss Patricia managed to get attention quickly with her opening song and

held it throughout, also stopping the show.

Succeeding the singing comedienne were Harry and Anna Seymour, with their breezy bits of mirth and melody.

Closing the show was Gaudier Bros., "Animated Toyshop," which held the house in handily.

Advance agents in town have been augmented with Hiram Penny-packer handling the preliminary for "Irene" and May Dowling doing "The Hotel Mouse" at the Apollo. George Alabama Florida is directing "Just Married" at the La Salle.

Waterson, Berlin & Snyder are opening a new retail store on Munro street, adjoining the Majestic theatre. The place will be the show place of Chicago's music stores, as its entire floor will be inlaid with "silver dollars." An advertisement is appearing in the daily papers for 10 beautiful girls to act as salesladies. The "lucky" ten will be chosen by Judge Lawrence Jacobs of the Municipal Court.

Joseph C. Smith, who produced the revue at the Palais Royale some time ago and abdicated recently, has been sued for salary by six of the girls employed by him. Evelyn Napier, Mildred Marcellus, Sybil Stuart, Suzanne Blair, Jean Rhodes and Virginia Kelly. The case comes to trial next week in the Municipal Court. Smith at present is staging

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SOME OF THE ACTS BOOKED IN THE PAST AND UNDER OUR PERSONAL DIRECTION

"HAIG and LAVERE" Two Friends Who Can't Get Along	JACK HALLEN CO. in "The Story Teller"	"ANNABELLE" Miniature Musical Comedy	"Stage Door Romance" Miniature Revuette	"CUPIDS CLOSE-UPS" with Arthur Jarrett & Co.
"MELODIES and STEPS" Song and Dance Revue	JUDSON COLE "Fooleries of 1922"	HOLLAND and O'DEN Ain't Nature Grand	EDDIE CASSADY The Lad from Laughland	STANLEY and CAFFERY Just for Fun
CALLAHAN and BLISS Atta Boy Petey Old Boy	HOMER SISTERS CO. A Vaudeville Symphony	GREEN and LAFELL Lyric and Melody Specialists	CHAS. ROGERS & CO. in "The Ice Man"	Murdock and Kennedy Late Features from Musical Comedy
3 BELMONTs The Boys with the Toys	BAGGETT and SHELDON Fun with Hats and Clubs	SINCLAIR and DIXON Late of Musical Comedy	SUTTER and DELL Two Boys on Wheels	PARAMOUNT 4 Typical—Topical—Tunes

road agents and managers. Walter Duggan, who publicly acclaimed "Chicago as the greatest place on earth," has found another man well known to the New York Rialto making the same declaration. This man is Bill Gorman, recently appointed manager of "Lilies of the Field." Duggan is married and believes he has a right to claim some place as home sweet home. But Gorman is not a benedict, having strayed from the matrimonial path several years ago. However, this did not seem to deter Bill from getting catalogs from various furniture and house furnishing concerns here, as well as visiting the stores on State street and Michigan boulevard pricing household articles.

These actions of Gorman's caused Jack Mooney and a number of other managers to make queries as to the purpose of Bill setting up a home, as his attraction would hardly warrant his permanently locating here.

with the result developments revealed "a woman in the case," and also the fact that Bill would again attempt navigation over the matrimonial seas shortly.

Helen Trumbell, an employe of the Couthoul ticket agency, has applied to Judge Lynch in the Superior Court for an annulment of her marriage to William F. Trumbell, formerly of the Palace theatre box office staff. Mr. Trumbell charges that the defendant married her within a year of his divorce from his first wife.

Frank Q. Doyle, Jr., son of the booking agent, for the second time eloped and married Florence R. Leitzel, this time at Waukegan, last week. The couple eloped several months ago, and the marriage was annulled, as the couple were under age. Fred W. Leitzel, father of the bride, is again attempting to have the second marriage annulled on the same grounds.

some instances included in their routine many commendable features.

Miss Friganza, looking splendid, dazzled the house on her entrance when attired in a moleskin gown trimmed with ermine with a hat to match. Her turn including new comedy and songs, proved a big laughing and applause hit next to closing. Her comedy exercises with the male members of the Camerons assisting furnished a riotous encore.

Waldron and Halprin attained an artistic success. Miss Waldron captivated the audience with graceful toe and dramatic dance impersonations. Halprin's artistry at the piano during costume changes won deserved appreciation.

Marie and Ann Clark created laughs from the start with the character comedienne's entrance from the front. Good material nicely handled gained a laughing success.

The Four Camerons registered a knockout with a varied routine containing good comedy bits, talk and clever straight acrobatics and bicycle feats. The cyclonic work of the younger man predominates.

Sheila Terry and Co. in "May and December" lost many regulars, the closing position handicapping the quiet offering in its second week.

Hall and Dexter need a better arrangement. Hall is versatile and Miss Dexter cute and pretty. They hardly passed in the opening position.

Barclay and Chain repeated, held over. Frank Wilcox and Co. in "Hurry Up Jack," with Del Lawrence and Vilma Steck, local favorites, in the cast, fell short, but got over.

The Golden Gate held a capacity lower floor Sunday afternoon with the balcony filling during the vaudeville section of the program. The bill, headlined by Max Fisher and his Ziegfeld "Follies Synco-pators," provided excellent entertainment. The orchestra coming

directly from the Farrell street house repeated the success here. Higgins and Bates scored a pronounced success with excellent single and uniform double kicking and acrobatic dances. The girls are pretty and make attractive costume changes. The combination with Horace Bentley at the piano is high-class.

Fenton and Fields stopped the show with their comedy and dancing. Bert Howard with wise talk, comedy bits and piano-ing was an easy hit. Miss Merle and Co.

employing trained cockatoos closed the show interestingly. Florenz Duo started the bill pleasingly with comedy and acrobatics.

Vacant seats prevailed on both the lower floor and balcony for the

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PANTAGES THEATRE BUILDING

Trixie Friganza, topping the current Orpheum bill, proved the most notable headliner the house has held in weeks. Marga Waldron and George Halprin, offering classical dances, gave the program the required class and prevented the bill becoming an all low comedy affair. The purveyors of low comedy in

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Baby, baby bunting,
Daddy's gone a-hunting,
For a coat and pants and vest
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AN UP-TO-THE-MINUTE SONG HIT

THE C. B. A. MUSIC PUBLISHING CO., 1658 Broadway, New York, Suite 601-D

AL. CANFIELD, General Manager

T. MURRAY, Professional Manager

first show at the Warfield Sunday afternoon. The entertainment, excepting the screen features, did not seem in keeping with this beautiful theatre.

Zeno, Moll and Carl opened the show with good work on the bars. The hand-to-hand leaps and the twists and trampoline feats of the younger chap aroused applause. Irene Trevette followed with songs to quiet returns until the final comedy number which put the act over. Joveddah de Rajah appeared at home and gave the show class with an attractive stage setting. Good showmanship created much interest in his mind reading routine.

Tom McRae and Co., the company a man worthy of equal billing, appeared next to closing with comedy and talk. The xylophone impression proved the redeeming feature.

"Little Miss Surprise," an ordinary tab with four girls and Jack Walsh as comedian, failed to impress.

Loew's former "Hippodrome" now operating with the name Loew off the electric sign and other places, but sticking to the same brand of entertainment, only much cheaper. Five acts of vaudeville booked by Mrs. Elia Weston locally and a feature picture comprise the bill. Considering the offerings were booked here from small time material, the show got over very well. A Pathe short reel comedy started the show. The acts included Prince and Brown, a colored team that opens with songs, each going into singles and closing with a double number and a dance. They were not as capable as the average colored offering of this kind.

Lena Turano, a juvenile piano accordionist, playing heavy and popular pieces, proved popular and was well received. Agnes Johns and Co., the cast including Al Hallett, presented her comedy sketch, "The Unexpected Witness," a sketch that scored a number of laughs that were well placed.

Early and Lighthouse Trio, formerly a popular double, were the best numbers on the bill. They have added an attractive girl and get many laughs. The girl sings several songs pleasingly. Early still shows a flash of a good bass voice

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Eight DOGS, Props., all complete; Canary BIRD ACT, a real novelty; single DOG ACT, Pick-up, excellent worker; one single COCKATOO ACT; large COCKATOO ACT. All the above is excellent stock. If you are looking for something in this line come and see them at once. Trained House CATS; small trained MONKEYS. Also untrained young, acclimated Baboons and Rhesus Monkeys. Excellent condition. Have a lot of Props. for Cat, Dog and Bird Acts; Cages and Trunks. Come and see them at PAMAHASIK'S HEADQUARTERS, 2324 N. Fairhill St., Philadelphia, Pa. Bell Phone, Diamond 4057.

and knows how to put over his material.

Anton Yarotzkie, in a Ballet Russe with Ania Karenine, offered a dancing turn that pleased mildly. The act is weak generally. There is one man and four girls who offer solos and doubles.

The Hippodrome has reduced expenses materially by using a half crew back stage and two less musicians in the pit. The prices all over the house are 20 cents.

Bill Casey has replaced Edwin Morris as manager, and it putting out an attractive lobby.

Reports of a general overcrowding of local theatres have caused the State Industrial Accident Commission to start a campaign for adequate enforcement of the police and fire regulations to obviate danger to the theatre going public. Will J. French, chairman of the commission, communicated last week with Theodore Roche, head of the San Francisco police Department commission, and John F. Davis, head of the fire commission, asking these departments to co-operate.

The new Ferry theatre on the San Francisco waterfront has been opened and will have a seating capacity of 400. It represents an investment of \$50,000. Aaron Goldberg, owner of the only waterfront picture house, is vice-president of the National Organization of Motion Picture Theatre Owners of America. He is a pioneer in pictures and owns several other neighborhood theatres here.

John D. McKee, president of the San Francisco Musical Association, officially announced last week that Director Alfred Hertz had been re-engaged for another season to direct the San Francisco Symphony Orchestra.

Joyland Park, in Sacramento, will have vaudeville during the summer in conjunction with a girl revue. The vaudeville bill will comprise three acts from the Bert Levey offices.

Jess Mendelson and Bella Biehle are members of the Fulton Stock, Oakland, for two weeks, ending this week. Playing a special engagement.

Florence Holbrook and Arthur Van Slyke have been added to the Redmond Musical Comedy Stock at the Wigwam.

Reube Wolff, acrobatic dancing cornetist with the orchestra at Fanchon and Marco's "Little Club" at Tait's, has been engaged to do his "stuff" at the T. & D. theatre in Oakland. He will hold down both jobs.

AUSTRALIA

Sydney, April 17.

Ada Reeve will play the Grand opera house, Sydney, in a new London revue called "Spangles." Miss Reeve is playing under the direction of Fullers Theatres, Ltd.

"Way Down East" is in its 5th week at the Strand. Business big.

Nicola, the magician, opens Adelaide April 15. His Melbourne season was good.

"The First Year" opens in Melbourne April 15. Phillip Tead has been engaged by Williamson-Tait for lead.

"The Kid" opened to big business in New Zealand. Union Theatres, Ltd., has attraction.

Louis Bennison in "Johnny Get Your Gun" is still playing to big business at the Royal, Melbourne.

"A Night Out" is in its 14th week at Her Majesty's, Melbourne. Al Frith and Maud Fane are the stars, Williamson-Tait running the attraction.

Apdale's Zoo has signed with Wirth's Circus for another six months. After his contract expires Apdale will play vaudeville houses.

It is reported the Fullers and Hugh J. Ward have secured a site opposite the Tivoli, Sydney, and will begin building operations on a theatre almost at once. The site is in the heart of the city.

Fire destroyed the Apollo (pictures) last week. Rebuilding will commence at once.

"The Sign on the Door" finished its New Zealand tour April 12. Maude Hannaford and William J. Kelly were the stars. Mr. Kelly will return to America this month.

Fire destroyed the plant owned by "Everyone's Variety," the only theatrical weekly in this city. Martin Brennan is the editor. The damage runs into many thousands of pounds.

John W. Hicks, head of the Paramount Australian offices, returns to America this week. Mr. Hicks is due back here in a few months' time.

Ralph Lumley and May Linton have been engaged for a tour of Australia by Williamson-Tait.

Wirth's Circus opened at the Hippodrome last week. The show is very good. Aerial Lloyds, Alfred Clarke and Apdale's Zoo scored the hits. It will do big business over Easter.

"Over the Hill" will be presented by Fox this month. The picture has been here for some months, but not released.

Sir Ben Fuller was a candidate for Parliament at the last election. He stood as an independent. Sir Ben put up a good fight, but was defeated. He will now devote all his time to his theatrical interests.

A party of show people, representing large South African and English interests are looking this country over with a view to building theatres and importing stars in opposition to Williamson-Tait. All

the theatres are controlled here by three firms—Tivoli Theatres, Ltd.; Fullers, Ltd., and Williamson-Tait. To build theatres will take a very long time, and unless they can secure a theatre from the opposition, which is very unlikely, they will have no hope of showing here. Pantage's representative, who was here a short time ago, found the same situation.

Elia Shields and her company are having a fine tour of New Zealand. Business has been very big everywhere. Clever advance work helped. Miss Shields will play a return season here next month.

DETROIT

By JACOB SMITH

Shubert-Detroit and Orpheum have closed for the season. The Shubert has a number of offers from film companies. The house rental asked is \$1,500 weekly. The Orpheum closing is quite sudden, as the house has usually operated during the summer. The last few weeks the Orpheum played musical comedy stock, but it was not a paying venture. Just what C. H. Miles will use in the Orpheum when it reopens Labor Day has not been decided. The Miles and Regent will be kept open.

Photoplay Houses—"Fools First," Capitol; "A Bachelor's Daddy," Broadway; "Fair Lady," Washington; "Across the Continent," Adams; "Fascination," Madison.

Phil Gleichman of the Broadway Strand returned from New York last week, where he has practically closed for the necessary finances with which to build a new Detroit theatre, seating 2,200, in the Grand Circus Park circle. It will likely be started during the summer.

The Majestic Gardens, Grand Rapids, will close June 3 for the summer. Charles Seaman says the Strand and Orpheum will remain open all summer.

The Arbitration Committee of the Michigan Motion Picture Theatre

Owners' Association and the F. I. L. M. club held its meeting last week and granted five decisions—three against exhibitors and two against exchanges. The complaints against exhibitors were for bicycling film, refusing to pick up film and destroying film in the projection room.

It is reported that John H. Kunsy, who now operates 10 picture houses, may enter the dramatic field. Mr. Kunsy is disposing of all his outskirt theatres. He wants to confine himself entirely to his big downtown houses—the Capitol, Madison and Adams.

The Favorite Film Co. has purchased the Michigan rights in "Sawing a Woman in Half."

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One of the oldest established furriers in the city. For years, women who love smart furs have come to us. Because we are really wholesalers selling at retail, you are sure to find here the most extensive collection, the most wanted pelts in the most popular styles, always at tremendous savings.

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Managers and Bookers Cordially Invited to See

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"SYNCOPATED MISSES"

American Representative, ALF T. WILTON

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AERIAL BAR PERFORMERS

Address: Binghamton, N. Y., May 30; Oneonta, N. Y., May 31; Glens Falls, N. Y., June 1; Rutland, Vt., June 2; Plattsburgh, N. Y., June 3; Montreal, Canada, June 5-6.

SPECIAL ANNOUNCEMENT

AT LIBERTY TROVELLO 1922

The founder of the modern scenic ventriloquial act. Now presenting the second edition of the always successful ventriloquial comedy drama, entitled "The Little Chauffeur at the Road House," and incidentally, I want to say that I am still persistent in my efforts to combat a criminal conspiracy and a secretly framed, carrying-on campaign of malicious propaganda, espionage and persecution, aimed at my destruction, that has been in action for a number of years through malice and revenge of the Booking offices.

I also want to take this opportunity to extend my personal best wishes to Pat Casey and Jack Henry for kind deeds done in the past.

T. TROVELLO,
Ventriloquist

Care of N. V. A., New York City.

AT LIBERTY

FIRST TIME IN YEARS

Mlle. BABETTE

AND

CLARE EVANSAddress Orion, Mich.
Care "Isle-of-Babette"**PHILADELPHIA**

By ARTHUR B. WATERS

Indications are that this will be an absolutely shut-up summer as far as all except film houses are concerned here. Last week saw the closing of Fay's theatre (Market, above 40th), pop vaudeville; William Penn, pop vaudeville; Keystone, pop vaudeville, and Trocadero, burlesque; Casino, burlesque, and Dumont's, minstrels, had already closed.

The present layout of houses still open include the Globe, Allegheny, Nixon and Nixon Grand, pop vaudeville; Cross Keys and Broadway, now playing stock, and Alhambra, pop vaudeville.

With the closing of the William Penn and Fay's and the switching of the Cross Keys to stock, the Nixon is the only house playing vaudeville in West Philadelphia, and may stay open all summer. Last summer it was closed for repairs. Report has it that Fred G. Nixon-Nirdlinger is considering keeping the Nixon and one of his 52d street film houses (probably the Belmont) open and closing the others with the view of creating a demand for films in this overhoused district.

Nixon's Grand, which books

through Keith's now, may also try for a summer existence, though nothing definite has been settled, and business has been only fair. The closing of the Keystone will help the Grand.

The Broadway stock company is having its troubles and may close after this week. The big population of foreigners in South Philadelphia has not taken kindly to higher class offering. If the stock company quits, it is hardly likely that the house will revert to vaudeville until next fall. The Alhambra, also in South Philly, features its pictures above its vaudeville 'always, and will stay open.

The Mae Desmond stock company at the Cross Keys, after a period of much doubt, seems to have caught on, and is being pushed hard for a summer continuance. If it succeeds, this house may have stock instead of vaudeville next winter.

The Orpheum, Germantown, which tried stock unsuccessfully last winter, is reported to be taking another try at it beginning about Labor Day. Whether the Stanley Co.'s two houses—Allegheny and Globe—stay open all summer is in the laps of the gods, but from present indications they'll have their troubles sticking through the July and August scorches.

The William Penn, according to announcement by Manager George Metzel, will continue its same policy next season. Keith vaudeville and films through Stanley Booking Corporation.

The new Ardmore opened last week, and except for a stretch of bad weather was warmly welcomed by the distinctly high-class Main Line class of fans. The management is in the hands of Harry Rush, formerly manager of the 56th street theatre, and previous to that of the Orient, both in West Philadelphia. "Fascination" was the opening attraction. An organ will be installed later. Manager Rush engaged a large orchestra composed of many members of the Philadelphia Orchestra. This is Ardmore's second film house.

To fill the position left vacant by John Clark, elevated to a new position by the Famous Players, P. A. Block has been made branch manager of the Philadelphia office. Mr. Block has been in a similar capacity in Cleveland. He was formerly here connected with the General Film Co.

Master Georges Garter, a little French boy, blinded by a shell while entertaining the soldiers in the trenches, is a feature on the bill at the Nixon next week. Master Garter, who is the possessor of a remarkable tenor voice, is in the city undergoing treatment by a well-known eye specialist. Following his appearance at the Nixon he will probably be booked over the Stanley circuit.

PUBLICITY AND THE SHOW BUSINESS

The show business illustrated to the commercial world what the press agent meant.

The war informed this country of the meaning of Propaganda. (Europeans knew what Propaganda meant before nine-tenths of the Americans ever heard the word.)

VARIETY and PUBLICITY

cover press agency and propaganda for everyone in the show business—for the show business—as Variety is a paper of the show business.

Publicity and Propaganda may be both included in Advertising.

Advertising lays the foundation for something.

In a theatrical trade paper, it could be for everything that interests those of that trade.

It's the surest and the only way.

Propaganda is what and how you make it. It needs no one but yourself.

In advertising to the show business, use Variety. Say what you have to say in your own way. The chances are it will be the best way. But if you believe it should be rewritten, we will do it for you—but you say it first.

PUBLICITY GET IN THE SHOW BUSINESS

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HAVE YOUR PROPAGANDA READ AROUND THE WORLD

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ALBOLENEand Prevent Make-up
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Remove your make-up with McKesson & Robbins Solid Albolene. Cuts the grease paint instantly. Absolutely free from water.

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NEW YORK CITYLet Frank Terry Write Your New Act
He Guarantees His Material

Louis and Bly, write immediately—important!

THANKS TO THE POWERS THAT BE
At the Palace, New York, Once More—This Week (May 22)

AL HERMAN

THE BLACK LAUGH

THE ASSASSIN OF GRIEF AND REMORSE

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SAILING FOR LONDON, JUNE 3, ON THE "OLYMPIC"

Direction of WM. MORRIS in London

Returning in September—Playing Full Season for the Keith and Orpheum Circuits

Direction of ROSE & CURTIS

MOTHER HERMAN AND MRS. AL HERMAN WILL ACCOMPANY THE BLACKFACE COMIC TO EUROPE

AU REVOIR TO ALL FRIENDS

BUFFALO

By SIDNEY BURTON

Edwin O. Weinberg of the Strand left Monday for Syracuse, where he will take charge of the Syracuse Strand until September 1. Edgar Weill, manager of the Syracuse house, will spend the summer recuperating from his recent illness.

Shea's Court Street is anticipating closing for the summer season. The decision will depend upon the weather, the house closing on two weeks' notice in case of a hot spell.

M. B. (Shorty) Franklin of the Gayety left Thursday on his annual vacation trip to New York and Atlantic City.

The Strand this week reduced its prices to a 10-15-cent scale for matinees and 15-25 cents, evenings.

RUMMAGE SALE

From 9 A. M. to 6 P. M.

Society Ladies' Gowns

Hundreds of beautiful gowns, suits, coats, hats, shoes—men's clothing — bric-a-brac, etc.

Tomorrow—9 to 6 P. M.

They will be sold at any price—no reasonable offer refused—remember, the finest slightly used clothing at

\$3 to \$15

RUMMAGE SALE

808 6th Ave.
45th and 46th Streets
ENTIRE BUILDING

DULUTH

By JAMES WATTS

LYCEUM—"Greenwich Village Follies."
ORPHEUM—Edmund Breese, star of Orpheum Players, in "Lion and the Mouse."
GARRICK—"The Rosary," film.
LYRIC—"The Infidel," film.
ZELDA—"The Bigamist."
STRAND—"Glean o' Dawn."

"Irene" No. 1, with Patti Harrold, two days at Lyceum, doing almost capacity business. There would have been a turn-away patronage except for the fact that another "Irene" company played here recently. No. 1 will play the Twin Cities and then go to the Studebaker theatre, Chicago, for summer run.

Advance sale for "Greenwich Village Follies" heavy. Capacity expected for three days here.

Edmund Breese opened the star stock system with the Orpheum Players Sunday in "The Lion and the Mouse." House was practically sold out Sunday and Monday before engagement opened. Mr. Breese has been making personal appearances with his film starring vehicle, "The End of the Rainbow," with Margaret Courtot. Miss Courtot is now making a new film, but she and Mr. Breese will continue their personal appearances after the Duluth engagement closes next Saturday.

Emil Trachel, organist at the Lyric, will give a radio concert next week. He came here from the Tivoli, Chicago.

The Lyceum celebrated its first anniversary Saturday with a dance and dinner on the stage of the theatre.

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tre after the performance of "Irene."

Walter Klingman, organist at the Lyceum, has gone to Louisville for a short vacation.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Kansas City Grand Opera Co.

GRAND—Drama Players Stock in "A Prince There Was."

ELECTRIC PARK—"Follies of 1922."

That Kansas Citizens are long for their mystery "stuff" has been positively proven. Earlier in the season "The Bat" played to two weeks of big business at the Shubert; a week ago Eugene Dennis in "The Wonder Girl" closed a four weeks' engagement at the Doric, a downtown picture house, and now Alexander, "The Man Who Knows," broke all vaudeville records here by being held for the third consecutive week at the Pantages. Business at this house for the last couple of weeks has been much better than for a long time. Alexander had been circused for a month before his appearance. At the Grand the Drama Players Stock offered "Good Gracious Annabelle," with business holding up to a high level.

Among the new players with the Drama Players Stock for the first time this week (May 21) are Arthur Vinton, Earl Jamison, Robert Bayley and Helen Travers.

The members of the Kansas City Comedy Club, which gave Gilbert and Sullivan's "Gondoliers" at the Gayety Saturday, were greatly assisted in rehearsals, make-up and costuming by Mrs. Henry F. Dixey, known to the stage as May Layton. Mrs. Dixey had the part of "Tessa" in the first American production of "The Gondoliers," when the opera was produced by Francis Wilson.

The Consolidated Amusement Co. of this city, booking a string of vaudeville houses in Kansas, Oklahoma and Texas, has just completed a business affiliation whereby it will be able to secure Shubert acts for its houses. The affiliation is with the Lester Bryant Booking Exchange of Illinois, affiliated with the Shubert vaudeville circuit. Although most of the western houses are classed as "small time" the managers desire better acts than they have been playing.

This city's annual week of grand opera in English by the Kansas City Grand Opera Co. at the Shubert this week. Tom Burke will sing in several of the bills. The operas to be given are "Mignon," "Bohemian Girl," "Lucia," "Faust" and "Il Trovatore."

Mirth Mack, Dolly LaVerne, Nan Carrington and Carrie Ripche, girls of the Electric Park "Follies," were spilled from an automobile and slightly bruised while on their way to the park last Tuesday. Orval Hixon, theatrical photographer, had the bunch in his car and was taking them to a rehearsal when the car collided with another and all were thrown out. Fortunately none of the injuries was serious.

The Empress, playing independent vaudeville at a 10-20-30 scale,

closed Saturday. The house will be renovated and some changes made for its occupancy next Sunday when the Drama Players Stock will move from the old Grand. "Adam and Eva" will be the first production given by the stock in its new quarters.

The operation of the Empress as a vaudeville house has been something of a puzzle to those interested in things theatrical in Kansas City. Last fall, after running for a couple of years as the home of a stock "tab" company, the house was taken over by its owners, Bonfils & Tammen of Denver. Popular priced vaudeville was announced as its policy. Before the opening, J. J. Cluxton, personal manager for Alexander Pantages, gave a Variety representative an exclusive story that the Empress was to be the first of a Pantages second string of theatres; that there were to be a number of the No. 2 theatres worked into a circuit and that big things were expected to come from it. From what can be learned, however, the new circuit failed to materialize, and the Empress has been going it alone for a number of months. Everything has been done to build the business up to a paying proposition—contests have been worked, prizes given to the children, who were admitted free Saturdays, ten acts vaudeville and a feature picture have been offered on some of the bills, but the business was spotted, and if the promoters had to pay rent instead of owning the house, it would probably have had to close many weeks ago. Another angle to the affair is that no advertising was carried in the "Star" or "Times." The house being owned by the owners of the Kansas City "Post," which has carried on a bitter fight against the other papers, all of the publicity was carried by their own paper. A few days ago the "Post" was sold to the owners of the "Journal," which cut the house off of its extensive advertising activities, without paying for the space, the same as the other houses, which would have been almost prohibitive.

As it is, with the sale of the "Post" and the leasing of the Em-

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Direction Jas. Plunkett—AL. H. WILSON

"ARE YOU LISTNIN'?"

Two of the Many Wonderful Notices Given Alma Neilson in Washington, D. C.

THIS WEEK (MAY 22)

WASHINGTON EVE. STAR,
May 23, 1922

A pleasing dance and singing number is presented by little Alma Neilson, who appears in an act entitled "Bohemia," assisted by Ely and Howe, exceptionally good eccentric dancers. Miss Neilson has a very good voice, but uses it sparingly, devoting the greater part of her act to sensational dances and acrobatic stunts. Her costumes are rich, but not too elaborate.

WASHINGTON POST, May 23, '22.

Alma Neilson in "Bohemia," contributed the best bit of eccentric dancing seen here in a long time. This star is a stranger to the local theater, with the exception of an appearance here a year ago, but her work is inimitable. As an eccentric dancer Miss Neilson stands alone. D. S. Ely, Harry Howe and R. Pan; jague are her clever assistants.



Alma Neilson

ALMA NEILSON

AND COMPANY IN

"BOHEMIA"

Direction LEW GOLDER

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LOEW'S WARFIELD

SAN FRANCISCO (WEEK MAY 14)

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MONTE AND LYONS

Exclusive Direction AL GROSSMAN

STOPPING THEM AT EVERY SHOW

Thanks to MR. LUBIN

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GRACE CAMERON

ONE OF THE MOST SENSATIONAL HITS MADE IN VAUDEVILLE THIS SEASON

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand, "Reported Missing" and "Sawing a Woman"; Cameraphone, "Reported Missing"; Olympic, "Is Matrimony a Failure?"; Liberty and Blackstone, "Fascination"; State and Regent, "A Question of Honor"; Savoy, "Old Kentucky Home"; Alhambra and Gar-

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in any branch of theatrical business; 15 years' experience as vaudeville theatre booker, theatre and road manager, general office work.

Best of references.

Address Box 27, Variety, New York.

den, "Four Horsemen"; Aldine, "Stage Romance."

Fannie Brice, headlining the Davis this week, is making her first appearance in vaudeville here in five years.

Maude George, one of the leads in "Foolish Wives," at the Grand for two weeks, made a short address at each presentation of the film.

Sue Harvard, local soprano, makes her London debut June 28 under the management of Ibbs & Tillott.

Verna Tolley, local actress, recently much in print here through a divorce action brought by Eugene O'Neil Herron against her, is under contract to appear on the stage next fall, according to a story she gave

local reporters last week who interviewed her relative to her reported engagement to Baron Jean de Saint Mart, French aviator, which she denied.

The victory of John P. Harris of the Davis-Harris theatrical enterprises here in the contest for a seat in the Pennsylvania State Senate was looked upon with extreme favor by all persons connected with any form of popular amusements. Mr. Harris, with Joseph C. Marcus, counsel for the M. P. T. O., who is a member of the State Legislature, should prove an important defense against threatened tax legislation and other theatrically harmful measures.

Will Hays is scheduled to visit here Friday as the guest of the Carnegie Tech Drama School, when he will address the students.

Sam Sivitz, Rowland & Clark's publicity chief, overlooks no bet in keeping that live organization before the local public. The occasion of the 40th birthday of Babe Adams, Pirate pitcher, was attended by a banquet in the athlete's honor, and Sam was on the scene to present

him with a season "comp" to any of the firm's theatres.

Of the four theatres now operating here, other than the picture houses, three are controlled by the Harris-Davis enterprises. The Aldine, owned by the Felt Bros. of Philadelphia, playing pop vaudeville, is reported bucking the hot weather successfully to date. The Davis, with Keith two-a-day, and the Harris and Sheridan Square, with pop vaudeville, will remain open during the summer.

The Hotel George, owned by George Jaffe, who also owns the Academy and a couple of burlesque troupes, was raided last week by local police, who confiscated a few hundred cases of beer. A cabaret is

operated in conjunction with the hotel.

P. Demos, principal owner of the Minerva here, went to Erie last week to inspect operations on the new 1,500-seat theatre he is having built there. The house will be ready for opening in a month or two. Pictures will be the starting policy, with accommodations, if necessary, for vaudeville.

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MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Closed.
PRINCESS—Vaudeville.
ORPHEUM—Montreal.
Grand Opera Co., "Bohemian Girl."
IMPERIAL—Vaudeville.
LOEW'S—Vaudeville.
CAPITOL—Capitol Opera Co.;
feature, "Four Horsemen."
ALLEN—Allen Concert Orchestra;
feature, "The Child Thou Gavest Me."
ST. DENIS—Pictures

While the orchestra played 400 people quietly left the Passe Temps theatre when fire broke out in piles of boxes and old theatre signs at the

rear of the building. Extinguishers brought to play on the flames by the management of the Passe Temps probably saved that building from destruction.

Owing to the many requests from the different charitable institutions the Theatrical Managers' Association at a special meeting decided to postpone the date of their benefit show, which was set for May 30. The charity organizations felt that the time was too short for them to sell the tickets, and asked for a short postponement. A joint meeting has been called by the Managers' Association for this Friday afternoon (May 26) at the Regal theatre, 333 St. Catherine street West, at 3.30 o'clock, when every charitable organization in the city is requested to have a representative attend in order to set a satisfactory date and complete all arrangements. The postponement is a wise move, as it not only assures a bigger financial success, but the managers will be in a position to present a larger and better program, with more theatres open later on.

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"LOVE IS THE DREAM OF AGES"

The Sons Exquisite—30 Cents
The "Catalogue of Ten" Pub. Co.
4828 Cass Ave., DETROIT, MICH.

TOMMY TATTLES

(Continued from page 10)

stated that as the prizes were of such value it would not be safe to carry them around; that they would be shipped here by registered mail.

Klinkers, Pa.—The Grift Brothers All Star Joy Givers Company played here last week on a lot just outside of the city limits. Since they left here six large apple trees and a small lake near the railroad station have been missing. The mayor has ordered a check-up on several mountains near by.

The Horrors of Hollywood

(Last Reel. Hurrah!)

There was nothing to it, Jasmer would have to leave Hollywood. He was torn between disappointment and anger. Why did the good deacon in his home town do so much press work for this place?

Where were those gay throngs supposed to pack the streets throwing dope at each other? Where were the dreamers who were supposed to lay around on their hips seeking sweet dreams? Not even one bathing girl flashed an ocean going suit on him.

Leaving the hotel, he walked along the streets. Here and there he saw groups of people around picture cameras. They seemed to be doing the same thing over and over again before one of the men said "O. K. that."

They were all serious; it seemed to be hard work. At another street he saw a number of people running. They had to run over the same streets several times. They were making a "movie chase." They were tired. He didn't wonder.

But where was this devil he heard so much about?

A few hours later Jasmer T. Ketchup was on a train bound for home. On the train he succeeded in getting in conversation with various people, one from Omaha, another from Detroit, one from Portland, Me., another from Newark, N. J., and a few other places he could not remember. What were they doing in California? They had all come to see Hollywood. They had heard about it from the newspapers, their ministers, from their local reform committees. They went to see the wickedness. Jasmer asked them if they saw any; any kind of life that is not to be seen in any part of any country. They looked at him sadly and answered "No."

Jasmer thought of the railroad fare it cost him from Illinois, Ia. He sighed a deep sigh. He thought of what he would like to say to the good old deacon and sighed deeper. A sudden inspiration struck him. He gathered his fellow travelers around him and said in a hoarse whisper: "I have it; the real 'Horrors of Hollywood' are not in Hollywood at all, they're scattered all over the country. They know nothing about it, but talk on just the same."

The weary passengers gripped his hand silently and bowed their heads. A quiet looking fellow produced a flask which he offered to Jasmer. "Is it good stuff?" he inquired. The gift bearer answered: "I should say it is. I got it from one of the Board of Censors in my home town. He gets it from a revenue agent." They all took a nip and smacked their lips.

"Are you going right back to your home town?" he asked Jasmer. "No," he answered, "I'm going to stop off on the Arizona desert and see some life and excitement. I just came from Hollywood."

MORAL:

Be it ever so humble, it's best to stay at home.
(Iris out.)

CRITICISMS

(Excerpts from reviews on new plays in New York.)

SALOME

(Revival of a three-act play by Oscar Wilde at the Klaw, May 22.)
"Salome," as done at the Klaw, is of low intent.—World.

So raw, in fact, the audience, embarrassed, didn't know whether to laugh, sit silent, applaud or go out.—Herald.

When you learn that Thelma Harvey is the wriggliest of our Salomes you possess the most important information about "Salome."—Tribune.

THE ROTTERS

(Comedy in three acts by H. F. Maltby, at the Thirty-ninth Street, May 22.)

It's primitiveness and its somewhat antediluvian caliber wore off a bit toward the close of the second act and it became not unpleasantly silly.—American.

As a local entertainment in the town hall at Pathstone I can imagine "The Rotters" as a hit. But as to its appeal to Thirty-ninth Street

I am apprehensive.—Tribune.
It's a typical barnstorming piece.—Times.

ABIE'S IRISH ROSE

(Comedy in three acts by Anne Nichols, at the Fulton, May 23.)

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LYCEUM—Lyceum Players in "The Hottentot."
FAY'S—Four Higgle Girls, Bobby Bernard and Co., Maxon and Morris, the Morvelles, Jerome and Albright, Glenn and Richards.
PICTURES—"Watch your step," "Bought and Paid For," "Regent," "Molly O," "Piccadilly," "Wild Honey," "Rialto."

The local Knights of Columbus, under management of T. Leo McCarthy, are staging "Foxy Quiller" at the Temple all this week.

Two circuses are booked here this month—Hagenback-Wallace May 24 and Barnum & Bailey May 29.

The Family closed for the season shortly after announcing pictures for the summer, with Edward R. Wood manager.

NEWS OF DAILIES

(Continued from page 21)

deported by a special board of inquiry on Ellis Island last week.

Mrs. Frank H. Doane, of 69 West 46th street, professionally, Bertha Jane Blake, was awarded a verdict of \$6,000 against Benjamin Horowitz and a taxi company. She originally sued for \$30,000 for injuries received in an automobile accident.

The Town Drama Guild will produce Eugene O'Neill's "He," with Mabel De Vries in the leading female role at the Provincetown Playhouse, New York, on June 2-4.

Jay Velle has replaced Guy Robertson in "The Perfect Fool" at the Cohan, New York.

William Faversham will make a summer tour of Long Island in aid of the Professional Children's School. He will give three one-act plays.

"The Geranium Lady," by Pauline Bradford Mackie and Sylvia Chatfield Bates, will be produced in the fall. It was recently produced at the Longacre, New York, for a single matinee.

Mitchell Harris, actor, was named defendant last week in a divorce action by Mrs. Ruth Harris begun in the New York Supreme Court. The complaint named Pauline Lord, star of "Anna Christie." Miss Lord was named defendant last February in a \$50,000 alienation of affections suit by Mrs. Harris.

A benefit performance will be

MINERS MAKE UP

Est. Henry C. Miner, Inc.

given by Asta Souverina, Russian actress, at the Princess, New York, June 4, for the starving actors and actresses of Petrograd. Morris Gest has donated the theatre for the evening.

One died and seven were seriously injured when a roller coaster jumped the track at Starlight Park, Bronx, New York, last Sunday.

The Lambs' gambol will be held at the Knickerbocker, New York, Sunday night, June 11.

S. Hurok is negotiating with Director Stanislawsky of the Moscow Art theatre to play limited engagements in New York, Boston and Chicago with his company.

Robbers broke in and stole \$1,500 in bills and left a lot of change strewn over the floor of the Strand, Newark, N. J., Sunday night.

Monica Boulais has joined her sister in "The Perfect Fool," now playing at the Cohan Theatre, New York.

G. P. Putnam's Sons will publish A. A. Milne's two comedies, "The Truth About Blayds" and "The Dover Road," now running in New York, and another piece in a single volume.

Marc Klaw returned from Europe with a small disk of lava, said to be the oldest pass in existence, bearing the date 77 A. D., given him by an Italian theatrical magnate in Rome.

Archibald Selwyn sails Saturday for Berlin to inspect "Die Wunderlichten Geschichten des Kapellmeisters Kries-Kreisler," by Carl Meinhard and Rudolf Bernauer, which the Selwyns will produce here next season under the name of "The Mysterious Affair."

Kenneth E. Lawton of "He Who Gets Slapped" was brought before the Supreme Court in a separation suit brought by his wife, Mrs. Ingeborg A. Lawton, for neglect and brutal treatment.

Evelyn Nesbit Thaw was named as one of the causes in a separation suit brought by Mrs. Evelyn Schneider against her husband, Harry Schneider, a taxi driver. Schneider makes his headquarters opposite Evelyn Nesbit's home.

Jeanne Robertson, a British actress who appeared in "Madeleine of the Movies" and other attractions, brought Imra Schreiber, a jealous

sultor, into court for attacking and beating her in her home.

Weber and Fields will present their "Poolroom" scene at the Friars' Frolic June 4.

At a meeting Tuesday in the Ambassador Hotel, New York, by the Actors' Equity Association several members of the organization pledged \$93,000 and leased the 48th Street theatre, New York, for one year beginning August 1.

Percy Grainger, the pianist-composer, was left \$1,000,000 by his mother, who recently met an accidental death.

The San Carlo Grand Opera Co. has leased the Century theatre for four weeks beginning Sept. 18, during which time it will play eight times a week.

Constance Talmadge has started work on "East Is West," with Warner Oland and Edward Burns in support.

Vera Gordon, Fay Marbe, Miriam Battista and Baby Peggy Rice and other stars and picture directors will appear at a carnival to establish a sick and benevolent fund for the

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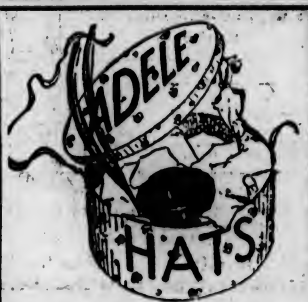
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Film Players' Club to be held at Starlight Park, New York, June 5-10.

A book called the "Sins of Hollywood," supposed to expose the lives of certain picture stars, has been barred from the mails by a ruling made by the Deputy United States District Attorney in Los Angeles.

The Russian Symphony Society sued Col. William Boyce Thompson in the Supreme Court last week for \$37,500, alleged due under an agreement made in 1918 whereby the de-

(Continued on page 31)



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 WIELING—Opens dramatic stock season next week with Westchester Players in "The Mirage." "The Copperhead" following week.

TEMPLE—Vaudeville
 Strand, all week, "The Good Provider"; Robbins-Eckel, first half, "Boomerang Bill"; Empire, first half, "Beyond the Rainbow"; Savoy, first half, "Bobbied Hair"; Rivoli, first half, "Smilin' Through"; Crescent, first half, "The Gutsnipe."

An economy streak, particularly as regards advertising, has hit several of the local theatres. The Crescent is the latest of the big downtown picture houses to stop newspaper advertising.

There will be no vaudeville at the Empire in spite of the reports that this house, operated by the Harrison-Fitzler interests, would shortly offer a combination program. In the fall the proposition may receive further consideration.

J. Harold Slater, who has been burlesque reviewer for the "Jour-



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nal," is now acting city editor of that sheet.

Harold MacGrath is seriously ill at his home here, suffering from neuritis and uramic poisoning. Dr. H. V. Halbert of Chicago has been called here for consultation in the case.

The Carthage opera house reopened Wednesday with Raymond Lee as lessee.

Nathan Robbins of Utica and Syracuse has secured a Keith franchise for his Olympic at Watertown. The Keith bills will start upon the completion of a new stage.

The Hippodrome at Carthage, N. Y., will reopen July 1, following remodeling, with Thomas Joy of Buffalo in charge of the house's des-

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tinues. Joy has been with the Metro organization for several years.

As a result of an order issued by County Judge P. D. Cullin at Oswego, Harry Morton and Charles Sesonke, operators of the Oswego Theatre Corporation, Inc., have been ousted from the Strand at Oswego. There was no defense to the dispossession motion, the petitioners for which were H. D. Pierce and wife, owners. Violation of agreement and the claim that the theatre operators owe \$5,700 in rent was the argument advanced. The theatre owners assert that no rent has been paid since December 27 last. The theatre rental in the lease was fixed at \$300 per week.

The Strand, soon to pass to J. M. Schine of Gloversville, it is said, was formerly in the string of theatres managed in Oswego by Charles P. Gilmore. Gilmore paid \$15,000 per year for the use of the property. When Sesonke and Morton formed their theatrical alliance Gilmore disposed of his holdings, and the Strand lease passed to the former.

The dispossession action attracted more interest in these parts than anything else happening theatrically in some time, due to the negotiations that Sesonke has started to take over theatres in Utica and

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Middletown Theatre Co., Inc., O. S. Hathaway, owner of the Stone opera house, Binghamton, N. Y., and the Binghamton theatre, will transfer his headquarters to Binghamton, and will shortly erect a new house in that city, it was announced late last week. The Middletown Theatre Co. has been operating the State theatre there. By annexing the Hathaway houses in Middletown the corporation gets the Stratton, parent house of the Hathaway circuit; the Show Shop and the pledge of Hathaway that he will retire completely from the Middletown field. The deal, it is said, involved \$250,000. The Middletown Theatre Co. is headed by Benjamin N. Letkowitz.

The Orpheum, Oswego, will be closed all summer except Saturdays and Sundays. The Strand closed for one week. The latter is linked with the reported deal by J. M. Schine of Gloversville for the houses operated by the Oswego Theatre Corporation, in which Harry Morton is the dominating influence.

INDIANAPOLIS

By VOLNEY B. FOWLER

"The Detour" is the Walker company's bill at Murat this week, with Judith Lowry, Aldrich Bowker and Mary Ellis in leads. Regina Wallace and McKay Morris will join the Walker company in June.

The year-old controversy for possession of the Sourwine theatre at Brazil is ended, the Brazil Theatres Co. having finally sold its lease to Dr. T. A. Walsh of the Citizens' Theatre Co. and decided to retire from business. The Brazil Theatres Co. contended it owned a lease on the house and the Citizens' Co. claimed it had purchased the lease from heirs of the party who had sold it to the Brazil company. The fight got into the courts. The Citizens' company forced an entrance into the theatre and took possession. The Brazil company got it ousted by court order. Meanwhile, the Citizens' company has erected a new \$100,000 theatre.

VANCOUVER, B. C.

By H. P. NEWBERRY

ORPHEUM.—Vancouver Players in "A Voice in the Dark," sixth week. Business good. Edythe Elliott, Margaret Marriott and Ray Collins in leading roles. A revolving stage was used for this production.

PANTAGES.—Vaudeville, with feature film.

EMPRESS.—"Kermess," local production, two performances.

ROYAL, COLUMBIA, CAPITOL, DOMINION, ALLEN, REX, GLOBE, BROADWAY, MAPLE LEAF, COLONIAL.—Pictures.

William Pilling, formerly leader of the Orpheum orchestra, is now conducting the orchestra at Pantages.

"The Unloved Wife," last attraction at Avenue, one week. Avenue's road show about over and house will likely be dark all summer.

"Adam and Eva," "Eyes of Youth," "Daddy Dummies," "Too Many Husbands" and "Under Cover," plays presented so far by former Empress Players, now at Orpheum.



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this city with the avowed intention of fighting the Nate Robbins interests.

Howard Traver, employed as an electrician at the Empire here, was arrested Friday as the missing treasurer of the Electrical Workers' Union at Rochester. A grand larceny charge rests against Traver in the Flower City. He is alleged to have left the city without accounting for funds of the union.

The Binghamton theatre swung into the "Clown Night" column last week at the instigation of Manager H. M. Addison. Hereafter "Clown Night," with all artists on the bill appearing in the after piece, will be a regular Wednesday night feature.

The Colonial, Utica, N. Y., closed Saturday, and will not open until August. The Aborn Musical Comedy Co. had been playing the theatre for several weeks. Next season the house will have legit the first half and burlesque (Columbia) the last half.

Surrendering his theatrical holdings in Middletown, N. Y., to the

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NEWS OF THE DAILIES

(Continued from page 29)

endant became guarantor of the society agreeing to pay \$50,000 in its behalf. The 20 weeks' 1918-1919 season left the organization heavily in debt, the plaintiff alleging Col. Thompson owes \$37,500 on his guarantee.

Bert Thompson, dramatic editor of the Cincinnati Commercial Tribune, came near losing the sight of one eye when the optic was struck by the wadding from an exploding cartridge during a benefit performance given by the American Legion at the Shubert theatre several nights ago. Thompson was taking the leading role in "Private Smith." The accident occurred in the first act. Thompson showed his grit when he went through the remainder of the performance although suffering excruciating agony. During the rest of the week Edward Forbes, a New York actor, replaced Thompson, who formerly was a juvenile in "In Old Kentucky" and other professional shows. The benefit was successful. Proceeds, according to John R. Froome, who directed it, will go toward an American Legion clubhouse, to be erected here as a memorial to the late Colonel F. W. Galbraith, national commander.

BOSTON IN SUMMER

(Continued from page 14)

after position—a show that "one is supposed to see." "What's all the shooting for" is already a catchword here, and business is sure to follow a show with a popular catch phrase. The run is indefinite. It was put on simply because Cohan did not care to open his new musical show until some of the gimp had

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been taken out of the "Sally" draw. It looks good for at least three more weeks of pay; business, if the producer cares to let it run that long.

"Sally" is still way ahead of all the other attractions at the local houses for business. The same story for last week as was the case on the preceding weeks—a gross of \$32,800, total capacity at every performance. It is said that the show has not had an empty seat since it opened, and with the "Follies" and the Fred Stone show the conditions were the same.

The only feature in the local field this week was the switching of the Majestic, the house that has held Shubert vaudeville all season, into the ranks of the houses with a legitimate offering, and with it being taken over for pictures soon—and

very soon, if the indications of the opening of "The Unloved Wife" are to be taken as a criterion. This show opened the house Monday night on a two-for-one basis, with plenty of paper. It runs twice a day, and already considerable adverse comment is heard; not that the show is risque or anything of that sort, but that it is just a gyp to get the women in. It looks like quick death for it.

As far as can be seen, nothing is scheduled for appearance here in the near future. The shows that are running now will occupy their

respectively: houses until their drawing power is exhausted, and then it looks like darkness until the commencement of the coming season.

Estimates for last week:

"Sally" (Colonial, fifth week). Another week of big business, with same figure, \$32,800. Strength sufficient to keep it going at this pace for few weeks to come, unless bad weather break bobs up.

"The Tavern" (Tremont, second week). Did \$15,800 first week out, developing unexpected strength, although Cohan's personal appearance was figured good for draw. Show could now stand on its merits without Cohan, and looks good for run at top business.

"Smooth as Silk" (Selwyn, sixth week). About \$6,500 last week. This figure, while not very high, is enough, as house means no expense to those behind show in way of rental. At this gross show can remain.

"The Last Waltz" (Wilbur, sixth week). Still strong.

"adies' Night" (Plymouth, fourth week). No sign of weakness yet.

JUDGMENTS

Albert de Courville; Gates & Morango, Inc.; \$482.50.

Max R. Wilner and Harry Schiff; State Merc. Co., Inc.; \$2,968.96.

May Yost; J. P. Bickerton, Jr., as executor; \$1,034.40.

Ruth Helen Langford; H. F. Piersons; \$3,065.58.

Ralph Underhill; same; \$1,445.17.

Perry Bradford, Inc.; A. Greenberg; \$65.65.

Kitty Warren; I. N. Weber; \$111.70.

Arthur Maude; Pacific Bank; \$583.80.

Hilaire Mahieu and H. Mahieu & Co.; Reform Initial Co., Inc.; \$1,234.75.

Armand Vecsey; E. M. Langley, administratrix; \$75.67.

Attachments

Frank Borzage; Richard Willis et al.; \$8,219.80.

Oliver Morosco; Anna Nichols Duffy; \$28,250.

Satisfied Judgments

Frances White; M. Weisenfeld; \$489.20; Jan. 24, 1922.

Chicago Judgments

Chicago, May 24.

Stato-Congress Theatre; People; \$353.77.

Tell Taylor Music Co; People; \$53.29.

Hugh B. Donnelly; Chicago United Theatres; \$65.

Central Park Amusement Co.; Corp. Sup. Co.; \$472.

Barbees Loop Theatre; People State of Illinois; \$404.25.

State Lake Theatre and Realty Co.; Rooming House Owners' Protective Assn.; \$220.

Chicago Cinema Equipment Co.; C. I. Norton; \$320.

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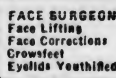
Bankruptcy Petitions

Ralph Dunbar, theatrical producer; liabilities, \$54,262.76; no assets.

Ralph Dunbar Productions, Inc.; liabilities, \$65,844.16; assets, \$5,916.



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Galliarini Sis

Gilbert Billy

Gilmore & Castle

Gilmore Florence

Goodman Harry

Gore Bobby

Gould Mrs H

Haines Chas Mrs

Hall & O'Brien

Harcrah Roy

Hayatake Marie

Haywood Eddie

Hemme Harry

Henne Florence

Hines Phoebe

Hird Russell

Hoffman Vick

Howard Name

Howley James

Hoy Harry

Hurst Frank

Hurtados Mariana

Jacoby Elliott

Junior & Terrie

Kayle Muriel

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Kerville Family

King J

LaFollette Jack

Lee Mildred

Leonard Frank

Leonard Jean

LeRock Kitty

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Shaw June

Sloan Grade

Smith Ida

Stanley Stan

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Gaiba..... Nello Carotenuto
Gracchus..... Americo De Giorgio
A Roman General..... Alfredo Gialor
Garth..... Ernando Cecilia
A Roman Captain..... Enrico Kant
Poppaea..... Paulette Duval
Acte..... Violett Mercereau
Marcia..... Lina Taiba
Julia..... Lydia Yaguinto
First Handmaiden..... Maria Marchiali

Presenting "Nero" to New York audiences, Fox has a note on the program to the effect he "does not care to state the cost of this production. He prefers to let the public judge 'Nero' on its artistic and dramatic merits, uninfluenced by any other considerations."

Fox didn't need that statement, but it could have been stated in lire and then forgotten to give the equivalent in American dollars. That would have made it look impressive.

However, "Nero" will bring back all of those lire J. Gordon Edwards expended in the making and more, for it is a worthwhile picture.

It won't be as big a money-making proposition as was "Over the Hill," for that picture cost "just a little nickle" as compared to what must have been the outlay for this. Although this may gross a great deal more than "The Hill," the chances are that the profits won't be as big.

Exhibitors in the regular run of picture houses need not start figuring on this picture until the Fox organization has managed to skim the cream off the entire country by playing special engagements. When it comes to them at prices that will make it next to impossible for them to make any money with the picture the exhibitors can have what is left.

Providing the Fox people manage to arouse enough interest in the picture and again providing that they handle it right in the matter of the special road showings, it will be about six months or a year before it gets to the regular houses.

But in presenting the story of a period of the reign of Nero, the last of the Caesars, on the screen Fox has done a work certain to reflect credit on the entire industry. It is at once a most engrossing picturization, teeming with dramatic intensity of a period of the history of the Roman Empire certain to impress even those opposed to the screen from any angle.

Just how much of the edge "Theodora" took from the sacrifice of the early Christians to the lions in the arena which is one of the real thrills of "Nero" is a question that can only be determined in time as the picture proceeds on its way. It is safe to assume the handling of the love story that runs through the Fox production will be enough to carry it. It is a story that holds the audience and makes it forget this is a spectacular costume film play dug from ancient history. In that particular this picture is far and away ahead of any of the out-and-out foreign productions imported to this country. That the screen story was compiled by two American writers and its direction was in the hands of an American, who, as a director of pictures, has obtained the greater part of his practical experience in this country, illustrates what those who have been a part of the advancement of the picture over here can do when they have at their disposal the tremendous architectural, natural scenic beauties and mob facilities of the European continent.

There are many who will say after viewing "Nero" that Edwards is the only director who has a legitimate claim as a rival of D. W. Griffith, basing their belief on "The Birth of a Nation" as Griffith's greatest. In reply, all that can be said is that Mr. Edwards has somewhat improved on the gathering of the Klans in his mobilization of the Roman army. One must wait and see what Griffith will do abroad, where he will also have unlimited facilities at a far lesser cost than in this country. The Griffith fans who really picked his greatest picture, which was "Intolerance," will see naught in "Nero" that Griffith did not present to greater advantage in that picture. That is about the point at which it may be well to let rest the question of the rivalry as to who is America's foremost director of pictures.

"Nero" is big; more than that, tremendous, and must be seen to be appreciated. At the Lyric it is in two parts. The first half, while interesting, contains no great thrills for the fans, but in the second half the production goes along at express speed. The burning of Rome, the slaughter of the Christians in the arena by the lions, the revolt of the Roman army, which concludes in the passing of Nero, and acclamation of Gaiba as emperor, all crowded in.

The opening of the tale is a brief outline of the historical locations in which the action takes place. Following the introduction of the plot of Poppaea to rid herself of her husband and become the favorite of Nero, and finally her arrival at the point where she shares his throne. The introduction of the love element

comes with the sending of Horatius to escort Marcia, a princess of a conquered nation, who is sent to Rome as a hostage. Horatius wishes to follow his command to follow her but Gaiba insists he would appear to better advantage before Nero as a supplicant for the possession of the Princess, were he to return as a hero, and sends him to Spain to conquer the rebellion against the Roman rule which has arisen.

On his return from Spain a year later Horatius triumphantly enters the city at the head of his troops. Nero informs him that whatever there is in his power to bestow it is his for the asking. He requests the hostage Princess and she is granted him, but at the moment of her entry Nero sees and covets her, and asks that Horatius give him back his word. In the midst of storm that follows the hero and the princess make their escape, and the first part ends.

In the second part the city is burned and Poppaea, who has come to love Horatius, advises Nero to quell the populace by placing the blame for the conflagration upon the Christians, knowing the princess has adopted the faith and believing that with her death Horatius will turn to her. With the seizing of the Christians and their deaths in the arena comes the uprising of the army against the tyrant. He commits suicide after killing the empress who has led him into the greater part of his misdeeds.

Photographically the picture is a delight. Duo-tone scenes are used throughout. There is a white bordered trick utilized as a framing for several scenes and close-ups in a most effective manner.

Mr. Edwards has handled his mob stuff wonderfully. All of the spectacular elements are so effectively done they will thrill the most blasé picture fans. He picked his artists for his Roman characters carefully and produced "type" in all. His story he carried forward with a quantity of genuine suspense that really makes the picture.

In the cast Nero is Jacques Gretilat, whose profile is that of Nero's as far as may be judged from pictorial conception registered on coins and other relics of the ancient days. As an actor he carried the role for the highest praise. Alexander Salvini, grandson of the great Salvini, is Horatius, and gives a most interesting and compelling performance. Paulette Duval as Poppaea is also an artist of tremendous capabilities, although she cannot render a smile effectively. Violet Mercereau as the Princess seems dwarfed amidst the rather statuesque ladies of Italy, but she manages to get over her role of the little hostage.

The others are also types true to history, and the repression that Edwards' direction forced on them must have been far from their liking. He kept the picture from being overacted, as so many of the foreign productions are.

For real thrills the lion stuff and a chariot race in the arena are 100 per cent, as is the entire picture from an artistic and interesting standpoint. The box office value yet remains to be decided, but the chances are decidedly in its favor.

Fred.

CROSSROADS OF N. Y.

A Mack Sennett six-reeler of a melodramatic thriller with strong comedy touches. Directed by F. Richard Jones.

Grace St. Clair..... Ethel Grey Terry
James Flint..... Noah Berry
Garrett Chesterfield..... Robert Cain
Ruth Anthony..... Kathryn McGuire
John D. Anthony..... Herbert Standing
Michael Flint..... George O'Hara
Press Agents and Pro..... William Bevan
Motors..... Ben Deely
Boarding House Mistress..... "Dot" Farley
Her Ionian Sultor..... Eddie Gribbon
An Attorney..... James Finlayson
A Jurist..... Charlie Murray
A Wall Street Wolf..... Raymond Griffith
A Waitress..... Mildred Jute

This Mack Sennett production was made about a year ago and originally shown in Los Angeles at Sennett's Mission theatre under another title. It achieved indifferent success. Since, however, it has undergone some changes, and when shown at the Capitol Sunday it proved to be a knockout, sure to get the money anywhere from any type of audience. The Capitol's Sunday business on the picture was almost \$7,000. No one is starred particularly, but there are several names worth while from exploitation standpoint.

Two people loom up as corks in future possibilities. They are George O'Hara, the juvenile lead, who stands out as a distinct find. He is a combination of the Charles Ray-Richard Barthelmess type and tramps and photographs like the mint. The other is the girl who plays opposite him, Kathryn McGuire, as sweet an ingenue lead as one could ask for.

The story holds just about everything. There is slapstick comedy of the usual Mack Sennett order, some real thrills, expected in a serial; a heavy vamp, a real "go-getter," and a business and society angle that stands up. There couldn't be anything else added without making the picture last all night.

The hero is a boy from the country who hits New York in search of his wealthy uncle. The kid's ambition is to "get a job with a uniform," and his uncle "fixes" it for him; but instead of being a resplendent mounted policeman he finds a job manhandling the bonnie-wards. However, the "unk" has fallen for a sage vamp, who has

him placed as an angel for her show, and in the finish, to escape a breach of promise suit, he runs away to Alaska, where later reports have him dead. The nephew is the only heir to millions, and the vamp then goes after him. He fails, but in the end the return of the uncle saves the day for the boy just as he is in the midst of a courtroom scene, where the girl is trying to separate him from a chunk of the money he has inherited.

Just when it appears the story is finished a new element enters in the matter of a business plot with a scheme to ruin the uncle in Wall Street, and this gives the hero a chance to come through to the rescue of the girl of his heart, her father and his uncle, which finally brings about the happy ending.

In addition to the two more youthful members, there must be vast credit given to Ethel Grey Terry, who handles the vamp role in a manner that is supreme, and to Noah Berry as the wealthy uncle. Then, too, "Dot" Farley and Eddie Gribbon walk away with low comedy roles in corks fashion, while Ben Deely and William Bevan as a couple of scheming press agents manage to secure laughs. Charles Murray is cast for a semi-serious role as a judge, and while he appears decidedly different to the type that audiences are most in the habit of seeing him in he makes the bit stand up.

Any exhibitor can go hook, line and sinker on this one and not be afraid that it won't get money for him. It looks like another "Mickey."

Fred.

THE REFEREE

"The Referee" is a Selznick "fight picture" that should draw the sporting element everywhere, besides the women and boys out of curiosity, if nothing else. It's an interesting picture of the line subject, well directed by Ralph Ince, and the lead exceptionally taken by Conway Tearle, who is starred.

This is the picture it was reported the pugilistic fraternity had taken offense at as belittling that profession. The five-reeler as seen at the New York Sunday had nothing to offend any fight fan, fighter or promoter. The nearest was an expression employed as emanating from the audience over stalling tactics in a championship bout. Among the exclamations in disjointed alignment as a caption was "Throw out the bums!" not uncommonly heard around New York at the fights when stalling in the approved Madison Square fashion was indulged in.

The punch of the picture is where Honest John McArdle, the referee (Mr. Tearle), stops the championship fight in the second round, declares it no contest and all bets off. That a fight referee has the power to declare off all bets seems to have been forgotten by the official referees of New York state. There is not one title in this picture of the common talk about the fights held in New York. The worst here is a frame for the champ to foul his opponent in the third round. The promoters thought they had the referee with them, as they had asked him if a foul were committed early in the fight, what he would do in face of the rage of the fans in the event he gave a decision on a foul. The referee said there would be nothing left to do but to give that decision. Then they promised \$5,000 as a bonus and believed they had the referee with them on the frame. But the referee wasn't. He had merely said he would do what was right for a referee to do.

The film has a couple of corking bouts. The first is where McArdle wins the championship. It is fast work, with Tearle showing up finely against an unnamed fighter. It's against the middleweight championship for the world. Following the fight McArdle breaks his arm, is forced to retire and opens a billiard room. He goes in for refereeing and becomes known as Honest John McArdle. The picture was adapted from the Red Book Magazine story of "John McArdle, Referee."

A year's absence from the ring by McArdle, with the championship bestowed elsewhere, brings on the second battle. This scene carries an immense crowd of regulation fight attendants and the atmosphere is made about near perfect. Among the characters known to fighters also seen are Joe Humphries, the announcer, and Tammany Young, familiar to all fight crowds. For phony fighting and expert stalling the two pugs in the ring in the final bout were experts.

Meanwhile a love story had been unfolding. Janie Roberts (Gladys Hulette), daughter of Steve Roberts, a sporting man (also well played), is in love with McArdle, but her father disuaded McArdle after winning the belt from marrying her after they had become engaged. He sent Janie to Europe and John attended to his billiard business, though hard pressed for money and threatened with extermination as a business man through a \$5,000 debt. The couple don't meet for a year until at the champ's training camp the day before the fight. That night at her home Janie again pleaded with her father for his consent. The father said he wanted her to marry a man on the level, that the fight the following day had been framed and John was in on it as referee. Janie repudiated the statement,

said John would never go through with it and she would bet the \$25,000 she had in her own right he wouldn't. The father accepted the wager, giving Janie 2 to 1.

When the referee stopped the fight and went home somewhat battered up in the ensuing melee his action had caused, Roberts called at his home to see him. John, with one arm in a sling, placed a gun in his pocket as additional protection, for he knew Roberts had bet a lot of money on the frame. But Roberts when greeting John appeared to be much pleased instead that he had found an honest man as his daughter's husband. The close was John and Janie in a clasp, seen through a shadow thrown upon an open door.

One of the best bits of propaganda in the picture is for fighting. McArdle said to Roberts, "Now, I suppose the game is killed," referring to the disappointed audience of the stopped fight. "No," replied Roberts, "it's better than ever, for it proves the game is stronger than the crooks in it."

Through the picture is McArdle's kindly mother. It shows their mutual love for each other, John's straight, clean life, and the mother stands by her son at all times. When churchy neighbors called upon her, speaking of fighting as disgraceful, Mrs. McArdle brought forth the Bible to quote from it that our hands and arms were given us to help defend ourselves.

A frame in horse racing or other professional sports is not unknown. It will always be where professional gamblers are permitted to intervene. All inside stories about fighting in New York state for the past two years have carried tales of the gamblers being on the winning end with some very peculiar decisions. "The Referee," if nothing else, should teach the fight commission and official referees that a contest and all bets can be declared off.

The fight crowd should plug for this picture—it's for them, not against them. And any exhibitor may play it with perfect safety, for it should draw with plenty of opportunity to work up advance stuff through the local sporting pages.

Mr. Tearle is the idealistic pugilist in appearance, and of course plays with a surety that makes naturalness. He's a strong star for a typical picture of its class.

Sime.

SILVER WINGS

Between six and seven reels. Drama featuring Mary Carr in a brand new angle of the "mother story." Screen plan by Paul H. Sloane. Producer, William Fox. Directors, Edwin Carewe and Jack Ford. Photography by Robert Kurrer and Ruttenberg. Offered as a special bill at the Apollo May 22, with special music by Erno Rapee.

PROLOGUE

Anna Webb..... Mary Carr
John Webb, her husband..... Lyan Hammond
John..... Knox Kincaid
Harry's sons..... Joseph Monahan
Ruth, their daughter..... Joseph Striker
Uncle Andrews..... Claude Brook
The Minister..... Robert Hazelton
Widow Martin..... Florence Short
Her Child..... May Kaiser

THE PLAY

Anna Webb..... Mary Carr
John..... Percy Helton
Harry's sons..... Joseph Monahan
Ruth, their daughter..... Jane Thomas
George Mills..... Roy Gordon
Little Anna..... Florence Haas
Uncle Andrews..... Claude Brook
The Bank President..... Roger Layton
Jerry Gibbs..... Ernest Hilliard

Paul H. Sloane has written and Edwin Carewe and Jack Ford have produced for the Fox screen a simple picture as significant as anything the cinema has developed to date. It is as intense and vital meaning. It is as profound as "Hamlet," although perhaps in its visible manifestation it is just another picture. It reeks in spots with "comedy relief," it has touches of obvious screen trickery, but in its fundamental message it is as great a work of fiction as "Lilium." Not in the theatrical sense—indeed it may not be a commercial success, but there does not come to the recollection of this observer of the stage and the picture theatre a work so fraught with possibilities in radical human teaching as this seven-reel picture which came to Broadway without any particular fanfare and which created so little audible excitement Monday evening.

In social precept the picture is years ahead of the times, although the times are moving forward in this direction with dizzy speed, and one can't be sure it would stir something. The picture will engender in all probability a world of superficial tears from the unthinking; a wave of bitter sentimental revolt from the half-thinking; but from the analytical and sincere it ought to evoke an illuminating careful—or mindful, if you must have it—in gnified terms.

And the whole thing is about nothing but a spoiled boy and a dotting mother, but it's a remorseless dissection of the small genesis and the terrific consequences of family favoritism. Superficially it's just a sentimental story of mother love and maternal sacrifice; fundamentally it's a wrenching tragedy of family ruin and desolation. Translated into terms of the theatre it's just a fearful, emotional experience; translated into terms of real life it's an epochal revelation of human possibilities in the home. There's a note on the program signed by William Fox. It describes the mission of the picture as "To provide clean, unspooling entertainment for every American

family, 'Silver Wings' has a message for every one. If it is as inspiring to you as it is to me, it will do the world much good." Which is a mild way to put it. If nothing but the superficial meaning of "Silver Wings" gets across, it won't start much; but if its deepest significance gets into the open, it's going to raise a lot of noise.

It may go either way. It will be a pity if it dies without the widest kind of publication and public discussion. It's a thing about which educators and scientists might wage a mighty battle. It all depends whether it is forced to a widespread start. Its possibilities for ultimate service—not necessarily to the theatre alone—are limitless. If all knowledge, all understanding, all enlightenment are constructive in the long run, here is something that should not be lost.

The utter sincerity of the picture in its contention cannot be questioned. It touches human experience at every turn. The "mother story" has become a convention—a literary convention, than which there is perhaps nothing more fixed and unalterable in the world. In its theatrical form it harps upon the aged mother deserted, abandoned and in poverty—in all particulars a material tragedy. Here is the same thing done into spiritual terms. The family wrecked, the mother desolated, the sons abandoned to wreckage, all the product of good intentions. That's the poignant tragedy of it. All this waste and wretchedness grows out of emotions that have their roots in the ancient concept of mother love. And the crowning wrench of the whole epic tragedy is that the mother herself is the central victim, although around her is strewn the desolation.

It isn't pretty; a lot of its passages are far from sugared poetry; but who shall say it isn't true?

Rush.

TROUBLE

A five-reel comedy drama, starring Jackie Coogan; produced by Sol Lesser; to be released by First National. Directed by Albert Austin, under supervision of Jack Coogan, Sr.

The Plumber..... Wallace Beery
His Wife..... Gloria Hope
The Boy..... Jackie Coogan

Of course this won't be the knockout "The Kid" was with little Jackie Coogan and Charlie Chaplin in it, but it is a picture that will get a lot of money for the average exhibitor because it is a refreshing yarn that will appeal to the women particularly. It is the third of the series the juvenile star is making for Lesser, the first two being "My Boy" and "Peck's Bad Boy." This one holds up to the standard of either of the previous two.

A simple little human interest story is the background for the star. He is a runaway orphan, having quit the home because they wouldn't let his dog remain there. The home is out of funds, and a campaign is started to place the child inmates with families. Jackie is the last one to go, a plumber's wife selecting him. The husband is a wife-beater, and finally is sent to prison for a year, the wife and the adopted kiddie going back to the farm of her parents for a happy ending.

In the handling of the story the youthful star is given every opportunity to appear to advantage, and in a courtroom scene when he takes the witness stand he manages to put over a bit that would do credit to any of the much older stars of the screen. Wallace Beery makes the roughneck plumber a corking character study, while Gloria Hope is a winsome little housewife.

One of the real wallops is a fight that Beery and a cop put up in the latter part of the picture with the kiddie assisting on the side lines by hurling flower pots, etc.

Fred.

GUARDED LIPS

London, May 11.

This exceptionally strong drama by the Swedish Biograph has all the excellence of the firm's previous features, but it, unlike the majority, bows to convention, inasmuch as it has a happy ending.

The story is exceptionally fine and is beautifully told. Of Russia and the late revolution the author and producer refrain from depicting horror or sensationalism, and beyond some wonderfully staged and photographed scenes showing refugees on the march leave the "penny dreadful" opportunities of such a catastrophe alone. Had the picture been full of brutality, floggings and assassinations it would not have one iota of the power it possesses.

The production work is of a very high standard, not a detail is slurred or missed, and the many great sets convey no suspicion of the studio. Roughly, the story tells how the Princess Sonia saves a son of the people, Alexander Michelloff, from the political police. Years pass, and during the revolution he saves her and her family from his comrades. Years again pass, and he himself has to flee. He seeks shelter in the same country as the Princess. There he finds that the Prince, her father, is in the hands of a profiteering moneylender, whom he also knows to be a traitor. Matters get worse with the refugees, and at last the profiteer shows his hand; he wants Sonia. She hears of this and of her family's indebted-

edness. Scornfully, she flings the family jewels to him as part payment, saying she will redeem them on New Year's night. He takes them, saying she will redeem them only with herself.

On New Year's day he is found murdered and she is arrested. Her advocate is Alexander Michelfoff, but the case seems dead against her. In her cell while the jury is deliberating he confesses that he killed the traitor-profiteering, but should his name be connected with the "execution" hundreds, thousands of unfortunate peasants will suffer. Therefore Sonia, whom he loves, must be sacrificed. She gladly consents, but the jury return a verdict of acquittal, and the proud princess gives her future into the hands of the "son of the people." Throughout the acting is amongst the best ever seen. No matter the situation there is no straining for effect. The characters live.

Jenny Hesselquist gives a sterling performance as the Princess, her change from the proud patrician to the loving, suffering woman being shown with rare skill. Lars Hanson gives a fine performance as the young peasant lawyer and the entire cast is miles ahead of 99 per cent. of picture players. Particularly noticeable is the absence of apparent make-up. In this country "Guarded Lips" will be handled by Gaumont.

Gore.

STEP ON IT

This Universal feature, written by Courtney R. Cooper, starring Hoot Gibson and directed by Jack Conway, is a typical Western. The story is of a girl trying to help a brother who is serving a term for cattle rustling. She accidentally meets a young ranch owner. They fall in love.

It goes on to tell how she, in trying to bring the guilty party to justice and free her brother, mingles with a band of rustlers who are stealing Gibson's cattle. Gibson searches for the rustlers, finds the girl in a cabin and upon asking her for an explanation of why with the rustlers, is captured. He escapes with the aid of the girl. While Gibson holds off the rustlers the girl goes for aid.

After an all night battle the rustlers capture Gibson through a trick, but he is again saved by the girl, who tricks the rustlers into being captured by Gibson's men.

The picture is well directed and should draw in the smaller houses. Barbara Bedford as the girl playing opposite to Gibson did her role flawlessly.

THE FACE BETWEEN

Metro feature starring Bert Lytell, showing the first half of the week at Loew's State. A Bayard Veiller production, adapted by Lenore J. Coffee from Justus Miles Forman's story.

Tommy Carteret, Jr. Bert Lytell
Tommy Carteret, Sr.
Sybil Elliot Andre Tournear
Marianna Canfield Sylvia Breamer
Mr. Hartwell Hardee Kirkland
Mrs. Elliot Girard Alexander
Joe Borrali Frank Brownlee
Jared Burwell Hamrick
Mr. Canfield Joel Day
The Doctor Dewitt Jennings

Bert Lytell's directors evidently are aiming for variety with each succeeding release. As far as can be recalled, this star has appeared in a crook meller, a prize ring yarn and a business romance story in his recent productions. This is out and out drama of the altruistic self-sacrificing school wherein the hero gives up his chance for happiness for the sake of another.

On the eve of the younger Tommy Carteret's engagement, Hartwell returns in the middle of the night, accusing the younger man of having sullied his honor by making clandestine love to Hartwell's wife, Tommy, Jr., realizing that it was his father (also played by Mr. Lytell) professes willingness to make any amends possible. Hartwell edicts that Carteret bury himself in a forsaken backwoods section until he (Hartwell) dies. There, in the God-forsaken region in Kentucky, Carteret is almost driven frantic by the loneliness and the unsociability of his surroundings. Marianna Canfield (Sylvia Breamer) is one of the younger natives of the district. In warning Tommy of the corporal punishment about to be meted out to him by those who resent his intrusion locally, Marianna finds position and tells her father and friends she is going to marry Carteret. Tommy dazedly agrees, but Marianna's jealous suitor kills her from ambush and wounds Carteret. Marianna thereafter haunts Tommy in his delirium and through convalescence under the care of his former betrothed, who has meantime learned the truth. Not until he again becomes unconscious in a mad plunge after the elusive phantom and again regains consciousness is he freed of this phantom fear.

It is pure theatrical drama, with no particular point admittedly, but it makes for excellent entertainment. It's a story that even though one might analyze as devoid of point and moral, is told well merely for the entertainment it affords. One has become so inured to deriving a lesson and moral from each picture—in fact, great pains are taken to drive it home with each caption—that where the purpose as divulged in the very first scenes and the rest of the action merely sup-

plements and pads it out, it is more or less of a novelty.

Mr. Veiller has handled his puppets intelligently and to good effect. True, he has fought shy of the trick double exposure photography in the star's dual personation of father and son, but since that stuff is no longer a novelty, it matters little. The dramatics, it must be admitted, even in the introductory scenes, are so tense that one would hardly notice any scenes where father and son shake hands, etc. The casting has been excellently assigned from star down.

The exhibitor can make much of the alliterative "phantom fear," "son's sacrifice" captions for exploitation purposes. It may be added, a comedy for balance should be included in the program. Abel.

NO TRESPASSING

Mabel Colton Irene Castle
James Colton Howard Truessdale
Mrs. James Colton Emily Fitzroy
Roscoe Paine Ward Crane
Mrs. Paine Eleanor Barry
Florida Blanche Frederici
Lute Charles Eldridge
Capt. Dean Leslie Stowe
Nellie Dean Betty Bouton
Victor Carver Al Roscoe
Simon Eldridge Harry Fisher
George Davis George Pauncefort

Holtre production released through Hodkinson, scenario furnished by Howard Irving Young based upon the story, "Rise of Roscoe Paine," by Joseph C. Lincoln. Irene Castle is the star and Edwin L. Hollywood the director.

"No Trespassing" is not the type of story expected as a starring vehicle for Irene Castle. It is a homespun affair and distinctly away from the flashy style of production. The story is long drawn out in picture form and develops few real punches. The cast supporting the star includes a number of rural types, the majority well selected. Exteriors along the waterfront predominate with the interiors calling for no great outlay.

The Lincoln story is of the rural type, the action taking place in a small New England fishing village. The Coltons—mother, father and daughter—New York society people, take up their residence in Denboro, on Cape Cod, due to the ill health of Mrs. Colton. The daughter, Mabel, is a debutante, and the father a Wall Street operator. His transactions in the Street are of such importance that a private wire is installed in the Denboro home. He is endeavoring to put over a deal to secure the control of a mine adjacent to property he already controls. Other interests are trying to block his efforts.

A lane used by the fisherman which passes the Colton home, the noise from which annoys Mrs. Colton, is wanted by the operator. He is unable to purchase it, finding that it is owned by Roscoe Paine, a young man of whom little is known. Paine spends his time idling around the fishing village and taking care of his invalid mother. The daughter becomes acquainted with Paine and starts to show interest in him.

Just at the time that the big Wall Street deal is about to be consummated Colton is incapacitated and the entire proposition is put over with the aid of the daughter and Paine.

The latter, meantime, had sold the lane to Colton to secure \$3,000 to help out the cashier of the local bank, who used the bank's funds for speculation. Paine is about to be run out of town by the fishermen for selling the property, when the true story comes out. The financier learns of the clever manner in which Paine handled his affairs and offers him a position in his firm, with the daughter included.

This latest Castle feature cannot be relied upon as a real money-maker. Exhibitors will not find it productive. Hart.

ANGEL OF CROOKED STREET

Jennie Marsh Alice Calhoun
Schuyler Sanford Ralph McCullough
"Riley" McKay Scott McKee
"Kid" Thurstun Rex Hammel
"Cap" Berry William McCall
"Mother" De Vere Nellie Anderson
Mrs. Phineas Sanford Martha Mattox
Mrs. Marsh Mary H. Young
Stoneham George Stanley
Dan Bolton Walter Cooper

Vitaphone production starring Alice Calhoun based upon the story by Harry Dittmar, the screen version supplied by C. Graham Baker. David Smith handled the direction. Compared with the general run of Vitaphone productions, "The Angel of Crooked Street" is no better nor worse than the average, although far from being a suitable picture for a theatre that has a following and does not depend upon floaters entirely for patronage. It has the stamp of a cheap five-reeler from start to finish.

The story centres around Jennie Marsh, who, due to the financial reverses of her family, is forced to take a position as a domestic in the home of a wealthy small town widow. She is wrongfully accused of a theft and sent to a reformatory by the woman. Upon securing her release she seeks revenge. She becomes associated with a gang of crooks, but does not enter into their ways of securing a livelihood. Instead she becomes acquainted with the son of the woman who wronged her and gradually gains his love. It goes along this way for some time, with the crooks having trouble with the police with gun

fight ensue, all of which is brought to a peaceful close by the girl actually falling in love with the boy she thought she would play for revenge.

The leads are handled by Miss Calhoun and Ralph McCullough. Of the two the former displays the better work. McCullough was miscast in the college boy role. The remainder of the cast consists of types. Cheapness marks the production end.

"The Angel of Crooked Street" was the Saturday feature at Loew's New York. The house plays a different program daily, and apparently the picture booker believes the house will draw business Saturday regardless of the attraction. A few minutes spent in the rear of the house Saturday night to hear comments passed upon this latest Vitaphone release would have convinced him a different policy should be employed. From the general trend of the conversations the audience left in a dissatisfied mood. They were justified, as the feature is one of ten-cent grade and never made for a showing on Broadway. Hart.

SILAS MARNER

Silas Marner Crauford Kent
Sarah Marguerite Courtot
William Dane Robert Kenyon
Sally Gardner Nona Marston
Elina Tampum Ricca Allan
Jem Rodney Austin Huhn
Squire Cass Anders Randolph
Godfrey Cass Bradley Barker
Dunsey Cass Charles Coghlan
Nancy Lammer Marie Edith Wells
Dolly Whitmore Alice Fleming
Dr. Kimble George Fawcett
Eppie Jean Girardin
Aaron John Randall

Adapted from one of the most popular books of former years, this picture is probably the most monotonous of recent years. Its story is disconnected, rambling along to the approach of a climax and then sheers off to entirely different channels, suggesting it had been cut with poor discretion or censored in a ruinous fashion.

The opening shows Silas Marner in the little village of Lantern Yard. Betrayed by his life-long friend, Silas wanders off to other parts to begin life anew, leaving behind him the sweetheart. Whether one was curious as to Lantern Yard or the sweetheart or friend made little difference, Silas just ambled away, and Lantern Yard passed out with him.

In his new abode Silas is robbed some years later, and then more years follow and his adoption of little Eppie before the money is returned and the history of Eppie's life and birth unfolded. It seems Eppie was the daughter of the squire's son, who refused to admit her relationship to him, when her mother staggered up and fell dead from exhaustion outside Silas' cabin. Everything turns out all right for Eppie, she marrying a neighbor's child.

Although Silas' life is screened over a thirty-or-more year period, he didn't seem to age a single day regardless of his troubles and worries. The scenery selected for the locale was pretty and the camera work perfect, but when the direction and the manipulation of the feature's continuity are considered they run a bad last.

It's a seven-reel treat of tiresomeness. Its sole redeeming power and box office strength will depend on the title of the book, one that probably every school kid in America has read. Wyn.

THE BARNSTORMER

Joel Utility Charles Ray
His Father George Nichols
His Mother Blanche Rose
Manager Lionel Belmore
Leading Lady Florence Oberle
Emily Charlotte Elmer
Theatre Owner Gus Leonard
Her Pa Lincoln Plumer

A Kane-First National six-reeler of the rural comedy drama classification featuring Charles Ray. The story by Richard Andres is a familiar theme of hokum and bucolic comedy, much after the style of the vaudeville act, "For Pity's Sake." Ray, who did his own directing, is handed the role of a stage-struck country youth who busts into show business via a road show that enlists his services because he can play a piano. His experience with make-up and putty nose were good for a few laughs before he became an honest-to-goodness trouper. After joining the show he is the "Patsy" until a chance to shine as a real hero by sticking up the leading man, who, disguised as a robber, sticks up the audience, is arrived at. For this he wins the village druggist's daughter.

That's about all of the story with evidence of copious cutting discernible. The picture ran 65 minutes at the Broadway and could have razored to 40 without damage. Several ancient "bits" were worked for laughs, as the prop snowfall with Ray aloft in the flies working the snow and dropping the container. Wilfred Lucas as a heavy legit leading man did well in a soft role, and Charlotte Price as the sweetheart was sweetly girlish. Ray has established himself as a delineator of "natural" rural types. His latest effort is as "unnatural" as possible and will not stand comparison with any of his former efforts. It's low comedy at best. Con.

COAST FILM NEWS

Los Angeles, May 24.
"Rags to Riches," starring Wesley Barry, is under making at Warner Bros. studios. Wallace Worsley, formerly with Goldwyn, is directing this feature.

C. A. Willat left last week for New York, where he will make releasing arrangements for another series of special Irvin Willat productions. Irvin Willat is at present supervising a picture at the Lasky lots for Paramount, following which he will return to his own plant at Culver City.

Clara Beranger is at work on Booth Tarkington's "Clarence," which William de Mille is to make for Paramount.

A feature of the new Douglas Fairbanks picture, "Robin Hood," is that five weeks have already been spent on one set for special scenes while an additional five weeks will probably be given over to the old English city scenes. This picture is by far the biggest ever attempted by Mr. Fairbanks, and promises to beat anything for pretentiousness.

Asserting that he had loaned her the money for expenses during the making of a "Fatty" Arbuckle picture, Vernon Keays, an assistant director at the Lasky studios, fled suit here last week against Harriet Hammond for \$97.24. Miss Hammond is a former Sennett bathing beauty, and was recently in the limelight through some trouble with the Fox people, in which she deserted the Fox lots in the middle of a picture. In the new suit she is charged with failing to repay the money loaned for expenses while on location.

Will T. Gentz, publicity director for R.-C. Coast studios, was presented with a son by his wife.

known in opera circles of the east as Lily Mazzoni. Dr. Walter E. Deering was technical director while Pat Powers, of R.-C., reviewed the new arrival's future press possibilities.

Mary Pickford has ordered an entire fishing village to be constructed on the banks of Chatsworth Lake for her revival of "Tess of the Storm Country," which will be called "Tess."

May Allison is coming home soon. She is now in Porto Rico making scenes for a new film.

Jackie Coogan is to take a trip to Europe this summer.

Lloyd Hughes is to play the leading support to Mary Pickford in "Tess."

The script for "The Impossible Mrs. Bellew" is being prepared at Lasky's for Gloria Swanson, who will commence work upon her return from Europe.

DRAWING AWAY FROM L. A.

San Francisco, May 24.
The Graf Productions, heretofore making headquarters on the Ince lot at Culver City, near Los Angeles, has moved north. Tomorrow it will open a permanent office at the California Commercial Union building here, and all production will take place in the vicinity of this city.

This is the first result of a move on the part of financial people hereabouts to attract picture production away from Los Angeles.

Enid, Okla., by two to one voted to discontinue Sunday shows. It is understood that theatre owners will abide by the decision.

MARK STRAND

Broadway at 47th Street

Beginning Sunday, May 28



Richard Barthelmess "SONNY"

a George V. Hobart's drama of motherless manhood.

"Our Dick's" Third for First National

With all the dramatic punch of "Tol'able David"—the love romanticism of "The Seventh Day," and a big heart throb greater than either. Presented by Inspiration Pictures, Inc., Charles H. Duell, president, and directed by Henry King.

A First National Attraction



STATUTE OF LIMITATIONS SET UP IN KNICKERBOCKER DEMURRER

Iron Contractors Allege Indictment Filed After Time Limit, Following Completion of Structure, Expired—Crawford Petitioned Not to and to Re-build on Site

Washington, D. C., May 24. The statute of limitations, it would appear, is to be the defense of the men recently indicted by the Grand Jury in the Knickerbocker theatre crash that killed 97 persons here last winter. The man to make this plea is John H. Ford, president of the Union Iron Works, who, in his answer filed Friday, sets forth no claims the indictment on the face shows that the offense charged did not accrue within three years before the finding of the indictment. The construction of the theatre was completed in 1918 and the indictment was returned April 2, 1922.

Mr. Ford, through his attorneys, filed a demurrer to the indictment and assigns 17 defects which make the "true bill" bad in substance and untenable, according to the views of the law of Mr. Ford's attorneys, "arnard, Johnson & Hoover."

That the statute did not begin to run until the collapse of the building is the contention of United States Attorney Gordon, on January 28 last, and the indictment reported April 3. The points of demurrer will be combated by Major Gordon when the matter is set down for hearing by Chief Justice McCoy.

A summary of the contentions of the attorneys for Mr. Ford appeared in one of the local dailies as is in part as follows:

"Among the matters of law to be argued on the demurrer of counsel for Mr. Ford are the misjoinder of parties; that the indictment is vague, indefinite and uncertain; that it attempts to impose upon the defendant certain duties without alleging the facts without reason of which such duties are alleged to have arisen; that such alleged duties are based upon conclusions of law and no facts are alleged in support. The claim is also made that the indictment fails to charge Ford with a definite, individual duty for the neglect for which he is sought to be held responsible and there are no facts alleged to show that any duty was imposed on Mr. Ford when undertaking his part of the construction work, 'in unison and conjointly with any of the other defendants.'

"The indictment also fails to show, it is claimed, that Mr. Ford's duties were not wholly independent of the duties of the other defendants or that he had any authority or control over the co-defendants or any of them as to the work done or material furnished by any of the co-defendants, and, therefore, he cannot be held responsible criminally for any alleged defect in the work done or material furnished by his co-defendants. It is also claimed that the indictment does not appraise the defendant of the particular acts of negligence sought to be charged against him and fails to show any act or omission of the defendant which was the direct and immediate cause of the death of the theatre victims."

The attorneys for Mr. Ford contend that no proof has been submitted to show that their client was in fault in any way and that he was negligent in the performance of his duties and it is further claimed that there is nothing in the indictment that would infer that there was any duty upon him either by contract or operation of law to notify and warn any person of the alleged dangerous and unsafe condition of the Knickerbocker theatre building or any neglect of duty in permitting patrons to attend the theatre, and be therein at the time the theatre collapsed.

Mr. Ford is indicted on a charge of manslaughter, jointly with Reginald W. Geare, architect of the theatre; Richard G. Fletcher, foreman of the contracting firm in charge of the cement work; Donald M. Wallace, foreman for the building contractor, and Julian E. Dowman, assistant building inspector. Mr. Geare filed a demurrer when the men were summoned for arraignment and the others entered pleas of not guilty. The latter are expected to join in the demurrer filed by Mr. Ford and to withdraw their pleas.

Harry M. Crandall, owner of the

theatre and who but recently purchased the site from the former owners for the purpose of erecting another theatre thereon, received a lengthy petition signed by the relatives and friends of those killed and injured in the collapse of the roof, stating that to rebuild upon the site would meet with their disapproval and requesting that Mr. Crandall reconsider his decision to erect another theatre. The business associations of that vicinity have requested that the theatre be reopened and it will now be a case for Mr. Crandall to decide between business and sentiment. The project has caused considerable discussion and developments are being watched with interest.

Helen Hopkins, one of those injured in the disaster, whose wedding had to be postponed because of same, was married during the past week, but is still not yet sufficiently recovered to leave with her husband on a business trip he is to make to the Pacific coast.

INVENTOR SAYS HE CAN SEND FILMS BY RADIO

C. F. Jenkins Declares Transmission of Motion Pictures by Air Possible

Washington, D. C., May 24. Moving pictures can now be transmitted by radio from a central broadcasting station into the homes of the people. This is the result of an invention recently completed and pronounced successfully tested by C. Francis Jenkins, who holds the Elliott Cresson gold medal awarded by the Franklin Institute of America in connection with patents on the moving picture machine, to which he has added numerous improvements.

Though working on this latest invention for a great many years, it was stated the solution came to Mr. Jenkins while flying in an airplane over Mount Vernon, near Washington, several weeks ago. Mr. Jenkins has since tested his theories and says he is optimistic over the results.

In referring to the machine the inventor states that in addition to the principles of prismatic rings, which hold the secrets of the new broadcasting of motion pictures, the other instruments have been known to the scientific and technical world for years. There is a light detecting box which takes the picture through a lens in front of the prismatic rings and as the light rays pass through it sends them out through the air just as voice is sent out by the carbon transmitter. On the receiving end there is an ordinary telegraphic instrument to vibrate and the mirrors send the light on through a "light value" which is nothing more than a glass tube filled with carbon bisulphide and wound with wire, much after the manner in which the tuning coil is now made for the wireless. This tube regulates the varying intensities of the light necessary to produce the picture.

RIALTO, FRISCO, ADDS M. C.

San Francisco, May 24. The Rialto is inaugurating a new policy, starting this week, offering musical comedy in conjunction with the feature picture. For the past year it has been a straight picture theatre, but business has been anything but satisfactory.

PRODUCING IN FRISCO

San Francisco, May 24. Lloyd Carleton is producing a new picture, "The Flying Dutchman," in San Francisco, and has brought his cast here from Los Angeles.

The players include Walter Law, Lawson Butt, Edward Coxen and Ella Hall.

The greater portion of the picture in which Victor Seastrom will direct Matheson Lang will be made at sea. A ship has been chartered for the production, and the voyage will start from a British port in July or early in August. The story, as yet untitled, has been specially written by a leading Scandinavian author, Hjalmar Bergman.

G. B. Samuelson and his producer, Fred Paul, had narrow escapes from death the other day while making a scene for a military film in the Long Valley at Aldershot. A seemingly "dead" bomb exploded, blowing them out of a trench in which they were. Paul escaped practically unhurt except for a few cuts and bruises, but Samuelson was rather badly burned.

Hilda Bayley is leaving "His Girl" at the Gaiety to devote herself to film work. Her last film, "Cocaine," was utterly unworthy of her. The producers of this film would have the show world believe the picture has caused trouble with the censor. The censor is mortal and liable to err, but he certainly is not foolish enough to give a big advertisement to a production which he could take his maiden aunt to see.

Kenelm Foss has been seriously ill with pneumonia, which has held up his production of "The Great Lover," in which Maurice Moscovitch is the star. Evelyn Brent has also been a victim of the same complaint.

Both patients are now recuperating.

Samuelsons have bought the film rights of "The Faithful Heart" and will commence work on it shortly.

Owing to the existing vaudeville matinees at the Alhambra, the New Oxford is rapidly becoming the centre for what might be called the trade show de luxe. The fee for showing a picture there is said to run into three figures. Variety foreshadowed the fact of the Oxford becoming a "trade show" house months ago. Kinema projectors don't help revues much and no manager installs them from a mistaken idea of humor.

Maurice Tourneur has arrived and will begin work immediately on his filmization for Goldwyn of Hall Caine's "The Christian." The author of the novel himself is responsible for the continuity. Although the exteriors will be made in England and the Isle of Man, the interiors will be done in California. The leading parts will be played by Richard Dix and Mae Busch, but the auxiliary parts and crowd work will be in the hands of British screen players.

The British National Film League begins a series of trade shows early in June. Each film will be released not later than six months after being shown. Among the forthcoming features which the league will handle will be the Gaumont

film founded on the life of Lord Byron and the new Welsh-Pearson picturization of Bart Kennedy's story, "A Tallor Tramp." Practically every British producer of note is contributing to the scheme by means of which British films may get more widely known in Britain and have a better chance than they have hitherto had.

Harold Shaw is working at the Alliance studios at St. Margaret's on a screen version of a novel by Helen Protheroe Lewis, entitled "Love and the Whirlwind." The cast includes Frank Goldsmith, a Britisher who has most of his work in American studios, and Major Hume.

With the exception of Godfrey Tearle and Mary Odette, their parts being played by Owen Nares and Lillian Hall Davis, the principals in the G. B. Samuelson production of "The Faithful Heart" are the same as seen in the stage play. Fred Paul is the producer.

The Swedish Biograph concern is in Lapland making a new picture. This is said to be the first time a picture has been made so far north, and the country's snow storms will be a scenic feature of the production. Several Eskimos are cast for important parts, and huge herds of reindeer will appear as "extras." Maurice Stiller, whose fine drama, "Guarded Lips," has just been shown here, is the producer.

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Paramount is the rock upon which this industry stands.

The great organization behind Paramount Pictures has brought the motion picture to the high place it holds today.

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has combed the world for talent, and has brought to the service of the motion picture the greatest authors, the greatest directors, the greatest actors. It has given them unlimited time and money, and the finest studios and equipment in the world, so that they might work out their ideas unhampered.

Paramount, through its fifteen million dollar national advertising campaign, did more than any other agency to get the public into the habit of going regularly to motion pictures. It educated the public up to the better pictures and better theatres, and from this the whole industry has benefited.

Both public and exhibitors have come to know that if it's a Paramount Picture it's the best show in town. They know that Paramount will not fail them, that this mighty organization can be depended upon for continual improvement in quality.

Paramount is building, not for temporary success, but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock.

Paramount Pictures



VALENTINO'S UNDESIRABLE PUBLICITY HELPED RIVOLI

Rivoli Does \$25,000 Second Week of Picture—Most Houses Suffered Severe Drop—This Week Better on Broadway

Business at picture theatre box offices was shot to pieces last week, with the single exception of the Rivoli, where the holding over of "Beyond the Rocks," with Valentine, for the second week drew almost \$25,000 on the strength of the notoriety the star received on the strength of his Mexican marriage. At the Rialto the business remained at about an even level, but all of the other houses suffered a severe drop as against the previous week.

The current week showed a revival in interest in the face of weather that reacted against attendance. Sunday afternoon was ideal for out-of-door diversion, but at night the house seemingly did good business. The Capitol led with around \$7,000 on the day, while the Strand drew about \$4,000.

Goldwyn's "Watch Your Step" was away off at the Capitol last week, while the Constance Talmadge feature, "The Primitive Lover," rushed in instead of the Neilan picture, "Fools First," at the Strand was a decided flop.

Estimated business along Broadway last week:

Cameo—"His Wife's Husband" (American Releasing). Seats 500. Scale: Mats., 55; evs., 75. House had poor week. Only \$3,400.

Capitol—"Watch Your Step" (Goldwyn). Seats 5,300. Scale: Mats., 35-55-85; evs., 55-85-110. Business fell off almost 50 per cent., as against previous week, with house just about touching \$26,000.

Central—"The Trap" (Universal). Seats 960. Scale: Mats., 55; evs., 75. Return date after week and drew \$4,500. Goes to Broadway next week for third on Main Stem. Figured had picture remained over on original run it would have secured better second week at house.

Criterion—"Missing Husbands" (Metro). Seats 1,100. Scale: 55-99. Metro has house on rental. Picture came in for two weeks. Foreign-made that would have landed better had it been cut and edited to better advantage. Business first week about \$5,400; not profitable at this theatre.

Rialto—"North of the Rio Grande" (Famous Players). Seats 1,960. Scale: 50-85-99. House maintained average pace in business and got \$18,400 on week.

Rivoli—"Beyond the Rocks" (Famous Players, 2d week). Seats 2,210. Scale: 50-85-99. On second week business dropped about \$4,000 below that done first week of engagement, grossing \$24,850, giving production total of \$53,600 on two weeks at this house. Current week it has been moved to Rialto.

Strand—"The Primitive Lover" (First National). Seats 2,989. Scale: Mats., 30-50-85; evs., 50-85. This Constance Talmadge starring feature proved distinct disappointment in business drama. Gross just trifle over \$16,000.

CAPITOL, CINCINNATI, SOLD

Cincinnati May 24.

As predicted last week in Variety Ascher Brothers have sold their 47-year lease on the Capitol here to the Keith-Harris interests. Ike Libson manager of all the Keith-Harris houses in the Ohio Valley, has taken possession of the Capitol. Eugene Quigley, former manager, has returned to Chicago, where Ascher Brothers will place him.

Since taking the Capitol a year ago, Ascher Brothers have had only fair business. Libson now has every first-run downtown picture house in Cincinnati, except Gifts and the Lyric, managed by McMahon & Jackson.

William A. Clark, former publicity director for Hope Hampton Productions has been appointed publicity representative for all Libson houses, succeeding Rudolph Benson, who resigned.

CAST FOR GRIFFITH FILM

So far the principals engaged for D. W. Griffith's next film for United Artists, the title of which has not yet been announced, include Carol Dempster, who starred in "Dream Street," Porter Stronger, Margaret Dale, Croker-King and Frank Sheridan.

BUSINESS VERY SAD ALL OVER LOS ANGELES

Exhibitors Complaining City Over-Theatred—No Sign of Immediate Relief

Los Angeles, May 24.

The cry of the exhibitors here at present is that the town is over-seated and that the condition has brought about a division of patronage, causing every house to suffer. Undoubtedly the advent of the new Orpheum, Jr., and the big Loew's State have had their effect on the regular picture house business, but it must be due likewise to a general slump in the town's amusement seeking.

There is no gainsaying business at all the local box offices is particularly sad. There seems to be no sign of any immediate relief; in fact, it looks like business was going to get worse with the advent of the hot weather and the attractions that the beach are holding out.

Last week Grauman's did the best business in town with the greater part of the play going toward the end of the period, with the crowds turning out to see the original comedy prolog which Grauman conceived to the old King Baggot-Mary Pickford short film made years ago by Universal. It proved a tremendous novelty.

"Smilin' Through" in its third week failed to show any improvement in business at the Kinema. Griffith's "Orphans of the Storm" closed badly at the Mission, and "Monte Cristo," which showed considerable strength during the first four days of its run hardly seems of sufficient strength to last out the six weeks allotted to it.

Grauman's—"North of the Rio Grande" (Paramount) seats 2,300. Scale, mats, 35c.; evs., 55c. Jack Holt and Bebe Daniels. Added attraction, "Going Straight." Mary Pickford and King Baggot production of early picture days. Also two special prologues prepared which coupled with Pickford-Baggot picture added feature considerably. Got \$15,800.

California—Rex Beach's "Fair Lady," starring Betty Blythe (United Artists). Seats 2,000. Scale, mats, 25c., 35c.; evs., 35c., 55c. Also Elinor's Orchestra in concert. Business way off-grossing only \$5,200.

Kinema—"Smilin' Through." (First National.) Seats 1,800. Scale for this picture only—Mats., 25c., 35c.; evs., 35c., 55c. (usual prices showed up improvement over preceding week which was only ordinary. Why First National booked this strong film into the Kinema is a mystery, as several more important houses had made fabulous offers for a run at bigger prices. An orchestra was added in the house for this film.

Mission—D. W. Griffith's "Orphans of the Storm" ended a six-week run Wednesday (usual change day at the Mission) and was replaced by "Monte Cristo," the Fox special. The Griffith film suffered heavily its closing three weeks, although the initial weeks were record-breakers. "Monte Cristo" got off great the opening night, when picture stars attended in groups. The run of the Fox film depends on its strength at the box office.

Grauman's Rialto—"Beyond the Rocks" (Paramount); seats 800; scale matinees, 25c., evenings, 55c. Gloria Swanson, star; Rudolph Valentino also featured. (5th week.) This combination is a sure bet any place on Coast although business has taken big drop the past week as compared with \$12,000 opener. Got \$6,900.

Miller's—"Footfalls" (Fox) seats 900—scale, matinees, 30c.; evenings, 40c. This film took a terrible loup right off the bat and was taken out by Manager Miller Thursday night after four days of disastrous business. Replaced by "Kismet," with Otis Skinner. The fact that "The Silent Call" ran here 14 weeks hurt "Footfalls" which followed. Hardly \$3,000 on week.

FAIR RECEIPTS IN HOT PITTSBURGH WEATHER

Opening of New Manor Film Event—"Foolish Wives," 2d Week at Grand

Pittsburgh, May 24.

The opening of the new Manor theatre in Squirrel Hill by Rowland & Clark happened last week. All the other houses recorded just fair receipts during the hottest weather to date, in which a quantity of rain was interspersed. The Manor is the second largest picture house in town, taking that honor away from the Liberty, but a few miles away. The new house has 1,600 seats, but beyond the evening shows is open only for a couple of hours in the afternoon, owing to its neighborhood location. Scale is 33 cents, with 10 cents for children, pictures changed daily.

Grand and **Olympic**, the big houses downtown, did not meet expectations, though the former had an extra attraction in Maude George, during its hold-over of "Foolish Wives."

Last week's estimates: **Grand**—"Foolish Wives" (Universal), seats 2,500; scale, 25c., 40c., 55c. Picture was played up well, and local critics heaped reams of praise. With an even break in weather, unusual week might have been rung up. About \$21,500.

Manor—"Hail the Woman," seats 1,600; scale, 33c. and 10c. Florence Vidor. Opening day feature, when about 5,000 persons were attracted. House considered one of finest picture theatres of size in country. About \$4,100.

Liberty—"Hail the Woman," seats 1,200; scale, 25c., 40c., 55c. With Charles Meredith, Pittsburgher, male lead, and additional publicity over G. Gardner Sullivan, former resident here, author of story. Satisfactory week was recorded. The week-end intake more than overbalanced weak start, when the Alhambra and Rep. two of the theatre's rivals, were closed temporarily by the Director of Public Safety, who inspected all theatres after Majestic roof collapse. About \$8,500.

Olympic—"Beauty's Worth" (Paramount). Seats 1,100; scale, 25c., 40c. Marion Davies. This house felt hot weather and rain keenly, with especially strong opposition, though business may have been helped few days owing to repeater shown at Grand. About \$9,200.

LOEW'S STATE, \$14,000

Considered Remarkable Business in Buffalo at This Time

Buffalo, May 24.

Loew's State proved the seven-day sensation last week. With "Fascination" and top-notch vaudeville, house pushed its takings way above high water mark for one of its biggest weeks. Went to huge overflow Thursday and Saturday, with other downtown houses catching the wave. Late reports declare week to be record for Loew's.

Weather favorable for big business, cold and rainy throughout latter half of week.

Chaplin's "Pay Day" at Shea's Hip and Court Street failed to show any real strength, though drawing excellent comment from press.

Showmen hereabouts watching weather conditions anxiously. In case of hot spell, many closings in prospect. Daylight saving looked upon as the last straw across back of already debilitated conditions.

Estimates for last week: **Loew's State**—Mae Murray in "Fascination" and vaudeville. (Capacity 3,400; scale, mats., 20, nights, 30-40.) Knockout and from business standpoint one of big smashes of season. Special exploitation and snappy newspaper work paved way. Large overflow most of week. Week's business of this magnitude looked on as remarkable at this time. Ran within ace of \$14,000.

Shea's Hip—"Pay Day" all week, with "Wall Flower" first half and "Woman's Side" last half. (Capacity 2,400; scale, mats., 25-35, nights 25-50.) Failed to land. Drew down favorable newspaper notices, but flat for business. Opinion divided on merits of picture. House going at about usual pace. Around \$8,000.

Lafayette—"Gas, Oil and Water" and vaudeville. (Capacity 3,000; scale, mats., 20-25, nights 30-50.) Picture hardly up to Ray standard. Heavy vaudeville card which must have totaled close to \$3,000. Got Loew's overflow last week. About \$9,000. Business continues steady.

HOUSE PRICE CUTS IN PHILLY'S FILM PLACES

Karlton Keeps Itself by Dropping from 75 to 50 Cents—Aldine Does Same

Philadelphia, May 24.

Film business, which took a turn for the better here week before last, remained above average last week. Several of the houses are encouraged in the belief the legitimate closings will give the film houses a good running start into the hot weather. A month ago the report was strongly broadcast the Stanley company intended closing both Stanton and Karlton theatres during the summer. Neither house had done a thing for a stretch of weeks.

The Stanton problem has been solved, apparently, by the booking in of "Orphans of the Storm," now in its third week. The Griffith feature, a bloomer at the Forrest in the winter, caught on nicely at 50-75, and is believed to have brought house out of rut, though actual profit to Stanley people because of high cost of picture is problematic. The house will probably try for the summer running now.

The Karlton is still in some doubt, but a reduction of evening prices from 75 to 50 last week is hoped to be the solution. The booking of Reid's "Across the Continent" week before last also helped put the house back on the map, though "Missing Husbands," last week's feature, was panned by most of the dailies, and not much liked by the fans.

Further proof that the Aldine is finding the sliding heavy despite announcements to the contrary is seen in reduction of admission beginning this week from 75 to 50 in the evenings, thus matching the drop at the Karlton. This is the second price reduction at this theatre in six months. It opened with a 99-cent top, and kept that scale up until late winter. Last week, the Aldine took a spurt, after slow beginning with "The Silent Call," which received some great notices. Only a stretch of bad weather beginning Wednesday prevented this film from setting a mark for the house to aim at.

"Beyond the Rocks" proved to be worthy of being held over at the Stanley, although it took a natural drop, aided by the three-day rainy spell. This house expects to do smashing business with "Smilin' Through" this week. It will follow with "Penrod" and then, probably, "The Proxy Daddy." As a matter of fact, this is the only one of their houses into which the Stanley people are putting big stuff, evidently believing it would be useless to waste the better things in their other houses until fall.

Estimates for last week:

Stanley—"Beyond the Rocks" (Paramount, 2d week). Experiment of holding this feature over worked well, though bad weather caused big drop from first week's gross. Red hot Valentino town, owing largely to publicity given him in a question and answer column of a local daily. No other features of program stressed. House seems to have temporarily abandoned policy of big-name two-reel comedy with feature. \$26,500. (Capacity, 4,000; scale, 35-50 matinees, 50-75.)

Stanton—"Orphans of the Storm" (United Artists, 2d week). Griffith feature held on well, though probably more hit by bad weather than some. Remains this week, and possibly fourth, though latter doubtful. \$9,500. (Capacity, 1,700, scale, 0-75.)

Aldine—"The Silent Call" (First National). Dailies vied in raving over this dog picture, and business was off Monday picked up. Despite rain, house had curious and dog lovers and regular fans coming in streams at end of week. This picture was looked over by Stanley and given a private showing early in winter, but for some reason never run. \$7,500. House drops scale to 50 matinee and evening, beginning this week with "Sisters" as feature. (Capacity, 1,500.)

Karlton—"Missing Husbands" (Independent). This foreign picture was unmercifully panned in some papers, and business so poor company decided against keeping feature in for extended run as first announced. "Across the Continent," previous week's attraction, would have been better bet for two-week run. "Missing Husbands" lucky to be helped by drop in admission scale in evenings from 75 to 50. "Too Much Business," another big name picture, this week. "Missing

SOMETHING FILM-WRONG IN CHI'S "LOOP" HOUSES

Smaller Houses Nearby Playing Same Features as Second Runs

Chicago, May 24.

Friday and thereafter last week business came around to fair showings. Outside of that, grosses were faced with rainy weather and climatic handicaps. The only house which battled through was the Roosevelt, which harbored Will Rogers in person and his film. Rogers' long stay in town in his Ziegfeld "Frolics" was a sure bet for a sell out. Aschers, owners of this theatre as well as a number of others, including the Chateau, a north side house, playing a split week pop vaudeville, had Rogers double at these houses. The result proved entirely satisfactory. The heavy price paid for Rogers developed into a worth-while investment.

Outside of the Roosevelt a cloud of gloom hovered over from general disappointment. The Randolph held over Owen Moore's "Reported Missing" and suffered a weak week. The Chicago house "One Clear Call," in which Henry B. Walthall starred. There are a bevy of smaller film houses in close vicinity of the three "big houses" and generally after the picture's run at the first run houses the films take a rider around the smaller houses in the "loop" before sent into the neighborhood houses. Often the same picture shows at a much reduced scale at the smaller houses, even though there is not the "atmosphere and prolog" commonly shown in the big houses. It may be that prices in the big houses have some effect upon the bad conditions which seemed to have parked themselves in the "loop."

Will Rogers in person and "Yellow Men and Gold" (Roosevelt). In conjunction with Rogers twirling his rope, his larlat film, "A Robin' Fool," held the boards. Beyond doubt, he was the draw. Goldwyn's "Yellow Men and Gold" would have been the feature draw otherwise. It managed to draw considerable praise from the dailies. Very big business.

"Reported Missing" ad "How to Grow Thin" (Randolph; 2d week). No attempt was made to popularize the "How to Grow Thin" film as done in other cities. The two pictures did just fair, striking \$5,000 at the most.

"One Clear Call" (Chicago; First National). Henry B. Walthall. Critics hinted this picture was the forerunner to Walthall's return to the films. In the fact of handicaps, drew about \$28,000.

NEW JERSEY CONVENTION

Exhibitors Meeting June 20-23 at Lake Hopatcong

The Motion Picture Theatre Owners of New Jersey are to hold a convention at the Alamac hotel, Lake Hopatcong, N. J., June 20-23, for the election of State officers. The convention committee comprises Henry P. Nelson, manager of the Capitol, Elizabeth, chairman; Herman F. Jans, D. J. Hennessy, Max Gold, John J. McGuirk, Louis Bollinger, Adolph Bauerinfrend, Potter Adams and Louis Rosenthal.

H. P. Nelson was appointed chairman for the coming convention in recognition of the splendid way in which he handled the convention last year at Atlantic City. A picture ball will be held at the lake resort on one of the convention nights, and Nelson has seven stars lined up for personal appearances.

Sam and James Vetal, of Wheeling, W. Va., have secured a lease of the Samuel Huskins property on South Fourth street, Martins Ferry, Ohio, and will build a \$50,000 theatre for pictures.

Husbands" did about \$3,000. (Capacity little over 1,000; scale, 50 all day.)

Arcadia, which has been rising and dipping down again for several months since the opening of the Karlton, a block away, did nicely with "Find the Woman" for three days, but rainy spell knocked business into cocked hat. "The Good Provider" at Palace showed results of word-of-mouth advertising while at Stanley, and did big business. This is looked upon here as a mighty good heart interest, rank and file film. The Victoria did fair business with Pearl White in "The Broadway Peacock."

N. Y. STATE BREAKS AWAY FROM THE NATIONAL BODY

Voted for Break—Senator James J. Walker Retained as Counsel—Cohen Suffers Defeat at Buffalo Meeting—Contract Form and Lower Rentals

The New York State Motion Picture Theatre Owners has voted to break away from the M. P. T. O. A. That was the important development of the week in regard to a formation of a new association of exhibitors of the country that are opposed to the Sydney S. Cohen regime in the national body.

Other developments were the passing of a resolution at the meeting of the Theatre Owners' Chamber of Commerce, empowering the Board of Directors to engage Senator Walker as its counsel, and starting arrangements to give the senator a testimonial dinner June 14 at the Ritz-Carlton, New York, in recognition of his splendid work in the past for the picture theatre exhibitors of the country at large and in New York state and city in particular.

Last week Senator Walker and a delegation of the Theatre Owners' Chamber of Commerce waited on Will H. Hays for a preliminary discussion on a uniform contract and over the question of lower film rentals. Hays suggested that the exhibitors draw a form of contract and submit it to his association. At a future meeting this will be done.

There has also been an interchange of letters between Hays and Sydney S. Cohen, the latter acting under a resolution that was passed during the last hours of the convention at Washington which directed him to arrange for a conference with Hays. That conference is to be held possibly in Chicago some time during the first two weeks in June, the date to be set some time this week.

The Buffalo meeting of exhibitors of the state was called by Howard Smith, president of the Northwestern New York exhibitor organization and a Cohen man. The meeting was held Tuesday at the Palace theatre, Buffalo. It was proposed by Smith to create an up-state organization which was to work in conjunction with the Motion Picture Theatre Owners of America. In Washington on the last day of the convention, Smith applied for a charter for the purpose of organizing the northwestern New York exhibitors and the splitting of the present state organization.

The meeting was largely attended by exhibitors of the western section of the state, and the proceedings of the Washington convention were discussed. At the conclusion of the

discussion a resolution was passed requesting the state organization be requested to withdraw from the national body, and another resolution passed voting confidence and support to the state organization's officers for their efforts to keep the state a solid unit for the safeguarding of the interests of the exhibitors.

After these resolutions were passed Smith resigned as president, and Jules Michaels of the Regent theatre, Buffalo, also chairman of the executive committee of the state organization, was elected to succeed Smith for his unexpired term of office.

The proceedings were a defeat for the Cohen faction, which attempted before the convention to split the New York state organization, and made its second attempt at the Buffalo meeting.

In New York city Tuesday at the Theatre Owners' Chamber of Commerce the board of directors were voted the power to retain Senator James J. Walker as counsel for that organization. At the same meeting the secretary of the T. O. C. C., Samuel Moross, was voted an increase of salary, giving him \$5,000 per annum.

CAPITOL'S OPEN AIR HOUSES GET BIG PLAY

Crandall's Savoy Guide—Indoors and Garden—Holdover Film Duller Here

Washington, D. C., May 24. The theatre managers apparently gained from the "2.75 daylight law" (as it has been referred to by one of the local dailies), they finding that the early arrival at their homes left a long evening ahead of the patrons with the natural result that they went to the pictures.

The open air theatres opening last week were benefitted materially by the change, the management of Crandall's Savoy which has both an indoor house and a garden, stating that with the early hours they were able to get in two full shows, but should the clock be thrown back or forward, whichever it is, their first show is practically of no business value.

Stores which switched to the new schedule of opening an hour earlier have gone back to their regular hours, but the various government departments are continuing on the new schedule, with the Commissioners stating they stand willing and ready to order the clocks changed the minute Congress passes such an act. In the District such a law could not be enforced if not passed by both Houses of Congress and signed by the President.

Estimates for last week:
Loew's Palace—Capacity, 2,500. Scale, 20c., 35c., Mats., 30c., 40c., 50c., nights. Elaine Hammerstein in "Why Announce Your Marriage," first half; Florence Vidor in "Woman, Wake Up," second half. This house had advantage over two competitors inasmuch as both hold over previous week's attractions. This coupled with new schedule of office hours seemed to boost the week little over previous one. About \$13,000, with even break noted on two pictures.

Loew's Columbia—Capacity 1,200. Scale, 35c., mats., 35c., 50c., nights. "Is Matrimony a Failure?" (Paramount). With very good cast had good week. Not held over. About \$8,000.

Moore's Rialto—(Capacity 1,900). Gloria Swanson and Rodolph Valentino in "Beyond the Rocks," second week, and held up very well. Added publicity on Valentino's marriage seemingly created interest among women; house showing large majority matinee and nights. Close previous week's figure of \$12,500.

Crandall's Metropolitan—(Capacity 1,750. Scale 30c., 35c., mat.; 35c., 50c., nights.) Norma Talmadge in "Sinilia Through." First National, held for second week, did fair business, although apparently slipping from previous week. About \$7,500.

LONDON'S FILM PEOPLE LOOK TOWARD GERMANY

German Producing Firm's Attractive Offers to English Players and Directors

London, May 24. If England and America are not careful Germany will lift the contents of the film "Kitty." Apart from the fact that London is full of German film agents, and Wardour street cellars of German films, the British actor and producer have an eye on Germany and the handsome offers made by German producing firms.

Here there is no work to be had for the actor, no money for the producer. The American comes over, talks big, and goes home.

The German is offering the goods and is serious. He is not talking big, he is creeping in stealthily. Hugh Croise, the producer of "Three Men in a Boat," disgusted at things here, is considering several offers from Berlin; Dewhurst, lately scenario writer-producer, and player for Hepworth, is already there and there are many others.

HOOT GIBSON MARRIED

A delayed report says Hoot Gibson of pictures and Helen Johnson of the "Rings of Smoke" act in vaudeville were married April 12. Miss Johnson is from St. Louis. Before going with the Pat Rooney act she was with the Rooney and Bent show, "Love Birds."

THEATRE MEN CHARGED WITH TAX FRAUDS

Former Film House Owners Admitted in Bankruptcy Owing Gov't. \$672

Duluth, May 24. E. W. Rose and Lawrence Carter of Duluth, former owners of the Liberty and Victory theatres, are charged with the embezzlement of \$672.99 in war tax on theatre admissions in a complaint filed in United States District Court here. The two were arraigned before U. S. Commissioner Engle and waived preliminary examination. Their case will go before the Federal grand jury when it meets June 11, and an indictment will be asked. They were released in \$1,000 bail each.

Rose and Carter filed a petition in bankruptcy May 9, 1921. In their statement of liabilities and assets they admit they owe the government \$672.99 in war tax. The district attorney contends they were custodians of the tax and that it cannot be classed as a "debt," but as "purloining and embezzlement."

"SAWING" FILM TANGLE

Goldin Awarded Injunction Until June 2

The Appellate Division Tuesday granted Horace Goldin's motion to continue his injunction against the Alexander Film Co., Weiss Brothers, Clarion Photoplays, Inc., and John Coultis, and restrain the release of the one-reel picture, "Sawing a Lady in Half," until June 2. The injunction provides the defendants be restrained from disposing of the film until the argument on the motion on June 2. This order means that metropolitan exhibitors cannot show the reel in the interim.

The P. T. Selbit angle, wherein the other magician alleges that the expose is really the trick as done by himself and not by Goldin, is taken care of according to Avel B. Silverman, of House, Grossman & Vorhaus, Goldin's attorneys, by the fact their client has secured an injunctive order against Selbit in Ohio.

The injunction suit by Goldin against the William J. Bird faction, who also had a reel in preparation until temporarily enjoined by Goldin, will be pressed to the fullest. Negotiations for the use of Goldin's name on the reel have fallen through, and Bird is preparing to appeal on the strength of Goldin's temporary setback in the Clarion case.

THEDA BARA WON'T DO VAMPS FOR COME-BACK

Former Fox Star Declares She Will Make Good in Ingenue Roles—No Vamp Roles

Theda Bara, who is about to attempt a screen comeback, is understood to have insisted upon an understanding with her new managers that none of the scripts provided for her four prospective pictures will call for a "vamp" role.

Miss Bara and her husband, Charles E. Brabin, her manager, are represented by Nathan Burkan. The star is understood to have stood pat on the proposition of "no vamps." How Lee Ochs, who has undertaken to handle the enterprise, stands is not known.

Miss Bara's last venture was a two-reeler, "A Day with Theda Bara," used in connection with her personal appearances in film houses. Before that she toured the country in a melodrama called "The Blue Flame" under the ostensible sponsorship of A. H. Woods.

Before that she starred in a series of film features for the William Fox outfit, most of the "vamp" type. It was gossip her refusal to be identified with that type of production led to the break with Fox. Principally at her insistence Fox put out a picture starring her and with an Irish title. She played an ingenue role, but the picture did not do very well.

Brabin is slated to do at least one, probably the first, of the four scheduled for the Ochs project. Contracts between Miss Bara and Ochs are said to have passed, but the financing and other terms remain to be fixed.

BOSTON DROPS DOWN, STATE HITS LOWEST

Boston's Biggest Drops to \$7,000 Last Week With "Fascination" on Bill

Boston, May 24. Hopes that the carefrees from Greater Boston into the heart of the city may be dropped from a dime to a nickel in the near future has brought a little sunshine into the gloomy depths of Celluloid Alley. The Boston papers are backing the campaign and Mayor Curley and several state officials are also working on it. At present, the dime fare to reach the "first release belt" from any of the suburbs is the big obstacle to the heavy capacity houses, as the fare alone is equal to the top scale of many of the large suburban houses where feature films are shown subsequently to the "wait it out" element.

Business last week was consistently off in all the first and second string houses in town, with novelty and exploit on the Sundays doing what little pull-in was obtained. Suburbs are still reporting good grosses, daylight saving failing to hit them as acutely, due to the fact that the amateur gardener and last-minute picture patron can reach them late on foot. The first release houses are reconciled to the slump at present and are preparing for a blue summer, as the beach exodus is apparently going to be the biggest ever, judging from real estate reports.

Loew's State—(25-50c.; capacity, 4,000.) Last week Mae Murray in "Fascination" and Agnes Ayres in "The Ordeal" hit the record low since opening of house last spring; reported figure under \$7,000. This week Thomas Meighan in "The Bachelor Daddy" and Nazimova in "A Doll's House." Sunday concerts flanked with some vaudeville are working out fairly well, and the matter of a switch to pop from straight pictures has been reported, although with no verification.

Park—(40-60c.; capacity, 2,400.) "Smilin' Through," third week at Park on rental basis, wound up under \$5,000, showing end of week strength. "The Good Provider," with Dore Davidson in person, three times daily, and "The Young Painter" used this week with encouraging Monday gross.

Tremont Temple—(25-50c.; capacity, 2,400.) Last week "Over the Hill" around \$4,000, surprise for this low operation cost auditorium in face of summer price scale. "Smilin' Through" opened Monday at popular prices with Charley Wurtz at helm, jumping in from Park with indefinite time and hopes of run

LARRY SEMON OUT

Arranges with Vitagraph to Finish Contract and Leave

Larry Semon, the comedian, is leaving the Vitagraph. He was in New York for about a week and left for the coast Tuesday afternoon, carrying a verbal agreement with the company that it would release him from his contract, providing he would complete some eight or ten pictures the contract still calls for over a period of time. Semon is to return to New York within a month to close the legal details of the arrangement.

First National and Fox have been trying to negotiate with Semon since it became known he was to cut loose from Vitagraph. As yet the comedian, however, has not determined which company will handle the release of the product he is to make independently.

The Vitagraph contract which the comedian holds has some little time to run, something like 18 months or two years. The company is willing to take the remainder of the pictures the contract calls for in as quick a time as Semon can turn them out.

Semon was of the opinion he could finish with the Vitagraph contract requirements by the first of next year. He is now organizing a producing company for the financing of his future independent production.

First National is certain to put in a very attractive bid for the future Semon product, as he would come to their ranks at about the time Chaplin will finish his contract. Chaplin after finishing with First National is to go in for productions of a more serious nature than the regulation two-reel, slapstick pictures and more along the lines of "The Kid." This would leave three recognized comedians in the entire picture field, Larry Semon, Harold Lloyd and Buster Keaton.

Some trouble between Keaton and First National is said to have arisen over the two last pictures Keaton produced.

at sustained normal takings, frequent experience at this house.

Modern—(28-40c.; capacity, 800.) "The Beauty Shop" and "The Queen of the Turf" last week off to less than \$3,000. Mary Miles Minter in "The Heart Specialist" and Doris May in "Gay and Devilish" this week, with small hope of any break in depression.

Beacon—(28-40c.; capacity, 800.) Twin house to Modern, always using same bill and averaging same gross.

George Walsh is this week at Bowdoin Square in person. House (Lothrop) has had consistent success with film favorites.

LOEW'S NEW WARFIELD BUMPS FRISCO'S FILM BIZ

Holdover Features Fail to Hold Up—Business Worse Than Before

San Francisco, May 24. The opening of Loew's Warfield across the street from the Golden Gate (Junior Orpheum) has put a further dent in the first-run picture theatres in this vicinity and business last week was off further than usual.

The Imperial and California, both picture houses, had holdover films, neither holding up during the second week to what the first promised. At the California the first week started off with a bang and looked like big business. Toward the end of the week a slump set in.

At the Imperial "The Good Provider" held up well. The Tivoli inaugurated a double feature policy with a slash in prices, but even this showed no improvement in the box office receipts.

The Granada, which is in the neighborhood of the new Loew Warfield, got \$13,500, and Golden Gate did hardly fair with \$14,000.

Estimates for last week:
California—"Beyond the Rocks" (second week) (Paramount). Seats 2,780; scale, 50-75-90c. Gloria Swanson and Rodolph Valentino. Gino Severi's first week as leader of orchestra. Business fell off during latter part of first week and drew only fairly second week. Got \$12,000.

Granada—"Yellow Men and Gold" (Goldwyn). Seats 3,100; scale, 50-75-90c. Helene Chadwick and Richard Dix. Opening of Golden Gate affected attendance and Loew's Warfield opening last week put further crimp in business. Last week, \$13,000.

Imperial—"The Good Provider" (Cosmopolitan). Seats 1,425; scale, 35-50-75c. Vera Gordon and Dore Davidson. Business held up second and final week, totaling about \$7,000.

Strand—"Alias Ladyfingers" (Metco). Seats 1,700; scale, 25-50c. Bert Lytell. Grossed \$6,000. Business suffered through Loew's Warfield.

Tivoli—"Her Social Value" (First National). Seats 2,240; scale, 25-40c. Katherine MacDonald. Also "Taking Chances," Dick Talmadge (All-Star). Double feature policy did not help business, with house getting only \$5,500.

CENSORSHIP AND "SUNDAYS" PILING UP FOR WILL HAYS

Seventeen States to Introduce Censorship Measures—Ten States for Sunday Closing—Massachusetts November Election Considered Most Important—People to Vote on Censoring

A tabulation of the censorship legislation the industry will have to face during the coming year made by the Will Hays organization last week showed that laws providing for censorship of the screen will be introduced in at least 17 states; that in three states where there already are censors, amendments will be offered to make the present laws more drastic and that there will be at least 10 states in which measures will be offered in an effort to bring about Sunday closing.

In addition to this the situation in Massachusetts is the one troubling the new head of the industry. In November the public is to cast its vote on the question of censorship in that state. If they favor it there it will mean practically every state will follow the lead of the New England state.

Iowa, Indiana and Oregon are to be the scenes of very big battles on the question of censorship legislation. It is in those states those trying to combat the evil believe they will receive the greatest opposition. The reform elements in that trio of states are so well organized the anti-censor forces are starting their campaigns there almost immediately.

The other states where censorship legislation is to be brought forward are West Virginia, North and South Carolina, Alabama, Tennessee, North and South Dakota, Montana, Minnesota, Wisconsin, Colorado, Oregon, Nebraska, Texas, Illinois and Missouri.

STREET FIST FIGHT

Director Barton and Actor Chapin Come to Blows

San Francisco, May 24. Richard R. Barton, director for Famous Players, and Ernest Chapin, film actor, staged a real live fist fight in Salinas last week, while returning from the San Francisco opening of Loew's new Warfield. Both landed in jail.

The fight is said to have been the result of a quarrel over a woman. Chapin was accused of pulling a gun on Barton.

In the fight staged on the main street of the town, the battlers crashed through an expensive show case window. Barton was compelled to deposit a check for the cost of the damage before he was permitted to gain his liberty on bail.

GOLDWYN PASSES UP LITERARY EXECUTIVES

Several on Coast Reported Recalled—Sherwin and Hamilton Among Them

Scarcely a day passes but some new detail comes out of the reorganizing of Goldwyn as a preliminary to the general revelation of the arrangements for a merger or amalgamation with First National.

The story this week was that the whole literary personnel of its Culver City plant was slated for a sifting out process. For a year or more, most of the executive functions at the producing establishment have been in the hands of nationally known literary lights, such as Mrs. Wharton, George Randolph Chester (who broke out into print recently with a bitter expose of film producing practices in the Saturday Evening Post), Thompson Buchanan, the playwright, who is announced to return to the theatre with a new play; Clayton Hamilton and Louis Sherwin, former New York dramatic critic and magazine essayist.

Some will remain on the Goldwyn lot, but in the main the executive function, it is said, will be shifted from the shoulders of the literary experts to men more trained in practical showmanship.

As part of this reform, it is reported Hamilton and Sherwin have started for the home office for a conference, but this does not mean Hamilton will quit the Goldwyn establishment. He is generally regarded as pretty close to the ground in matters touching the commercial side of the show business.

NO LLOYD-DAVIS WEDDING

Los Angeles, May 24. There has been quite a bit said on the coast about the marriage of Harold Lloyd to Mildred Davis, his leading woman, but it seems the whole story is some press agent's yarn. No love affair between the players exists, nor has there ever been any.

Miss Davis is in Lloyd's company only when on the sets at the studio or on location.

Both want the world to know they do not contemplate marriage.

RIALTO, NEWARK, OPENS

Newark, N. J., May 24.

After being dark for a week, the Rialto opened Saturday under the management of Jacob Fabian, with "Turn to the Right." This gives the Fabian interests three of the best of the downtown picture houses, as they also control the Branford and the Paramount. The Paramount has been a heavy loser this year, and it will be interesting to see if the return of pictures to the Rialto, almost next door, will stimulate trade at the smaller house.

At the time of the fight between the Shuberts and Jans over the Rialto, Variety stated that the Shuberts had leased the house to Fabian. This was denied at the time by the Fabian interests, the Newark papers and the Shuberts.

JUDGMENTS PILE UP AGAINST THE ALLENS

Assignment Made—Merging With F. P.'s Canadian Corporation

Toronto, May 24.

N. C. Nathanson, head of the Famous Players Canadian Corporation, has secured a personal judgment against the Allen Theatres, Ltd., (Jules and J. J. Allen), for \$47,000. A New York firm or bank has secured a judgment for \$450,000 in the High Court of Ontario, against the Allen concern.

The judgment debtor has assigned for the benefit of the creditors. It is probable the string of theatres in Canada, including seven in Toronto, will be merged with the Famous Players Canadian Corporation houses, the latter operating a chain of picture theatres headed by Mr. Nathanson.

The local Pantages vaudeville

SYRACUSE EVENT

Native-Made Picture Given Private Showing

Syracuse, May 24.

Tonight at the Hotel Onondaga, a pre-release showing of "The Isle of Doubt" will be given. One thousand invitations have been issued. The picture is native made, the first by the Syracuse Motion Picture Co., a recently organized producing concern.

The film stars Wyndham Standing.

house is also controlled by the Nathanson interests.

The F. P.-Allen deal has been previously reported, when it was said the F. P. would take over the Allen houses in Canada.

At the same time, the inside story was that F. P. did not want the Allen houses, but had to take them over to protect its Canadian distribution, which also meant keeping out possible opposition.

LICENSE FOR EXHIBITION OF PARAMOUNT PICTURES

EXCHANGE AT.....

Agreement made in quadruplicate, this day of 192....., between FAMOUS PLAYERS-LASKY CORPORATION, hereafter called the "Distributor," and operating the Theatre, at No. Street, in the City (Town) of State of hereinafter called the "Exhibitor."

WITNESSETH: That in consideration of the mutual covenants herein contained, the parties hereby agree as follows:

FIRST: The Distributor grants to the Exhibitor a license to exhibit only at the above named theatre and at the times herein provided, one print of each of the motion pictures released by the Distributor under the production numbers specified in the schedule below, the titles of which are subject to change by the Distributor at any time. The cast (excepting the star) and other features announced for any pictures hereunder are also subject to change.

(A) Production Numbers	(B) TITLES OF PICTURES	(C) Consecutive Days Run	(D) Minimum Guaranteed License Fee	(E) Gross Receipts in Excess of Which Distributor Shares	(F) Distributor's Share of Gross Receipts	(G) Exhibition Dates Month & Dates
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SECOND: The Exhibitor hereby absolutely reserves for the Distributor the dates specified in the schedule and agrees to exhibit the said pictures, in said theatre, on said dates. On two weeks' written notice to the Exhibitor, the Distributor may, from time to time, interchange said dates and pictures and the Exhibitor agrees to exhibit said pictures accordingly.

The Exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected) received by the Exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in Column "D" are payable at the above named Exchange seven days in advance of exhibition dates set for the respective pictures. Sums referred to in Column "F" are payable at the Exchange immediately following the exhibition of the respective pictures.

THIRD: The Distributor agrees to furnish to the Exhibitor one print of each of said pictures for exhibition in said theatre at the times set therefor; but the Distributor shall not be liable in any way for failure or delay in making delivery of any said picture by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, non-release or delayed release of a picture, non-completion of or delay in completing negatives or positive prints of any picture, or destruction thereof, failure or delay of any other exhibitor in returning a print to the Distributor, or by reason of causes not within the control of the Distributor, whether of a similar or of any other nature.

FOURTH: (1) The Exhibitor shall exhibit the said pictures only at the theatre above named and on the dates authorized therefor under penalties for infringement of copyright.

(2) The Exhibitor shall announce and advertise each of said pictures as a Paramount Picture and shall use only such advertising matter in connection therewith as the Exhibitor shall obtain direct from the Distributor, or as the Distributor shall consent to, and shall not sell or otherwise dispose of any such advertising matter.

(3) The Exhibitor shall project the prints as delivered without cutting or alteration.

(4) The Exhibitor shall charge an actual admission fee of at least cents (c) at said theatre on the dates when said pictures shall be exhibited thereat.

(5) The Exhibitor agrees to return all positive prints, containers, et cetera, in the same condition as they were received, except for reasonable wear and tear due to proper use thereof. The Exhibitor shall pay to the Distributor the sum of five cents for each linear foot of print not returned, or destroyed or injured in any way, in the interval between delivery thereof to the Exhibitor and redelivery thereof to the Distributor. Such payment shall not transfer title thereto or any interest therein to the Exhibitor or to any other party.

(6) The Exhibitor shall deliver to the above mentioned Exchange or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation, all prints, et cetera, furnished by the Distributor, immediately following the authorized exhibition dates of said picture. The Exhibitor shall pay all delivery charges both ways between the said Exchange and the Exhibitor's theatre. All carriers shall be the agents of the Exhibitor.

(7) The Exhibitor shall indemnify the Distributor on account of any loss, damage or expense resulting from the failure of the Exhibitor to deliver any print in accordance with the provisions of Section "6" of this article.

(8) If this agreement calls for payment computed upon gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre from the exhibition of each picture, upon forms supplied by the Distributor should the latter so demand. The Distributor shall have access at all reasonable times for the purpose of inspection, to the box office and to all books, tickets, government tax reports and other records pertaining to the receipts for the period of exhibition of said pictures.

FIFTH: This license is personal to the Exhibitor and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The loss or transfer by the Exhibitor of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Exhibitor from its liability and obligations under this agreement; but the Distributor may license any of said pictures to the Exhibitor's successor at said theatre, for the account of the Exhibitor, and the Exhibitor shall be liable for any loss of revenue that may result therefrom.

SIXTH: If the Exhibitor shall default in the performance or observance of any term, agreement or condition herein contained, or in the performance of any other contract now or hereafter existing between the parties hereto, the Distributor may withhold delivery of any pictures until such default shall have been cured, or may terminate this agreement and license by mailing or delivering to the Exhibitor a written notice of its intention so to do, and may retain all moneys theretofore paid by the Exhibitor hereunder. The rights and remedies herein enumerated shall be in addition to and not in lieu of any other provisions hereof and any other rights and remedies which the Distributor may have at law or in equity.

Waiver by the Distributor of any default or any consent given by the Distributor shall be a waiver or consent in the specific instance only.

SEVENTH: Any claim by the Exhibitor arising hereunder shall be presented to the Distributor by written notice served by registered letter, addressed to the Distributor at its above named Exchange, within twenty (20) days after the occurrence of the act, event or default upon which said claim is based; said notice shall set forth in detail the time when and the place where said claim arose and the nature and substance of the claim asserted. The giving of such notice in the manner and within the time hereinabove described and limited shall be a condition precedent to the maintenance of any action or proceeding upon such claim. No action or proceeding shall be commenced until the expiration of sixty (60) days from the date of such notice and no such action or proceeding shall be maintained on such claim unless commenced within six (6) months after the date of such act, event or default.

EIGHTH: This license shall not be valid until executed on behalf of FAMOUS PLAYERS-LASKY CORPORATION by one of its officers or by its General Manager, Sales Manager or District Manager, and until so executed shall be deemed to be an application by the Exhibitor for a license. The receipt and deposit or collection by the Distributor of any money, check, or other instrument for the payment of money tendered as the first payment hereunder or any other act of the Distributor shall not create an agreement between the parties without execution as herein provided. No alteration of this license agreement or addition thereto shall be valid unless in writing, signed by one of the officials herein enumerated.

All negotiations and agreements respecting the license hereby granted are merged and contained in this agreement, and no representations or stipulations not set forth herein shall be binding upon the Distributor.

NINTH: The Exhibitor agrees to pay to the Distributor on execution hereof the sum of Dollars (\$), as payment on account of the sums last payable hereunder, but the Distributor may at any time apply the whole or any part of said sum upon any claim which the Distributor may have against the Exhibitor, notifying the Exhibitor of such application.

IN WITNESS WHEREOF, that parties hereto have duly executed these presents the day and year first above written.

FAMOUS PLAYERS-LASKY CORPORATION.

By

FILM PRODUCERS ON COAST PROTECTING AGAINST SCANDALS

Holding Meeting to Devise Preventatives—Two Charges Against Valentino—Rawlinson Not Working—Bebe Daniels Doesn't Know Caprice

Los Angeles, May 24.

June 1 is the date that has been set for the preliminary hearing of Rodolph Valentino on two charges. The first of these is bigamy and the second that of illegal relations with the woman who is now his bride. District Attorney Woolwine is leaving today for Mexico for further data on the Valentino matter and in all probability will stop over at Tia Juana where Frank Mayo and Dagmar Gadowsky were married.

It is stated here Valentino has made a settlement on Jean Ackler, his former wife, having already paid \$10,000 with \$2,000 additional to be passed before the settlement is final. When the screen star was arrested on the Lasky lot, the corporation, it is said, refused to furnish bail

and the amount of bond was subscribed by three of his fellow workers.

The producers are about to hold a meeting at which plans will be discussed for precautionary measures against further scandals in the industry. Carl Laemmle is reported as having asked Herbert Rawlinson to resign for the time being until the case with Dorothy Clark is thrashed out. At any rate Rawlinson while under contract to U. is not working on the lot at present.

Charles Caprice, who was arrested after threatening Bebe Daniels is demented and not a member of a drug ring, as reported in some of the daily papers. Miss Daniels has proved beyond shadow of a doubt that she has had no acquaintance with the prisoner.

Friday, May 26, 1922.

FAMOUS PLAYERS' NEWEST CONTRACT IS SETTING EXHIBITORS GUESSING

Percentage and Guarantee Form of Booking Indicated—Allowed to Fix Admission Scale to Exhibitor's Theatre—Exhibitor Cannot Change Playing Dates but Distributor Can—35 Releases Listed—9 Remakes, 2 Germans—No Cosmopolitans

Considerable speculation is being indulged in by exhibitors in the territory adjacent to New York, and in the city who have received copies of the remarkably compiled and printed sales booklet which has been issued as a silent salesman for the Paramount releases from August to next January, over the contract form attached. It is the columns D and E which are causing all the exhibitor agitation in the first provision of the contract. The second provision is also cause for discussion.

Seemingly, the contract provides for a percentage form of booking, inasmuch as column D is the space for a "minimum guarantee license fee," and column E is the place for the entering of the amount of "gross receipts, in excess of which the distributor shares."

The "license fee" in the contract is what has the exhibitors guessing. Heretofore, that angle was covered as a leasing proposition, and the new phraseology is not quite clear to the average exhibitor in its intent.

The second provision of the contract which is causing discussion is:

"The exhibitor hereby ABSOLUTELY RESERVES for the distributor the dates specified in the schedule and agrees to exhibit the said pictures in the said theatre on the said dates. On two weeks' written notice to the exhibitor the distributor may, from time to time, interchange the said dates and pictures, and the exhibitor agrees to exhibit the said picture accordingly."

It is palpable that this part of the second provision of the contract is to compel the exhibitor to live up to his contract and provide playing dates that he cannot get away from, but it seems that the second sentence of it is inequitable as it gives the distributor the right to change pictures and dates, and does not provide the same relief for the exhibitor.

The second paragraph of the second section, however, is what the real fuss is about. In full it states: "The exhibitor agrees to pay for the license to exhibit each of the said pictures, the sums specified and computed as provided in the said schedule. Gross receipts shall consist of all sums (exclusive of admission taxes collected), received by the exhibitor at the theatre or elsewhere, for admission to said theatre on the dates specified. Sums set forth in column D are payable at the above-named exchange seven days in advance of exhibition dates for the respective pictures. Sums named in column F are payable at said exchange immediately following the exhibition of the respective pictures."

Column F is the space on the contract reserved for the writing in of the distributors' share of the excess gross.

The fourth section carries with it the right of the distributor to fix the admission price at the exhibitor's theatre on the play date his picture is being shown, and under sub-division No. 8 there is provision the distributor shall have the right to examine the books of the theatre and all record appertaining to the business done on the play date that the pictures are shown.

The final paragraph also provides for an advance deposit being made for the pictures to be delivered under the contract.

Another peculiarity in the contract is that only 35 pictures are provided for, while on an added schedule of releases there are additional pictures, which brings the total to the 41 claimed by E. P. These particular six pictures not listed on the contract are the Cosmopolitan productions which are to

be provided by the Hearst International. Just why they are left off the contract and listed in another part of the volume is a mystery which even the Paramount sales force seems at a loss about.

In the total of the 41 productions listed there are but two German made pictures. One is "The Loves of Pharaoh" and the other a U. F. A. feature "The Mysteries of India."

There are in the list nine pictures that are "remakes." The first listed is "The Dictator" originally made by Famous and released during June, 1915. The second is "White Satan Sleeps," originally made by Pallas Pictures under the title of "The Parson of Panamint" released in September, 1916. The original Jos. M. Schenck production done as "Poppy" with Norma Talmadge as the star released in June, 1917, is to be remade under the title of "Pink Gods," while "The Ghost Breaker" was made under the same title by Lasky in 1914 and released in December of that year. Listed also is "The Cowboy and the Lady" which if recollection serves was originally done as a B. A. Rolfe production with S. Miller Kent as the star.

Others are "The Old Homestead" originally done by Famous and released early in 1916, and "To Have and To Hold" which was the first Mae Murray picture, released a month later in the same year.

That brings the list to the end of October. In November there are no remakes listed but "Ebb Tide" scheduled as the initial release for December is the same title under which Selig released a three-reel in July of 1915. "Kick In" the final of the remakes listed was originally done by Pathe and released during February of 1917.

The full content of the new contract is given elsewhere in this issue, with the exception that the production list is eliminated.

Senator James J. Walker Wednesday stated that he would not attempt to give an opinion at this time on the new form of Famous Players contract until such time as he had had opportunity to check it up against the old form of contract.

It was expressed by another legal source the contract was as tight as had ever been put up to the exhibitor.

The licensing angle is greeted as a revival of the old plan of the Patents Co. in the days of the General Film Co., and there was some question as to what length the licensing proposition might be carried by the distributor using that form of contract.

The exhibitors of New York State will take the matter of the new contract under consideration in their fight for a uniform contract from the distributors, it was stated.

NO MAJESTIC TROUBLE

Pittsburgh Authorities Allow Roof Collapse Accident to Drop

Pittsburgh, May 24.

As a result of the Majestic roof collapse recently, in which 16 persons were injured, Director of Public Safety George W. McCandless, with Police Superintendent Calhoun, personally visited every picture house with a view to rigid examination in all details.

Eight other houses were closed within three days after the accident. The most important, the Alhambra, second largest in the East End district, reopened after a few days, when the defects were remedied. The others were the Pearl, Rialto, Gem, American, Victorians Rex and Center.

While city authorities are apparently letting the matter of the Majestic drop in so far as placing responsibility, a couple of lawsuits are looked for from the injured.

BUSHMAN AND BAYNE RETURNING TO PICTURES

Selznick Has Two Stars for Special in Production—Now in Vaudeville

Francis X. Bushman and Beverly Bayne are to return to the screen. For more than a year they have been appearing in vaudeville under the management of Lewis J. Gordon. The return of the couple to the silent drama is to be made through the medium of Lewis J. Selznick productions and the initial picture is to be a screen version of "Rupert of Hentzau" which is to be one of the series of Selznick specials.

The Bushman-Bayne combination has been highly successful in vaudeville in an act entitled "The Poor Rich Man," by Edwin Burke. They entered that field in December, 1920, and have been working consecutively since, with contracts that will keep them playing until July 21 next, when their vaudeville season will close at Brighton Beach. This week they returned to New York and are at the Orpheum, Brooklyn.

Prior to entering vaudeville, they made a tour of the country in a play under the management of Oliver Morosco. The Morosco contract was signed shortly after the co-stars left the Metro company, where the combination had started some years before and worked themselves into the position of being one of the most popular co-starring favorites of the screen.

Marital troubles which arose in the Bushman family caused picture producers to fear that the star would not continue to draw, and the Metro contract was not renewed. At about the same time the general slump in production occurred and there wasn't any market

ASCHER'S ROOSEVELT TO BALABAN & KATZ

Rival House's Purchase Gives Film All Big Picture Theatres in Chicago Loop

Chicago, May 24.

Balaban & Katz are to take over the Roosevelt, State street, from the Ascher Bros. July 1, according to an announcement made here this week. This gives the former film practically control of the bigger first run houses playing straight pictures in the Loop section. The house is to be under the personal supervision of A. J. Balaban.

The Ascher Bros. have been using the Roosevelt as their downtown first run house as a buying wedge for their suburban houses, but of late a rivalry has sprung up between them and the Chicago, owned by Balaban & Katz and they have been bidding against each other for first run features. The most recent instance has been the running up of the price on "Beyond the Rocks" to \$6,000 for the first run week here.

The Roosevelt is about half a block from the Chicago. The house has had but 10 winning weeks since it was opened last year and at one time was running along at a loss of about \$4,000 weekly on a \$12,000 operating cost. The house at one time was known to be \$30,000 in the hole. Balaban & Katz are reported paying a rental of \$110,000 a year for the theatre with a 50-50 split on the profits. A grind policy is to be started when the new management takes over the theatre, which has a seating capacity of about 1,600.

Last week the Aschers sold their Capitol Cincinnati, to the Keith-Edwards-Harris crowd of Pittsburgh.

STOLL'S "PRODIGAL SON"

London May 24.

Stoll Films has the picture rights to "The Prodigal Son," not Maurice Tourneur, as has been reported. Tourneur unsuccessfully bid for the rights, however.

NO INDICTMENT

Grand Jury Absolves Wagner in Selznick Matter

Binghamton, N. Y., May 24.

The Broome County Grand Jury failed to indict William J. Wagner, Binghamton office manager for the H. V. Green Co., of Boston, on a charge of misrepresentation in connection with the sale of stock of the Selznick Motion Picture Co.

Wagner, waiving immunity, testified before the Grand Jury, and asserted that he at all times only acted as agent of the Green company and followed its instructions.

Representatives of the Selznick company at a meeting of local stockholders urged retention of the company's paper and advised against the sale of it at a loss.

at the time for the two stars in the picture field.

In both the legitimate theatre and in vaudeville where they have been appearing, the two stars have been attracting unusual business. The statistics in the Keith office show that in a number of the vaudeville houses where they have appeared they created new house records for business.

This display of drawing power has had the picture producers angling for the pair for several months past, but they would not return to the screen until their vaudeville contract was fully completed. The present plan calls for them to return under the Selznick management for but the single picture. Next season a return to vaudeville is contemplated for the carrying out of a contract agreement that was made when they originally signed.

HUNDREDS OF CALLS TO BOOST FILM SHOWING

"Representatives" Also Call at Homes in New Britain, Conn., and Suburbs

New Britain, Conn., May 24.

An innovation in the way of theatre advertising was introduced in New Britain by the owners of the Palace and publicity agents of the First National picture, "Smilin' Through," appearing at the theatre all this week, when the telephone was used to communicate with some 1,600 people in the city. Girls who represented themselves as "personal representatives" of Norma Talmadge, the star in the picture, visited homes in New Britain and small towns surrounding, selling tickets on a percentage basis. The "gag" was forwarded to the First National headquarters in New York, and may be used in the smaller cities.

A check list system was employed by the girls using the telephone as a medium for reaching the public. A list of those who "hung up" abruptly was kept, while lists of those who "were going to see the picture" and those who "hadn't heard about it" were also kept. Those who said that they would see the picture were not bothered with, but the girl "representatives" visited all those homes placed on the "unfair" lists.

The Cormican Players opened at the Lyceum theatre here Monday with the play "Smilin' Through." Due to the vast advertising by the Palace proprietors, it opened to poor business, although the New Britain Masons had the house for the night under the terms of an agreement made with Cormican several weeks ago. The Cormican production received much praise for scenic effects by press reviewers, and the show itself was good. Edna Archer Crawford appeared in the lead, supported by Lynn Starling.

FIGURING IN UNITED ARTISTS ON GOLDWYN-1ST NAT'L DEAL

Two Big Combinations Would Leave "Big Four" On Outside Looking In—Trade Speculates Where Abrams Group Fits

All the trade gossip this week indicated the long-talked-of Goldwyn-First National consolidation was set and ready for public announcement. The only detail that remains unfinished and awaiting settlement so that the plans will be laid before the public is the still uncompleted clearing up of certain arrangements having to do with Goldwyn stock. When the outstanding Goldwyn paper has been properly concentrated, so it is reported, the procession will start.

Nothing new came out as to the arrangement. In the absence of something to discuss, the trade busied itself with speculating on side issues to the big merger. These concerned themselves with the possibilities of action on the part of United Artists under the new alignment.

With Famous Players provided for a long siege with a cohesive organization and a quantity of productions ready for release never before known in the industry; and First National in association with Goldwyn straining every nerve to present a front as strong or stronger, the pertinent question was what would be the next move from United Artists which stands between the two contending factions.

The swift expansion of these two trade leaders (Famous announcing a list of 41 completed productions for release between now and soon after the first of the year) and First National lining up a list of 20 major productions so far, and more to come, it is evident the capacity of first run theatres to absorb new pictures is, or promises soon to be, used up.

Independent productions is going along at about the normal rate of

somewhat above the normal and with the producing spurt from two other directions, where does United stand, is the question asked. United professes to be concerned with no other consideration than the turning out of its usual quota, but in the trade it is pretty openly hinted the preliminaries are on for a new association. The Big Four can scarcely align itself with any one or any group of the second string producers, and the outlook is for a situation in the near future of overproduction of important pictures.

While there is nothing in the open to foreshadow such a thing, the trade believes that United Artists, together with its new subsidiary, Allied Artists, will make some sort of effort to identify itself with one side or the other of the trade war. From the surface signs the logical alliance would be with First National and Goldwyn. For one thing, Chaplin has been identified for a long time with First National as a releasing medium, and in his agreements with United Artists D. W. Griffith has always reserved the right to produce one or more pictures for distribution through some other organization than United Artists. At least one Griffith picture went out under the First National mark.

The business condition is making for a future crisis of overproduction, it is claimed, and as a number of neutral observers see it, the time is present for a quick move to check it in its incipency. If United Artists could throw its producing program into a pool with Goldwyn-First National, the alliance would absorb a considerable volume of production and by that much tend to put the accumulation of surplus

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 Mon-day and Tues - day, Wednesday and Thurs - day I'm plan - ing, too, Just where to go,

p-f

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 arms I'd fond - ly hold you While I whis - pered

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