

VARIETY

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40 PAGES

AMUSEMENTS BLAME RADIO

MOVE FOR LEGIT "HEAD" PLACED ON P. M. A. TABLE

Managers' Members Against It—Voluntary Censorship Again Comes Up at Meeting and Is Held Over—"Demi-Virgin" Also Figures

The negative result of the producing managers' meeting, held last Friday, has provided basis for doubt whether the legit managers will go through with their announced intention of selecting an executive head or controller. Though all members were aware of the importance of the meeting because of the general attendance at the annual meeting, there was no quorum. Not only was the resolution to amend the by-laws permitting the creation of the new post necessarily put upon the table, but the matter of voluntary stage censorship was also again put off. Without the P. M. A. taking definite action in the censorship plan, the other bodies

POSTHUMOUS PLAY INTERESTS FINANCIER

"King of Kings" First Tried at Sabin's Camp—Author's Widow Has Script

The posthumous production of a work of Walter Browne, author of "Everywoman," is the unusual premise for next season. The opus is known as "The King of Kings," the script of which Dorothy Onner Baxter, a former professional (his widow) has had in her possession for 12 years. Charles Sabin, the New York financier, is interested in the production. The money wizard and philanthropist has an unusual plan for working out its production. The first showing will be given in a summer "Americanization camp," conducted each season by Sabin upstate in the mountains. With special effects "The King of Kings" will be tried there. Under the eye of Sabin the play will be worked on and in the fall a special production will be made for Broadway. It is said the financier is willing to expend up to \$100,000 on the Browne play.

"QUEEN OF FAKERS" LANDS IN OREGON JAIL

Notorious Railroad Swindler Used Proceeds to Stage Girl Shows and Pictures

Portland, Ore., May 31. The straight and narrow path was too much for Maude Myrtle Johnson. (Continued on page 2)

LOEW—A. & H.

Continued Presence in New York of Coast Men Starts Rumors

The continued presence in New York of Irving Ackerman (Ackerman & Harris) of San Francisco, who has been in frequent conferences with Marcus Loew, has given rise to several reports concerning the nature of whatever negotiations are pending. Sam Harris, who came East with his partner, left last Saturday for the Coast.

Ackerman & Harris are associated with Loew's, the A. & H. far Western theatres having been merged with the Loew Circuit at the latter's reorganization.

The exact nature of the deal will likely be disclosed within a week, if it is closed.

HAYS TALKS MONEY

Pittsburgh, May 31.

In his address to the Carnegie Tech dramatic students, Will Hays declared his chief object as head of the producers and distributors was to eliminate censorship. He spoke briefly on the subject, declaring the public the real censor for the picture, "just as it is for the press and pulpit."

"The movies represent an investment of \$500,000,000 in real estate, studios and equipment, with 50,000 persons employed at salaries totaling \$500,000,000 annually. For production, \$200,000,000 a year is spent. For admission to movie theatres, more than \$500,000,000 is paid annually," said Mr. Hays.

POPULAR ENTERTAINMENT SAYS ENCROACHMENT

Radio Sales Started Downward with Summer—Manufacturers Predict Revival in Fall—Over 3,000,000 Radio Sets Now in Use—New York Has Comparatively Few—New Device May Permit Installation Through Ordinary Electric Light Apartment Attachment

MUSIC MAN COMMENTS

Radio, and particularly its popular manifestation, radiophone, songs and song records, is looked upon by the in and out of doors vendors, makers and publishers of popular amusement as an encroachment. That has been true of every form of novelty amusement or entertainment that has reached the proportions of a fad or craze within the

CHICAGO AND BOSTON START JEALOUSY FEUD

Each Wants Geo. M. Cohan—W. A. Pinkerton Making Bids for Chicago

Chicago, May 31. Indirect references by local newspaper columnists reveals a terrific underground jealousy Chicago playgoers now hold against Boston playgoers.

It's all because Geo. M. Cohan is

HAYAKAWA IN STAGE PLAY

Sessue Hayakawa, the Japanese film star, will appear in legit on Broadway next fall, under the Shuberts' direction, in association with Walter C. Jordan.

The piece has been selected but is untitled. Fred deGresac is the author.

BOOTLEGGER'S OWN DIARY REVEALS INSIDE STUFF

U. S. District Attorney at Saratoga, N. Y., Secures Interesting Data on Rum Running, Protection and Selling—\$12,000 Profit in 14 Days

"SINS OF HOLLYWOOD" STIRS UP AUTHORITIES

Federal Postal Inspectors Trying to Locate Publishers—Author Unknown

Los Angeles, May 31. Federal authorities, headed by Postal Inspector Clark Webster of Los Angeles, are searching for the author and publisher of a book entitled "The Sins of Hollywood," which is said by them to be too

PLAYS IN SCHOOL HOUSES

10c Admission to Morning Performances—Schools Participate

The Children's Theatre Co., under the management of George Damroth, is presenting full length versions of "Robin Hood," "Jack and the Beanstalk" and "Cinderella" in the local public schools.

The plays are presented mornings in the school auditoriums. An admission of ten cents is made, the company splitting the receipts 50-50 with the school, the latter's share being turned into a fund.

The company carries scenery and props for each of the plays, with the cast including Hamilton Bingham, Francis Keeley, John O. Hewitt, Lester Speller, Mabel Sennitt, Shirley Temple.

Upon the completion of the school season, which ends this month, the company will play a road tour during the summer with the same plays.

"NEWS" RADIO ORCHESTRA

Detroit, May 31. The Detroit "News" has delivered what is said to be the first yearly contract for radio entertainment. It is a contract to 16 local musicians to play twice daily for the "News" radio concerts. The musicians will be called the WWJ Orchestra the calling number for the "News" broadcasting station.

One of the most intimate and detailed accounts of a bootlegger's operations yet to come into the possession of prohibition enforcement authorities is contained in a little red book which United States Attorney Hiram C. Todd of Saratoga, N. Y., holds. The diary, which lists booze prices—both purchase and sale—the source of supply, the name of persons "greased" and the addresses and telephone numbers of accomplices, shows a profit to the

ONCE HANDSOME STAR NOW STREET BEGGAR

Helene Odilon Advertises It in Vienna by Sign on Hat—Now Peddles Pictures

Berlin, May 31. In Vienna these days Helene Odilon, a once rich and well known actress, is playing her last and most touching role, that of beggar, through the restaurants of the Austrian capital.

Every evening she may be seen as the lights begin to flare up, a bedraggled old lady selling pictures of a handsome young girl whom one would take to be her daughter, but who is none other than The Odilon in her prime.

On her hat is a sign, reading: "Helene Odilon, once a much admired stage star, half lame, plays her last part as saleswoman."

The first evening she took in almost a million crowns, which is a lot, but not all it sounds.

DONEGAN and ALLEN.

In dancing their way to popularity and into the new Music Box Revue wisely spend their "dress" money at—

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ACTORS' ASSOCIATION AGITATED OVER LABOR

Move to Remove William Lugg As Secretary—Association Pledged to Protect

London, May 23. What might be termed war clouds are gathering over the Actors' Association. Having, after many years' existence established themselves as a useful institution, they are about to commit the grave error of throwing over the pilot. For some time past a certain section of the members has been agitating for the removal of the present secretary, William Lugg, and the matter has risen to a head in a resolution which Eva Moore puts before her brother and sister artists.

The resolution runs: "Mr. Lugg, the paid secretary of the Actors' Association is definitely pledged to a certain political party under which he seeks election. It is probable that the Actors' Association may appear to be connected with that party. It would be detrimental for the association to be identified with any political party. Would it, therefore, not be advisable to have a secretary who would devote his whole time to the work of the Actors' Association?"

William Lugg has already been up for election in the Labor interest and has been defeated.

When the association has done anything for the player or has thought it has it has been by approved Labor methods, as witness the lightning strike at the St. James' when May Palley revived "The Night of the Party." The actors have received their backbone directly or indirectly from the Variety Artists' Association, which is very much Labor and proud of it, and the only friends who will fight the actors' battle in the House of Commons are Labor members.

"EILEEN" BRILLIANT

New Piece at Globe Has a Touch of the Highbrow

London, May 31. "Eileen," produced at the Globe May 27, was disclosed as a clever comedy somewhat on the type of "Enter Madame." It is brilliantly acted by Brugharne and Dion Boucault.

No doubt of its skill and cleverness, but the piece is slightly "highbrow" and there is a chance it will miss with the general public.

FRENCH PLAYS IN LONDON

Paris, May 31.

The new version of "Aux Jardins de Meurle," played in the United States as "Spanish Love," is being produced June 14 at the Kingsway, London, by Ben Rimo, who is staging the London version.

Sacha Guitry opens with his French company in his own comedies at the Prince's, London, June 12.

MAY WIRTH'S TRIUMPH

London, May 31.

May Wirth and the Wirth Family in their riding act scored a sensational success again this week at Leeds.

The Stoll tour has booked all the time remaining until their date for sailing for the United States, where the act has outstanding contracts.

DILLINGHAM SEEKS PLAYS

London, May 31.

Charles Dillingham will leave London for Paris in a few days on the hunt for more plays. He declares there is nothing he wants among the current London productions except "Loyalties" and "Tons of Money," both of which he secured for "The Syndicate" before they were produced here.

Paris, May 31.

Charles Dillingham was expected in Paris from London yesterday (Tuesday).

"BARBE BLONDE" GIVEN

New Play in Paris Deals With Conscience Tortured Husband

Paris, May 31.

To follow the successful run of "The Thief" at the Gymnase, Henry Bernstein produced a new play, "Barbe Blonde" ("Golden Beard") by Braddy and Bouvet, May 24, which was well received.

The story deals with a country attorney whose chief physical characteristic is a golden beard. He jokes when his cantankerous wife threatens suicide, but she accidentally falls out of a window and is killed. The family blames the husband for the humble tragedy, and although the police investigation proves it a clear case of suicide, the attorney believes himself morally guilty and suffers keen remorse until he finds consolation with a faithful servant girl.

It's a curious play, written in an oddly whimsical style, but beneath the surface of social irony there is a deal of keen psychology. The thing is extremely well done, but it is doubtful if it is appropriate to the Gymnase.

The piece is interpreted by an able cast including Henry Burguet (who also is credited with the staging), Alcover, Numes, Mmes. Yolande Laffon and Mady Berry.

ANIMAL ACT REPORT

Recommended Chimpanzees Be Barred—Strict Supervision

London, May 23.

The Select Committee of the House of Commons on the allegations in the training and exhibition of performing animals has laid its report on the table of the House. It recommends performances by chimpanzees should be prohibited, and that there should be closer supervision than at present in the case of other animals.

The registration of trainers and exhibitors by the Home Office is suggested, and the appointment of a Committee of Control, with large powers, consisting of a chairman and four members appointed by the Home Office, two by the Royal Society for the Prevention of Cruelty to Animals, and two by the profession itself.

Lillian Herlein in Paris

Paris, May 31.

Lillian Herlein, American, opens at the Olympia here June 2.

CHICAGO WANTS COHAN

(Continued from page 1)

ignoring Chicago altogether too much to satisfy the loop-hound admirers of the great little guy. Local recognized first-nighters, headed by William A. Pinkerton, staunchest of all Cohan admirers here, claim Chicago can uncork more enthusiasm for a personal presence of Geo. M. in one night than Boston can all summer. So the jealousy fight is on.

The Cohan move of sending "Madeleine and the Movies" to Cohan's Grand without even Gerorgette Cohan, not to mention himself, has greatly disappointed the whole Cohan local field. Those who know claim Geo. M.'s reception the night he walked out on the stage at Powers after the performance of "Genius and the Crowd" two years ago prove the love in which he is held by Chicagoans, and easily topped anything of its sort contributed by playgoers elsewhere. Because of this and for other reasons a big howl is being made for Cohan to come on to Chicago instead of giving Boston all.

The celebrated Chicago's Policemen's Band wasn't obtainable recently when an attempt was made to secure it as an escort for a prominent actor's arrival in town, but the first-nighters, under the command of Mr. Pinkerton, will not only guarantee it for Geo. M.'s promise to visit Chicago as a playing celebrity, but they will contribute other features that will prove Chicago wants and will appreciate Cohan's return to the Chicago stage.

The wag claims Geo. M. refuses to come to Chicago unless either the White Sox or the Cubs win another pennant. Under this condition Chicago playgoers have many seasons to wait for the busy Geo. M.



Frank Van Hoven not a bad act for a good show and a good act for a bad show.

FRANK VAN HOVEN

BOOTLEGGERS' DIARY

(Continued from page 1)

owner of \$12,118.02 during a period of 14 days.

Upon its pages, in a clear, legible hand, is written a detailed story of the hooch hound's activities for the two weeks in question. Each page is divided into two sections, the left for expenses, and the right for income. In every instance there is a substantial profit when the balance is struck.

The book carries the names of "obstructionists" over "the greased trail from the Canadian border to New York city," and written in the left hand column, opposite their names, is the amount paid them on each trip.

"Cops," according to the diary, can be bought for "one bottle," while others, including "Benny" at Carthage, "Patsy" at Massena, and "Mrs. Gold" come higher, payments to them on several occasions being jotted down as an expense of \$350.

In addition to the notations of expenses and profits are other items, including a list of "good addresses," names of men and women, and their apartments and telephone numbers, the majority of them being labeled "O. K." "Marie," "Leona," "Mary" are a few of the young ladies indexed as "O. K.," and among the men "Kenney," "Fogler," "Flurey" in New York city, "Baff" at Carthage, "Planty" at Massena, and "Dennis" are rated "safe."

There is a touch of remorse and sadness in the little red book, for mention is made of the fact that "Mary" is now in a sanitarium on the Boston Road.

From one entry in the expense account even a good bootlegger has his troubles, for the cryptic phrase, "stolen \$200" is written down on the left side of the page. The day that misfortune happened was the poorest during the two weeks' operations, for only \$47.20 was netted during the 24-hour period. The busiest day recorded in the diary was March 16, when \$2,607.80 was credited, \$1,500 coming from "Aaron," \$100 from "Arthur," \$100 by money order, "Sacks \$25," "Swedneck \$195," "Klimanow \$90." Later on "Aaron" came back for \$1,600 more. The only notation of paying out on that day was to "Klibanow \$100."

The book also contains, District Attorney Todd believes, the code used by bootleggers when ordering hooch by mail or by telephone. If Haig and Haig is wanted, a request is made for "double," John Dewar is designated as "single," and White Horse is referred to as "team." "John's" address and telephone number in Westville Center is also on file in the diary.

Only once in the book is a purchase referred to as "booze," that on March 16, when an expense item of \$1,032 for "booze" is listed. On other occasions purchases are referred to as "stuff" or "white stuff." Good whiskey, if from "Spitzer's" costs \$87.50 a case. "Levontz's" price is a little lower, \$85 a case, while "Fogler's" is \$92.50 a case.

During the 14 days' operations two automobiles were purchased, together with tires and other equipment, licenses were secured and substantial amounts paid out for the upkeep of the machines. The rum runner ended up his trip in the city, visiting a barber shop, where they nicked him \$1.50 for tonsorial work, and later a restaurant, where the food bandits charged him \$3.50 for a simple evening repast.

District Attorney Todd has no idea of forgetting the red book. He either has or will present the case to the grand jury for action.

ROSE'S MIDGETS

Finds Circus With Band Abroad. Coming Over Here

Berlin, May 31.

Ike Rose, American showman, is here looking for suitable attractions for American circuses and carnivals. He has already engaged a complete midget circus with 30 lilliputians and a full band of midget players.

Rose says he will probably present the attraction as a feature with one of the larger carnivals. Mr. Rose, who visits Europe frequently, recently took a Dutch giant and a pair of grown-together twins to the United States. He was the manager of Rosika and Josepha, who died recently at Chicago.

EDITH DAY RETURNING

Arthur Hammerstein Wants Her for "Sunshine"

London, May 31.

Edith Day may return to New York in the fall. She has been offered the lead in a musical show to be produced by Arthur Hammerstein there. The show is to be called "Sunshine."

"Sunshine" is the tentative title of the latest collaborative work of Alonzo Price and Tony Buffano. It was played for several performances in Hartford recently by a local company and accepted by Hammerstein. The same authors did "Somebody's Sweetheart," which was tried out before acceptance in the same manner.

It is more than likely another title will be selected. A musical show called "Sunshine" was toured two seasons ago with Richard Carle starred. It never played New York.

Conrad's Invitation to Creditors

London, May 31.

Con Conrad, who has been on this side for some time, is sailing for home June 1 by the "Rotterdam."

In announcing his departure Conrad said: "You may say that if my creditors will assemble on the pier in New York to meet the ship, I will settle in full."

FAKER QUEEN

(Continued from page 1)

son (late producer of girl shows, and better known as greatest of women swindlers) to follow, so she is now in jail in Portland.

Reformation, loss of a fortune in production of girl shows, stranded, temptation, forgery and remorse tell of her bitter attempt.

Known to police and railroad claim agents throughout the United States a few years ago as "Queen of Fakers," Mrs. Johnson is said to have swindled railroad companies out of thousands of dollars through her ability to fake injuries while riding on railroad trains. According to the police, she is able to throw her joints out of place, tear ribs loose and cough up blood at will.

One of her tricks, so the story goes, is to place a bottle against one of her ribs, and then to throw herself on it at any sudden jerk of the train, tearing the rib loose. She could not only seemingly injure herself in this manner, but the trick would cause hemorrhages.

She is said to have won damages in this manner to the extent of \$200,000. The smallest claim granted her was \$2,800 and the largest \$32,000. She has fleeced 19 railroads in this manner, and damages paid her have run into a good sized fortune.

With over \$150,000 of this money she has produced girl road shows and motion pictures in the Northwest territory. Failure followed failure and loss followed loss. A final attempt to make up her fortune was made, and the show landed stranded near Portland.

Entirely out of funds, a series of checks grossing \$232.50 on local stores were forged and blamed to her. Arrest quickly followed.

A nervous breakdown from remorse requires constant medical attention upon her.

Extreme leniency will be dished out to her.

BUTT TRIES IDEA OF

"SEE FIRST, PAY AFTER"

"Lass o' Laughter" Flops in Heat and Manager Tests Novel Plan

London, May 31.

The heat has put a crimp in everything, including even "Lass o' Laughter" at the Queen's. This was regarded as a phenomenal success and proof against bad attendance, but it dropped with the rest when the weather turned warm.

As a means of encouraging business Sir Alfred Butt tried a scheme for the first time over here. He inaugurated the issuing of free passes for all parts of the house on the written application of the public. After witnessing the performance the applicants received neatly written communications requesting them to send checks in payment of their seats, if the play pleased them.

PLAY FROM OLD SONG

"Dumollet" at Paris Vaudeville Does Fairly as Operette

Paris, May 31.

Following pictures the Theatre du Vaudeville again reverted to a stage production "Dumollet" May 25. The piece has Vilbert in the name part, supported by Fernal No-Colle and Mesdames Edmee Favart and Geborn Norbens. It was received only fairly.

The book is by Victor Jannet and lyrics by Hughes Delorme. The leading character is lifted from an old French song which recites in ballad form how Dumollet, a draper, conspires against the great Napoleon, hiding other conspirators. He comes under the suspicion of the police but wins immunity through the love of a police officer for his daughter.

BARS AD LIBBING

London, May 31.

Bill Merson was criticised by the stage manager of the Lyric for gagging his role in "Whirls Into Happiness" on the ground that his ad lib. comedy injured the legitimacy of the performance.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

June 17 (New York for Antwerp), Gautier's Bricklayers (Lapland).

June 6 (New York for London), Nathan Levy.

June 3—(From New York to Budapest), Mitzi Hajos, Frieda Hampel (Olympic).

June 3 (From London) Mr. and Mrs. Robert C. Hilliard (Aquitania).

June 3 (from New York for Liverpool), Kimberly and Page, (Celtic).

June 3 (New York for London), Mr. and Mrs. Jesse Hampton (Aquitania).

June 1 (Liverpool for New York)—Con Conrad (Rotterdam).

May 31 (from New York), Mr. and Mrs. Arthur Bergh and daughter (La France).

May 30 (from New York), Harry Picer (Berengaria).

May 30 (from New York), Mr. and Mrs. Max Winslow, Mr. and Mrs. Walter Blaufus, Jack Curtiss, S. Jay Kaufman (Berengaria).

May 27 (New York to London), Jane Cowl (Aquitania).

May 27—(London for New York), William Harris, Jr. (Mauretania, from Cherbourg).

(All from New York)—May 25, Frank and Gertie Fay (Scythia); June 3, Elida Morris (Olympic); June 3, Emil and Curt Regal (President Taft); June 8, Yalto (Hellig Olav); June 17, Morty Forkins and Mrs. Forkins (Rae Samuels), (Van Dyke); June 17, Carl Laemmle, Julius Laemmle, Clara Belle Laemmle, Harry Zehner, Eddie Polo, Chung Hwa Four (Majestic); 17, Mr. and Mrs. Herman Ergotti (President Fillmore).

May 24 (From London to New York), A. C. Berman (Olympic). Mr. Berman is connected with Allied Artists, London, pictures.

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CUT RATES IN LONDON MAY BE TRIED NEXT SEASON

New York's Cut-Rate King, Joe Leblang, Will Look Over English Prospects—Cut Rates Proposed by Others for Different American Cities

Joseph Leblang, who conceived and developed the Public Service Ticket Offices, wherein cut-rate tickets for Broadway attractions are dispensed, is planning to establish a similar agency in London next season. Matty Zimmerman, general manager of the bargain agency, is leaving for Europe during the month and will survey the English metropolis with the establishment of a cut-rate headquarters in mind.

In the fall Leblang will go abroad, at which time a decision will be made whether to attempt there the American system of reduced tickets for certain attractions.

Mr. Leblang when asked if he was interested in the Chicago cut-rate office, stated he had no connection or interest in it, and said he would not engage in cut rating in any other American city except New York. It is reported cut rates may be attempted in Philadelphia, Boston, Chicago and St. Louis next season.

At this time the cut-rate king stated he was not sure of the ground in London, explaining that the managers there would necessarily

have to consent to the establishment of such an office. English theatre-goers, who purchase the cheaper seats, which form the bulk of the cut-rate sales here, have been trained by English managers to stand in line. The appearance of a queue in front of London theatres is the usual thing. Whether the managers will be willing to eliminate the custom of box office lines, though patrons would be able to secure moderate priced tickets at the proposed cut rate office, it is a matter to be settled.

The power of the cut rates has been demonstrated this season as never before. At one time over 60 per cent. of the entire Broadway list was offered there. Most of the locations were balcony and gallery seats, but for attractions nearing the end of their runs, lower floor seats are to be had at reduced prices. It is conceded that a number of shows were able to continue in New York only through aid from the bargain office. This aid was particularly important, in light of the unprecedented number of failures on Broadway and the number of mediocre offerings.

IN LONDON

London, May 21.

The Knickerbocker Club which has taken the place of the old Vaudeville opened May 21.

W. D. Waxman, one of the leading Hebrew actors in England, who is generally billed as the Anglo-American tragedian, will shortly produce a drama by Benedict James entitled, "The Rabbi and the Priest." This play was originally produced as "The Little Brother" at the Ambassador in 1918, with Fisher White as the rabbi. In the new production he will play the priest and Waxman the rabbi. Following this tour Waxman will produce Gutzkow's "Uriel Acosta" in the West End. This has also been done in London, by Jacob P. Adler at the Pavilion, Mile End E. This theatre, with one of the finest stages in London, is now devoted to pictures.

William Morris wrote Sir J. M. Barrie offering to produce "Shall We Join the Ladies" if Barrie would finish writing it and make it into a full play. Barrie's reply was to the effect that he was not thinking of doing any such thing. This is the one-act murder mystery play which has been done once or twice at benefits and special performances. On the last occasion the author hinted that he was going to finish it.

Sir Robert Horne, Chancellor of the Exchequer, received a deputation of managers and others interested in the financial side of the theatrical profession, May 11. The deputation arrived armed with a plan and schedule for the mitigation and rearrangement of the tax. In reply the chancellor said the tax would not be taken off, at any rate, for the present year; it would mean too large a loss of revenue. The cinema industry was not represented but are seeking leave to send a deputation of their own.

Fortunello and Cirillino, the Italian clowns and tumblers who were one of the big hits of "The League of Nations" at the New Oxford, London, in their anxiety to get to America have signed two contracts. One with Morris Green for five years for the "Greenwich Village Follies." This contract was particularly luscious; it consisted of four pages full of details and included a forfeiture clause of \$10,000 in order that it could be thoroughly understood by the act, who know little or no English. Having carried this matter of business through successfully the act then signed its second contract for the U. S. with Harry Mundorf for the Keith time. Their dates here were set back and arranged to allow the act to work in America. Now, having acquired the two contracts, Fortunello and Cirillino are at a loss to know what to do; whether to go to America or stay here, and if they do go, where to open.

The report of the select commit-

tee that has been inquiring into the matter of performing animals in general has not yet been made to the House of Commons, but according to official correspondents the recommendations will be: the compulsory registration of all animal trainers, the conferment of power on proper authorities for the inspection of animals undergoing training, imposition of heavy penalties where cruelty is proved, total prohibition of the performance of certain tricks, establishment of a commission of control.

The police have hurled another bomb at Brighton London, and this time the hopes of the dancing fraternity are badly injured. The Criterion Roof Garden was the first resort to be hit, a notification reaching the management at the last minute that dancing after 12 o'clock would be illegal. This place is one of unblemished respectability, and if it is closed at that hour, few other places will have a chance. The cabarets which are springing into existence as "after the show" places of entertainment are likely to be hit hard, and exhibition dancers, whose name is legion, will be hurt. This action on the part of the police is said to be the result of a badly worded clause in the license. It is, of course, the result of the recent wholesale prosecution of the cheap and so-called "smart" night clubs. Many of these have gone under within the past fortnight, and the whole issue is marked for annihilation.

The run of the revival of Sir J. M. Barrie's "Quality Street," at the Haymarket, finishes June 3, after well over 300 performances. It is more than likely the next production will be A. A. Milne's "The Dover Road," with Henry Ainley in the leading part. The production of this piece has been contemplated for over a year, but the success of "Quality Street" has hitherto interfered with the original plans.

One day last week Al Woods left the Savoy hotel, saying it was too noisy—too many Americans about. The Council of the Incorporated Stage Society announces the forthcoming production of "At the Gates of the Kingdom" for two private performances at the Court May 21-22. The play is the work of Knut Hamsun and was for long in the repertoire of the Moscow Art theatre. The English translation is by Theodore Komisarjevsky, who will produce for the Incorporated Society.

Caleb Porter is a West End character actor and has been associated with Fred Terry in many of the latter's biggest successes. He is also a clever artist in color or black and white and a writer. He now has an eye on the top of some vaudeville bill, and has added the joyousness of confirmed optimism to his other accomplishments. He intends staging a somewhat unusual act, and in

(Continued on page 22)

"MUSIC BOX" SET

Berlin-Harris Show at London Palace with English Company

London, May 31.

"The Music Box" show is signed for the Palace, London, in the early fall. Confirmed this week, although unofficial statement had previously been made, deal was completed.

The burlesque, "Why Bother About Words," introduced by Masie Gay in the new edition of "From A to Z" at the Prince of Wales was taken out without notice.

This is the adaptation of the "Music Box" scene "Words Mean Nothing" from the "Music Box" show in New York, lifted by Miss Gay who was over here during the winter as a member of "Pins and Needles."

When word reached New York the adaptation had been put on without authorization, the Sam H. Harris office asked its attorneys to notify its London correspondents that the material was protected and seek to end its public use. Irving Berlin was then in London and looked after it.

AMERICANS ABROAD

Paris, May 20.

Alexander Powell is now in Armenia gathering material for a book. Laird W. Archer, of Kansas City, has reached Tiflis. Rose Wilder Lane, of San Francisco, is visiting Mount Ararat for literary work on Armenia, illustrated by Mrs. J. J. Marquis. Elsa Hardcastle, of Cleveland, is in the Caucasus, for Near East Relief publications.

Among visitors in Paris last week were George McManus, cartoonist; Frank Crowninshield, editor of Vanity Fair; Thomas Hogg, former manager of the Denver Post; Abram Sopkin, violinist; Enid Watkins, prize winner at the Fontainebleau American Conservatory of Music last summer, due for a concert here June 1; Ruth Draper, for performances at the Maison de l'Oeuvre; Walter Damrosch; Geo. Elmer Browne, painter.

Mrs. Edna F. Cunningham, pianist, is touring Germany.

Loretta P. Higgins, soprano, has been singing in opera at Zurich.

Harold Bauer, pianist, who has not played in Paris for 10 years, appeared there in a recital last week. Walter Rummel is in London for a month's concert season. Joseph Hollman has again taken up his residence in Paris.

CHANGES AT DRURY LANE

London, May 31.

"Decameron Nights," at the New Drury Lane, does not end this week, as reported, but there will be changes in the cast.

Willette Kershaw retires from the organization. Her place will be taken by Margaret Bannerman.

AMERICAN ACT A HIT

London, May 31.

White, Black and Useless, the American turn which opened a fortnight ago in Blackpool, has scored strongly. Last week it played Newcastle and this week is in Glasgow.

J. J. Shubert Still on Continent

London, May 31.

J. J. Shubert is still on the Continent, presumably. At least, he has not returned to London and as far as known no hotel reservations have been made for him in the British capital.

Engaged for "Kitten."

London, May 31.

Arthur Hammerstein has engaged George Hassel by cable to appear in "The Blue Kitten" in the States.

Alan Brooks Booked by Stoll

London, May 31.

Alan Brooks, who opened here for Stoll "to show" has now been booked for the whole tour.

PARIS

Paris, May 20.

The American conservatory of music at Fontainebleau will open again this summer. The first contingent of students is due at the end of June, the first list already containing 50 names.

Baron Henri de Rothschild, who now controls the Theatre Antoine, has acquired the French rights of "The Bat," which is being translated for him by Pierre Respleux. It is reported Gilbert Miller will come to Paris soon after his return to Europe to produce "The Bat" at the Theatre Antoine, where "The Sign on the Door" is also to be given next season by the same translator.

IN BERLIN

By C. HOOPER TRASK

Berlin, May 12.

At the Theatre am Nollendorf Platz, April 15, "People in Love" ("Verliebt Leute"), by Herman Haller and Rildemus, music by Eduard Kuenneke, the authors of "Wenn Liebe Erwacht" and "Vetter aus Dingsda." The period of the action is 1818 in Charlottenburg, giving opportunity for Blodermeier costumes. The leading figures are two young unmarried couples, Steffi, daughter of Regierungsrat von Ahlfeld, and Leopold von Moeblus, a young government clerk; Countess Elsa and Heinz von Neuhoft, a young officer. General von Suwatscheff, Neuhoft's uncle, a suitor to Elsa's hand, also plays a role.

The plot of the operetta is so infinitesimal as to defy analysis. The two couples are so evidently suited to each other from the very beginning and there are no obstacles to keep them apart. Neuhoft is a little nervy in his manner of introduction, but one can see that Elsa takes to him from the very start.

A musical comedy libretto is seldom anything to rave over when the music is subtracted, but it has never been our privilege to see one in which so little happened in so lengthy a time. The lyrics are quite another matter and maintain a high standard of snap and punch. Kuenneke's score is his best since the "Vetter." Generally charming and happily orchestrated, it hits three high spots—two duets for Steffi and Leopold, in the first and last acts, and a trio for Elsa, Heinz and the General, in the second.

The two best performances are the Leopold of Eugen Rex, combining comedy, personality and nice singing, and Steffi of Elsa Marwanga, who has been engaged by George McLellan for America. The remaining cast, which did competently, included Curt Lillen, Charlotte Boerner and Helmut Neugebauer. In for a fair run.

The first performance at the American theatre, "The Easiest Way," by Eugene Walter, took place April 29 at the Deutsches theatre, Berlin. The cast was composed of English-speaking professionals throughout: Stella Arbenina, born of American parents in Russia, has a great reputation there and is now well known in Berlin for her work at the Kammerspiele. She was the Laura Arnold Korff, the Brockton, also American by birth, is a distinguished member of the Burg theatre of Vienna; Charles Meredith, the Madison, needs no introduction to American film fans. The house was satisfactorily filled. The notices in the German papers were universally favorable to the acting if a little condescending toward the play; in short, the company may consider itself definitely established. As next production it has in view "Up in Mabel's Room," the rights of which they received, along with all the other Woods' shows, from A. H. himself during his stay in the German capital lately. They also have added Frank Conroy, late of "Daddy's Gone a-Hunting," to their roster, but still have room for well-known American players who are vacationing it through Europe.

To give more specific examples of the newspaper comment: The Berliner "Tageblatt," after speaking of Laura as the most real character of the piece, said that it was splendidly played, and named the complete cast—quite a tribute in Germany, the land of the repertoire company. The "Deutsche Allgemeine Zeitung" and "8 Uhr Abend Blatt" spoke much in the same tone, while the "Boersen Courier" especially featured the playing of young Melba Meising and Claire Keats as Elsie and Annie. The only really unfavorable notice was from Monty Jacobs of the "Vossische Zeitung," who often admits his knowledge of English, but who, leaving the theatre after the second act, left it with the impression that he had attended a British drama. Would it be very rude to suggest that perhaps said Jacobs is a little overoptimistic about his much-boasted bilingualism?

At the Berliner theatre, under the summer direction of Walter Bromme, "Madam Flirt," an operetta by Okonkowski and Steinberg, music by Bromme himself. The libretto concerns itself with the wife of a Brazilian diamond king who has married the old fossil for his money. As chauffeur she has an incognito count whom she treats like a dog until she finds out his real station in life, when she finds that she has loved him madly all along, and forthwith divorces her husband. In the last act, to secure a pass for Germany, she plays the part of a tough English chorus girl. A generally feeble and humorless effort. Bromme's music is somewhat better, but overpretentious and reminiscent. The production is very lavish for these parts; in New York it would look like thirty cents. There is one of those naked ballets that make one think oneself in a butcher shop (unstocked legs are about as stimulating as a side

of beef) and, by gosh, the chorus changes its costumes almost three times! Hilde Woerner plays the leading role as usual; as usual, Ferry Sikla as, the diamond king does his best with a badly written part. Carl Bachmann, from Vienna, almost makes you think that he has material to work with, and that is some achievement. If the backers get their money back, they should be well satisfied.

April 15, at the Komische Oper, under the direction of James Klein, "The Master of Montmartre." The music is by Offenbach, but whether he would admit it or not is another question. The librettists, who shall be nameless, have knocked together some scenes which purport to be episodes from the life of the above composer, and set thereto, at every inopportune moment, melodies from his best works: "Tales of Hoffmann," "Orpheus," "Paris Life," "Engagement by the Lantern." It was rather a dirty business, and the w. k. composer did the w. k. turn in his grave.

But the cast was excellent, including as it did Waldemar Stagemann of the Dresden Opera, Margit Suchy, Herbert Kleper and Hans Werder, and the scenery and staging are above the average; so the evening is really far better than many now on view here. The management has given out that the rights have been sold for America, and, although this seems unlikely, yet certainly there have been cases where less was received for money invested.

"The Two Nightingales," April 9, at the Walhalla theatre, under the direction of Willy Bredschneider. The libretto, by Leo Walter Stein, is well above the run: In a small country town at the beginning of the nineteenth century a traveling opera company appears, and the temperamental prima donna wins the heart of a newly-engaged youth of the village. Tragedy is imminent, but all is finally smooth again; he remains at home with his first love. The music is not without moments of much charm, delicacy and humor, and the cast is quite up to its opportunities. Especially to be mentioned are Cordy Milowitsch and Alfred Laetner. A success, by all the omens.

At the Central theatre also a new operetta, the fifth within a week. This time it is called "The Girls From Davos" (Die Maedchen von Davos), and boasts a book by Buehler and Halton, and music by Knopf. It seems, to say the least, doubtful whether this piece will be sold to the U. S., as the villains of the drama are two Americans, apparently the librettists' idea of typical Americans. It seems that a young Swiss inventor has perfected a bobbed which will coast not only down hills but down mountains. By this he saves from bankruptcy the factory where he is employed. Help shall come from America, but when the American patent buyers arrive they appear to be the type who would rather steal the secret than pay for it. It looks bad, but fortunately in the end American materialism is defeated and idealistic Europe is left triumphant. Both wit and music are of the standard rubber stamp variety, and from the general mediocrity of the performance only the gaiety and the legs of Lilli Flohr remain.

Jessner gave last week, May 7, the best performance of his whole season at the State Schauspielhaus, "Napoleon," by Grabbe. This drama, a German classic written in the year 1840, seems on reading hardly worthy of revival, but Jessner made through his revolutionary staging a quite overwhelming evening out of it. The effect of the scenery by Cesar Klein should not be forgotten, nor the acting of Dagny Servaes, Lothar Muthel, Fritz Hirsch, Ernst Gronau, Rudolf Forster and Leopold von Ledebur. A substantial success.

Eugen Kleopfer has been at it again; in one week he created the leading role in two plays and directed one of them at the same time. The first was Hermann Bahr's "The Master" (known in New York through Daly's production), April 7 at the Kammerspiele; this he also directed and with care that nobody else in the cast should obscure his performance in the title role. The play has aged little and made a good success. April 12 at the Lessing he was the Professor in a revival of Hauptmann's early comedy, "College Crampton"; it is now quite evident this is not one of the better works of this dramatist; a case of intellectual cold feet changed a tragedy into a sentimental farce. Only a fair success. As to Kleopfer's acting—well, there are those that like that sort of thing.

The French invasion still continues: April 1 at the Theatre am Kurfuersendamm, "Der Freischuetz," by Verneuil; April 19, at

(Continued on page 22)

BURLESQUE'S CHARACTER COMEDIANS OUSTING VAUDEVILLE'S POLITE COMICS

Vaudeville Bookers Note Ease with Which Low Comedians Make Audiences Laugh—Roger Imhof Was First—Plenty Now—Burlesque Worried

The day of the dress suit comic in vaudeville is fading, and an influx of character comedians from burlesque and other fields are being eagerly snapped up by the booking men.

Among the recent new comers, most of whom qualify as low comedy and character acts, are "Sliding" Billy Watson, Harry Stepper; Harry ("Zoup") Welch, Bert Lahr, Harry Welch, Lew Hill-ton, Harry "Dutch" Ward, Bobby Barry and Dick Lancaster, Collins and Pillard, "Rags" Murphy, Harry ("Hickey") Le Van and Claire Levine, Al K. Hall, Jimmie Coughlan, Jess Wise and Patty Moore, McAllister and Shannon, Sid Gold and Bro., Max Rields and Anna Fink, Mildred Campbell, Joe Marks, Bert Yorks, Jack Pearl and Ben Bart, and a host of others.

The ease with which low comedy acts have been cleaning up on the local vaudeville bills has convinced the bookers the public want this type of act in preference to the "re-views" or the dressed up comic.

Roger Imhof started the invasion, jumping from burlesque into standard vaudeville circles with his low comedy Irish characterization. Jack Conway, another Irish comedian from burlesque, followed. Solly Ward, now playing Sam Bernard's role in "The Music Box," also hopped into vaudeville from burlesque, making good instantly with his "dutch" character.

Burlesque producers are reported as very much worried over the demand for their comedians by the vaudeville bookers, figuring that those who qualify and are not tied to burlesque contracts for next season will elect to remain in the two and three a day, where the remuneration is necessarily much higher.

It will probably be the beginning of the long-term contracts for burlesquers, who are liable to be in demand after developing.

WILLIE WESTON'S ESTATE

The final accounting of the estate left by the late Willie Weston has been approved by the Surrogate's Court in New York, and his widow, May Weston, as the administratrix, discharged from her duties as such.

Mrs. Weston, who lives at 1 West 83d street, New York, accounted in her statement for \$800 in cash, deposited in the Hudson Trust company, which she stated was all her husband had left. Against the amount were liabilities of \$875.50, all of which have been paid, according to the accounting. Mrs. Weston stated she had added \$75.50 from her own purse to settle outstanding obligations. Among these were claims from Campbell's undertaking parlors for casket and casket case, \$300; livery, \$98; death notices, \$15; receiving tomb, \$45; flowers, \$50; complete funeral arrangements, \$112.50; attorney, \$50; bond premium, \$10; J. J. Koff, druggist, \$20; Dr. Edward M. Covert, \$50; Dr. R. S. MacDonald, \$125.

In addition to his widow, Mr. Weston was survived by his mother, Rachel Levy, and seven brothers and sisters, all residing at 25 East 98th street, excepting Gertie Waldman, one of the sisters who lives at 1448 Sterling place, Brooklyn. The father of the deceased was living at his son's death, but has since passed away.

Willie Weston was about 35 years of age and a native of Brooklyn. He had been ill for about nine months previously. Known as one of the best character singers in vaudeville, he has taken to singing after starting on the stage when 15 as a dancer.

FRED CURTIS' SON DROWNED

The two-and-a-half-year-old son of Fred Curtis was drowned May 28 at Greenwood Lake, N. Y. The child fell off the dock. It was but a few moments that his disappearance was noted.

Curtis is a booker in the New York Pantages office, where he returned last month.

YOUNG PANTAGES HERO

Circuit Manager's Son Saves Three From Drowning

Los Angeles, May 21.

Rodney Pantages, son of Alexander Pantages, a high school student of this city, became the idol of beach visitors at Santa Monica last week when he rescued two girls and a man from drowning, after they had traveled beyond the breakers and were unable to swim back to shore.

He brought the girls in on life preservers.

BREEN'S ALIMONY TROUBLES

Harry Breen was arrested Thursday night, May 25, while playing an engagement at Henderon's Coney Island. Detective Tom Smith, of the Coney Island Police force, arrived at the theatre with a warrant for the actor about 8.15 p. m. Alimony arrears were the trouble.

Alex Weiss, manager of Henderon's, prevailed upon the detective to allow Breen to conclude his performance at the night show before taking him into custody. After the performance Breen was admitted to bail of \$500, furnished by Lem Blakeman, owner of the Parkway Restaurant, Coney Island.

Breen was arraigned in the Coney Island District Court Friday morning and adjusted the legal tangle.

Owen Jones' Temporary Blindness

Owen Jones, of the Keith Club department, was stricken blind Monday of this week at his home in New York City.

Mr. Jones was leader of the Palace, New York, orchestra during the musicians' strike.

His physicians report that the blindness is from overwork and nervous breakdown. The condition is not expected to be permanent.

HOLLYWOOD SINS

(Continued from page 1)

scurrilous for the mails and of that type generally discredited in better circles.

The book, which made its appearance in Hollywood last week, is said to be a vicious account of motion picture life and seems to have been written by somebody who knew every social detail of picture folk of the past four or five years. Many of the stories are branded as falsehoods; others are considered false in parts; none are considered even somewhat true. It is said by the persons who purchased the books that just so many were printed and were to have sold at 50 cents each, but that the call was so great that many buyers paid as high as \$10 for a single copy.

The books are as scarce as ancient heirlooms and cannot be had today at any price. It is reported that all of the picture colony has glanced over its contents and the gossips are now in full bloom.

The Hollywood Board of Trade is said to have started an investigation regarding the publishers, but are known to have encountered an unconquerable gap because of the inability to locate the headquarters of "The Hollywood Publishing Company," which company is said to have printed the books. It is now history that the company existed long enough to get out the first issue, which is said to have spilled everything and to have been so strong that a second publication of similar facts would be impossible.

Nearly every known star is given a page or so in the booklet. Their intimate lives are made known, with their alleged domestic activities laid out bare. A number of prominent film folk who are known to be free of any scandal whatsoever are given prominence which, according to the postal authorities, will probably result in libel suits. There are 225 pages in the publication, covered with cloth and it bears a photo of Mephistopheles, a beautiful girl and a motion picture camera.

So far nobody has learned who the author is and it doesn't seem any one will.

Janet Martine, professionally known as "Janet of France," sailed Wednesday on the La France for a two months' visit with her mother in Paris. Upon her return she will offer a new vaudeville act.

CONVICTS PLAY

"Very Good Eddie" Given y Prisoners at Auburn

Auburn, May 29.

The chapel of Auburn Prison was well filled last week when the Mutual Welfare League of the prison staged its semi-annual show to the public, "Very Good Eddie." The quality of the performance indicated well that here is talent inside the walls which has made hundreds laugh on the professional stage.

In the cast there were a few old-timers, men who have been in other Auburn Prison shows, but there were new faces also. The many transfers from Auburn Prison of recent months and the large influx of new convicts sent from Sing Sing were reflected in the changed make-up of cast. The Mutual Welfare League band added to the entertainment.

That the rare comedy and appealing lines and situations of "Very Good Eddie" lost nothing through convict presentation, was indicated by the applause of the large audience.

"RINGS OF SMOKE" AGAIN

Joe Sullivan has brought together the original company, with Pat Rooney, of his "Rings of Smoke" act. It reopens at the Palace, New York, next week, then goes to the Orpheum, Brooklyn, for a week, with another month of playing around New York laid out for it.

When the turn closed in Kansas City on the Orpheum route, through the Orpheum closing five or six houses before the "Smoke" production could play them, it cost Sullivan quite a bill to jump the coupe back to New York from that point, besides not allowing him time to get out on his investment.

The Brooklyn Orpheum is heavily billing the "Rings," saying Pat Rooney will appear in every other act on the bill that week, besides framing an afterpiece with all of the turns in on it.

ALIMONY CUT, BUT STILL \$200

Max Hart was successful in his appeal to reduce his alimony obligations to Madge Fox Hart, the Appellate Division last Friday ordering that the \$200 weekly alimony be cut to \$85, and the \$1,500 counsel cut in half. However, Hart still pays his wife, who is suing for an absolute divorce, \$200 weekly because he voluntarily, by prior agreement, gives her \$115 weekly for separate maintenance.

The Appellate Division's opinion provides that if Hart defaults on the \$115 voluntary payments, Mrs. Hart may again bring action for the \$200 weekly alimony.

"NAMES" NOW BOOKING IN MID-WEST HOUSES

Chicago Agents Placing Some Bookings—Tanguay Is Booked by Fine

Chicago, May 31.

Chicago booking agents are placing a great deal of talent in leading picture houses, west of New York. Eva Tanguay has been booked in Cleveland, Allen theatre, next week, by Jack Fine. Frisco played picture houses last week and in Kansas City this week; dates arranged by the same agent. Joseph Sheehan, star of the opera organization bearing his name, is playing the Alhambra, Milwaukee, this week, and goes to the Capitol, Jackson, Mich., and then to the Strand, Lansing, booked by C. L. Carrell, Jan Rubini, violinist, at the Chateau, Chicago, the last half of last week, at the Strand, Ft. Wayne, Ind., this week, and to the new Miller, Wichita, Kan., next week.

LOU GOLDBERG MINUS WIFE

Chicago, May 31.

According to Judge Sabath of the Superior Court, Lou Goldberg, brother of Jack Goldberg, the New York agent, also an agent and ex-actor himself, will be minus a wife this week.

This will be due to the petition filed by Hazel Green Bangster (Goldberg) (Hazel Green and her 5 Beau Brummels), which alleges that two hours after her marriage to Lou in 1912, his parents took him away from her and he has not lived with her since.

Mrs. Goldberg was 15 years old and Goldberg 20 years old at the time of the marriage.

FOR LEGIT CHIEF

(Continued from page 1)

forming the consolidated committee cannot establish the machinery proposed for next season.

One important change in the plan for a "Hays" or "Landis" to control or direct the activities of the producing managers was made. That was the withdrawal of the original resolution for a controller and its substitution of another. The new plan is that should an executive leader be secured, he is to function under the control of a board of directors, the directors to be chosen from among the managerial body. A meeting to act on the new resolution was set for the middle of June.

The controller-directors idea may appeal more to the leading producers than the first plan appears to have done. More than one manager who ostensibly agreed to the original proposition that the P. M. A. needed a "leader" changed his mind between the annual meeting and that last week. Several were of the opinion it would be questionable economy to engage a man at \$25,000 per year to make speeches. If that is to be the duties of the proposed leader, an individual might be secured who could deliver equally as well for \$5,000.

The idea of one producer was that unless the association could see its way clear to secure a powerful individual such as could only be attracted by a salary approximating \$100,000 yearly, the plan would carry little actual value. One manager is reported to have written the P. M. A. that if the organization believed it necessary to secure a man to tell him how to run his business it was time to withdraw. It is understood the most powerful producing firms are opposed to the controllership plan altogether.

A delay on the P. M. A. attitude to the voluntary play censorship idea was forecast. That followed the surprising action of the chief magistrate against "The Hairy Ape." That the court merely acted on a complaint and quickly returned the manuscript to Arthur Hopkins, who produced the play, taking no action whatever, may have changed the situation again. Hopkins was of the P. M. A. censorship committee. His play actually benefited by the stir caused by the affair in the newspapers.

Efforts to make the censorship plan an actuality will be continued in light of the court of appeals' decision in "The Demi-Virgin" case, wherein the power of the license commissioner to close theatres was denied, which has led officials to believe that unless a voluntary system is attained censorship by statute might result. It is to avoid such legislative action that the voluntary plan was conceived.



**VAUDEVILLE'S DEBUTANTE
VIVIENNE SEGAL**

MUSICAL COMEDY'S YOUNGEST PRIMA DONNA

CHARLES AMBLER, Accompanist

Playing B. F. KEITH'S THEATRES by Permission of C. B. DILLINGHAM
This week (May 29), Keith's Orpheum, Brooklyn. Next Week (June 5), B. F. Keith's, Philadelphia.
Week of June 12, Maryland, Baltimore. Week of June 26, Keith's Palace, New York.

FAMOUS PLAYERS' FRESH TOP— 10 FOR GOLDWYN TURNED DOWN

Broadway Story Accounting for Behavior of Goldwyn Issue—Company Seeks to Buy Sam Goldwyn Out—Famous Goes to 87

There were fresh developments galore in the amusement stocks over the holiday.

A circumstantial story was spread around that the new Goldwyn Co. management had made a flat offer of 10 a share to Samuel Goldwyn for his stock in the company; that Goldwyn had declined to entertain the tender and the movements of the issue on the New York Curb hung on this circumstance.

Famous Players moved up Monday under heavy trading (amounting to around 11,000 shares for the session) to a new high for nearly three years of 87½. It was the general gossip in market and trade circles that the old pool had been reorganized and was in the market in earnest to shove the stock well up.

Orpheum Gains

Orpheum made a splendid showing, getting back Monday to within a fraction of its old high and holding its gain during the Wednesday trading. It appears that the new regime in Chicago is at work in a constructive way and its future possibilities are being discounted. The daily turnover got back around normal, and the movement had the appearance of a substantial character of strong buying.

The improvement in the other amusement stocks was reflected necessarily in Loew, but there remains a wide division of opinion as to its future and as to what policies should be followed. There is a confusing assortment of circumstances surrounding Loew. One line of market argument tries to make it appear that the safe and forward-looking thing for Loew to do is to concentrate—for example to confine its operations east of Kansas City and thereby make its organization cohesive. The opposite view is that the strong element in Loew is the extent of its operations. The more houses it has on its books the more time it can offer acts and the greater number of playing dates it can offer to picture producers, a consideration that showed, but doesn't give Loew an advantage in buying material (vaudeville acts and film features.)

Figuring the Allens

Advocates of concentration point to the difficulties which lately have beset the Allens. As long as the Allen interests remained content to operate in a modest way in Canada they made money and the organization began to weaken only when it reached out too far. Probably the bitter fight between Loew and the Allen in Cleveland contributed considerably to the weakening of the Dominion firm. Loew has on its hands a number of similar battles in other territories, particularly in the West. The question is whether the Allen difficulties will not spur on these other competitors to renewed effort. One side of the argument is that this added impetus to fight will involve Loew in many difficulties. The other side takes the view that fighting in business profits nobody and trade rivalries always lead to compromise and amalgamation.

Commercial America is just now in the midst of a wave of mergers. First it was the combination of several independent steels and others likely to come in. Oil, railroad and tobacco interests are being more and more concentrated, so are several of the chain candy stores. If Loew and Loew's competitors both lose money in local fights the logical thing to do is to compromise and get together.

All these things are more or less remote and concern only the fundamentals of business. More immediate in its effect upon stock market prices is the financial backing of Loew and the possibilities of manipulation. Strong Wall Street interests are deeply interested in Loew's and must support it for their own protection. If these interests were dissatisfied to the point of wanting to get out of the enterprise the most likely thing to happen would be a campaign to send the stock up to a level where these

interests could retire without too heavy a loss. On this argument the failure of Loew to move far in either direction would indicate a favorable situation. Besides all of which the last two Loew statements have shown surprisingly well in liquidated bank loans to date and promise to clear up other obligations so that the company will be clear of outstanding paper by mid-July or thereabouts.

Famous Players' Peak

Famous Players suddenly took the aggressive on Saturday. After a long period of turnovers between 2,500 to 5,000 shares a day, trading jumped to 13,000 shares in the Saturday half-session. For many reasons this was a remarkable circumstance. Ordinarily the week-end is a time of cautious dealings, mostly of an evening-up character. The fact that Tuesday following was a holiday ought normally to have intensified this caution. When operations more than doubled, it was apparent that "something was doing," and the Monday turnover (day before a holiday) reached 11,000 emphasized the importance of the change, particularly when prices continued on the upgrade to a new high of 87½, the best in about three years.

The explanation was that there had been a realignment in the pool. It is said the present personnel of the clique is the strongest so far, and it is intent upon driving Famous Players beyond 90 and possibly to par. There was a slight setback on Wednesday, when a low of 85½ was touched in the late morning on profit taking, but before the close prices stiffened.

Beyond the surface story of an effort to acquire Samuel Goldwyn's stock at 10 the situation in that issue is full of surmise and guessing. In all likelihood there is some personal bitterness between the former president of the company and its present management. Since Goldwyn has, according to gossip, refused to sell his holdings at 10, the situation then becomes one of a business maneuver, the company management seeking to force Goldwyn's hand and Goldwyn playing a waiting game, probably figuring that by holding out he could delay the consummation of the Goldwyn-First National deal and thus force a better offer than 10. It then becomes a test of endurance between the contenders. How this figures in price movements is a matter of speculation, everybody "rolling his own." Monday the stock broke below 8 for the first time in weeks, but recovered to the old level of 8½ at the close.

None of the other curb stocks came out.

The summary of transactions May 25 to May 31 inclusive are as follows:

STOCK EXCHANGE				
Thursday—	Sales	High	Low	Last
Fam. Play—L.	3,400	83	82½	82½
Do. pf.	300	95½	95½	95½
Loew, Inc.	1,100	16½	16½	16½
Orpheum	200	20	20	20
Boston sold 50 Orpheum at 20½.				
Friday—				
Fam. Play—L.	5,900	84½	83½	84
Do. pf.	300	95½	95½	95½
Loew, Inc.	1,500	17	16½	16½
Orpheum	100	20	20	20
Saturday—				
Fam. Play—L.	12,800	86	84½	85½
Do. pf.	200	95½	95½	95½
Loew, Inc.	1,100	16½	16½	16½
Orpheum	500	19½	19½	19½
Monday—				
Fam. Play—L.	11,400	87½	85½	86½
Do. pf.	400	96	95½	96
Loew, Inc.	1,600	17	17	17
Orpheum	900	20½	19½	20½
Boston sold 50 Orpheum at 19½.				
Tuesday—				
Holiday				
Wednesday—				
Fam. Play—L.	4,600	86½	85½	86
Do. pf.	300	96	95½	96
Loew, Inc.	1,400	17	16½	16½
Orpheum	500	20½	20	20

THE CURB

Thursday—	Sales	High	Low	Last
Goldwyn	2,000	8½	8½	8½
Friday—				
Goldwyn	2,200	8½	8½	8½
Saturday—				
Goldwyn	1,800	8½	8½	8½
Monday—				
Goldwyn	4,300	8½	7½	8½
Tuesday—				
Holiday				
Wednesday—				
Goldwyn	8,200	8½	8	8

Spanish Singer for Vaudeville Tour
Jose Moriche, a Spanish tenor who has achieved great success in the Latin-American countries, particularly Mexico, has been signed for a tour of Keith vaudeville next season.



"BE CAREFUL FOR NOTHING"

Meaning, be not overanxious, be not direly apprehensive, be not afraid of what tomorrow may bring forth—provided you do your very best each day to help tomorrow to bring favorable developments—and

"DEMAND THE ORIGINAL"
BETTY—MARTIN and MOORE
TALK No. 24

PAUL ALLEN ARRESTED

Was Former Vaudeville Agent—in Trouble Before

Paul Allen, former small-time vaudeville agent in New York, was arrested last week when it was alleged he attempted to pass a forged check in a Broadway bank. Allen disappeared some months ago, at which time he was accused of obtaining money under false pretenses. By means of a phoney contract for the Pantages circuit, Allen is alleged to have secured \$500 from a woman single act as advance commission.

Allen was reported in trouble in Chicago shortly afterward, but friends here intervened in his behalf. Recently his brother, Jack Allen, brought him east and installed him as manager of a house in Perth Amboy, N. J. Paul's instructions were to deposit surplus receipts of the house in the local bank and mail the deposit slip each night. Jack Allen, after several weeks, visited Perth Amboy and called at the bank for the balance. There he was informed only one deposit had been made by Paul. The other duplicate deposit slips shown to bank officials were declared forgeries. It appears that after the first receipt, the brother had made a rubber stamp, duplicating the receipt stamp of the bank, and then made out "mind deposit" slips, which he sent to Jack. Allen had decamped from the town, but was picked up in New York after a warning had been sent out.

Tuesday Allen, who was held at the west side jail, was released under \$1,000 bail. His case is due for hearing today (Friday).

TWO ROAD SHOWS

Vaudevillians Compose Traveling Organizations Over the Shubert

A vaudeville road show under the management of Charles McDonald and headed by Princess Zuleka, a mind reader, has been organized for a tour of independent vaudeville houses, to be played on a percentage basis.

The company includes Jim and Betty Page, Mallen and Clark and Marie Clarke and Sophie Wilson. The company was scheduled to open Thursday at the South Broad Street theatre, Trenton.

Billy and Cora Monohan are organizing a vaudeville road show to play on the co-operative plan. The company will play one and two-night stands in summer resort towns, starting in the Catskills.

ROBINSON'S BATHS

George Robinson, manager of the Brighton theatre, Coney Island, has taken over the building adjoining the theatre on the right, formerly occupied as a restaurant by R. Versi & Reisenweber, and other catering concerns. He will operate it as a bathing pavilion. The bathing pavilion will be ready for business about June 15.

Miss MacDonough's Final Decree
Ethel MacDonough received her final decree of divorce from C. P. Stockhouse last week. The action was heard last October, the actress waiving alimony and asking for the restoration of her maiden name which the court granted.

NEXT SEASON'S BOOKINGS ARE PROCEEDING SLOWLY

Keith's Livened Up Last Week—Booked 20 Acts, All Comedy—Big and Small Remember Congestion of Last Season

A survey of vaudeville booking conditions discloses most of the circuits proceeding very cautiously in routing acts for next season. There are several reasons for this condition, some affecting one circuit and not applying to the other, and vice versa.

In the Keith office about one-half of the acts usually routed ahead by June 1 are booked. The greater part of the turns routed by the Keith people are the smaller acts, those taking the second, third and opening and closing spots on the bill. Very few headliners have been engaged for next season by the Keith people, aside from those listed as office acts and under three-year contracts with Keith's.

One of the most important reasons why the bigger acts are not booked ahead by the Keith people is that a general request for salary cuts have been made to most of them by the Keith agents, and in other instances headline turns asking for an increase have been turned down. Another reason in the Keith offices is that the bookers, remembering the congestion that obtained all last season, want to avoid a repetition of that condition next season, and are exercising extreme care in the number of acts selected.

The booking meetings of the Keith people are held regularly every Thursday and acts submitted by the agents, but the booking managers appear to be taking plenty of time in making decisions.

Bookings ahead by the Orpheum circuit appear to be normal for this

time of the year, the usual quota of acts having been routed. The Orpheum circuit, through its houses being in the far west mostly, it appears, cannot afford to take chances in securing desirable material, if waiting too far into the summer to make their bookings.

Among the acts routed for the Orpheum circuit for next season are Henry Santrey and Band, Robert Pandur, Harry and Anna Seymour, Jessie Busley, Claude and Fannie Usher, Dave Roth, Mildred Harris, Jean Granose, Hyams and McIntyre, Signor Friscoe, Lillian Leitzel and Moran and Mack.

The Loew people are also proceeding slowly with next season's bookings, through the congestion that also existed in the Loew bookings throughout last season.

The Keith office issued about 20 routes last week, mostly to comedy acts. Previous to this, the office has less acts on its books for next season than ever before at this time of the year.

A few weeks ago, it was reported the Keith people were slow in issuing routes, but that comedy acts in "one" were in demand. The last batch of routes issued seems to verify this report.

The word has gone out that the Keith people are not encouraging the large producers to any lavish expenditures for the revue type of act for next season. Booking men seem to think the office will be more inclined to buy comedy turns. It is the prevailing opinion in booking circles the public has been surfeited with the "revue."



FRANCIS X. BUSHMAN

AND

BEVERLY BAYNE

in "POOR RICH MAN," by EDWIN BURKE

KEITH'S PALACE, NEW YORK

Next Week (June 2)

Direction: LEWIS & GORDON



DOOLEY SEQUEL

Markus Booking Over Summer for Former Keith's, Atlantic City

The Garden Pier theatre (formerly Keith's) Atlantic City, under the management of the Progressive Amusement Co., of which J. A. Waxman is general manager, will install vaudeville for the summer, commencing June 24. The pier theatre will play a two-a-day full-week policy, booked by Fally Markus.

The house played Keith vaudeville for several seasons, the Keith lease (held by the Stanley Co.), expiring at the time the house was purchased by its present owners.

BUEHL REPORTED DYING

Walter Buehl, who has been at Saranac Lake, N. Y., was reported dying Wednesday. He had been unconscious several days. Buehl went to the mountain resort six months ago in an effort to allay tuberculosis. He was formerly manager of the Wilson Avenue theatre, Chicago, but came to New York several years ago.

Cincinnati Girl Brings Suit for \$7,500 Against Palace

Cincinnati, May 31.
As a sequel to the row between Bill Dooley, comedian at the Palace, and three girls in the audience last week, Margaret Plucker, aged 20, of 4204 34th street, Oakley, a Cincinnati suburb, filed suit for \$7,500 damages against the Palace Amusement Co., declaring she was one of the trio and alleging that she was ejected by two ushers. The "humiliation," according to Miss Plucker, has made her exceedingly nervous and her reputation and character has been damaged.

Dooley said the girls annoyed him by laughing almost continuously during his act, and at the wrong time. Miss Plucker charged that the ushers threatened to have her arrested. While walking out of the theatre, she asserts, she fainted and was unconscious half an hour. Dooley did not complete his week's engagement at the Palace.

FINKELSTEIN & RUBEN ACCUSED OF UNJUST CANCELLATIONS

Several Acts Charge Northwestern Managers Did Not Honor Play or Pay Contracts—Booked by Morganstern in Chicago

A communication received by Variety stated that through an editorial in this paper on May 19, headed "Damages by Cancellation," several acts suffering what they allege to have been an unjust cancellation by Finkelstein & Ruben of Minneapolis and St. Paul, prompted them to write the letter.

Finkelstein & Ruben play vaudeville in the two cities, booked by their representative, Charles W. Morganstern, in the western booking agency of Shubert vaudeville, in Chicago. Morganstern issued the acts pay-or-play contracts for two full weeks for the firm, one week to be played in each of the cities.

The letter charges the acts were to have played May 7 week in Minneapolis and the following week in St. Paul. It states the acts opened May 7 at Minneapolis; that Manager Hooley of Finkelstein & Ruben's Palace, St. Paul, went over to Minneapolis to see the bill, and after seeing the performance canceled three of the acts.

The acts also claim that at Hooley's suggestion, Finkelstein & Ruben immediately held a meeting at which it was decided to go into a split week policy at both houses. This was done, says the letter, without any effort on the part of the firm or Morganstern to protect the acts holding the play-or-pay contracts for full weeks.

A complaint was registered, it is said, but up to the date of the letter (May 27) nothing had been heard about it.

The names of the acts holding play-or-pay contracts and that did play St. Paul are given as Belmont's Mannikins, Prof. Armand ("Fall of Rheims"), Brownstone, Doherty and Shone, Jack Levy's Orchestra, Ray Conklin, Noble and Brooks, Hite and Reflow, Rocco Bros.

HACKETT-DELMAR MIXUP

Dancers Cancel Palace When Band Is Left Out of Act

Hackett and Delmar failed to open at the Palace this week, though conspicuously billed. Through misunderstanding or a change of plans in the booking office, the new turn was billed without its band, the Syncopated Serenaders, and on inquiry they were informed that the salary set was with a view of their playing without the band.

Contracts with the musicians made this impractical, and the dancers withdrew.

LOEW'S OTTAWA FORECLOSED

Montreal, May 31.
A dispatch from Ottawa says: "Judgment in a mortgage action brought some time ago by the Bryson Estate Limited, against Loew's Ottawa Theatre Limited, was foreclosed at the court house."

The amount of principal owing to the Bryson Estate Limited, was shown to be \$150,000 and unpaid interest \$4,500. The foreclosure was signed by John Bishop, K. C., the local master. Though the mortgage has been legally foreclosed, the theatre interests still have five or six weeks' grace in which they can redeem the mortgage.

T. C. Bate, vice-president of the theatre company, which is a Canadian corporation, stated that at present he was in a position to make any statement in regard to the foreclosure, and said that he would have to await further instructions from Montreal.

Allen's Posthumous Daughter

Mrs. Catherine Allen, widow of J. Harry Allen, the fair and circus agent who died suddenly in Baltimore of asphyxiation a few months ago, became the mother of a daughter last week. Mrs. Allen is still running her husband's booking business in the Astor Theatre building, having taken a partner.

Allen's daughter, who returned to New York on her father's death, has quit the business and is in a commercial position.

CHAS. C. SHAY ELECTED; FAVORS NO DECREASES

I. A. T. S. E. Convention Refers Matters of Policy to Executive Board

Chas. C. Shay was elected president of the International Alliance of Stage Employees and Moving Picture Machine Operators last Friday at the twenty-sixth convention of the organization held in Cincinnati. Mr. Shay's only opponent for the executive office was James Lemke, who was a candidate for re-election. Shay's vote was about twice and one-half times as much as Lemke's. The only other change in the executive officers was the election of E. J. Tierney, of Youngstown, as fifth vice-president. Tierney succeeded H. C. Hollinger. Tierney was not opposed. Frank Lemaster was re-elected treasurer without opposition.

This will make Shay's eighth term as president of the I. A. T. S. E. The election is for two years, expiring in 1924.

All wage scale increases were referred to the incoming executive board for action. Resolutions calling for increased pay ranging from 10 to 25 per cent. for traveling stage carpenters, property men and electricians were presented. Action will be taken on such matters during the week of June 8, in Cincinnati, the executive board of the I. A. T. S. E. meeting there while the American Federation of Labor convention is in session.

Shay went on record in his acceptance speech, and the convention endorsed his stand, that the I. A. T. S. E. would hold a pat hand at least as far as wages and conditions are concerned. This means no reduction for traveling crews that now receive \$62.50 weekly will be agreed to by the I. A. T. S. E. for next season.

The election fight between Shay and Lemke was rated as the bitterest in the history of the organization. At first it was thought Lemke would withdraw, intimations to that effect having been made by the Lemke backers. Lemke, however, if having any intention of withdrawing, changed his mind and put up a stiff fight for the office.

MISS TANGUAY IN BUFFALO

The Lafayette, Buffalo, playing a full week at 50 cents top is after name headliners. The house is booked by Wayne Christie of the Gus Sun, New York exchange, who has accepted Eva Tanguay for the Lafayette for the week of June 12. Miss Tanguay's salary will be \$2,500.

ORPHEUM CIRCUIT'S 2 POLICIES IN EFFECT FOR NEXT SEASON

No Split Weeks, Juniors Routed With Big Time Orpheums—Juniors to Be More Small Timers—3 Full Week Juniors on Big Time Shows

KEITH OFFICES ACQUIRE FOUR READE HOUSES

Hip's Lease in Cleveland Goes Back to Keith's—Houses to Be on Big Time

A deal was consummated this week between Walter Reade (Rosenberg) and the Keith interests whereby four Reade theatres will become Keith controlled with Reade retaining an interest in each. The houses involved include the Hippodrome, Cleveland, at present playing Keith vaudeville, and which was to have gone over to Reads July 1. The Reade Hippodrome lease has been purchased by the Keith interests. It is reported they will continue vaudeville in the house. According to the present plans, the present two-day policy will be moved to the new Keith house now under construction in Cleveland and a continuous policy installed at the Hippodrome.

The other houses are the Capitol, Trenton, N. J., secured upon the completion of a merger of realty interests in that city last week; State, New Brunswick, N. J., and the Main Street, Asbury Park. The three Jersey houses at present play split week vaudeville independently booked. They will commence playing Keith shows June 12. Charles Bryant, general manager of the Reade houses, will make his office in the Keith offices of the Palace Theatre building and book the newly acquired theatres.

Reade has not disposed of his other houses in Asbury Park and Long Branch.

FOX HOUSES ALL OPEN

The Fox theatres in the metropolitan district will remain open over the summer, with the exception of the Albemarle, Brooklyn, playing pictures, which closed Wednesday night. The Albemarle's policy for next season is undecided. It may be pop vaudeville.

The Orpheum Circuit will have two distinct policies for its Orpheum and Junior Orpheum houses next season. The routes now being issued by the local Orpheum office do not include any Junior Orpheum split week houses, covering only solid week stands. The Hennepin, St. Paul; Main Street, Kansas City, and Golden Gate, San Francisco, all full week Juniors, are included in the main Orpheum routes.

The split week houses are being booked out of Chicago almost exclusively, which indicates the calibre of the shows will be small time. Last season the Junior bills were on a par with the bills of the senior houses, most acts playing both. The lower admission prevailing at the Junior Orpheums in addition to the feature pictures being shown was said to have hurt business at some of the older big time stands.

The New York office will continue to route the Orpheum Circuit and the three full weeks on the Junior list. Last season the routes contained big and splits alike.

NO. 802 LOCATED

New Musicians' Recognized Local Moves Into Own Headquarters

The Associated Musicians of Greater New York, Local No. 802 of the American Federation of Musicians, established itself in its new headquarters in the Flisk Building, 57th street and Broadway, this week. In addition to administrative offices the new No. 802 quarters embrace an assembly hall and engagement exchange of some 8,000 feet floor space.

This means 802 has landed a retaliatory blow of great strategic importance on the old local No. 310, which it succeeded as the New York local in the American Federation of Musicians, when President Joseph N. Weber ousted the former 310 for insubordination. Heretofore, Local 802 members were forced to utilize the 310 (M. M. P. U.) assembly hall or engagement exchange when seeking work. This made the M. M. P. U. building on 86th street a rendezvous, with the pick of New York's musical talent congregating there daily.

With their own assembly hall and engagement exchange, the 802 members will not now find it necessary to use the former 310 hall at all. This in turn probably means that a number of 802 members who have held membership in M. M. P. U., principally on account of the advantages offered by the engagement exchange will gradually drop out, with a large loss of membership apparently looming up for the M. M. P. U.

DARLING'S DINNER

Keith's Royal's Manager Given Send-Off Banquet

Al Darling, manager of Keith's Royal, New York city, is to be married some time next month. The fact leaked out when a "send-off" dinner was staged for the manager at the Hotel Commodore Wednesday night.

Nearly 1,000 citizens of the Bronx attended, among them Toastmaster Sheriff Edward Flynn, Billy Gibson and Benny Leonard.

A silver service was presented to the guest of honor by his friends. Darling has been with the Keith forces for several years, acting in a managerial capacity. He formerly managed Keith's Colonial, transferring to the Bronx house.

WHITEMAN FOR 8 WEEKS

Paul Whiteman's Band may play eight weeks at the Palace, New York, beginning July 17. The musician is asking \$5,000 weekly for the summer engagement, it being planned to double the band into other metropolitan houses while the Palace run is on.

If the bookings of the other houses can coincide with the Palace engagement, the turn will be routed this week. Whiteman is now at the Palais Royal, New York.



MILDRED HARRIS
(FORMERLY MRS. CHARLIE CHAPLIN)

In her successful vaudeville act,

"MOVIE MAD"

Presented by LEWIS and GORDON.

BEDINI'S "CHUCKLES" POSSIBILITY FOR LONDON SUMMER RUN

C. B. Cochran Negotiating—Original Production, Including Clark and McCullough Wanted for Oxford, London—Can Gross £3,000 (\$14,000) Weekly

Negotiations are on between Charles B. Cochran and Jean Bedini, with Albert de Courville acting for Cochran, calling for the Bedini show, "Chuckles of 1922," to be brought intact to London this summer for a six-weeks' run at the Oxford. The cable sent by de Courville to M. S. Benthams outlining the London offer for the Bedini show calls for the original cast, including Clark and McCullough, scenery, props, etc., to be sent over to London.

The cable further states the capacity of the Oxford permits of "Chuckles" playing to a gross of 3,000 pounds a week, at popular prices. This would be about \$14,000 in American money.

Bedini's reply is said to have asked for a guarantee of about \$3,500 a week, with transportation both ways. It is understood the English manager is agreeable to paying the transportation, which would amount to some \$15,000 to \$18,000 for the round trip.

Clark and McCullough are under contract to Sam Harris for the new Music Box show, with rehearsals probably starting around the middle of August. By making close connections Clark and McCullough could make the trip with the show between June 12 or thereabouts, play in London for six weeks and get back in New York in time for their Music Box rehearsals.

The overseas engagement of "Chuckles" hangs on the question whether Cochran will agree to a guarantee, the matter to be settled quickly one way or the other.

Should the "Chuckles" deal go through, it will mark the first time an American burlesque show has ever played in London.

MAURICE KANE'S SHOW

Will Operate on Franchise Controlled by P. S. Clark Estate

Maurice Kane, executive in the Hurlig & Seamon office and in charge of the firm's production enterprises for several years, is to produce and operate a show on the Columbia wheel next season. Kane's show will be operated on the franchise controlled by the Peter S. Clark estate, on which Arthur Pearson played "Bits of Broadway" on the Columbia circuit last season.

The other franchise operated by Pearson, on which he played "Step Lively Girls" in partnership with George Jaffe last season, is controlled by Phil Sheridan. Jaffe bought out Pearson's interest in the "Step Lively Girls" toward the end of last season, and through an arrangement with Phil Sheridan, Jaffe will operate the show individually for the remaining two years of the franchise.

DOLLY WINTERS SHOOTS SELF

Cleveland, May 31. Dolly Winters, show girl, appearing at the Star here, shot herself in her room at the Hanna Hotel Friday evening. On her dresser was a note, addressed to "Lorraine." It read:

"I have been planning this for weeks. The road is too hard for me to travel. Don't let me die a pauper. Notify Mrs. Louise Myfus, 11829 Twelfth street, Detroit."

She was taken to Lakeside Hospital, where it was found a bullet had pierced her left side, narrowly missing the heart.

Police say she told them she had been twice married. Her first husband's name was Wintringham. She obtained a divorce from him and married John Tippleton last December. She said she had a 3½-year-old child living in Royal Oaks, a suburb of Detroit.

In an effort to save her life, Clarence Satchell, blackface comedian at the Star this week, gave his blood in a transfusion operation Sunday, and was back at work Monday night.

Brooklyn Stock Winds Up

The Hopkinson, in the Brownsville section of Brooklyn, N. Y., playing burlesque stock for the last four weeks, closed Saturday night.

5% ADDED ON TERMS FOR COLUM. PRODUCERS

Meeting Decided on Increase—Generally Attended by Members

The playing terms of the Columbia Burlesque Circuit are to be given a general tilt upward in favor of the shows for next season. A joint meeting of producers, house owners and managers was held Wednesday, following which it was reported a 5 per cent. tilt in favor of the shows had been decided upon.

GOETZ'S FRANCHISE

May Produce "As You Were" for Burlesque—Bentham Interested

E. Ray Goetz, the legitimate producer and husband of Irene Bordoni, was reported as having been awarded a Columbia Circuit franchise, which he was to operate in conjunction with M. S. Benthams. Goetz, according to report, is to revive a burlesque version of "As You Were" for the Columbia wheel.

AM. STOCKHOLDERS' MEETING

The annual stockholders' meeting of the American Burlesque circuit will be held Friday. Election of officers and other routine matters will be disposed of.

It is understood the annual report by the officers to the stockholders will have to be postponed, owing to the bankruptcy proceedings against the American circuit.

The final hearing in the bankruptcy matter is scheduled for June 7 before ex-Judge Henry E. LeCombe.

MARION ENGAGES D. COLEMAN

Dave Marion has engaged Dan Coleman as principal comic for one of the Marion Columbia shows next season. Coleman was with Harry Hastings for upwards of ten years, but did not play burlesque last season.

Marion has purchased the Ziegfeld "Follies 1921" equipment and will use it for his Columbia shows next season.

Anna Spiers Dies of Pneumonia

Anna Spears, known in burlesque as a member of the chorus of a number of wheel shows, died last week in New York. Death was due to pneumonia. Daniel Lahy, her husband, survives.

Burial was in Albany from the home of the uncle of the deceased.

Minsky's Change at Wintergarden

Minsky's Wintergarden on Houston street, New York, closed its stock burlesque season Saturday, and will reopen tomorrow (Saturday) with an all-colored organization, headed by Creamer and Leighton, in "Strut Miss Lizzie."

Maxwell's Columbia Wheel Show

Another name new to burlesque production was added to the list of Columbia wheel producers for next season, this week, when Joe Maxwell was awarded a show.

IRVING PLACE STOCK

Lady Green, leader of the Man Hater Club, Miss Gray, a member of the club, Hattie Beall, Miss Blue, also a member, Margie Pennitte, Miss Love, a singer, Rosa Rosella, Mr. Gray, looking for his wife, Joe Cunningham, Mr. Blue, also looking for his wife, Johnny Kane, Adam Souze, the new door tender, Joe Rose, Abe Cohen, always in wrong, Irving Lewis.

Stock burlesque is in its third week at the Irving Place, with business continually on the increase, according to Mike Kelly and other house attaches.

The theatre is a bit out of the way and will require considerable ballyhooing to get them in, but once in they should get the habit.

The entertainment Tuesday ran smoothly without any semblance of ad libbing, although the book has been changed each Monday. Joe Rose is the producer and principal. Rose is a favorite around 14th street, having been one of the principal comics at Kahn's Union Square for several seasons. The rest of the company include Pauline Harer, soubrette; Hattie Beall, soubrette-ingenue; Margie Pennitte, ingenue, and Rosa Rosella, who possesses the voice of the troupe. All of the women can sing and are long on appearance. The men include Johnny Kane, juvenile straight; Joe Cunningham, straight, and Irving Lewis, second comedian, in a Hebrew character that just about

SCRIBNER'S LETTER

Jacking Up Producers—Asks and Answers Pertinent Question

Sam Scribner sent a heavy barrage into the ranks of the Columbia producers this week in the form of a circular letter which bluntly told the travelling producers many had kept business away from the Columbia houses through the poor quality of shows presented.

The letter in effect particularly mentioned the practice of some of the road producers putting on old and stereotyped bits season after season. The letter further states the burlesque goer is "wise" and cannot be kidded any longer, the results of last season proving that.

"Why did one show average \$7,000 a week and another average but \$1,000 a week on the season last year with both shows playing the same houses?" the letter queries. The answer follows and says, "Because one company gave a good entertainment and the other show was not good."

The Scribner letter carries the usual post-season warning that if the shows are not up to standard they will be thrown out.

COLUMBIA, N. Y., CLOSED 'TIT FOR TAT'; DID \$4500

Broadway's Burlesque House Will Reopen with the New Season

Four Columbia wheel shows and houses playing last week, and but two the current week, "Tit for Tat," at the Columbia, New York, last week, did very poorly, grossing about \$4,500. The matinees were especially bad, due to baseball and shore resorts opposition. The show itself was not rated above passable, which, with the weather and competition, tended to depress attendance. The Columbia, New York, is dark this week and will not reopen until September, when the regular wheel season starts.

Barney Gerard's "Follies of the Day," in its second week at the Empire, Boston, got slightly under \$7,500. This was a drop of about \$300 under the first week. The Gerard gross is considered good for the season of the year and conditions. The Gerard office conducted an extra publicity campaign during the week and will continue as long as the show remains. It helped business considerably.

Bedini's "Chuckles of 1922" at the Empire, Newark, last week, did about \$6,500. "Chuckles" is underlined in the Boston, Gayety, newspaper billing as "coming," but no date is mentioned. The Gerard show is at the Gayety this week. Its continuance depends on business.

Immie Cooper's show at Hurlig & Seamon's got about \$4,000 last week. The Cooper show and "Tit for Tat" have closed for the season. "Chuckles" is at Hurlig & Seamon's this week.

Burlesque Club's Annual Election

The annual election of officers of the Burlesque club was held yesterday (June 1). The present incumbents are I. H. Herk, president; James Cooper, vice president; E. Thomas Beatty, secretary. "The latter is filling out the term of the late Ben Kahn."



**VIOLET and LOIS
TWO GIRLS FROM THE GOLDEN WEST**

Did you ever see an act that you would really LIKE to give a contract to? Well—we have JUST that kind of an act—ask Leo Fitzgerald of the Marinelli office. We cordially invite all managers to see our act at Moss' Franklin, New York, this week (June 1-4).

FORMER CHORUS GIRL ELUDES UP-STATE COPS

Mrs. Beatrice Jones, 22, Keeps Things Moving—Escapes Into Canada

Rouses Point, N. Y., May 31. State troopers and other police officials in this section are seeking Mrs. Beatrice Jones, 22 years old, a former burlesque chorus girl, who escaped from police custody near here. The girl is reported to be the illegitimate daughter of an Italian count and has a lengthy police record. She has earned the sobriquet of "the female Raffles" by her daring exploits.

Mrs. Jones was in the custody of the police on a train near Laconia on the way to Albion to serve a three-year sentence, and made a spectacular escape in a motor car, which, driven by a male accomplice, had followed the train from Malone. The escape, in itself, was startling, but the police were amazed when they learned that, while they were watching the State roads in other sections, the former show girl had broken through a network of State troopers long enough to return to a Malone hotel and hand back to a waitress a curling iron and some money she had borrowed.

Receiving a tip that Mrs. Jones was in Malone, the State troopers dashed in post haste to the hotel where she had stopped, but arrived too late. As a matter of fact, the State policemen reached the scene just as the girl, waving her hand at them from the auto of her friend, speeded away toward the Canadian line.

The girl and a man who gave the name of Charles Brennan were arrested after the pair had engaged in a boisterous street argument which terminated in blows. Mrs. Jones, because of having a police record, it was said, received a three-year sentence, while Brennan drew a fine. Brennan feigned hostility to the ex-chorister and offered to expiate her delivery to the penal institution by driving her, in company with a policeman, to Malone in his car, where she was to meet a marshal from the Albion jail. When the train pulled out of Malone he followed in the machine until, at Laconia, Mrs. Jones jumped from a window of the train and escaped with him in his high-powered car.

The pair figured in skirmishes with police in Adirondack towns, and the local police exchanged shots with them as they sped through Rouses Point. It is believed the couple are safe over the Canadian border.

OLYMPIC CASTS CHANGE

The stock cast headed by Harry Stepp and Harry O'Neal closed at the Olympic, New York, Saturday after a four weeks' run. The new cast which opened Monday includes Frankie Hunter, Lew Dean and several other Columbia wheel people.

The Olympic will try for an all summer run this season, with a change of people every third or fourth week.

Thrown by Street Car Into Auto

Frank (Bud) Williamson (burlesque) was struck by an Eighth avenue street car May 25 and catapulted into an auto. He was moved to the Flower hospital, where an examination found his injuries to be painful, but not serious.



WORTHAM'S WORLD'S BEST SHOWS

St. Louis, May 31.

Strict adherence to a policy that invites complimentary credentials from public officials and the police, instead of interference for misuse of the name "carnival," Wortham's World's Best Shows easily displays to the visitor why it has a rating of being one of the strongest and most satisfactorily arrayed outfits under its system of management.

Under the auspices of the American Legion, Wortham's 30-car show, involving 450 people, is holding away here for two weeks. The crowds in attendance indicate the public has a tip-off as to what carnivals are worth witnessing. Automobile visitors proved beyond any doubt that Wortham's clean advertising, supported by clean offerings, makes the caliber of "draws" that decent people will flock to, if the proper trademark is floated. Wortham's outfit has this, and keen observers probably became acquainted with the trademark by exactly the same atmosphere which predominated when the writer paid this carnival an unexpected visit: It was an atmosphere that boasted of "cleanliness" and an entire absence of an "air" of "come-on."

Fred Beckman directs as manager, and the machine-like manner in which matters needing attention are adjusted gave the visitor only the thought that the executive work of this outfit is efficient, as the result of having been oiled with common sense and desire to hold aloft the good name of "carnival." Beverly White attends to the press work.

Stepping on the grounds, one is impressed with the cleanliness of all stands, booths and the dress appearance of the concession directors and the ballyhoos. There are two merry-go-rounds, three abreast, all freshly painted; two ferris wheels, a whip and seaplane for rides. They have such places as "Noah's Ark," "Room 202" (trick house), another trick house called "The Jazzer" and one called "Over the Falls." The shows comprise a pit, with various animals and reptiles. There is another entertainment called "Mamie," which is a girl show, a musical comedy, with eight women appearing on the stage, strongly directed to refrain from all risque work, and the show "plays" on its merit as a perfectly clean attraction. Five minutes of an open-air ballyhoo is done for "Mamie." In brief, it is a small time musical comedy. The whole idea should be a lesson to those who claim such a girl show cannot be made a success without hip movements and the like.

The girls do not mingle with the patrons, but immediately after the open-air ballyhoo walk through a side entrance to tents that lead to the stage and go right into their work.

A monkey circus is put on in the form of a pit, with at least 65 monkeys on display, with 30 of them actually working. The usual monkey stunts are done, the monkey band, etc.

The auto drome makes a tremendous appeal to the young and old, and especially so to the mechanically inclined. A perpendicular circle, 40 feet high, is used for the actual riding, the riding being done by two men and two women in miniature automobiles and regulation motorcycles.

Another pit show is "Dido Park" and the "White Mice Palace." Dido Park is an entire amusement park laid out in miniature mechanical form, while the White Mice Palace are real white mice going through various paces. A magic show with 14 people, showing various illusions, mind reading, answering of questions, etc., served as another time killer.

The biggest attraction on the ground is probably a pit show of freaks, conducted by Myer Myers, featuring the Hilton Sisters, the grown-together twins. The girls are not exhibited as a monstrosity, but more on the order of a human curiosity. The girls are about 16 years old, and for their exhibition run a string of cockatoos through various tricks. Other attractions in this side show are a glass-blowing exhibition and an Indian clay molder, a colored armless boy, who does free-hand drawing with his feet, a mind-reading act and a rubber skin man.

In point of size a diving exhibition with five girls and ten seals is probably the biggest thing on the ground. This show also makes an outdoor ballyhoo, with the girls dressed in one-piece bathing suits, but standing absolutely rigid during the ballyhoo, after which they go through their various exhibition of diving tricks. This show would make a corking good feature for big-time vaudeville, with the girls and the seals working in one tank. An act similar to this was shown, though not on such a pretentious basis, by Captain Winton some years ago on the big time. The main tent features a wild animal exhibition, with four lions that are handled in showmanship style. The show itself consists of an act of wire-walking, juggling, high-school horses and such. No effort is made at pretentiousness and a 15-cent admission is charged,

with a 12-piece band for good measure.

A war exhibition, showing various trophies of the World's War, has a free gate, with various souvenirs for sale.

The concessions are run without any grift. All running under the term of "Merchandise Wheels," and exhibiting such things as canary birds in cages, beaded bags, Indian blankets, Japanese baskets, dolls, hams, bacons and market baskets filled with merchandise. It is impossible to play for money, each person paying their 10 cents receiving something in return, either a small package of candy or a few sticks of gum. No buy back is permitted, and no percentage wheels operated. Anyone is privileged to turn the wheels, and it is not at all necessary to run crooked wheels, as, if every number is played, enough is grossed to give the concessionaire a fair profit on each spin. If all the numbers are not played, the concessionaire has the same chance of having the numbers not played turn up as the numbers sold.

There are also no games of skill, where the percentage is so great it is almost an impossibility to win. In the language of the carnival people, "no gifts or hold outs." Every vendor working a wheel was cleanly dressed, presentable, never facetious or bold, and showed extreme courtesy to the patrons. They all cried their wares and made a bid to the passing people, but no one was pulled off the midway. The vendor stands behind his counter, never coming in personal contact with the customers. Other games are run, such as "Pitch Till You Win," which insures the buyer something for his money.

All in all, this can be rated as a clean commercial enterprise, with most of the games run on the same principle as church bazaars. Carnivals may be classed as a poor man's amusement and, though in this instance there was a small admission gate charge of 10 cents (which all went to the American Legion) the entrance is usually free, and one can pass through and around the grounds without going into any of the shows or riding any of the devices or playing any of the concessions, and spend an enjoyable hour or two.

It is understood that this show plays mostly large state fairs, centennials, celebrations, home comings, etc.

C. A. Wortham, beside owning the World's Best Shows, is also owner of Wortham's World's Greatest Shows, Walter Stanley, manager, William F. Floto, press agent, and is interested in the John T. Wortham Famous Shows, John T. Wortham, manager (father of C. A. Wortham); Snapp Brothers' Show, Ivan and William Snapp, owners (brothers-in-law of C. A. Wortham), and the Alamo Shows, Wortham, Vaughn and Hofer, owners, with Homer Jones manager.

Clarence A. Wortham is said to be the largest individual carnival man and owner in the United States, having taken a leading part in outdoor attractions. The two shows carrying his own name are said to be the biggest of their kind.

C. A. Wortham himself is looked upon by all carnival men as a leader whose first principle in running his organizations is clean shows, positively.

NEW TORONTO PARK

Toronto, May 31.

The new amusement resort and bathing beach at Sunnyside near here opens June 15. Abe Solman is the manager.

SAM McCRACKEN WITH CARNIVAL AGGREGATION

Circus Man of Note Becomes Agent for Cooper Rialto Shows

Known throughout the open-air field as a promoter of indoor circuses and formerly general manager of the Barnum-Bailey circus for the Ringling Brothers, Sam McCracken is now general contracting agent for the Cooper Rialto Shows, a carnival aggregation operating in the middle west.

It is McCracken's first venture in the carnival end, and he is reported making good at it.

The Cooper Rialto carnival is rated as a small show. It carries a girl show, a wrestling show (called an athletic stadium) and a snake show. It has six shows in all and three riding devices.

CONDITION SERIOUS

Kansas City, May 31.

The injuries received by Charles (Daredevil) Wilson in a high dive at Electric park, May 21, are much more serious than first reported. An X-ray examination showed that he has suffered a fractured skull, a broken left shoulder, and that silver wires which reinforced three of his ribs following a similar accident a year ago, had been torn loose.

After Wilson completed his dive Sunday night he arose and walked to his dressing room, but collapsed shortly afterward. His condition is serious.

NO CALIOPE IN WHEELING

Wheeling, W. Va., May 31.

An ordinance making it unlawful for a circus to play its caliope within the city limits of the city has been passed by the city council here.

Show boats are also prohibited from giving the customary caliope concert each night before the performance.

CONDUCTING AT SAN MATEO

San Francisco, May 31.

Herman Heller, who recently resigned as leader of the California theatre orchestra, will conduct at Pacific City, the new San Mateo amusement park.

LEGION ATTACHES CARNIVAL

Akron, Ohio, May 31.

The "Bearded Lady," "Missing Link" and cage of monkeys were attached Saturday by the sheriff and are being held until the owners of the Rubin and Cherry shows can raise the required bond.

East Liverpool Legion members and Moose Lodge of Wellsville obtained the attachment and filed suit for \$2,000, which they allege, is due.

The attachment was served on the show owners here Saturday by Sheriff Pat Hutchinson.

MIGHTY DORIS SHOWS SOLD TO MRS. BERNARDI

Brunen's Widow Transfers Property—Name Changed to Bernardi's Shows

The mighty Doris and Colonel Francis Ferari's Shows (combined) have been sold by the widow of John Brunen to Mrs. Felice Bernardi.

The title has been changed to the Bernardi Greater Shows. This week the carnival is at Garfield, N. J., and will play Morristown, N. J., next week (June 5).

Harry Mohr, brother of Mrs. Brunen, and another carnival man named Powell are awaiting trial of the murder of Brunen at his home in Mt. Holly, N. J., last March. Brunen was shot dead while seated at a table on the ground floor of his house, his murderer shooting him through a window.

LEAVES BERNSTEIN'S TROUPE

Joe Woods' "Mimic World," a girl act which he took to San Domingo some weeks ago with Freeman Bernstein's carnival company, has split away from the unit and is now in Porto Rico. Frank Raff's Monks, also with the Bernstein outfit, also went to Porto Rico with the Woods show.

The balance of the Bernstein party is still in San Domingo, being last reported at San Pedro-Macoris. The shows with the outfit have done mediocre business, the natives, however, patronizing the merchandise booths which are a part of the carnival.

CIRCUS ROUTES

Ringling Bros.-B. B.

June 2-3, Cleveland; June 5, Niagara Falls; 6, Geneva; 7, Syracuse; 8, Watertown; 9, Utica, N. Y.; 10, Pittsfield, Mass. Following week (June 12), Boston.

Sells-Floto

June 2-3, Boston; June 5, Lynn; 6, Salem; 7, Haverhill; 8, Lawrence; 9, Manchester; 10, Lowell, Mass.

Al G. Barnes

June 2, Caldwell, Idaho; June 3, Boise; June 5, Twin Falls; 6, Burley; 7, Idaho Falls; 8, Pocatello; 9, Ogden, Utah; 10, Salt Lake.

Walter L. Main

June 2, Marlboro; 3, Waltham, Mass.

Cole Bros.

June 2, Norwood; 3, Moria; 5, Chautauqua; 6, Rouse's Point, N. Y.

Hagenbeck-Wallace

June 3, Plattsburgh, N. Y.; 5-6, Montreal, Can.; 7, Ottawa; 8, Cornwall; 9, Brockville; 10, Belleville, Can.

Sparks' Circus

June 2, Hempstead, L. I.; 3, Huntington, L. J.; 5, Bennington, Vt.

CARNIVAL FINDS LOT IN FRONT OF CITY HALL

Baltimore Worked Up Over Location—Formerly Played Far from Center of City

Baltimore, May 31.

The dailies have been giving considerable space to the fact that on the site of the buildings demolished at Gay and Fayette streets to make way for the civic memorial to the soldiers of the world war, the John T. McCaslin Carnival shows are doing a thriving business. Heretofore carnival show have had to content themselves with a lot far from the center of the city, and the papers of the town appear considerably perturbed because the show has come right down into the heart of the town. The affair is given for the benefit of the disabled veterans of the world war, and there is a small tent at one corner of the grounds where the vets sit and watch proceedings. There is some public feeling against the carnival locating itself directly in front of the city hall, as it has, and it is probable that editorial attention will be given it.

When the negro manager of the "Old Plantation Shows" with the John T. McCaslin Carnival Shows (on the Civic Center Plaza) struck an eight-year-old white girl with a brick last night a mob of 200 white men attacked him. It was only after a battle that the police were able to rescue the negro.

The negro, Cecil Carter, saw the girl, Catherine Bradley, 507 North Exeter street, peering under the flap of his tent show. According to witnesses, he shield a brick at the girl and struck her on the temple. Carter then came outside of his tent and was forced to beat a hasty retreat from a crowd of men who were crying "Get him." The negro was rescued by a patrolman and taken to the central police station, where he was charged with assault.

Two concessions connected with the same show were ordered closed yesterday and a number of alleged cappers, men and women, were driven out. The cappers were driven out after they had been watched for several hours by the police, who say that after each game the cappers always came out in the lead.

Monday night, according to the police, cappers were caught slipping through the back of the booth the articles which they had apparently won by chance when playing with the crowd before the booth.

Auburn Gets Its Circus

Auburn, N. Y., May 31.

Auburn will have its circus this year that it has been yelling for. G. W. Finney, advance man for the big Sells-Floto organization, was in town last week and secured a permit from City Manager John P. Jaecck to show and parade here June 23.

Wild West at Hillside Park

Newark, N. J., May 31.

Hillside Park opened Saturday, featuring a Wild West show.



LEBLANG'S PUBLIC SERVICE BALL TEAM

The photo does not do justice to the color scheme of the new costumes sported by cut rate ticket men's baseball team which battled to a twelve inning tie with the Broadway theatre treasurers at the annual "Hellraiser's" outing at Glen Cove, L. I., last Sunday. The suits are violent green, stockings and caps just as violent orange. When the team paraded on the field they sported red bow ties which were discarded in the heat and the location of the houses' worst seats.

Joe Leblang, himself, is the man in civies. He was "umps" for the game. Matty Zimmerman is the hefty chap on the right. He doesn't play with his goof team but is the principal "hellraiser."

TECHNICAL CARNIVAL INFORMATION

There are various classes of carnivals, but the usual classification gives two types of show, namely:

GILLEY SHOW

A show which owns no wagons or flat railroad cars. This type of show travels in passenger service using box or baggage car furnished by railroad company. The railroad also furnishes day coach or coaches for the accommodation of the people. The charges are based on the number of passengers—so many passengers for each baggage car. The show's equipment is hauled to and from lot to railroad yards by local transfer man, with whom contract is made for this work by the agents of the show.

RAILROAD SHOW

All of the larger and better carnival organizations own their own railroad cars, the train consisting of flat cars, upon which to load wagons, stock cars for stock, baggage car for small material trunks, concession frames and tents and merchandise used by concessionaires. Sleeping cars for performers and employees and a dining car usually known as the privilege car. This type of show moves in freight department by contract known as "special freight" or "circus movement." The bulk of the show equipment is loaded into large circus wagons, which are carried on flat-cars. The show's executive offices are usually in a special wagon. This kind of show usually carries a few teams of baggage stock or draft horses. Many of the larger ones own heavy tractors, which have proven highly satisfactory for hauling wagons to and from the lot. A good tractor will easily walk away with two heavily loaded full-sized circus wagons.

PAY ATTRACTIONS

These include all shows and riding devices and any attraction where an admission price is charged at the ticket box such as Merry-Go-Round, Whip, Ferris Wheel, Sea Planes, Aeroplane, Swings, Frolic, Dodgem and all side shows.

FREE ATTRACTIONS

Sensational and novelty acts used to attract and to hold people on a midway. Only the "maller" shows carry free acts. Usually high diver, aerial acrobatic or bicycle leap or loop the loop. The feature free act is always staged late at night. It is only necessary where side shows are too weak to hold people on the lot.

BALLY SHOWS

A bally show or "sit-down" show is an attraction which offers a complete performance lasting from 20 to 45 minutes. In order to sell the show the ballyhoos are given on the ballystage or platform outside of the tent. Here the performers show themselves to the public while the show talker makes an announcement explaining the nature of the show. From two to three ballys are usually necessary to get an audience. A good talker with an attractive bally will fill his tent with one spiel. This is known as "turning 'em."

GRIND SHOW

A grind show is a show where a continuous show is given and where no ballyhoos or announcements are necessary. This applies to pit shows, platform shows, walk through and mechanical fun houses. The talking, which is usually done by the ticket seller is known as "grinding," and the spiels on this type of show are known as all day talkers or all day grinders.

A PLATFORM SHOW

Sometimes built on a specially constructed wagon is a show with an individual attraction, usually a human freak or living curiosity. The enclosure in which the attraction is exhibited being raised up from the ground, acts as its own ballyhoos, and as both front and sides are left open the crowds on the midway are attracted by curiosity of the desire to know what the other fellow is looking at.

STRING SHOW

A string show is a pit show with a number of pits or enclosures in which the attractions are displayed. These are usually human or animal freaks with a few papier mache fakes, such as double-headed babies, the devil child, and impossible prodigies of all kinds. These shows are often advertised as 10 in 1 or 20 in 1, etc.

WALK-THROUGH SHOW

A walk-through show is a mechanical fun factory with laughter-producing devices, and in which the visitor walks through a darkened corridor to exit at the other end. Fun houses include such mechanical shows as the House Upside Down, Haunted Swing, Katzenjammer Castle, Old Hell Ship, Through the Falls, and other mechanical laugh shows. The Crystal Maze, which is a series of passages with mirrored walls, is another favorite walk-through show.

CONCESSIONS

The concessions with the larger shows are invariably legitimate, although all midway organizations carry merchandise wheels. The merchandise wheel is accepted and permitted almost everywhere outside of New York City and at all of the state and county fairs, with few exceptions.

MERCHANDISE WHEELS

These are concessions where various sorts of merchandise are given away to those holding the paddle containing the number at which the wheel stops. There are usually three numbers or chances on each paddle. In recent years the "lay down" has superseded the paper paddle, as it means faster money. With the lay down, a lay out with corresponding numbers is painted on the counter. The player places his dime on the number of his choice. When all numbers are covered somebody must win a prize at every turn of the wheel. The concessionaire is assured of a profit, as there are always enough numbers to allow a margin for the storekeeper. The wheels are usually sold "exclusive" for a specified type of merchandise, and where no exclusives are sold, seldom more than two of similar kind are allowed. The predominant wheel displays are dolls, silverware, blankets, ham and bacon, baskets of fruit, baskets of groceries, silk shirts, candy, electric table lamps, etc., etc.

P. C. WHEEL

A P. C. wheel is operated precisely the same as a merchandise wheel, excepting that one dollar bills are given away instead of prizes. The store is usually flushed with merchandise. This form of wheel is very popular with the public. Most shows will tolerate at least one or two P. C. wheels, where the local authorities are agreeable.

GRIND STORE

A Grind Store is an ordinary concession with a ten-cent game of skill for which merchandise prizes are given to the winners. These include "pop 'em ins," "hoop la," roll down, Japanese box ball, knife and cane racks. All legitimate ball games and racks may also be described as "grind stores."

STRONG JOINTS

Strong joints are crooked games of all types, usually operated with control devices. These include flat wheels, spindles, drop cases, hand strikers and pick outs. The "pick out" is known as "peek 'em" store. Numbers corresponding with those on the prizes are placed in envelopes. The player has little chance to beat the game. The device which controls the strong joint is known in the vernacular as "the squeeze," "the pinch" or "the gimmick." The spot is a game which is classed as a game of skill and allowed to operate anywhere. As a matter of fact, this game is almost impossible to beat, although with practice one can acquire the knack.

SHILLS

The shills or the "sticks" (sometimes called boosters) are the cappers used by strong-joint workers to encourage the suckers. With crooked joints only the sticks or shills are permitted to win. The sucker always finishes a loser. (None of the bigger and better shows tolerate crooked games or strong joints. Although some will permit percentage wheels where local conditions are favorable, the big shows which are out after contracts for the big national expositions and state fairs present real attractions of cleanliness and merit. These attractions are able to bring in revenue enough to carry the show and pay a profit. The small carnival which has no worth while shows is compelled to depend upon its concessions.

AMERICANS IN EUROPE

Mr. and Mrs. Rosenberg are here accompanied by their son, Jerome. They are sightseeing.

Gatti-Casazza, manager of the Metropolitan, New York, has gone to Milan; Hamilton Fish Armstrong, of New York "Evening Post," has arrived in Paris from Bohemia; Reginald C. Robbins, author, of Boston, has arrived in Paris from Switzerland; Charles W. Price, president of the New York International Trade Press, is taking the cure at Bad-Nauheim; Louis Gra-yeur and Raymond Burt, of New York, have been appearing in concerts in Berlin; Olive Fremstad, soprano, is resting in Switzerland.

Among visitors to Paris last week were Jesse Lasky and family, William Harris, Jr., and Mary Garden. Miss Zenita, the dancing violinist, is in Paris, arranging for a new musical act.

Little Lydia Weltschoff, pianist, 8 years of age, gave a concert May 25 in Paris.

Abe Attell busted into print again last week after the fire department started lamping what looked like a fire plant within the "Ming Toy Bootery," a Broadway shoe shop in which Attell has a half interest. The night watchman of a basement cafe discovered fluid dripping through a trap door crack from the shop above and on investigation found it to be gasoline. Entrance to the store was made and it was alleged a quantity of papers soaked with the inflammable fluid were found. It was also said the door was locked. Reports in the dailies stated the ex-pugilist was to be questioned.

SOUTH CLOSING

Four Keith Booked Towns Will Remain Open

The Keith southern houses booked by Jule Delmar, which have remained open longer this season than ever before during the hot months, will close shortly.

The Palace, New Orleans, and Mobile close June 18. Birmingham and Atlanta discontinue June 10; Baton Rouge, Shreveport, Louisville and Nashville conclude June 24.

Norfolk, Roanoke, Richmond and Charlotte may remain open all summer, due to the unusual cool weather prevailing and the close proximity to New York.

Outdoor amusements and summer parks in Dixie have received the toughest break in 20 years from the weather man.

Last season the Delmar houses closed four weeks earlier than at present.

ENGAGEMENTS

Jeanne Eagles, for "A Gentleman's Mother," by Martin Brown (Sam H. Harris.)

Low Brice, "Love and Kisses." Lewis and Brown, with "Greenwich Village Folies."

ILL AND INJURED

Melville Rosenow, of the Jenie Jacobs office, confined to his home for several weeks as the result of a nervous breakdown, has left the city to recuperate.

MIDWAY SHOWS SCARCE; IN EVIDENCE IN JERSEY

Independent Organization Opened With But One or Two Shows

Convincing proof of the scarcity of independent midway shows was amply demonstrated in a New Jersey "spot" a week or so ago. It was the occasion of the opening of a show owned by one of the best known managers in the business. The show, which has hitherto been in the 25-car class, was sold last fall by its owner, who is also owner of another big midway organization or carnival company. The reopening of the show was widely heralded and a big line-up of attractions was promised, but when the time for the show's initial opening came only one or two shows reported for business and the midway presented a crestfallen and sorry appearance on the opening night. Since the opening stand new shows have been added, one at a time. In Jersey last week there was a vast improvement. The show is under the management of a capable and experienced showman, but in spite of this and of the popularity of the show's title, some difficulty was evidently experienced in getting together a satisfactory line-up of suitable attractions.

Last season was the worst, financially, in many years, and even the fairs failed to make up for the losses of the carnival dates during the earlier part of the season. Owners of independent shows have not forgotten their experiences of the past and the wiser ones prefer to leave their equipment in the barn rather than go to the trouble and expense of framing up for a too early start.

The real carnival season in the East is rarely at its best until the end of June and the wise and wary side show owners appear to be taking advantage of his dearly bought knowledge and playing safe.

The real harvest for the carnival and its side features is at the fairs where, with any decent kind of a break, all fear of bloomers and dead spots is cast to the winds.

HOUSES CLOSING

Sunday concerts of Keith vaudeville at the National Winter Garden, New York, were discontinued for the summer Sunday (May 28). The house is operated by the Minsky Bros. and plays burlesque stock during the week.

Palace, South Norwalk, Conn., pop vaudeville, started picture policy this week for balance of summer.

Playhouse, Passaic, N. J., pop vaudeville, split week, has discontinued vaudeville over the summer. Pictures will be the hot weather policy.

Roosevelt, West Hoboken, playing pop vaudeville, has a picture policy over the summer.

The Strand, Hoboken, has discontinued its split week vaudeville policy for the summer. Sunday vaudeville shows are given, with the house remaining dark the remainder of the week.

Strand, Bayonne, June 11.

Community, Meriden, Conn., May 27.

The Myrtle, Brooklyn, N. Y., closes June 4.

Vaudeville will be discontinued at the Kurtz, Bethlehem, Pa., June 10. Pictures for the summer.

IN AND OUT

Bobby Higgins and company, unable to open Monday at Keeney's, Brooklyn, N. Y. One of the women in the act reported ill. "Keep Smiling" filled in.

Barker and Dunn were out at the Boulevard, New York, Monday, due to illness. Pedrick and De Vera substituted.

Talbot and Meyers were out of the Harlem O. H., New York, last half, due to Miss Meyers suffering a sprained ankle.

NEW ACTS

Donel Atwill will play several weeks for the Keith circuit this summer in a dramatic sketch by Edgar Allan Woolf. Katherine Mackey, leading lady for Mr. Atwill in "The Grand Duke," will be in the cast.

"Look Who's Here," three people comedy skit featuring Jack Ellis. Produced by Jack Blue, with special songs by Eddie Madden and Jack Snyder.

Harry Lee and James Worsely, two-act. Lee was formerly of Hoey and Leo. Worsely was formerly with Jimmy Hussey.



JULIAN ELTINGE

After a sensational season on the Keith, Orpheum and Interstate Circuits has again proven himself pre-eminent as the delineator of female characterizations.

Closing season this week (May 29), at B. F. Keith's Palace, New York.

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Tom Kennedy, formerly of Kennedy and Burt, has become associated with Harry Romm, the independent agent.

The John Sparks Circus opened a tour of Long Island Monday in Jamaica.

The dispute between the Equity and Producing Managers' Association as to which organization was responsible for any fee Judge Julian Mack might charge for arbitration services in the "Equity Shop" controversy was settled last week by Judge Mack himself announcing no fee was to be charged, hence neither side would have to pay anything.

A real estate auctioneer operating on Long Island has devised the scheme of giving a free show at each of his sales. A large circus tent is erected on the property, in which the performance is given. The bill is made up largely of circus acts. The music is furnished by a 20-piece band.

The Weequahick theatre, Newark, N. J., under the management of S. Grey, is playing vaudeville three days weekly, booked by Harry Lorraine of the Fally Markus office.

The State, Beacon, N. Y., was purchased last week by the Goodman Brothers from Joseph Kliger and Herman Lees, the new owners taking possession Monday. The transaction was made through Jack Linder, the vaudeville agent, who will continue to book the last half bill. The house plays pictures the first three days of the week.

The Appellate Division last week denied Kitty Letraunik's petition to punish Samuel Letraunik (professionally Senator Francis Murphy, vaudeville) for contempt of court. She charged he failed to pay \$50 weekly alimony under a separate decree, but the upper court held that Mrs. Letraunik is no longer his wife by virtue of a successful countersuit for annulment. After a year was awarded the alimony on charges of abandonment, Letraunik countersued, alleging fraud.

Billy Delaney, Keith booker, returned to his desk Monday, after three weeks spent in looking over the houses he books.

Leo Carrillo is booked to play four Orpheum weeks on the Pacific coast before he goes into, during August, the new Oliver Morosco production in Los Angeles, the name of which has not yet been announced.

Arthur Pearson, who ran out on Broadway secretly several weeks ago, picked himself a warm place to get a coat of sunburn. He has been fishing in and around Mobile, Ala., with Ed Walsh, manager of the Lyric there. Pearson is due back Saturday.

The Playhouse, Hudson, N. Y., is playing three or four acts of vaudeville and a picture the last half of the week, three shows daily.

Fox's theatre at New Britain, Conn., will go into straight pictures June 5. Negotiations are in progress, it is understood, whereby several tabloid shows will play at the theatre.

Daniel Finn has succeeded James Sayer as manager of the Olympia, Lynn, Mass. Mr. Sayer resigned to assume charge of the Canobie Lake Hotel at Salem, N. H.

Ralph Isen (professionally George M. Fisher of Fisher and Hurst, vaudeville) was assessed \$25 weekly in the form of alimony he must pay to May Isen. Isen is suing his wife for divorce, the latter countering similarly, naming Honey Hurst, his vaudeville partner. He must also pay Kendler & Goldstein, Mrs. Isen's attorneys, \$250 counsel fees. Mrs. Isen originally defaulted in answering the plaintiff's allegations because of poor health and straitened circumstances, the court

HOW LITTLE THEATRE HAS WORKED OUT

It was forecasted by Variety last season that this season would see an unprecedented number of co-operative theatre ventures. At the time it was not anticipated the theatrical year would be as bad as it turned out. The quick demise of attractions regularly produced made fertile soil for the co-operative attractions, and this spring they have been plentifully offered in Broadway theatres. None of this season's projects of that class succeeded.

Concurrent with the co-operative excursions the Little theatre idea moved steadily forward, winning attention of the professional field more than before and with an outlook now that makes for permanency. The Little theatre plan is in itself co-operative, a mixture of the budding professional with the professional and the amateur. The professional co-operative tries that abounded are still coming. However, the standing of the players, which appears to mean little, is different from the Little theatre units in the vitally important matter of control or management.

The Theatre Guild may be classed as the highest type of Little theatre development. Skilled direction is bringing forth the Provincetown playhouse, the Neighborhood playhouse and several others. All three organizations named have within their control one or more common sense business men. The latter may have first become interested through a love of the drama, but that has not prevented the employment of business methods. At one time it was believed that art and business won't mix, but the Little theatre exponents are proving that half a fallacy anyhow.

The Equity Players, formed of artists in the Actors' Equity Association, announced last week they had leased the 48th Street theatre for next season; that members attending a meeting had pledged themselves to the amount of \$93,000 to back the venture; that the Equity Players would conduct the house and productions co-operatively in part; that five productions would be made which, if successful, would be turned over to legitimate managers and that stock would be sold to outsiders who might be interested in the venture. The Equity Players is to be a corporation, a business device, not unusual in operating theatres or producing plays.

Those who have pledged financial support, which persons the Equity Players term guarantors, may receive stock to the amount of their subscriptions. But the statement stated the guarantors would be reimbursed from the first profits of the venture. How this will mix with the sale of stock is not clear unless it is to be implied the guarantors have no thought of profit in mind, whereas an outside investor would look to profits if there were any.

More important is the method of management to be used for Equity Players, Inc. The entire scheme is akin to that of the Theatre Guild, which for seasons has produced plays at the Garrick and moving the successful ones to Broadway. The handling of most co-operative companies has proven disastrous. It is patent plays selected by most of the co-operative failures have been poor, perhaps because regular managers have culled the best available. The Theatre Guild showed there were sources of play supply other than ordinary channels.

Co-operative productions have up to now been pretty much scrambled, with too many artists attempting participation in departments of the organization which should be in the hands of persons of business ability. On past performances the success or failure of the Equity Players, Inc., is going to depend in part, at least, upon how the venture is handled.

INSIDE STUFF ON VAUDEVILLE

David Apollon, pianist and mandolin expert with Mabel Ford and last season with the Ford Sisters turn, hails from Siberia. He was a Bolshevik refugee. During the war an English musical comedy company touring the Far East traveled as far inland as Iskutsk to entertain soldiers. While there Apollon begged the entertainers to smuggle him out of the country. With the players he reached Harbin, China, and there was taken care of for a time by a Swedish merchant. Later he reached Shanghai and finally sailed for America. In addition to his musical ability Apollon is said to be a dancer. In return for their kindness he taught the travelling professionals some of the Far Eastern dance steps.

Frank Monroe established a unique record at the Broadway Friday night last. He appeared there in "A Modern Old Timer," a playlet which has given him a strong start in vaudeville after many years on the legitimate stage. At the supper show, when not over 200 persons were in the house, the act was accorded half a dozen curtains, after which Mr. Monroe appeared before the drop and made a speech. The manager went back stage to tell Monroe that it was the first time in the history of the house that a speech had been earned at a supper show.

The recent report that Morrison's, Rockaway Beach, might not play vaudeville this summer through the noise of an adjacent roller coaster brought out that the Morrison family has leased the theatre, also the park around it, for five years with an option for five more. The new tenants built the roller coaster at a cost of \$75,000. It took in \$1,000 the first Sunday open. Morrison's has been a famous summer vaudeville theatre for 30 years, a little more or less. Now it is playing pictures.

Sophie Tucker was singing over here, just before leaving for England, a song with a personal note in the lyric. The singer told what she had done and would do. One of the catch line gags was to the effect the Prince of Wales had called upon her and she told the Prince to come back when he was King. Miss Tucker sang it in London—once—out!

One of the smart-managers of a clean carnival couldn't understand complaints coming in, about town folks being trimmed by some of his concessionaires. The manager personally walked around the grounds from 7 in the evening until everything was closed for the night, until a relative of his wife gave him the lowdown. Every morning at 10 the owner would go downtown to attend to financial and publicity matters. He had done it for years, and could be relied upon to be away from the lot for two or three hours. The "come on fellows" and "hangers on" would spot prospective victims at night, making a date with them for the next morning around 11, when they would be given a "chance to play for something worth while." This work is very seldom employed before the final blow-off of the carnival into the next town. It usually occurs either on a Friday or Saturday morning.

granting her special leave-to-reopen, the default.

The Strand, Rockville Centre, L. I., erected by a local corporation opens Sunday with pictures. Commencing June 8 vaudeville will play the last half of each week, five acts, booked by Fally Markus. The house has a seating capacity of 2,000.

John Fitzgibbons of Bay Shore, L. I., has leased the Garden, South-

ampton, opening this week with pictures.

A new firm of vaudeville authors is Dorothy Phillips and Billy Link, Jr.

An "Old Home Week" bill will be staged at the Fordham, New York, the week of June 12. Local amateur talent interspersed with regular vaudeville acts will be featured.

CABARET

A procedure to enforce the Volstead act by injunction took place in the Albany, N. Y., district last week when Judge Frank Cooper of the United States court of the Northern New York district issued an order restraining Dominic Rocco and his son, Frank Rocco, proprietors of the St. James hotel at Saratoga Springs, from illegally selling liquor or in any other way violating the federal prohibition law, until a hearing is conducted in Albany June 2. The writ, unlike the one issued last week closing the Klinta hotel at Slingerlands, does not close the Saratoga hotel, but simply enjoins it from violating the Volstead act. Judge Cooper will decide at the hearing in Albany whether to make the injunction permanent. It is the first time the federal officials in the Northern New York district have used this method in the crusade against violations of the prohibition laws.

Morris Greenwald, Jimmie O'Neill and Clarence W. Morgenstern have formed a combination for the purpose of establishing a replica of New York's Plantation at the Green Mill Gardens, Chicago, Ill. Greenwald and O'Neill are in New York at present looking over the establishment as well as endeavoring to get Kramer and Leighton to head the colored entertainers in the local Plantation show. An admission charge of 75c. will be made.

"Bill" Sill, who is running Sill's Hotel at Broadway and 13th street, Flushing, L. I., is inviting you "to come out in the country and keep cool." The Sill place is just a half hour from Columbus circle by machine over the 59th street bridge, and is on the direct road to Belmont race track, Douglass Manor, Bay-side, Plandome, Little Neck, Great Neck, Seaciff and Oyster Bay. It is an old fashioned village hotel with space for dancing, private dining rooms and good food. Special rates are made for the season for a number of newly furnished rooms that "Bill" is willing to let some of the "boys" who were his friends, have in the stag section of the house.

The Winter Garden, the only cafe in Los Angeles using a complete revue, has installed another new show. This revue consists of the Dancing DeMarrs, Claire Vaughn in song specialties, and Harry Seymour in nut comedy songs. Henry Williamson does several solos at the head of the chorus of 12 girls. The show is given twice nightly. At midnight dancing ends. It runs close to an hour. Grover Frankie is the producer. Business at the Winter Garden is heavy principally because of the revue. Bert Fiske's orchestra has gone to the Sunset Inn and has been replaced by King Brady's band.

Larry Woell, Billy Hall and Charles Ward are entertaining at the Capital Inn, San Francisco. Alma Gillette is hostess. The resort is conducted by Kid Herman, a former prize fighter.

Walter Tyler, former owner of the Pekin and Beaux Arts, famous "Black and Tan" reports in Chicago a decade ago, who retired from the business long since, is dying at his home on South State street. Tyler was well known in sporting and theatrical circles.

Newspapers the country over have all carried stories about Youngstown, O., reported to have become one of the few strictly "dry" towns, since its new mayor, George Oles, took office last January. The fact is, considerable "wet goods" is still to be had there, much as in any other city, in the few cabarets, converted saloons, and various private organizations, all of which operate out of reach of the law by dispensing the stuff through an employee or other attaché, or in some other method avoiding the authorities. Other reports of the town's vice cleanup, however, are largely true, since much of the vicious element has been ousted, whereas the town in former years was a real haven of crime.

Contrary to a previous report, no Pittsburgh cabaret applied for a liquor license. Black's Palace Royale and Bongiovanni's two establishments, the Nixon Cafe and Wildwood Gardens, are again the leaders in the summer bidding for patronage, with the only evidence of pre-Volstead days in the customers who bring their own; of these, there is still a goodly number.

Wayne Scott and Broadway Synopators are at the Cafe La Vie, New York.

The Club Royale on West 54th street has closed for the season. Business had dropped away down there. In the height of the season it had been doing overflowing patronage. One of the Salvin group, The night before the Royale closed a liquor arrest was made there.

The Flotilla restaurant at Sixth avenue and 55th street will close this Sunday for the summer. The Percy Elkeles revue ended its run there Monday.

The Cafe de Paris at Broadway and 48th street will attempt to breast the summer as a cabaret with a bathing number in addition to a regular bill. The bathing girls will make a crowd of 40 in the show. It was intended to remodel the restaurant into a straight dance resort. A new dance place, to be called Rainbow Palace, is now modeling on the other corner.

"Step Along," produced by Arthur Kretlow and directed by Louis H. Zoeller, opened at the Beaux Arts, New York. In addition to Kretlow, Dixie O'Neill, Agnes Purtell, Dolly King and Martine appear, supported by a chorus of six. Louis Brann wrote it.

Crane's Georgian Garden is the latest addition to Kansas City's amusement places. A feature will be the dining service with tables on a balcony overlooking the swimming pool. Another innovation is a dining room and dance floor for the use of bathers in costume.

A revue now in preparation will open at the Music Box, formerly known as Friar's Inn, Atlantic City, N. J., Saturday, May 27. Principals include Alice Mitchell, Ted Hoffman, Billy Wilburn, Viola Hanlon, Jack White, Eva Hale and Peggy Hart, with a chorus of six.

Dixie O'Neill is featured in Arthur Kretlow's new revue, which opened last week at the Beaux Arts, New York, singing "Flapper Blues" and "You'll Be Lonely Too."

Gene Dabney's California Orchestra is at the Knickerbocker Grill, New York. The orchestra includes, besides Dabney, saxophonist; Dick Winfree, violinist; Phil Boutelle, pianist and special arranger; Con Trager, bassoon; Joe Dubin, sax; Cal Janowitz, banjo and cello; Fred Greene, drums. Winfree and Greene came east with Dabney from the coast.

The May-November Farm at Hartsdale, N. Y., under the direction of Nick Prounis, has started on its summer season, after remaining open during the winter. "The Broadway restaurant in the woods" is becoming a regular stopping place for the New York motorists who want a nice ride and a good meal when out in the car. The Farm is on the White Plains (Jerome avenue) road. Smith's Irresistible Eight are the musicians.

"The Review of Syncopeation" at Healy's Golden Glades, at 66th street, has added Andree and Hanet. The Glades has started its summer air cooling system, giving it the edge on warm evenings on nearly all of the Broadway places.

With Joe Susskind in charge at Murray's on Forty-second street, Dave Weiss has returned to the Blossom Heath Inn. Weiss disposed of his interests in Fontaine Inn, a short distance away from Blossom on the Merrick road. Charles Cameron, formerly at Churchill's, is now managing Fontaine. Joe Susskind took over Murray's entire establishment as his own venture. It is a big building located near Broadway, with restaurant downstairs, while the upper portion has many commodious living suites. Mr. Susskind is said to have secured the place on very favorable terms. Just about the time Joe assumed charge with intention to oversee the remodeling and renovation, his foot became infected and he was laid up in one of the apartments for several days. When the original proprietor, Murray, died, his widow is said to have been represented in the Murray's management by a relative. Later a receiver was appointed for the place. To clear the matter up Mrs. Murray made a proposal to Joe (Continued on page 17)

"DEFAULTING" LIST OMITTED IN "EQUITY"; BACON EXONERATED

Manager Demanding Full Retraction as Promised—Other Listed "Defaulters" Said to Have Complained—List Published First in November

Equity in its monthly booklet issued last week failed to carry the list of "defaulting managers" for the first time since the list was made a regular feature of the publication soon after the start of the season.

"Equity" in the November issue first used the lists. Under the statement that "the following does not exhaust the list of managers who owe money to our members," the names of 34 managers were printed. Asterisks beside the names of eight meant those managers had stranded companies. With little or no change the list was continued monthly.

Gerald Bacon, a showman with a reputation for fair play, protested the inclusion of his name in the list. He was a stockholder in "Princess Virtue," a musical show which lost \$30,000 last summer. About \$50,000 of that money was invested by Bacon and Edward Plummer, who was not listed. Bacon at first objected to being singled out from the stockholders to be the goat by Equity. It is a matter of record that Equity stepped in when salaries were not paid at the Central theatre and the company's share of the receipts was taken over for distribution to the players.

Bacon can not understand why he should have been branded a "defaulting manager." Later the showman secured the counsel of three attorneys of standing. The answers to Bacon from Equity were evasive. He was told by one Equity officer the idea of the list was to stop the practices of managers who incorporated for \$5,000 and trusted to luck. Also that Equity might make mistakes that did harm to individuals, but that

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OUT 40 WEEKS. SHOW LOSES ONLY 4 NIGHTS

"Listen to Me" Closes Tour. Biggest Day's Business \$1,600.25

Chicago, May 31. "Listen to Me," Le Compte and Fletcher's one-night stand musical show, closed its season Saturday at Hammond, Ind., and the organization managed by Frank E. Fletcher, with Walter Rolles in advance, accomplished the seemingly impossible, for it remained out a season of 38 one-half weeks, losing only four nights. Three of the lost dates were due to making long railroad jumps; the fourth was the night before Christmas. The show laid off Holy Week, so the tour lasted almost the "forty weeks" that made up the ideal season in the days when one-night-stand organizations were numerous, popular and profitable. The show opened Aug. 25 at Waukegan, Wis. The tour carried the organization into two-thirds of the States of the union. The show went West as far as the Rocky Mountains, south to Miami and East to Wilmington, Del., Staunton, Va., gave the show the biggest single day's business on the season—\$1,600.25, which was exactly 25 cents more than the Al G. Fields minstrel show got in that town. The biggest two-day stand on the season was Miami, where the attraction got \$3,167.25. Tampa did almost as well, giving the organization \$2,712.20 on two days.

PILGER SCOUTING ABROAD

Harry Pilger sailed on the Berengaria Tuesday for Paris, taking with him "The National Anthem," "Lilies of the Field," "Lawful Larceny," "East Is West," "The Woman in Room 13" and other Shipman plays for production abroad. Pilger is interested with Baron de Rothschild in some theatrical ventures in the French capital and may put these plays on in Paris. He will also act as American scout for the producers of the above named plays.

FRANK DARE'S WIFE IN CHORUS GIRLS' HOTEL

Equity's Chicago Representative Remains at Fashionable Bismarck—"Duty Calls"

Chicago, May 31.

Discovering there are social privileges that involve the executive duties of the Equity's Chicago office—duties that don't make for the happiness of any home involved—Mrs. Frank Dare, wife of Equity's Chicago representative, has been forced into a most unhappy state of mind and affairs.

Mrs. Dare has been obliged to forsake the brilliant "loop" life because she has found it impossible to be invited to all of her husband's alleged "duty calls." She is now living apart from her husband because of family differences. While Dare is holding aloft amid the gayety of the Bismarck Hotel, Mrs. Dare's present address is at the Raleigh Hotel, a northside hostelry for the lowly paid chorus girls.

Dare's average as a fast worker is the talk of the Loop's theatrical circles. The existing situation between Equity's representative and his wife makes it common talk that Mrs. Dare proposes to do considerable inquiring into what constitutes the real official non-social work of an Equity representative in Chicago. The separation of the Dares has been known for some time. The alleged "duty calls" alibi is no longer necessary for Equity's roaming Romeo.

Whether or not the Dare matter will end in court remains up to Mrs. Dare.

CHORUS GIRLS' MUSS

Thrown Out of Geneva Mitchell's Party in Boston

Boston, May 31.

Marie Le Von and Eleanor Lasor, a couple of chorus girls with "The Last Waltz," started something here when they complained they had been thrown out of a Commonwealth avenue apartment house where Geneva Mitchell (at that time with "Sally") was giving a party, because they resented the attentions of men in attendance.

The girls were taken from the Hotel Brewster, where they were stopping, to a local hospital the morning after the party and were treated for abrasions. The Le Von girl was the more seriously injured.

The story at first was commonplace, but developed through publicity until both girls were discharged from "The Last Waltz." Miss Mitchell was dropped from "Sally" at the request of Marilyn Miller. Now the District Attorney of this county and the Federal authorities are interesting themselves in the matter, with things getting hotter every minute and the publicity becoming more profuse.

Claire Miller (Marilyn's sister) replaced Miss Mitchell in the "Sally" cast.

According to the stories of the girls, liquor was plentiful at the party, and at the finish they were bound and gagged and thrown downstairs to the street. Others at the party deny the statements of the girls, but a couple of Harvard students who were guests at the affair are in hot water over the publicity and stand a good chance of abruptly ending their college courses.

Claire Miller in private life is Mrs. James B. McKown.

SHOWS CLOSING

"Beware of Dogs," in which William Hodge starred this season, closed at the Riviera, New York, Saturday. He will appear in another show in the fall.

"Greenwich Village Follies" closed at Duluth May 27.

STAGE AND SCREEN SCRIBES SOCIETY

Newspaper Men to Promote Co-operation With Publicity People

Cincinnati, May 31.

An organization known as the Stage and Screen Scribes of America has just been started here. The officers are: President, William Smith Goldenburg, dramatic editor of the Cincinnati "Enquirer"; vice-president, Albert Thompson, dramatic editor of the "Commercial Tribune"; secretary, Myrtle Miles, picture editor, "Times-Star"; treasurer, Elmer H. Dressman, picture editor, Cincinnati "Post." Directors: William G. Stiegler, dramatic editor "Times-Star"; Carl Adams, picture editor "Enquirer"; Lew Heck, press agent Lyric and Gifts theatres; Charles O'Neill, dramatic editor Cincinnati "Post"; Bob Newhall, theatrical writer "Commercial Tribune." Rudolph Benson, Chester Park publicity agent, was named chairman of a committee to draft the constitution.

The organization was formed to promote greater co-operation between newspaper editors and publicity people.

Lew Heck originated the idea at a dinner given to Eugene Quigley, retiring manager of the Capitol. Quigley, a former legitimate advance man, was presented with a handsome desk set as a token of the friendship of Cincinnati newspaper writers and publicity fraternity.

SALARY ATTACHMENT SUITS FOLLOW "CRASH"

New Britain Run Ends Disastrously—Commonwealth's Final Week

New Britain, Conn., May 31.

The long impending "crash" of the Cormican stock, at the Lyceum for six weeks, came Saturday when James Cormican, owner, failed to appear after the final curtain to pay salaries. As a result, members of the company, through Lawyer David L. Nair of this city, Monday brought suits against Cormican, attaching his lease on the theatre, on which, it is understood, six months' rent at a monthly fee of \$750 has been paid in advance. Union stagehands and musicians are also taking legal steps to secure wages alleged due them. It is understood several local business houses with whom Cormican had dealings are seeking a means of "getting theirs," as all attachable property owned by Cormican has been placed under attachment.

During the final and extremely trying minutes of the company's New Britain sojourn, once again

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GIRLS FORCED INTO EQUITY

Choristers of "Hollywood Follies" Given Time to Pay Dues

Chicago, May 31.

Choristers of the "Hollywood Follies," which opened at the Playhouse Sunday, found themselves enmeshed in the Equity meshes by being forced to join the Chorus Equity or being restrained from working. As most of the girls were unable to produce the necessary money for membership when Fran Dare, the local Equity representative, accepted their applications, they were given from two to three weeks to pay the assessment.

The principals of the company, mostly all vaudevillians, however, did not join Equity, as they are all working on the commonwealth plan, which obviates the necessity of joining.

LIBRARY WANTS BOOKS

The American Merchant Marine Library is desirous of securing books to be furnished the men of the merchant fleet sailing from United States ports. The organization is supplying each ship leaving port with a library for the free use of the crew.

Persons desiring to furnish the organization with books may send them to any public library with a card attached, directing that they be turned over to the Merchant Marine Library.

FINANCIAL STATEMENT READ AT EQUITY'S ANNUAL MEETING

No Change in Directorate—Regular Ticket Elected—Hitchcock Charged with Having "Cooked Up" "Follies" Trouble in Chicago

STEVEN'S HEADLINE OF EVA LE GALLIENNE

Said She "Loathed Actors"—Actress Corrects Critic—Desk Man the Goat

Chicago, May 31.

Loathed actors? For a time after the Ashton Stevens interview appeared, the local public imagined Eva Le Gallienne, co-star of "Lillom," now playing here, did.

In fact, the eight-line heading which now features the Stevens' Sunday interview with celebrities playing Loop theatres sweepingly claimed Miss Stevens did. Thereupon, Miss Le Gallienne couldn't get a pleasant look from a solitary male artist in town, not even from the members of her own company.

Before suddenly leaving town and withdrawing from the cast of "Lillom" for a reported trip to Europe, Miss Le Gallienne wrote Ashton Stevens and the critic published her letter adjacent to his usual space.

Claiming she was deeply shocked to see such a very arrogant statement as that contained in the headline issued under her name, Miss Le Gallienne's letter to the critic further stated: "It is not actors that I loathed, as you say—it is the cheap theatricality that is so often, sometimes inevitably, connected with the theatre—the pettiness and tawdriness and cheap publicity—and all those things that make so many people look upon actors and actresses as something apart—outside the pale of society as it is called—that have so largely deprived the theatre of the dignity with which the other arts are endowed."

Miss Le Gallienne will probably get a wireless from Ashton Stevens mid-ocean, stating that it was a headline writer on the desk who loathes actors, and not her.

THE PRIZE PLAY

Publicity Must Help "Anna" to Stick in Chicago

Chicago, May 31.

Local exploitation, started with a vengeance in the Sunday newspapers, over "Anna Christie" being awarded the Pulitzer prize medal, has got to "save" the attraction now running at the Cort.

Repeated references of brilliant nature by all the critics at every opportunity during the local run didn't prevent a startling slump, starting a week ago last Sunday night. It was a fight to gain the Saturday night trade, usually a sell-out for any attraction playing the Cort by 7 o'clock.

A turn for the best, if it comes, can be looked for in about 10 days, and if it doesn't happen, chances of the piece running through July are slim.

"LAWFUL LARCENY" CUTS

There will be three changes in the cast of "Lawful Larceny" at the Republic Monday, when Gail Kane, Allan Dinehart and Floyd Krems leave.

Salary cutting for the remaining weeks of the season brought about the changes. They will be replaced by Pauline Armitage, Fleming Ward and Byron Beasley.

Armory, Binghamton, Passing Out

Binghamton, N. Y., May 31. The Armory theatre, long a local theatrical landmark, will be transformed into a business structure as the result of its purchase by Albert L. Willey, local contractor, from the Armory Theatre Co., which is controlled by the Kodice Realty Corporation.

The Armory theatre dates back to the '70's when it was erected by the state for militia armory purposes.

The annual meeting of the Actor's Equity Association was held May 26 at the Hotel Astor, New York. It was estimated about 500 members attended, considered very light at this time of the year. The meeting was called to order at 2.30 and adjourned at 4.30 Friday afternoon. The election of officers during the meeting resulted in the entire regular ticket, headed by John Emerson as president, being held over for another term.

About the most and apparently the only interesting development of the meeting to the members was the reading of the financial statement by Grant Stewart, in the chair in the absence of Emerson. Stewart gave the losses for the year on the Motion Picture Branches as \$26,313; expenses in connection with tariff on foreign films and "Equity Shop," \$6,000. The surplus was announced as \$63,304; mentioned without being itemized, as including leases, furniture and fixtures and debts owing the organization.

Suspensions for the year were 2,500, according to Gilmore, who explained many joined Equity during the strike without having paid anything since. There was no use carrying them on the books, he said. New members during the year totaled 2,639, while 113 were reinstated or re-elected life members numbered eight. One expulsion was reported, J. Marcus Keyes, formerly the Equity's Chicago representative. Resignations were reported as 15; deaths, 66.

Total membership of good and bad standing was given in all branches of Equity, Chorus Equity, Picture Branches and A. A. P. (vaudeville branch) as 13,436, with 10,164 of that number in good standing, leaving

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5% SALARY DIFFERENCE CLOSES "TANGERINE"

All Cast Agreeable to 25% Cut for Four Week But One Who Insisted on 20%

"Tangerine" was withdrawn from the Casino, New York, Saturday by Carle Carlton at the conclusion of its 42d week. It was the leader in the number of weeks played for productions of last season up to the time it stopped.

Until Friday night everything was set for continuance for another month. Better terms had been arranged with the theatre for the added time and the cast had agreed on a 25 per cent. salary cut for the wind-up weeks. One member of the cast held off and is responsible for the attraction being taken off until fall. This player declined to accept more than a 20 per cent. cut and said he would agree to that only for three weeks. (He demanded full salary for this week.)

It is said that members of the chorus and orchestra called on Carleton, agreeing to make up the difference in the obstinate player's salary, but the manager declined with thanks. Saturday afternoon the balky actor sent word he was agreeable to the cut for four weeks. The answer was that the Shuberts had been notified and the show would stop that night.

The player in question was to have headed the No. 2 "Tangerine" on tour next season. Another will be secured for the berth.

AUSTRALIANS BUY TWO PLAYS

Producing rights for two of the season's Broadway successes have been sold through Sanger & Jordan to the Williamsons for Australia. They are "Sally" and "The Cat and Canary." This gives the Antipodean firm two mystery plays, "The Bat" being purchased some time ago.

Sanger & Jordan also leased the English rights for "The Cat and the Canary" to Grossmith & Malpas.

INSIDE STUFF

ON LEGIT

A comedian star in a Broadway show is working on a guaranteed salary plus a percentage of the profits. From time to time the weekly statements given him have included production expenditure items charged against the attraction. One item in particular aroused his risibilities. It was the amount quoted for glue, the star telling friends he paid for enough of the stuff to join New York to Brooklyn.

Mme. Kotchetovsky is a Russian actress with "Chauve-Souris" at the 49th Street. Even Balief says about the monicker "what a name." Thursday evening of last week, soon after the performance, she became a mother, having worked in the show that evening. Morris Gest explained that had it not been for the daylight saving the infant would have been born in the theatre.

Mrs. Thomas Whiffen was announced for a part in "The Rivals," which is being revived for a week at the Empire, New York, for the benefit of the Players' Club. At the time of the announcement she was in "The Advertising of Kate," which closed after three weeks at the Ritz. Her appearance in "Kate" was thought to be the reason why another player was selected for the revival. Her daughter objected to Mrs. Whiffen's appearance in "The Rivals," saying the role was too long for a woman of her mother's age to prepare.

Behind the reason for Violet Hemling's leaving "The Rubicon" to join "The Rivals," which opens at the Empire, New York, June 5, is a difference of opinion between the actress and the management. In addition to objecting to a salary cut, which prompted her fortnight's notice, Miss Hemling is said to have told Henry Baron, the author-producer, that the destiny of the piece was in her hands.

Cornelius Vanderbilt, Jr., is reporting on the New York "American," with a promise from his father that if the younger Vanderbilt learns and likes newspaper work, he will buy him a New York daily. Accompanying Junior in his journalistic wanderings is Preston Hollander, another social light in the youthful set who favors reporting. Young Vanderbilt was assigned by the "American" on the Ward murder case at New Rochelle. He plunged right into it, with the paper featuring his stuff. Vanderbilt wrote that Ward had left jail one night while under arrest and had gone to his home. Vanderbilt said he saw and spoke to Ward, who replied. But the same afternoon and the next day the other papers carried denials from Ward and everyone else. Vanderbilt replied it was so, and let it go at that.

"Kempy" at the Belmont, New York, looks good for all summer. If making that hard goal it will easily run along there through the cooler weather. The Belmont has but 230 seats in the orchestra. It has an agency sale into July with a follow up buy almost a certainty. At present the larger agencies can't secure one-half of what they could use nightly. One of the largest gyp agencies is unable to secure over four seats a night for the house with a steady call. McBride's agency with its three big hotels is getting 17 seats.

"Kempy" is an eight-people piece in one set. For a summer drop-in, it's about the best and softest that has shown for years. J. C. Nugent, who wrote the play, had great faith in it. It was produced at a Wilmer & Vincent theatre in Pennsylvania some months ago. At that time it was said Sidney Wilmer was interested. Mr. Nugent, his son Elliott and daughter Ruth appeared when it first played as now. The local papers raved over the comedy, but nothing more was heard of it until with title changed to "Kempy" it landed at the Belmont.

The Broadway bunch seemed rather pleased that Dick Herndon picked up this hit as he did. The Belmont had had an in and out season. Herndon and Harry Nemes, the Belmont's manager, are well liked, and when "Kempy" landed everyone said "Good."

J. D. Barton, formerly of the National Printing Co., is in Japan arranging for a Far Eastern tour of Carter, the magician. He may bring back a group of "Cherry Blossom Girls," nationally famous over there. Barton has offered the novelty to Sam Harris for the next Music Box revue, but it is probable they will be used for concert appearances instead. The girls used for the Cherry Blossom ceremony are Geisha girls and the pick of the land, all being small. When Barton was in the Orient a year ago he placed under contract the Russian Grand Opera Co. which recently arrived in New York after touring from the coast. He and another showman interested were amazed to learn of the organization's arrival in Seattle. The contract was not exercised when it was learned that George T. Hood had tied up \$8,000 in getting the Russians started.

"The Demi-Virgin" closes at A. H. Woods' Eltinge, New York, this week. Following the Court of Appeals of New York affirming the decision defining the powers of the License Commissioner of New York, which lower court decision was to the effect the commissioner had not the power to arbitrarily close a legitimate theatre, the commissioner issued a statement in which he stated in that case the only remedy left to supervise the theatre was through official censorship.

Meanwhile the license for this year to the Eltinge had not been issued up to the middle of the week. It is expected by the theatre very shortly.

The same law statute giving the commissioner power, as he thought, to close and revoke the licenses of legitimate theatres empowers him to issue licenses at will. That was not included in the "Demi-Virgin" matter that went before the courts. So far it remains an undisputed point in the license commissioner's favor.

The season when producers and stars are looking sharply after material for next season's exploitation, the current play market reports activities below normal. This is attributed, in large measure, to the train of disasters that befell the tidal wave of new productions, making the season now closing remarkable for shows that failed to score. A new phase of play leasing and buying is the number of group players seeking material for their activities unsponsored by any producing firm than themselves. Fully a score of these combinations are forming, or have formed, with, of course, the Players' Guild the inspiration for their activity. The friction between producing managers and players over salaries asked and salaries offered for parts next season is, naturally, a contributing impulse to the decision of different bands to decide to take a chance on their own. Mary Milburn, just in from her season with Ziegfeld "Follies," is one of the individually ambitious along the lines of this self-supporting trouping. She is reported arranging with composers and librettists for road rights to two pieces in which she has appeared.

A look-in at New York's present theatre situation is indicated in the lack of enthusiastic bidders for the Astor, concededly among the best of playhouse properties in Manhattan. Although offered by Bim, owner, at \$75,000 yearly on a ten-year go, with Sunday reserved for Bim's pictures, no avid takers appear. Bim is credited with offering it at \$85,000 if the new lessee demands exclusive tenancy, Sundays included, but so few are the takers that it looks as though the lease now held by the Shuberts at something near the above figures would be extended by them. The Shuberts' willingness to let go the house is due to the growing list of theatres they control in the heart of the city's show center. When they originally took it over from Cohan & Harris, on the lease now expiring, the Shuberts' theatre holdings in the city were not so numerous; \$100,000 is the price they paid as a bonus to Cohan & Harris for the lease, plus a

LITTLE THEATRES

Osborne Hall, Auburn, N. Y., was filled Saturday night for the second entertainment by the Auburn Amateur Dramatic Club. The 30 players appeared in two one-act plays and a pantomime. The initial efforts of the club in the dramatic line in February were far outdone. Jerome K. Jerome's tense drama, "The Violin Maker of Cremona," with Harry R. Melons playing the lead, and Barrie's "Twelve Pound Look" were the plays, while the Spanish pantomime was the effort of Thomas Mott Osborne, Auburn's millionaire prison reformer. Mr. Osborne is president of the dramatic club. "The Twelve Pound Look" was capably presented by Mrs. E. Donaldson Clapp, City Judge Underwood, Mrs. William McCarthy and John Meadows. In the pantomime R. H. Bertram Hole delighted with his solo work, and the principals, Jane Cook, Dutton Noble and Dudley Fay, were excellent. Mr. Osborne was at the piano directing, the orchestra, in which Peter Kurtz, violinist, was featured. In the chorus of the pantomime were Margaret Severson, Margaret Mickes, Alice Meaker, Adrian Henderson, Josephine Hammond and Stanley Paul, Sidney Parcell, John Lawler, Edwin Ross and Jasper Sims.

Mrs. Samuel Hopkins Adams, once a star under Belasco, was responsible for much of the success of the evening through the training and direction she gave the amateur players. Special scenery by Carl Tallman and Robert J. Stephenson and brilliant costumes brought from New York added much to the entertainment.

The English Club of Syracuse (N. Y.) University, after a lapse of years, will revive the custom of presenting plays in the open air at the June commencement. Three plays are to be offered, including "The Constant Lover," "Aria da Capo" and "The Dar' Lady of the Sonnets."

"Savva," by Leonid Andreyev, will be played at Scarborough, N. Y., June 7-9, by the Beechwood Players, local to that town. Henry Stillman will direct.

Vancouver's (B. C.) Little Theatre Players made their first public appearance this season May 25-27 at Templeton hall, presenting three playlets as the program.

The Y. M. H. A. at Montreal gave their annual dramatic performance Monday night. The play was the modern morality drama, "Experience," slightly modified to meet the exigencies of an amateur production. The Y. M. H. A. Symphony Orchestra, under the direction of J. J. Gagnier, furnished the entr'acte and incidental music, and the play was produced under the stage direction of W. A. Tremayne. Among those who took part were Rupert Caplan, Dorothy Dairs, Esther Brandes, Sarah Weber, Mrs. Nodkin, Miss Lerna, Mrs. Elman and Miss Hart, and Messrs. Verner, Sidney, Harwitz, Kirsch, Ewing, Diner and Becker.

Iowa has the distinction of being the first state to organize a Little Theatre circuit. A conference was held at the Iowa State Fair last autumn and a committee appointed to organize the circuit. Four towns furnished companies including the Grinnell Players, Bloomfield Players, Iowa City Players and Mason City Players. During the winter season the following plays were presented in each town, "Passers By," "The Truth," "The Mollusc" and "Her Husband's Wife" each unit appearing in a different play.

STAIR OUT?

Garrick Coming Down—Not Locking for Other Theatres

Detroit, May 31. It looks as if E. D. Stair is through with the theatre business. His only theatre in Detroit is the Garrick. This will be torn down with the rest of the building starting next May, as he has leased the entire property for a commercial structure.

From what can be learned, Mr. Stair has no thought of building new theatres, which means that the Shuberts after the coming season will be represented in Detroit exclusively by David Nederlander, who now has the Shubert-Michigan and the Shubert-Detroit and is looking for a third house.

LEGIT ITEMS

Charles W. Butler, actor, who died September 17, 1920, left a net estate of \$7,098.69, according to a report filed in the Surrogate's Court asking that it be passed for inheritance taxation. Under the will, executed December 27, 1918, the property was divided equally between the Actors' Fund of America; Mrs. George Henry Trader, a daughter of his former wife; Annie Dobson, his sister; Stanley Sharp, his nephew, and Mrs. John Storey, his niece. Daniel Frohman was named and qualified as executor. The deceased, who died after a short illness, was 74 years old and had appeared on the stage for 50 years. He had been in the cast of several Frohman productions and was a member of the Lambs.

An announcement says Irene Castle will tour the country next season, showing in auditoriums from October to December, in "Fashions and Dances of 1923." Ernest Briggs, Inc., is mentioned as directing the tour.

Adeline Hendricks has completed a new three-act comedy drama, "Sandpaper," in which Helen Lowell is to star.

Eleanor Painter left the cast of "The Last Waltz" which is running strongly in Boston, last Saturday, and will sail for London to see "The Heart of a Rose," which is showing there. The Shuberts have purchased the American rights to the musical play, and will star Miss Painter in it in the fall.

Oliver M. Saylor, and not Arthur Saylor, is handling the publicity for "The Hairy Ape," which broke onto the front pages after a police complaint recently. Arthur, a brother to Oliver, is an Indiana attorney. In addition to the Eugene O'Neill play, Saylor is handling the publicity for Morris Gest's "Chauve-Souris." He was in Russia during the early days of the Bolshevik regime, and is considered an authority on Russian art and the theatre. In the June issue of the Century Magazine there is a special story on the Ballet show under the title of "The Theatre of Let's Pretend."

Arthur G. Delamater head of the Players and Patrons Associated, Inc., formed to produce along new co-operative lines, issued a statement this week explaining the try-out of "Her Temporary Husband," the association's first piece, and denying the players were not paid salaries. The manager states the cast agreed to accept part salaries and part stock in the corporation; that the average salary paid for the

REINER TO CONDUCT

Cincinnati, May 31. Frederick ("Fritz") Reiner, a young Hungarian musician, has been engaged to conduct the Cincinnati Symphony Orchestra during the coming year, and as the successor to Eugent Ysaie, famous violinist. Reiner was chosen from among 16 applicants, including some of the best known orchestral conductors in Europe and America. He did not apply for the position. Reiner will come here in September. He was born in Budapest in 1888. He has had charge of the orchestra and opera at Dresden and Munich and made his greatest success in Rome as conductor of the "Costanzli." He is now conducting an opera festival in Zurich, Switzerland.

RICHARD DORNEY'S ESTATE

A revised accounting of the estate left by Richard Dorney, the theatrical manager, has been filed in the Bronx Surrogate's Court, New York, by Rita Maloy Dorney, his widow, and George G. Milne, a friend, as executors.

The deceased who died January 16, 1921, left a will, directing his widow receive his residuary estate, and his children all the moneys on deposits with the bank which he held in trust for them.

In the accounting the executors charge themselves with \$65,605.06. Against this amount there are credited with \$18,628.39 for expenses, etc. and hold a balance of \$46,976.67 subject to further distribution.

Sherman Relieved by Bankruptcy Lowell Sherman was discharged from bankruptcy Monday morning before Federal Judge Mack.

Sherman's liabilities were over \$17,000. Meyer Kurz acted for the actor.

STOCKS

The summer stock at the Lakewood Park theatre (Maine) opens June 19 with Barry Whitcomb, director.

The Aborn musical stock, closing at the Colonial, Utica, N. Y., will move to Springfield, Mass., opening there in "Going Up." The Colonial expects to remain dark until August.

Louis Morrison, James Dillon and Ruth Van, formerly members of the Strand stock at San Diego, joined in a dramatic sketch, "One Christmas Day," with which they plan to tour the Fantages vaudeville circuit.

A traveling stock under the management of William Augustine, is being organized through the Louis Hallett office to play a week of one-night stands in New York state. The company will play one day in each town with a new play each week.

"Getting Gertie's Garter" has been released for stock by A. H. Woods.

Jack Norworth will join the McLaughlin Players, the summer stock at the Ohio, Cleveland, next month. He will remain four weeks, one of which will be devoted to the trying out of "What's In It for Me?" a comedy written by Emil Nityray, who died two weeks ago. A. H. Woods and Robert McLaughlin are concerned with the production rights of the new piece. Three other plays in which Norworth will appear are "Buddies," "La La Luella" and "My Lady Friends." Norworth replaced the late Clifton Crawford in the latter play, appearing in it on tour a season ago.

Clara Joel and William Boyd returned as the leads of the Proctor Players at Harmanus Bleecker Hall, Albany, N. Y., this week. "Miss Lulu Betts" is the play for their return. "Branded" next week.

Ernest Glendinning will fill a visiting star two-weeks' engagement with the Manhattan Players at the Temple, Rochester, N. Y., before opening his summer's stock engagement at Denver. Mr. Glendinning will appear next week in the role he created in "Little Old New York."

Thomas A. Wise will open next week as the temporary star of the Robins Players at the Royal Alexandra, Toronto, in "Three Wise Fools." Jos Kilgour returns from the company to New York after a visiting stay of several weeks.

No change in the syndicate forces in Philadelphia season, according to present plans as announced. Thomas M. Love will continue as general manager of the three legit theatres under the direction of Fred G. Nixon Nidlinger. Frank Wolf will look after Nidlingers vaudeville bookings and Harry Smith, manager of the Nixon theatre, will assist him in his film interests.

The dramatic stock at the Broadway, Philadelphia, closes Saturday.

Stock opens at Proctor's, Troy, N. Y., June 26, displacing the vaudeville, which ends this week.

RUSSIAN SINGERS

Group of Fifty Coming Over in October

Max Rabinoff will bring to America for opening in October the Ukrainian National Chorus, a south Russia singing group of about 50 voices said to be the most perfect ensemble organization yet heard. The chorus is under the direction of Alexander Koschetz, a composer and includes several noted song birds of the Petrograd Imperial opera.

The Ukrainian Chorus is due to open at the Hippodrome for a Sunday concert. It is claimed an extraordinary feature of the singing is the tones, akin to organ, violin and cornets which are perfectly blended.

"LIGHTNIN'" CHANGES

Chicago, May 31. The first change since the opening of "Lightnin'" Sept. 1 last will be Ida St. Leon replacing Mildred Booth as the California-Nevada state-line innkeeper and Sam Reed succeeding Sam Coit in the part of the western sheriff.

Coit announces that he will retire from the stage and return to the profession of teaching in New York.

MANAGERS MARKING TIME ON NEW SHOWS FOR NEXT SEASON

See Little Hope of Help in Reduction of Fares and Party Rates—Claim They Need a 10% Cut in Players' Salaries—Follies Open Next Week

Production for next season remains far under the normal, indications in the early spring of holding back by managers still attaining. Usually at this time an approximate line-up of the first flight of fall premieres is available. To date the booking heads have not even penciled in attractions for the bulk of Broadway's theatres. Tryout productions are proceeding, but slowly. Several big producers are doing new plays via summer stock. While it is assumed the season will be in stride again by Labor Day or before, there are no signs of rushing to secure bookings. Signs still point to producers assuming a waiting attitude in an attempt to learn how business looks for the coming season.

A downward revision in operating

CANTOR WANTS SCRIPT

Comedian Anticipates Appearing in Regular Comedy

Scripts of farces or comedies are wanted by Eddie Cantor, star of "Make It Snappy" at the Winter Garden, New York. Cantor wants to make a selection from those submitted, as he anticipates personally appearing in a piece of either description when "Make It Snappy" finally ends.

Cantor is now under contract to the Shuberts, with his agreement having yet a year to run. Regardless of what management he may be under in future, Mr. Cantor says, he will insist the script selected by him shall be produced. His idea of a play is a comparatively small cast show with about 16 chorus girls.

Scenarios for film comedies that might suit him in either black or white face will be read by Mr. Cantor, if submitted, and his opinion given. He is prepared to purchase scenarios for future production with himself starred. He believes that sooner or later there will be Cantor comedy pictures on the market.

BUYS "GOODNESS SAKE"

George Lederer's Co. Makes Second Purchase of Broadway Hit

The Broadway Productions Co., of which George Lederer is the executive head, purchased "For Goodness Sake" from Alfred E. Aarons last week. The production and cast intact will open in Chicago Sunday. The musical comedy, recently closing at the Lyric, has been assigned the Garrick, the Shubert consenting to move "Lillem" which is figured to land for a run there, to the Great Northern.

It is the second purchase of the Broadway Productions Co. of Broadway shows. The first was "Lillem of the Field," also in Chicago and playing to profitable business. Its recent pace has been from \$10,000 to \$11,000 weekly.

J. HENRY KOLKER ASSESSED

J. Henry Kolker must pay Lillian B. Kolker \$60 weekly alimony and \$450 counsel fees as a result of a separation suit she began on grounds of desertion.

The couple were married May 17, 1906. The alleged desertion occurred between Dec. 25, 1921, and April 6, 1922.

Henry C. Quinby is acting for Mrs. Kolker.

HARTMAN'S COMEBACK

San Francisco, May 31. Ferris Hartman, a popular musical comedy star 25 years ago, is ready to do a "come-back" at the Civic Auditorium in Oakland, where he is producing a series of his successes of a quarter of a century ago. The shows billed for presentation include "The Idol's Eye," "The Toy Maker," "The Wizard of the Nile" and others. Paul Steindorff, well known musical conductor, is associated with Hartman in the venture.

costs is the hope of the producers, but they are well convinced that any sharp decline is highly improbable. It is going to mean a lot more than securing a party rail rate. Examination of the statistics of several shows the current season proves the transportation item is inconsiderable when compared to other expenditures. That at least goes for the musical productions.

If a 15-fare party rate is secured it will be of real assistance to the dramatic touring attractions, such shows rarely having more than that

"HELLRAISEMS" OUTING HAS DAZZLING EFFECTS

Joe Leblang Treats the Boys "Shuffle Along" Treasurer Had Something on Others

The annual outing of the "Hellraisems," the monicker slicked onto the party given each May by Joe Leblang's Public Service Ticket Agency to Broadway's theatre treasurers, dazzled the landscape around Glen Cove, L. I., last Sunday.

Mattie Zimmerman is blamed for one of the dazzling effects. They were the uniforms worn by the Leblang ball team that proudly walked on the field. The suits were green, stockings and caps orange and, to make it worse, large red flaring bow ties adorned the necks of the players. Each suit had the name of a theatre, and under it the worst seats in that house were marked by row and number—those behind posts and the like.

The big idea, on paper at least, was the ball game. The Leblings had been blustering about what they would do to the treasurers at the outing. The finish found the teams locked in a 15-15 tie, 12 innings. Last season they also played a tie game, and it is beginning to look like a brother act.

Joe Leblang for the first time stuck out the outing. He was umpire at the plate, after Lep Solomon was canned for bum decisions. On the bags, "Morvich" John McCoy, a "dick" known to the theatre men, told them who was safe and who was out. He had to "be harsh" several times to stop arguments. The Leblings claimed their boss gave all the breaks to the theatre ticket men. That is known as "business." The batteries were Joe Keith and Benny Fisher for the cut-raters and Bill Bisland (Garden) and Harry Martin (Liberty) for the treasurers.

The relay race went to the treasurers, the team being "Blutch" (Liberty), Larry Levey (Astor), Tommy Burke (Town Hall) and Harry Newman. Mac McCauley (Morosco) and Joey Keith won the three-legged race. Gold pieces were the prizes in both races. Lee Arnold (Miller) beat Barney Klawens (Cort) in golf driving, a new event. It was a mashie shot played with a midiron, with a dozen golf balls the prize.

Coy won the 100-yard "dash" and was promised a gold-tipped wallet. The same prize went to Harry Benjamin (Leblang office) for winning the fat man's race. Clarence Jacobson (Sam H. Harris) fell across the line in the potato race, thereby winning a bottle of something. Bill Norton (Music Box) won the ball throwing contest (two hours, ten minutes) and picked a gold Gillette set.

There were a dozen other contests, all the same in kind, but the playing not confined to outings, adaptable to any place, any time.

The heavy prize winner of these events was Frank Kinney (63rd street). It is said he has been training by taking lessons from experts in "Shuffle Along," the attraction there.

number of players. But for a musical comedy the proportion of saving the proposed rate reduction would affect is unconvincing to the managers. If the rate is lopped off 25 per cent, the saving is figured to be from \$75 to \$100 weekly for a total of from \$2,500 to \$3,000 on the season.

Another item of outlay complained of is transfer charges. A musical show out 34 weeks this season spent \$17,075 for transportation. Its transfer cost (hauling of production and baggage to and from the stations) was \$8,572, or just 50 per cent. of the railroading. This attraction's share of the total gross was \$304,069. Its greatest outlay was for salaries, the total being \$157,502. That may not be exceptional, since the heaviest payment of any show is its salaries. From the producer's standpoint, a reduction of 10 per cent. in salaries would be by far more welcome than a drop in transportation costs.

The proportion of transfer costs to that of transportation was shown to be in almost the same ratio for another musical attraction on tour, which in 18 weeks spent \$8,551 for

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NEW ACTING

Alfred Lunt Loses Voice—Stage Manager Reads Role

Newark, N. J., May 31.

Last Friday evening Alfred Lunt, leading man for Billie Burke in "The Intimate Stranger," at the Broad, lost his voice through a severe attack of laryngitis. The management offered to refund, but the audience stuck it out. Frank Kirke, stage manager, announced he would read the lines while Lunt did the acting, Kirke concealing himself in advantageous spots on the stage.

Those who saw the performance say that it was entirely successful and that the reading was not noticeable. The same method was used Saturday matinee and evening. As Lunt will be voiceless for some time, McKay Morris was called upon to replace him, and will play the part this week.

Lunt was married earlier in the day on Friday to Lynn Fontanne.

MARY NEWCOMB EAST

Favorite Stock Player on Coast Engaged by Sam Harris

Los Angeles, May 31.

Mary Newcomb, leading woman at Tom Wilkes' Majestic, and a well known figure in stock circles of the Pacific Coast, is soon to appear on New York's Broadway. Miss Newcomb has been engaged by Sam H. Harris. Following the local run of the new Harris-Wilkes play, "In Love With Love," in which she is playing the leading role, it will go to New York. It is expected that Miss Newcomb will open with her present vehicle, which is getting its break-in at the Majestic.

Nana Bryant, formerly with the Alcazar stock players of San Francisco, is to succeed Miss Newcomb at the Majestic.

Richard Bennett, who is expected in Los Angeles shortly, will appear at the Majestic in a special production, during which time Edward Everett Horton, the Majestic leading man, will take a vacation.

Through an arrangement with Sam Harris, Mr. Wilkes is trying out a number of new plays at his local theatre.

RUTH FIELDING VERY ILL

Binghamton, N. Y., May 31.

Ruth Fielding, of the Somerville Players, at the Stone opera house, is seriously ill from grippe and pneumonia. Two trained nurses are attending her.

In spite of a temperature of 104, Miss Fielding insisted upon playing last week in "Jerry" because there was no one to take her part. It was necessary to have a nurse in the wings of the house to take care of Miss Fielding after every exit. Finally, when she failed to overcome her trouble, x-ray plates were made. They showed that the actress was suffering from both grippe and pneumonia, and she was hurriedly sent to her bed.

COAST AND NORTHWEST HAS PORTLAND AS OASIS

Not Much in Remainder for Road Shows—Billings, Mont., Second Choice

Chicago, May 31.

What deadly experiences await the attractions heading for the northwest section of the coast trip, not to mention the one-lighters in California, is hard to say after listening to reports made by advance men grouped here switching railroad itineraries because of general conditions out West.

Seattle is reported to be in pitiful shape. Same is reported of Butte and Spokane. Portland is the only spot where the playgoers are attending to their theatricals with profit for the touring companies. So encouraging is Heilig's theatre that Leo Dietrichstein is contemplating doing the unusual by going from San Francisco to Portland for the dates alone at the Heilig, and then direct to Chicago. Billings, Mont., is reported good, but if all the attractions struggling over the Northwest should pick Billings as one of the anchor spots, the town would flop because it isn't big enough to support a heavy consecutive play.

The one-lighters in California started to flop over a month ago. The two big cities, Los Angeles and San Francisco, are disappointing several of the big ones which headed west for summer money. A keen observance will be made of "The Circle's" fate in Los Angeles, where the Drew-Carter combination opens next Monday night. Two weeks of one-lighters in California have been suddenly cancelled by the Selwyn office, and no attempt will be made to play the Northwest on the trip home.

Irrespective of conditions, returning agents say Charlotte Greenwood will make her customary clean-up on the coast this summer. Careful routing and no cast exaggerations, such as advance copy for coast attractions has a tendency to exploit, are apt to save several attractions now using coast mileage.

RUSS OPERA MOVES DOWN ON EAST SIDE

Broadway Engagement Called Flop—Run Cut One Week—Dropped to \$5,000 Gross

The Russian Grand Opera company, after three weeks at the New Amsterdam, New York, was moved to Kessler's, on the East Side, Monday, the Amsterdam being turned over to F. Ziegfeld for the rehearsal of the new "Follies."

After several weeks more in New York the "vodka opera" troupe will journey to Mexico City, playing there in the open air within the bull ring. The Mexican appearances are under the auspices and guarantee of the Mexican government. Following that engagement, appearances in Cuba and South America are planned.

The Broadway showing of the Russian operatic organization is counted as a failure. The first week's business grossed about \$15,800. For the second week the takings declined to \$9,300 and the third and last week the box office found taking about \$5,000.

The loss of Mme. Bourshala, the outstanding star of the foreigners, who is under contract to the Met and was prevented from singing with the Russian outfit in New York, partially explains the flop of the attraction after favorable reports of good business which flowed in from all points after the Russians left Seattle. A poor orchestra also counted as a handicap.

The draw at the New Amsterdam was almost altogether from the East Side. With hardly any advance, the box office did spasmodic business anywhere from 7:30 until 9 o'clock in the evening, showing the audiences were coming from long distances—principally the lower section of the city. As in Chicago, the call was for upper floor seats, but the second week in New York failed to stand up as well as the similar week in Chicago.

The original booking at the New Amsterdam was for four weeks, the violent decline in business permitting the shift to the Second avenue house.

INDEPENDENT TICKET BROKERS AND CUT RATES IN CHICAGO

More of Each Promised in Fall—Independents Want to Bid for "Buys"—"Cash and No Returns" as Bait—Secrecy That Isn't

Chicago, May 31.

Secret maneuvering on the part of the independent ticket brokers for Loop theatres, whereby they will become what their titles would indicate, "independent," and do away with the worrisome moments and tricky tactics they have to employ to be assured of important tickets, has popped to the fore.

A cog has slipped in the gentlemen's terms of secrecy presumed to have been agreed upon so that the functioning of the ideas now on tap would hit Loop theatricals with a "successful smash."

Several impromptu gatherings recently point to the efforts of the independent brokers to organize themselves. As it has transpired in recent seasons, the independent brokers have found themselves floating on an altogether too spacious sea of gambling. With what is now being quietly executed, the independent ticket brokers expect to throw themselves lifebelts and overcome perilous situations.

Once organized, the independent brokers plan to assemble a sum of money which will be known as a "protection fund" and with the aid of it talk "cold turkey" to the legitimate managers who want to make an outright sale of Broadway hits striking the Loop theatres. The "buys" would then be systematically distributed among the brokers who are declared "in" on the new idea.

The originators of the plan realize they would be blocked in dealing with the syndicate houses because of a tie-up that Couthoul is alleged to own with that faction. However, they draw their greatest enthusiasm to make a huge success, or at least a better existence than they are

now accomplishing, through the fact that there will be two new houses here in September (Harris and Selwyn) and that the caliber of the attractions already announced for

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FIDELITY'S ELECTION

Same Officers Re-elected—Arranging for New Clubhouse

The annual meeting of the Actors' Fidelity League was held Tuesday. All of the directorate were re-elected with Henry Miller president.

During the meeting arrangements were completed for the lease of the new clubhouse Fidelity has secured for a term of five years with an option.

It was reported the Fidelity's benefit performance in New York last Sunday night had netted \$12,000 to the organization.

"MADELAINE" CAST CHANGES

There are three cast changes in "Garrison and the Girls," the new title of the George M. Cohan comedy which was called "Madeline and the Movies" when it played New York with Cohan and George Cohan. Donald Brian will play the lead, Boots Wooster playing Madeline. Ben Johnson is the other new member. The balance of the cast is James Gleason, Ruth Donnelly, Frank Hollins, Edward Nannery, Edward Jackson, Louise Orth, Jean Robertson, Charles Halton and Martin Malloy.

The "Garrison" company leaves next week for Chicago, where it will succeed "The O'Brien Girl" at Cohan's Grand June 16.

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.

"Abie's Irish Rose," Fulton (2d week). On coast scale is \$1 top. Here \$2.50. Opened Tuesday last week, with the five days getting about \$7,500, or half capacity of house for a week. After premiere takings were from around \$800 nightly. Mixed comment from reviewers.

"Blossom Time," Ambassador (36th week). Season's operetta success can break even or little better with gross of \$9,000 weekly. It is riding at nearly \$10,500, and looks safe into summer.

"Bronx Express," Astor (6th week). Adaptation of Yiddish success has not climbed, though classes as distinct novelty. Takings have been around \$5,000 weekly. House to get musical attraction, "Spice of 1922," in three weeks.

"Captain Applejack," Cort (23d week). One of Sam H. Harris' successes. Arrived around New Year's and has been with non-musical leaders since. Now getting around \$14,000, smart pace for present going.

"Cat and Canary," National (17th week). This season's mystery play success which got off to wonderful start and put new theatre on map. Last week takings were between \$11,500 and \$12,000.

"Chauve-Souris," 49th St. (18th week). Morris Gest's winner this season; still getting \$5 top. Will move to Century roof theatre next Monday for summer, with new bill offered by Balleff's Russian novelty company.

"Demi-Virgin," Eltinge (33d week). Farce has made long run. Around \$6,500 last week. Closes this week.

"Drums of Jeopardy," Gaiety (1st week). New mystery play contestant presented by Alfred E. Arons. House dark several weeks. Show rehearsed two weeks and opened cold. Fixing process began after premiere.

"Fanny Hawthorne," Vanderbilt (4th week). Revival of "Hindle Wakes" won favorable notices, as true of original presentation. Business not strong. At \$2 top show getting around \$5,000. Musical show sought for summer.

"First Year," Little (84th week). Pulled \$6,000 or bit better last week. That gross probably means profit. Plan is to pool with house and try for summer going. Attraction is comedy run leader.

"French Doll," Lyceum (15th week). Final week for Irene Bordoni show. House going dark for summer. It will possibly get "Shore Leave," new Belasco attraction, in fall. Latter show tried out two weeks ago and looks good.

"Good Morning, Dearie," Globe (31st week). Money leader of Broadway in present going. Business dropped somewhat as with almost all musical offerings. \$25,000 last week demonstrated great class.

"He Who Gets Slapped," Garrick (21st week). Theatre Guild moved best production contender back here last week. Can ride bit longer, with cut rates figuring.

"Heads I Win," Earl Carroll (1st week). New comedy drama, probably on co-operative basis. Premiere postponed from Tuesday to Friday. House will continue operating through summer.

"Kempy," Belmont (3d week). Newest comedy success, written and acted in by vaudeville entry (J. C. Nugent). Pulling great business for house of this size, gross \$9,000 or little better. That means capacity, and for first time since house opened.

"Kiki," Belasco (27th week). Broadway's unquestioned leader in dramatic field. Demand for Belasco show continues to hold up, and gross of \$16,500 is capacity. Only bettered in money takings by laughing whale, "Partners Again."

"Lawful Larceny," Republic (22d week). Some cast changes due to salary cutting; pace \$7,500 or little more. Probably will stay through month.

"Make It Snappy," Winter Garden (8th week). Eddie Cantor show doing around \$20,000 weekly. May drop somewhat lower during June but should pick up in July, and figures to run well into fall.

"Music Box Revue," Music Box (27th week). This revue and "Dearie" continue at top of musical attractions and are smashes of season. Only "Follies" will supplant them. "Music Box" Saturday matinee off for first time. Gross last week \$24,000 or little more.

"Partners Again," Selwyn (5th week). Money leader of non-musical attractions, in front of comedy contenders by many lengths. Ability to draw \$18,000 weekly at this time of season makes it remarkable offering.

"Pinch Hitter," Henry Miller (1st week). English play with cast headed by Allan Pollock. Was called "Other Correspondent" in

England. House dark several weeks.

"Red Pepper," Shubert (1st week). McIntyre and Heath head musical show which has been out of town all season. Came on from Chicago, exchanging places with "The Hotel Mouse," which left Shubert Saturday.

"Rose of Stamboul," Century (13th week). Pretentious musical show on week to week basis; continuance up to volume of business now between \$12,000 and \$13,000; that may get show by for a time.

"Rubicon," Hudson (16th week). French piece that drew fire of reviewers and others because of story has dropped off considerably in last three weeks. Last week under \$6,500.

Russian Grand Opera, New Amsterdam. Moved down to Kessler's East Side theatre; though booking here was originally for four weeks, imported songsters stayed but three. Business again dived, with takings about \$5,000 for third week. Flop as far as Broadway is concerned.

"Salome," Klaw. This revival with panned dance of the "Seven Veils" quit at end of first week. Its business, despite reports of coach dance, very bad.

"Shuffle Along," 63d St. (54th week). Colored troupe is sitting pretty, and management's claim for another summer's continuance looks right. Draw very big, with cut rates turning trick. Patronage is more than 90 per cent. white.

"Six Cylinder Love," Sam Harris (41st week). Business here quoted at \$6,500, said to be slightly profitable by virtue of house and attraction being under same management. May stick through month.

"The Bat," Morosco (93d week). Last two weeks around \$5,500, with cut rate help. Question is that pace can make any money for producers, who are set for keeping show in until late August for two-year record.

"The Blushing Bride," 44th St. (17th week). Will try for continuance through month. Business last two weeks about same, takings being bit under \$7,500. With rent out, that may net some profit.

"The Charlatan," Times Square (6th week). Good mystery play which has not gotten patronage support deserved. Business under \$5,000 but, with house and show pooling, little money may be made.

"The Dover Road," Bijou (24th week). This comedy has made money from opening. For past two months declined, but with little under \$6,000, present pace, still earns profit.

"The Goldfish," Maxine Elliott (6th week). Grossed \$7,000 last week. While that probably turns acceptable profit, further decline does not indicate continuance after this month.

"The Hairy Ape," Plymouth (7th week). Publicity agent claims by police, though short lived, did something for this unusual O'Neill piece. Last week another \$500 added, with nearly \$3,500 on week. That is nearly \$2,500 increase in two weeks.

"The Nest," 48th St. (18th week). Pace for past two weeks around \$3,500, which means show is ready to stop any time, even with attraction and house pooling.

"The Perfect Fool," Cohan (32d week). Aiming for summer continuance with help of cut rates, recently inserted. Business bit better last week, takings between \$10,000 and \$11,000. That nets profit, house and attraction now pooling.

"The Rotters," 39th St. 2d week). Drew general panning from critics and no chance given this try. Under \$2,000 reported, with closing slated for Saturday.

"To the Ladies," Liberty (15th week). Ought to stay through June, recent takings being between \$7,000 and \$8,000. No summer attraction yet secured for house.

"Up the Ladder," Playhouse (13th week). House bid for one of few musical shows being prepared for summer, indicating drama is ready to withdraw.

"Truth About Blayds," Booth (12th week). Another two weeks in sight for this Milne comedy. Last week's business not much under previous week, with about \$5,500 drawn.

"Billeted," Frazee. Withdrawn without announcement Saturday. Was revival, moved up from Village, where it had two weeks. One week sufficed on Broadway.

"Silver Wings," Apollo (3d week). Film. Reported doing little.

"Nero," Lyric (2d week). Film. Notices extraordinary but business off.

BUT TWO SHOWS LEFT IN BOSTON NEXT WEEK

"Sally" and "Tavern" Without Opposition — Weather Driving 3 Plays Out

Boston, May 31.

Unless some unusual condition develops but two of Boston's legitimate houses will be open next week.

"The Tavern" will continue on at the Tremont and "Sally" at the Colonial, but the other three shows are due to drop out this week. It has been announced it is the final week for "Smooth as Silk," at the Selwyn and "Ladies' Night" at the Plymouth. No announcement has been made as yet regarding "The Last Waltz," but it is figured that in the several weeks it has been here it has about exhausted its draw and the closing notice is expected.

As regards "The Tavern" and "Sally" business was very good last week. As for the others weakness developed and with the opening of the summer season at the parks and the arrival in town of the first circus they are about through.

The Sells-Floto circus is in town this week with the Ringling show next week. The summer parks opened Memorial Day and did a whale of a business. It is decided that "Little Nelly Kelly," the new Cohan musical show, will not open at the Tremont until July. It is doubtful if "The Tavern" will last as long as that and the possibility is that there will be a couple of weeks of darkness which Cohan will utilize in whipping the new production into shape.

Estimates for last week: "Sally" (Colonial, 6th week). About same from start; gross around \$32,000 and no weakness noticeable.

"The Tavern" (Tremont, 3rd week). About \$15,000 and good for several weeks more, if Cohan desires to keep it on. His new musical show waiting the time when some of the "Sally" draw has evaporated.

"Smooth as Silk" (Selwyn, 7th week). Under \$4,000, showing weakness which made it bad business to keep show in even under economic conditions prevailing. Due to leave this week.

"The Last Waltz" (Wilbur, 7th week). Signs of weakening and able to last out about one week more.

"Ladies' Night" (Plymouth, 5th week). Cracked with first warm weather and will disappear at end of this week.

PHILLY QUIET

Only "Letty" Left—Nothing Expected Over Summer

Philadelphia, May 31.

One legitimate house is still open here, and remains so another week, but aside from that, it looks like mothballs until Labor Day.

The remaining show is "Letty Pepper," which has rather surprised even the most sanguine with a run of good business on a return visit to the Walnut. This is the seventh week (in all), and indications are that, unless a particularly hot wave comes along, the show will ride along with better than \$10,000 weekly grosses, and depart for Denver and the coast with a good profit.

There have been many reports and rumors of a successor at the Walnut. An attempt to run as far into the summer as business permits, but at present writing it looks as if the house will be dat: when "Letty" goes. "Sue, Dear," and a couple of other new musical shows were suggested. It is understood that the Walnut people were very anxious to break the record tradition here against summer-going.

The consensus of opinion here is that the legit houses closed just in time this spring. The Garrick tried it a week too long with "Welcome Stranger," which came back after an earlier run, and did not help up to last week, when it dropped to \$5,500.

Complete mystery surrounds the proposition to put films into the Lyric for two weeks. Nothing more has been heard, and the idea seems to be all wet. The Garrick, too, is not likely to get any films after all. The Broad is still open nearly every night with amateur shows.

LIVELY CHICAGO THEATRICALS MAY HOLD CRITICS DOWN IN CHI

Layout May Mean Summer Premieres and Open Theatres—Princess May Join Shubert Open List —Medal Helps "Anna Christie"

Chicago, May 31.

Switching of the leading gross dramatic attraction to another theatre, two openings and the determination of the Shuberts to have a higher percentage of attractions for at least June than was originally stated is a trio of facts that brighten the spirit of those who take their theatricals serious the year round.

"Lilliom" is determined to seek further spoils beyond its usual flash of four weeks' good business by going to the Great Northern, and Al Spink will be kept on here to double the effort to create winning trade at the uncertain house. Into the Garrick June 5 goes the musical piece, "For Goodness Sake," which is the salient of an attraction always sought for the Garrick over the hot months. "Lilliom" has "caught on," but the question always is if this play's clientele is big enough to hold aloft the winning gross beyond four weeks. Chicago book-lovers will have a chance to outdo Boston and Philadelphia by continuing the present gait since the Shuberts have reopened the Great Northern to hold "Lilliom" in town.

"The O'Brien Girl" is approaching the end of the engagement at Cohan's Grand, but it is a certainty George M. Cohan's entertainment will go out with a winning gross. There is talk that George M. wants Elizabeth Hines over in Boston for his new musical show, and it would be suicide to keep "The O'Brien Girl" here without the popular Hines girl. The negotiations for "The Charlatan" for Cohan's Grand suddenly stopped, and immediately news of the coming of "Madeleine of the Movies," with its title changed to "Garrison and the Girls" for June 11 opening. This will return Donald Brian, credited with the faithful local following, as proved by his long stay here in "Buddies." Once word got around that Cohan's play was coming curiosity arose if George Cohan was to come. Stunt admirers of George M. in the Loop—and they number in the thousands—are of the opinion, after the latest news, that it will be necessary for them to organize and proceed in full formation to Boston and lasso the little leader, yanking him into the Loop if they are ever to enjoy what he so abundantly gives Boston.

The public announcement of the prize medal for Eugene O'Neill's play, "Anna Christie," came at a most appropriate hour for the Cort attraction. Spreading itself in no mistaken manner to reap the benefit of the award, the management is fighting away a sudden slump which hit the piece out of a clear sky. What effect the extraordinary honors now owned by "Anna Christie" will have on increasing business will be a matter of speculation for the new week.

"Just Married" and "Lilies of the Field" are keeping up their respective good paces, with the former probably going into the lead for gross receipts among the non-musical shows in town after "Lilliom" goes to the Great Northern. There'll have to be considerable dent made in the bubbling enthusiasm now for "Just Married" to be forced out of town this summer.

The total disappearance of balcony trade is hurting "Lightnin'." Loop geographers claim there is no hotter place than the vicinity of the Blackstone when Old Sol steps on the gas, and there'll be no further chance to gauge "Lightnin'" try for the Sept. 1 mark until the real heat descends upon the community. But the balcony trade right now is known to be such that empty rows downstairs gives the gross a severe jolt. There are plenty of rows downstairs outside of the Sunday and Saturday performances.

The new openings, "The Hotel Mouse" at the Apollo and "Hollywood Follies" at the Playhouse, will turn every trick to keep open these two houses, particularly the latter. Despite what may be thought around town, Lester Bryant has made a good clean-up in his first year as lessee of the Playhouse. A success to top off the waning season with plans to keep the house open during the summer would be a tremendous winner and send Bryant into the new fall season heavily fixed financially to function ideas now shaping. So speedily did the company members purchase tickets for their friends for the Playhouse opening that the hotels found themselves without opening pastebords. It's a commonwealth basis entertainment, and because of this everything will be granted to keep moving. "The Hotel Mouse" crept quietly into the Apollo, and what force it will reveal will come directly from the worth of the names of Frances White and Taylor Holmes.

Next Sunday night "Irene" will

make its biggest play for a brilliant opening at the Studebaker with the appearance of Patti Harrold, soprano, daughter of the tenor, Orville, in the title role. Previous title roles for "Irene" in Chicago have been sung by Helen Shipman and Dale Winter. Due to disappointing outlooks on the coast, Leo Ditrichstein is known to be considering dates at the Studebaker for the latter part of July and the month of August. It appears the Studebaker is going to be a haven for unsettled plans and surprise bookings until the theatre is taken over by Tom Hanks and Frank Gazzolo on Oct. 1.

Now that they have reopened the Great Northern and the Studebaker, the Shuberts will probably offer the Princess to the numerous stars and managers buzzing the wires for Chicago late spring and summer possibilities. This arrangement would have all the Shubert houses lighted up save the Central, bearing out the statement that the Shuberts are fighting hard to keep their houses open. With everybody concerned, this is o. k. except a couple of the dramatic editors who had purchased fishing utensils for early vacations and lasting longer than usual. As matters now form, the only "fishing" that can be done by the newspaper critics will be for reasons why the theatres should be kept open with the entertainment offered. It's an even break all-around with those who take their theatricals seriously the year around picking up their step because of the extended plans.

Last week's estimates:—"Lilliom" (Garrick, 3d week). Private auto trade at matinees indicated best draw in town on gold coast patrons. Odd clientele at all times. Moves June 5 to reopen Great Northern to give Garrick "For Goodness Sake," the right booking for hot months. Enough of "Lilliom's" clientele left to hold show in town until June 24. Slacked up a bit at \$14,300.

"Anna Christie" (Cort, 7th week). Something gave trade stiff uppercut, particularly going into last three performances of week, surprising everybody, but is bound to return to figures immediately over \$10,000 with terrific publicity now raging with play christened best of year and drawing prize medal. In case there is no response for the prize medal publicity, it's a guess if the Hopkins office will keep piece here if it happens to fall below stop clause. House reckoning on holding play until August 20; \$8,800 caused Mel Raymond to draw heavily on ammunition to stop sudden skidding.

"It Pays to Smile" (Olympic, 6th and final week). Went out amid slow music, dropping hard and fast after the cut-rate tickets even failed to tally. Both house and company stabbed with exit gross of \$3,600. No new attraction heralded.

"Lightnin'" (Blackstone, 38th week). Balcony trade absolutely nil, and unless it returns, attraction will not hold figures management claims. One house where figures are either boosted beyond reason or else closely guarded. Under the conditions of everything, happiness should be gained from gross of \$11,300.

"Red Pepper" (Apollo, 7th and final week). Very sad business for McIntyre and Heath, who drew as only sweet remembrance of this engagement a powerful personal tribute from Sheppard Butler in "The Tribune" in lengthy farewell criticism of the entertainment itself.

"The Hotel Mouse" opened Monday. "The O'Brien Girl" (Cohan's Grand, 8th week). Wednesday's matinee was suddenly called off, causing refund to early purchasers at usual matinee hour and also announcement that midweek matinee will hereafter be omitted, saving management one-eighth performance.

With Adolph Klaubers "The Charlatan" deciding to stop negotiations, "Madeleine and the Movies," with name changed to "Garrison and the Girls," starring Donald Brian, announced for June 11, making right guess that "The O'Brien Girl" would be checked out when the gross approached \$13,000. Despite the cancellation of Wednesday matinee, Wednesday and Thursday night's grosses gained over previous week, allowing week to safely hit \$14,000.

"Lilies of the Field" (Powers, 4th week). Ultra-response from hotels gave this comedy good push forward and saved falling-off at window because of stormy weather. Large convention in town would turn attention toward this offering, because check-room proves out-of-town patronage is coming along nicely. Mighty sweet at \$9,600.

"Molly Darling" (Palace, 3d week). De Lyle Alda, local girl and with a

(Continued on page 15)

BROADWAY REVIEWS

RED PEPPER

Juniper Berry.....James McIntyre
 Simpson Weed.....Thomas Heath
 Lily Rose.....Mabel Elaine
 Col. Leika.....Vivian Holt
 Col. Shelby Bright.....Lillian Rosedale
 Sally, his daughter.....Dan Quinlan
 Richard Pitney.....Florence Rayfield
 Dolly Pitney.....Barrett Greenwood
 Lord Gathe-Coyne.....Charles Brown
 Bobly.....Bob Nelson
 Babe Stringer.....Gladys Foosee
 Billy Bull.....Sabi Foosee
 Jimmy Swift.....Dan Brennan
 Tommy Dodd.....Hal Sands
 Lariat Ike.....Bee Ho Gray
 Naa.....Ada Summerville
 R. R. Attorney.....George Youngman
 Rembrandt.....George Youngman
 Ramonda.....Escamillo

This is the Shuberts production for McIntyre and Heath, who rate as the oldest blackfaced funsters on the boards. As a team they are nearing their golden anniversary, and their managers rightly figured the nearly two and a half decades before the public had won a natural draw on the road. "Red Pepper" had its genesis in November, having been continuously on tour virtually all season. The show jumped into the Shubert Monday night from the Apollo, Chicago, where it played seven weeks. "The Hotel Mouse" leaped westward in exchange. "Red Pepper's" business was fairly good at the start in Chicago, but eased off for the latter half of the run. The show never was intended for Broadway except for an emergency. That arose when there was no succeeding attraction for the Shubert, a house which the Shuberts desire to keep open continuously.

McIntyre and Heath were on early and often. They drew a hearty greeting, as due them after a season of two away from New York. James McIntyre identified himself as "Juniper Berry," explaining his father was a hound for gin and wanted to keep the name in the family. Tom Heath as Jackson Weed could not disguise himself from being a bear for the bones, a gambling boy every time he saw money.

Edgar Smith and Emily M. Young wrote the book, into which is written in part the vaudeville bits so often employed by the team. One was the "whole shirt on your back" betting bit; another was a variation of the tomato idea.

"Red Pepper" has a supporting cast of vaudevillians, with four or five turns worked into the going and several specialties spotted where they were of the most benefit. Bee Ho Gray was allotted considerable time at the opening of the second act for his lariat manipulation. Gray chatted during his exhibition, which ended with roping "Onion," a white mustang ridden by Ada Summerville. Gray worked in knife throwing and whip stuff during the comedy hold-up and tomato scene of McIntyre and Heath.

Bob Nelson, first as a race track tout, is one of the few changes in the cast of the show after the first six or eight weeks. Set down near the finale, he stepped in for a bit with his nut, nervous style of song delivery. Herbert Heslow was at the piano for Nelson. A Chink number sounded freshest and it was put across excellently, a first encore having Nelson singing a new small town Dixie number. Florence Rayfield is another change in the cast as originally lined up. She was an extremely nervous ingenue during the first act, but improved under the steady influence of Barrett Greenwood, the juvenile.

The Foosee Sisters, Gladys and Sybil, were refreshing and good to look upon, working well several times with Nelson and scoring with their specialty in "one." They also graced the ranch scene which opened the second act. Vivian Holt and Lillian Rosedale were on twice, duetting both times effectively. In the ranch scene Dan Brennan and Hal Sands, dancing as a team in several spots, won recognition.

It was Mabel Elaine who walked away with the show's principal numbers, written by Albert Gumble, Owen Murphy and Howard Rogers. Miss Elaine was in burnt cork, as a highbrow whose hand was sought by Juniper and Jimpson. "Strut Your Stuff" coming as the finale of the first scene was easily the best of the entire score. Miss Elaine stepped aside while the chorus strutted. The girls were togged out in velvet nickers, swallow-tail coats of the same trimmed in white, silk hats to match and white canes. "Levee Land," also a scene finale in the second act, had the dancers of the chorus neatly dressed in watermelon skirts doing clog stepping. Some did it exceptionally well, and like all strutting numbers, it landed. Miss Elaine stepped alone for the finish with a hard shoe routine.

Allan Foster is credited with putting on the dances. He appeared to concentrate on those two numbers, which covered up the almost complete absence of "looks" in the chorus.

A bit in "one" with a golf links drop had McIntyre and Heath with some material not identified with their own, and the comedians made it as amusing. Heath offered McIntyre a job as a hazard-or-a-scandal. Dan Quinlan proved himself an excellent straight to the comedy of the principals in most of the other

scenes they featured. There is still a hearty laugh-kick in the old team, and it is bound to count.

"Red Pepper" came in on a warm evening. It is aimed to stay two months of summer and a bit longer if possible. At a scale of \$2.50 top it might make the grade, though the management probably does not look for heavy takings. More than moderate business would be surprising. With the rent period over the show ought to operate to profit in low gear.

Ibs.

DRUMS OF JEOPARDY

Kuraki.....Emmet O'Reilly
 Boris Karlov.....Paul Everett
 Cutty.....William Courtleigh
 Edward Burlingame.....Bernard Reinold
 Kitty Conover.....Marion Coakley
 Antonio Bernini.....George Frenger
 Stemmer.....John Colvin
 John Hawksley.....C. Henry Gordon
 Patrick Conroy.....M. Tello Webb
 Dr. Ritchie Harrison.....Victor Harrison
 Stepan Gregory.....Reginald Barlow
 Chaffeur.....George Golden

"The Drums of Jeopardy," by Harold MacGrath, ran in the "Saturday Evening Post" about two years ago as a serial. As a printed story it was interesting in its telling, the book itself also enjoying somewhat of a vogue later. As a play, dramatized by Howard Herrick in collaboration with the novelist, it is the most obvious, unmythifying and uninteresting sort of "mystery" play imaginable. Coming on the tag end of a cycle of "mystery" mellers, the past success of "The Bat," "Cat and Canary," "Charlatan," et al., will so far overshadow this one by comparison that the word-of-mouth advertising of playgoers will only boom-erang.

The title refers to two emerald stones of almost magical power which have rested in a branch of the now defunct Russian family for ages. Cutty (William Courtleigh), a benign sort of war correspondent who has mysterious power to save the police, is also an expert on gems, and recites part of the history of these drums of jeopardy to Kitty Conover (Marion Coakley). It so happens that they are both dragged into the mystery as to who owns the emeralds as John Hawksley (C. Henry Gordon) has taken a room on the same floor in Kitty's boarding house. Hawksley proves to be the last descendant of the royal family, although educated in England. He has been followed around the globe by Bolshevik intent on seizing the baubles, to be converted into food and supplies for their starving kinsmen. Boris Karlov (Paul Everett) heads this insurgent band. Karlov is a madman who fancies he had been wronged by this fugitive scion of regal ancestry. Kitty Conover, as Irish in spirit as her name, refuses any suggestions from Cutty (Mr. Courtleigh) to change her abode for safety purposes. Cutty, on the other hand, refusing to divulge any reason therefor in order not to cause her any fear. Evidently the authors had intended to mystify the audience very much in this fashion, and thus increase the suspense. The objective was missed. The stage mechanics were so artificially obvious bare interest in the developments flagged, if anything.

Hawksley is the most manhandled character in the piece. Having been corporally assaulted with foul intent so often it is surprising he survives for the curtain. A bang on the head evidently is dragged in to jazz up the piece, the final k. o. resulting when Cutty and he goes to Kitty's rescue from the hands of Karlov. How Kitty in the first place has been enticed to Karlov's attic is barely explained and not plausibly. As a matter of fact the inconsistencies are numerous. There is an incoherence that defies sympathy and almost insults the intelligence. The attempt to ring in the anti-Bolshevik propaganda was palpably artificial and "American flag applause" in intent. The audience scoffed silently and let it go at that.

The piece cost little to put on, so Alfred E. Aarons, who is sponsoring the production on his own, will have little to mourn for. The play is in five acts (programmed merely as scenes), three the same, all interiors. The cast represents no great expense. If there is a sufficient number of the 2,500,000 readers the "Saturday Evening Post" brags located in the metropolises: "The Drums of Jeopardy" may beat locally for a couple of weeks, with the assistance of Joe Leblang's bargain salesmen.

Abel.

ALHAMBRA PLAYERS, N. Y.

The fifth week of the summer stock policy at this Harlem Keith's house (regular policy, big time vaudeville) has proved its practicability as a summer innovation. Its permanency throughout the year would not be a bad idea. Dramatic stocks are few and far between in the metropolis, and it is doubtful if one as high-grade holds forth in Greater New York at any time of the year.

The neighbors appreciate the company, and from personal knowledge several inveterate theatregoers, who for some reason or another have missed certain shows, travel quite

some distance to this 125th street house.

"Smilin' Through" is the current attraction. While the recent release of the Norma Talmadge film version of Allan Langdon Martin's play might be deduced as affecting any stock presentation, there was no evidence of it Monday night, according to the management. The Tuesday holiday was off, both matinee and evening, as was to be expected on a holiday. At that business was not so bad Tuesday evening. The management avers that the first four weeks of the new policy have drawn consistently near-capacity audiences.

Dorothy Shoemaker, Dwight Meade, Houston Richards and Ted Wilson still head the company as female lead, leading man, juvenile, and heavy, respectively. Miss Shoemaker displayed unusual ability in the "Smilin' Through" role of an Irish lass, with a wealth of brogue and blarney at her tongue's command. She was a complete surprise and revelation compared to past performances in some of her vaudeville skits. Dwight Meade, the male lead, who because of the script appears in an old character role for the main part of the action excepting the 50 years' flashback scene, did a fine piece of work. Mr. Meade is said to be a stock favorite in the New England section. He should be reviewed as a Broadway prospect. Ditto Miss Shoemaker, who has already appeared in legit, and Mr. Richards and Mr. Wilson. The latter is an unusually convincing heavy.

The play when produced a little over two years ago with Jane Cowl starred did not mean so much on the "spiritualism" phase that is rather deftly handled. Just now, with Doyle, Lodge and others so much to the fore with their doctrines, it becomes a striking element in the recount. For the final curtain, after the man who for 50 years has harbored a grudge against the man who wronged him, Moonvener Clare (Miss Shoemaker) "materializes" in spirit and meets her amour from whom she was so prematurely parted, saying, "if only these poor dears on earth who fear death would realize what awaits them, their whole life through they would keep smilin' through." Such propaganda for spiritualism is far more effective than reams of sermons or lectures. The play, which has been fully dealt with before, admittedly is a sweet creation. It has proved itself by its long stay at the Broadhurst two years back. As a stock favorite it will always please. Its production and props make it highly practical for any high-grade stock company.

William Webb, the director of the company, is deservant of commendation for his staging.

Abel.

ALHAMBRA PLAYERS, B'KLYN

The Alhambra Players are in their second month at Ward & Glynne's Alhambra, Brooklyn, located at Knickerbocker avenue and Halsey street. The house formerly played vaudeville, with stock installed this spring for a trial. The recruiting of a generally worthwhile organization put the new policy over. The Alhambra is well situated for stock. It is a neighborhood house in a thickly populated section. A goodly portion of the clientele secured with vaudeville has been retained and the more staid members of the community added.

For the current week, "The Naughty Wife," a comedy in three acts written by Fred Jackson and Edgar Selwyn, is played. As a Broadway attraction the piece failed to attract much attention. As a stock production it fits nicely. Short cast and two sets. As produced by this Brooklyn company it proved entirely satisfactory, the clever handling of the lines and the two attractive sets used helping the piece materially.

The Alhambra company has Charles D. Pitt as director. Pitt put on "The Naughty Wife" in expert style. His people were well directed and gave an entirely satisfactory performance with the exception of Margaret Bird, the second woman. She appeared at sea throughout and became the only discordant note in the entire production. Ione Magrane handled the lead capably. Miss Magrane is a leading woman of experience. She can effectively handle an engue lead, or the heavier dramatic type.

The present crop of new plays for stock call, to large extent, for an engue leading woman. The Alhambra company is well fortified in this respect with Miss Magrane. Robert Hyman played the male lead. He has established himself as a leading man should. His work in "The Naughty Wife" was admirable. He secured all that could be gotten out of the part and added a comedy touch at times that produced returns. Orris Holland, a juvenile comedian, was entrusted with the third important role. Notwithstanding a certain staginess in his work, the part was worked up nicely. Character roles were entrusted to Carrie Lowe, Louis Albion, Bernard J. McOwen and William Davidge. The minor parts were ill well placed.

The Alhambra company has established itself on its merits. An up-to-date selection of plays has been made, with the productions

FOREIGN REVIEWS

WHIRLED INTO HAPPINESS

London, May 19.

"Whirled Into Happiness," a new George Edwardes production, had its premiere at the Lyric last night. The original book by Robert Bodanzky and Bruno Hardt-Warden; English adaptation and lyrics by Harry Graham. Music by Robert Stolz. Described on the program as a musical farce, the phrase should really designate it a romantic musical farce—or, better still, an attempt to produce a romantic musical farce.

This is not an easy task and the demerits of the presentation can readily be traced to such an effort. Producers of musical shows have always found it a difficult matter to blend romance with farce for the reason that when the author shifts to romance the farcical action is delayed in its progression, and necessitates practically a new start at the conclusion of each "romantic" interpolation.

The story itself is essentially romance, but so elemental in plot it would not meet with general approval unless unfolded via the farcical situations and dialog. A young marquis has arranged to occupy a box at the theatre wearing a monocle with a blue ribbon attached, by which the daughter of a wealthy plebeian will recognize him. He arrives in the foyer of the theatre where his mistress, Delphine, hearing of the proposed meeting, slaps his face, knocking his monocle off, and it is left upon the floor. Enter a barber with a gallery ticket, who picks up the blue ribboned monocle. A theatre attendant mistakes him for the young marquis and insists on placing him in the stage box. It is hardly necessary to go further into details of the complications arising therefrom.

Whilst such a premise offers unlimited opportunity for comedy, the author has not taken full advantage of it, and as a consequence "Whirled Into Happiness" will probably prove a halfway success when it might have been what we in America would describe as a knockout.

The piece starts very slowly, practically the entire first act being taken up in developing the simple plot in a tedious fashion. The music is not the kind that will be sung and whistled about town, but it does nicely. It varies from mild syncopation to dignified concerted number.

Billy Merson heads the cast in the low comedy role of the music hall attendant who annexes himself to the bogus marquis in the belief that he has become the valet of a titled gentleman. Tom Walls contributes a legitimate cockney characterization of the millionaire hat manufacturer who is anxious to break into society. Lily St. John supplies beauty, youth and an excellent voice to the role of the daughter. Mai Bacon makes an attractive French music hall start, albeit an overweening desire to lift her skirts and display her lower limbs, which predilection does not seem to have been at all curbed by the producer. One of our high class new musical comedy producers might be able to stage an elaborate edition of "Whirled Into Happiness" in a manner that would appeal to the American public. In its present form it is not likely the piece would succeed there.

Jolo.

DEUX MASQUES SHOW

Paris, May 20.

Marcel Nancey, running the Deux Masques on the same lines as the Grand Guignol, has presented a new program, equal in all respects to the former, with both quantity and quality—perhaps more of the former. Five pieces are given, the headline being "Vers l'au-Dela," drama in two acts by Paul d'Estoc and C. Hellem. This is another medico-tragedy, describing an experiment made by a physician to solve the query whether the brain survives after the heart has ceased to beat. A woman is to be executed for murder. Professor Tiercelot obtains permission from the authority to repeat the trial made years ago in Brussels. At the time of the execution a girl is mesmerized, ordered to believe she is the prisoner, and after the latter's death the said medium is supposed to feel the sensation of the entrance into eternity. The medium is a medical student, daughter of the prosecuting magistrate. She offers herself for the experience unknown to her father. At the moment of the prisoner's death 'y the guillotine she shows signs of pain, kicks and faints, and then also expires. The doctor is crazy at this conclusive result, and becomes delirious, while the father is in despair. This

above the average for stock. The admission scale is 75 cents top at night and 33 cents for matinees during the week, and 50 cents Saturdays and holidays.

The house is managed by George Kann, who has conducted it successfully for the owners for some time. The Henry Frankel orchestra is one of the prides of the community.

Hart.

drama succeeds in creating an atmosphere of horror, considered imperative for an entertainment of this category.

Another drama is "Solitude," two acts by Pierre Palau, laid in the backwoods of Canada, where a Dominion official pretends he is summoned to a distant village, intending to return to the log cabin and rob himself of the rents he has recently collected for the government. His own wife, not recognizing her spouse when she detects a man entering the room, fires her revolver and kills the guilty sheriff. It constitutes a good sensational drama for this class of little theatre.

"Edouard," one-act comedy by Ernest Depre, concerns a burglar caught by Blanche, vaudeville artiste, in her flat. Smooth-tongued, he quickly wins the confidence of the woman by making her a present of the money he has previously stolen from a cupboard and becomes her protector.

"Le Procédé Vibrant," a spicy cynical sketch by Michel Cazavan, terminates the mixed bill, which begins by a sporting farce, "Le Tuyau," by Jack Abelle.

On the whole, in the opinion of those who like this sort of dope, the new program is up to high-water mark.

Kendrew.

PETITE MAIN QUI SE PLACE

Paris, May 13.

This light comedy in three acts and an epilog, by Sacha Guitry, recently produced with success at the Theatre Edouard VII, is reported to be the 40th theatrical effort of the versatile young actor-playwright. In this instance he has not taken much track of the plot, but dressed his title to get the highbrows wondering what the little hand was doing.

"Une Petite Main qui se place" ("A little hand that gets a place") refers to a dressmaker's assistant, termed a petite main in the vernacular, who secures a job with a doctor after he has examined her under the belief she is a new patient. Employment in her own trade being rare, she seeks a position as parlor maid. The doctor discovering his wife is deceiving him with his best friend (that is the usual role of the best friend in French comedy) does not hesitate to take the needle pincer for a walk in the park, while a detective secures motion pictures of the wife's treachery which are projected for the edification of the audience and are warranted to obtain the requisite divorce.

This unique plot is told in the very best Sacha style, recommended as an after-dinner cocktail. The first act particularly keeps the lucky fans in a continual giggle and is a prize-package for early attendance. Many other authors tackling this modern subject would have flopped, but young Sacha irrespectively dabbed like the rest of us by the rising generation as a petit vieux, is equal to the occasion. He has studied human nature, is experienced in observation, has evidently a kind heart and a ready wit, so he easily fashions a gem from the commonest metal, or a sliver of prose out of a sow's ear. I know of no other playwright who can attract a critical public, anxious to find fault, with such a trivial plot as that so often handled by Sacha Guitry. But he must not overdo it, notwithstanding he has again made good this time.

One of his assets is the choice of his troupe: In the present comedy he has the right person for each part, himself likewise perfect as the elderly doctor who practises medicine as a pastime. Yvonne Printemps is a simple little maid, while Betty Daussmond ably impersonates the unfaithful wife.

Kendrew.

UN JEUNE MENAGE

Paris, May 20.

The new four-act Parisian comedy of Louis Verneuil presented last week at the Potiniere is on a moth-eaten subject. Robert, an idle young guy, on the council of friends marries Madeleine after a short acquaintance in order to get rid of an embarrassing mistress. The young couple quickly perceive they have made a deplorable mistake and decide to get a speedy divorce.

But for this formality even the law requires some tangible pretext, so Robert declares he has another girl, and hands his wife a package of old letters written by the former mistress. Madeleine's pride is hurt at such flimsiness, and she pretends their friend, George, has made overtures to her. Such confession excites the husband's jealousy, until the innocent George is able to prove it to be a subterfuge invented by Madeleine because she felt vexed. This vague illusion of sincere affection is merely a matter of amour propre, but it is sufficient for them to remain under a false pretence of love united several months longer, when, as a matter of fact, they finally divorce.

Two years later Madeleine calls to see her former husband to ask his advice relative to her remarrying. He assures her there is no

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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.)

Did you ever take your car to a garage to have a slight repair made and then find out there were so many things the matter with it you wondered how it ever held together? Well, that is exactly what happened to me. When my chassis got disabled by the mishap to my carburetor and I had to be towed to this human garage for housing and repairs I had no idea that it would be so long before I was again stepping on the accelerator. Nor did I suspect that the medico-mechanics could possibly find so many things wrong with my differential gears, ignition and lubrication. Had I known I presume I would have been skilled enough a chauffeur to have applied the emergency brake and stopped to have my magneto overhauled. But as a matter of fact I didn't realize that my cylinders were misfiring until the motor balked and the repair men put on the muffler. Thank Heaven my spark plug continued to function and my shock absorbers were in good condition, otherwise I do not know what would have happened while my tonneau has been undergoing remodeling. There have been times when I came near being short-circuited, but happily that dangerous curve in the road now seems to have been passed. When my transmission gets O. K. again, my radiator becomes normal and the storage battery is fully charged I am going to attach the non-skids and sail up Broadway with the throttle wide open and all cylinders working. Please excuse my dust!

In the mail recently I received from Julius Witmark a copy of a song I wrote oh, ever so many years ago, and on the title page was a picture of me taken ditto. The number was supposed to be a comedy coon song entitled "After What He Done to Me," and Mr. Witmark ventured the opinion that it was more timely now than then. He promises or threatens to sing it for me just as soon as I can stand the ordeal.

Stephen Clow doesn't write to me very often, but when he does he says something. He can even discourse most entertainingly on the subject of bolts. I quote an excerpt from a recent letter:

Indeed I never can get over my amazement at your endurance and your cheerfulness. Personally I have no patience under suffering. In the past four months I have been tormented with boils and have exhausted the entire vocabulary of the obscenity, so much so that my wife has threatened to run out on me if I don't stop. What I have suffered must be but a drop in the bucket as compared with you, and would be taken by you with a smile. However, as you have so often remarked, suffering has some wonderful revelations of the soul and spirit inextricably associated with it. You recall Shelley's marvelous line—in "The Skylark"—about learning in suffering what he taught in song, and Goethe's, so beautiful and magical that I venture to give you a free translation of the stanza:

"Who has not eaten his bread in sorrow,
In anguish waited for the morrow,
Throughout the long night hours—
He knows ye not, ye heavenly powers."

I've got you, Mr. Stephen, but my optimism has been greatly exaggerated. I don't smile at bolts. I am still human.

Silvio Hein, accompanied by Mrs. Hein, came direct from the Lenox Hill Hospital where he underwent a serious spinal operation to show me how well he was getting along. We exchanged stories about the chart hounds. And what Silvio and I cannot tell you about orthopedics isn't or ain't.

Jenie Jacobs was another convalescent visitor. She, too, is using a cane, but very grateful for her miraculous escape.

The passing of Tom Oliphant was a great shock to me. We had been friends for years, he, too, having come from Indianapolis. We lived in the same building in New York, his apartment being directly underneath mine. When my collapse came he was one of the first to come to me and to spread the news among our mutual friends. He promoted and arranged a Christmas tree for me my first Christmas here. He was a good friend. His passing is a distinct personal loss to me and I grieve with and for his widow.

You know how mad you get because a telephone operator, a waiter or a bell boy doesn't answer your ring as soon as you think they should. Well imagine my state of mind when I rang 30 minutes for a nurse the other day before one appeared. Then learned that this large hall full of patients, five of us helpless, had been left in the care of but two student nurses with one taking a patient to X-ray and the other had gone out to get her hair bobbed, leaving us without a nurse. The nun who has charge of the floor had gone to prayers. There were graduate nurses on the floor, but they were specials, and in case of fire they would naturally look out for their own patients. But I shudder to think what would have become of the rest of us.

Some of you may think you are in tough luck because you have to get a doctor's prescription to get a drink. But I had to have a doctor's prescription to get a bath. A nurse had told me I could have only one bath a week, as they were too busy to give me more. So I asked my doctor about it. The order book now reads: "Revell, two baths a week."

To Mr. and Mrs. Will Cressy belongs the distinction of having thought of something to bring, that is at least different from anything yet offered. Will brought a hat brush. (The might just as well have brought a pair of roller skates or a bicycle.) Will says he read in my column that Blanche Ring was going to buy me a nice new hat and thought a hat brush might come in handy. I love Will's optimism as well as his originality. Also his cheering visits and letters. Likewise his endless fund of corking stories which I retail to the doctors.

Chief Magistrate McAdoo has been investigating "The Hairy Ape." Wonder if he is trying to ascertain the number of hairs or fleas?

A woman who lost \$200,000 in gems while at sea is said to have protested at the high cost of ocean travel. At least she has first hand information.

Ex-Kaiser Wilhelm has written a book of 100,000 words, explaining he didn't start the war. Before the reviewers get through with him he'll be sorry he ever left the woodpile.

Now that the General Assembly of the Presbyterian Church has approved of Sunday joy rides motorists are expected to refrain from slipping washers into the collection plates.

Sidney Levey, manager of Iensacola's finest theatre, sends a box of native pecans. I was well remembered by the Leveys last week. Besides Sidney I heard from Bert, of vaudeville, and literary fame; Abe, who

INSIDE STUFF LEGIT

(Continued from page 12)

\$75,000 annual rental. When Cohan & Harris bought the lease from Wagenhals & Kemper \$40,000 was their yearly rental.

"Partners Again," the comedy smash at the Selwyn, New York, and an addition to the "Potash and Perlmutter" plays, brings to light the reason why none of the P. and P. plays have never been done in pictures. Montague Glass has steadfastly refused to sell the rights of any of his plays or stories of the characters he created. His contention even when the P. and P. series was interrupted, and it was uncertain when another play of the kind would reach the boards, was that once a Potash and Perlmutter play should be sold for pictures it would not be long before the P. and P. stories were merged and shown broadcast. That, the author believed, would destroy the P. and P. names for the stage. His refusal to sell for pictures makes the prospect of bigger profits for "Partners Again" stronger, he contends. It is assumed the film rights for the new show might bring \$100,000, but the show is anticipated to make \$1,000,000.

William Moore Patch, who produced several musical shows on Broadway, is back in Pittsburgh where he is engaged in the insurance business. He was formerly dramatic critic for the Pittsburgh "Dispatch," but branched out in the show game during the war when he produced a propaganda play called "The Man Who Stayed at Home." The piece was later taken to Boston, Patch in the meantime coming to New York and establishing offices. The play was put on here earlier under the name of "The White Feather." Patch for a time was also interested in moving pictures.

The "Plantation" wave that has given that Broadway cabaret capacity business nightly with a \$2 cover charge per-person to see an all-colored floor revue running 50 minutes must have made Broadway theatre owners and producers think what caused it. Plantation seats 225. The revue has been running there for some weeks. "Shuffle Along" gave an entire evening's performance of all colored for \$2.50. Other \$2.50 and \$3 shows along the main line have been doing hardly more in gross than the total of Plantation's covers. In the restaurant, of course, the cover is merely tacked on to the food check. Heavy attendance means a much greater gross in all than the calculation by the capacity at \$2 per cover figure.

Cabaret-restaurant men are a funny lot. If the place is doing business and you ask what is the draw the restaurateur says it's the place. If business is bad he says it's the show. As Plantation changed its name from Folies Bergere when putting on the colored performance, and as the performance isn't anything unusual, the wise Broadwayites have concluded the one responsible is Eddie Pidgeon, who presaged, publicized and exploited what was thought to have been an impossibility into a midnight rage.

What "Chauve Souris" did because it charged \$5 a seat as the Russian fad Plantation did because it charged \$2 and demanded evening clothes for the colored fad, backed up by that fine inside and internal work a publicist like Pidgeon gets over without any part of the extra finesse appearing in the newspapers. It looks as though Eddie made society go to Plantation and the rest followed as they always do.

Promoting this colored floor revue was skillful, adroit and experienced. It's the hardest job a publicity man could tackle—putting over a restaurant that had died, and the Folies Bergere had died—even Eva Tanguay couldn't bring life to it.

The borrowed costumes, hats and props of "Zero," the "society show" which was put on at the 44th Street some weeks ago, have been returned to the establishments lending them, including Giddings, and Best & Co. The show was put on under the direction of Mr. and Mrs. N. Hamilton Dalton. The scale was \$5 top and the show could have played to about \$38,000 gross. Its actual takings were reported about 10 per cent. of that. The house was under a rental, but because of bills taken care of by the theatre and other things the 44th Street took a loss of about \$4,000.

The production of "Go Easy Mabel," the musical show under the direction of Lee Morrison, which stayed but two weeks at the Longacre, New York, is still within that house, there being unpaid claims due the management. The show starred Ethel Levey and featured Estelle Winwood.

That some cabaret shows act as training schools for Broadway attention has been known for a long while past. Many of the better known names in present Broadway musical comedies of the past season came from the cabarets. The closing of Percy Elkeles' "Flotilla Revue" at the restaurant of that name last week was another example. Of the review's company, Truman Stanley was drafted for the next season's road tour of "Dearie." Lessie Nazworthy was engaged as a specialty dancer in the new "Follies." Zella Sharp was sent to Chicago to take a role in "The O'Brien Girl" and nine of the Flotilla's choristers were signed for the chorus of the new "Follies."

There's a story around Broadway that actors and actresses playing Shubert houses in Chicago are finding it difficult to happily pick their own hotel when Pat Henry arrives on the scene in the interests of Sam Gerson's offices. The Shubert publicity in Chicago is handled out of the Gerson offices, separate from John J. Garrity's offices, and Henry is Gerson's right hand man. Henry plugs for the Congress Hotel until now he has been christened a "hotel runner." There are actors and actresses, desirous of living elsewhere in Chicago during their engagements, who fear they will not be favored with Shubert publicity unless they go the way of Henry's enthusiasm and register at the Congress Hotel.

Inasmuch as a good hotel war is expected in Chicago this fall, with theatrical people getting a "break" in rates, the affiliation of Henry with the Gerson offices and hammering away so strongly on behalf of the Congress Hotel is expected to bring a retort from other Chicago hotels that are extremely friendly to the Shubert interests.

Recently in London a remarkable tribute to the memory of Charles Frohman, who went down with the Lusitania, was paid at the hotel Savoy by a party of friends and fellow workers. Earlier in the day a wreath of American Beauty roses was placed on the chair in the Savoy grill room, which Mr. Frohman occupied when in London, and where he carried through some of his famous theatrical deals. Speeches were made bearing on Frohman's efforts to promote the Anglo-American entente.

Is general manager for Sam H. Harris, and Ethel, our own musical comedy star, but claimed by London. I found myself thinking about two other Leveys. The lamented old time friend, agent and manager, Jack Levey, husband of Della Fox, several years deceased, and Jules Levey, who with his Solo E. cornet has never been replaced. I wonder do other people have runs on name like I do. I mean getting mail from several people of the same name on the same day as in the instance of the four Leveys. One day I heard from five Arthurs in the same mail: Arthur Brisbane, Arthur Rosenfield, Arthur Clark, Arthur Kane and Arthur O. May. Sounds like an attack of Arthur write us.

A Pennsylvania judge refused to divorce a man whose wife used rouge and lipstick too freely. Grateful flappers wishing to show their appreciation of the decision are said to be organizing petting parties for the jurist.

SALARY ATTACHMENT

(Continued from page 11)

the famous P. S. McMahon, former owner of the old Keeney theatre and still proprietor of the famous Hotel Bronson, played a central role. When Cormican failed to make an appearance Saturday after the final curtain, the company held a meeting to consider "ways and means." Lynn Starling, the leading man, and Kathryn Meredith, whom Cormican brought here by means of a flattering offer, were appointed a committee to wait upon McMahon. That is all the committee did—"wait" on McMahon—for, according to report, "P. S." remains the same old "P. S." wherein actors and nickels are nicked. "P. S." had "done all he was going to," and the committee returned with the disappointing report.

Last week the company put on "Smilin' Through," and, being a really capable troupe, drew forth commendation from local press critics. Several times during the week various members of the company threatened to "quit cold" if not given some of the money due them. Cormican, when badly pressed, agreed to allow the company to take the box office receipts. Business was so poor that some nights only \$35 was divided among the troupe. To make matters more interesting for Cormican, and "tough" for the company, A. Rosen of the Rosen Film Delivery System of New Haven brought a suit for \$250 against Cormican, securing an attachment on Saturday's box office receipts, which action made it impossible for the company to divide the receipts of the only fairly large house of the week.

Realizing that their chances of collecting even part of their salaries were slim, members of the company consulted Lawyer Nair, placing their cases in their hands. Monday Lawyer Nair issued the following writs against Cormican, which are returnable in the City Court at New Britain on the third Monday in June: Edna Archer Crawford, \$113.65; Lynn Starling, \$235.45; Kathryn Meredith, \$100.05; Marcelle Nelken, \$95.41; Rexford Kendrick, \$229.68; George Campbell, \$38.67; Desmond Gallagher \$150; Thomas Meegin, \$45.32; Horace James, \$146.64. The actions make it impossible for Cormican to transfer his lease. According to current report, he had been negotiating with a Bristol, Conn. party to take over the lease for motion pictures and vaudeville.

At the end of the first act Saturday night, Marcelle Nelken, who is this week appearing with Louis Mann in "Friendly Enemies" at White Plains, N. Y., refused to continue the performance unless given part of the money due her. There had been some talk among the members of the company to take a similar stand, but when they failed to, Miss Nelken "went it alone," refusing to go on in the second and final acts. Lynn Starling and Rexford Kendrick are also appearing with Mann in "Friendly Enemies" at White Plains, N. Y., this week.

According to Cormican when he came to New Britain, his plan was to establish an Actors' Fidelity League house here. His first difficulty began when union stagehands made demands for a larger crew and higher wages. He refused to concede to their demands, and union musicians went on strike with the stagehands. After affecting a settlement with the stagehands, the Hartford musicians' union placed Cormican on the "defaulters' list" for failure to pay the sum of \$166.75 owed members of the Hartford local from the year previous, when Cormican managed a stock company in Hartford. A settlement was effected by Cormican's making a part payment. It is understood that had the theatre remained open this week, the Hartford local would have again placed Cormican on the "defaulters' list," he having failed to make a payment of the second installment due on their bill.

Cormican, it is said, plans to open the house with pictures and vaudeville next week, but this is open to violent debate here. Business at the Lyceum has been poor for a long time. The owner of the place is Walenty Lech.

An accounting of the estate left by Daisy Hardenberg Andrews, a play broker, who died March 4, 1921, leaving a will naming her father, Walter Scott Andrews, as executor, has been filed in the Surrogates' Court. The executor charges himself with \$1,999.78. Against this amount he credits himself with \$1,299.13, leaving a balance of \$700.65. Claims against the estate by 24 creditors amount to \$7,707.63.

BROADWAY STORY

(Continued from page 13)

railroad fares and \$4,317 for baggage hauls. The item of light operators and extra stage hands was about that of the transfer charges. The first attraction paid for its production and showed a profit of \$36,000 for two seasons. The second had a profit of \$5,000 on papers, but the manager paid \$55,000 for the production and stands to lose \$50,000 on the venture.

Better sharing terms are not conceded possible, nor a revision of the labor costs is not looked for, though from the analysis that class of expenditure is considerable. Managers say that salaries for next season appear about the same as this, despite the record-breaking volume of failures and the growth of the co-operative idea. The only talk of revising theatre labor scales was at the I. A. T. S. E. convention and that applied to the small stands. Local scales for some one-nighters was shown to call for payment for the entire week, even when the house played attractions for a few days of the week. The logic of putting such scales on a performance basis was recognized.

Broadway has two class openings next week, both set for Monday premiere conflict. Ziegfeld's "Follies" moved its first night back to Monday from Tuesday, whereas Morris Gest has already announced his premiere at the Century Roof promenade theatre of a new show by the "Chauve-Souris" company, the Russian novelty bunch headed by the comedian, Nikita Balieff. Gest claims to have the call from many society patrons. The roof house holds about 500 persons and the scale will be kept at \$5 top. The critics will be divided between the two premieres, unless there is a change in the opening date for the "Follies." The revival of "The Rivals" at the Empire for one week is likely to split the reviewing cordons three ways.

The closing list has three sure withdrawals up to Wednesday, but indications were for double that number this week. "The Demi-Virgin" will leave the Eltinge dark after Saturday; that goes for the Lyceum, from which "The French Doll" departs; "The Rotters" will give up, after only two weeks at the 39th Street, which once more puts up the shutters. The 49th Street passes out of the picture for the summer, with the moving of "Chauve-Souris" to the especially remodeled Century Roof. Whether "The Rose of Stamboul," playing downstairs in the Century, will continue is questionable, and is likewise for some of the dramas which are being gambled against the weather.

Last week's closing list was increased by two, for a total of seven withdrawals. The added departures were "Salome," which couldn't pull over a few dollars into the Klaw for the one week of its run, and "Billeted," a revival, which moved uptown from the Village to the Frazee and lasted the same number of days.

An added summer musical show in sight in "Spice of 1922," a revue of proportions, which is due into the Astor, succeeding "The Bronx Express" June 26. It will open at Atlantic City the week before.

Four next shows were announced for the current week. There was some doubt as to the premiere of "A Pinch Hitter," listed to bow in Thursday night at the Henry Miller. "Heads I Win," said to have rehearsed, but briefly was marked to reopen the Earl Carroll Tuesday but the opening was redated to Friday. Monday night two shows did open. "Drums of Jeopardy" at the Gaitey disclosed a mystery plot, rehearsed only two weeks and a "cold" opening. There was some doubt as to its continuance. "Red Pepper" the McIntyre and Heath show that has been on tour all season entered the Shubert, there aimed for summer money.

The two special Fox picture showings are failure to date. "Nero," which won really fine notices, is not drawing anything like what was expected, while next door "Silver Wings" is reported losing at the rate of \$5,000 a week. An augmented orchestra is the big item of expense in addition to the rent.

Only Eight "Buys" Left

In the premium agencies there are but eight "buys" remaining with the arrival of June. The agency men figure that is about all they care to carry at this time and that within a week a few of these will be wiped out with the advent of the annual "Follies," the only thing at present on the horizon as a possible "buy" for them. Up to mid-week Flo Ziegfeld had not made any an-

nouncement as to outside agencies, but it is generally believed there will be no hitch in regard to the brokers' seats.

The eight shows in the buy list are "Kiki" (Belasco), "Kempy" (Belmont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Cat and the Canary" (National), "Partners Again" (Selwyn), "Make It Snappy" (Winter Garden).

Neither of the week's new arrivals, "Red Pepper," at the Shubert nor "Drums of Jeopardy" at the Gaitey entered the buy list.

Despite that seven attractions closed Saturday, the cut rate list held to 23 shows offered with a possibility of one or two additional coming in before this week is out. The demand in cut rates was also slightly off because of the holiday, but there was a fairly good advance for the latter end.

The attractions offered at half price were "The Bronx Express" (Astor), "The Truth About Blayds" (Booth), "The Rose of Stamboul" (Century), "The Perfect Fool" (Cohan), "The Demi Virgin" (Eltinge), "The Nest" (48th Street), "The Blushing Bride" (44th Street), "Abie's Irish Rose" (Fulton), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Harris), "The Rubicon" (Hudson), "Salome" (Klaw), "To the Ladies" (Liberty), "The French Doll" (Lyceum), "The Goldfish" (Elliott), "The Bat" (Moro), "Up the Ladder" (Playhouse), "The Hairy Ape" (Plymouth), "Lawful Larceny" (Republic), "Red Pepper" (Shubert), "Shuffle Along" (63rd Street), "The Rotters" (39th Street) and "The Charlatan" (Times Sq.).

EQUITY'S FINANCIAL REPORT

(Continued from page 11)

a bad standing membership in all of the organizations of \$2,70. It was accepted that those registered as in bad standing referred to delinquents in dues, about 45 per cent. of total.

Gilmore said all of the figures would be published in the next issue of "Equity," the house organ put out by the organization. One member in front said at this juncture: "Isn't it a bum idea to publish broadcast that Equity has been losing members and our finances are not so good?" Gilmore, with no contradiction of the statement, replied that only Equity members got "Equity" and no outsiders ever saw a copy.

Stewart's financial statement included income of \$16,515 from the Equity ball at the Astor; \$3,502 from the Equity ball, Chicago, and \$17,500 from the Equity annual show at the Metropolitan, New York, May 7.

Charges against Flo Ziegfeld had been filed with the Producing Managers' Association, said Gilmore, by the Equity on the charge of discrimination. Ziegfeld had stated, "I'll never engage one of those actors who were concerned in the Chicago trouble," said Gilmore, and that was discrimination. Ziegfeld also had said he had closed "The Follies" four weeks earlier than intended to deprive the actors of four weeks' salary. The real reason for "The Follies" closing, added Gilmore, was bad business.

"Ziegfeld was four-flushing when he said he would never engage one of those actors because he had engaged Raymond Hitchcock, and as a matter of fact it was Hitchcock who held the curtain in Chicago and the whole thing was cooked up in Hitchcock's dressing room," Gilmore stated.

Stewart read a resolution regarding contracts of Equity members with managers for services after June, 1924. When asking for ayes and nays, no one answered for either, with Stewart declaring the resolution adopted. Later Gilmore told the members no contract must be entered into by them for after June, 1924, without carrying a voiding clause in case Equity should direct the contract be canceled (relates to the expiration of the agreement between the P. M. A. and Equity in June, 1924). Gilmore mentioned that long before June, 1924, "Equity Shop" would be in effect all over the United States.

As members entered the Astor's ballroom they were handed slips carrying a subscription blank for the Equity Players' 48th Street theatre season. It had three classes, with one seat in orchestra or first balcony row for five performances (excepting on Saturdays and Holidays) at a gross cost of \$11 for class A; class B, one seat in remainder of balcony for five performances, same exceptions, \$7.50; class C, box seating five, for five performances, same exceptions, \$75.

LEGITIMATE

The subscription blank asked subscriber to designate class selected.

It was stated Equity as a society would not invest one cent in Equity Players, but would receive one-third of any profits. The other two-thirds would be equally divided between a sinking fund to be employed for propaganda purposes to promote similar Equity ventures throughout the country, while the remainder would go toward reimbursing Equity Players guarantors (original bulk subscribers). It was announced Lillian Russell had wired \$2,000 toward the 48th Street project and George Arliss \$1,000. Augustin Duncan will act as stage director for Equity Players and Gilbert Emery select the plays. It was stated, Gilmore and Katherine Emmett talked at length about the Equity Players with Joseph Santley and Miss Emmett as the meeting adjourned pleading with the members to "Make your pledges." "Buy your tickets now," but without result as far as noted. Gilmore brought an amused smile over the crowd when he attempted an Emerson imitation by "panning" Variety, exhorting his hearers not to read it, while holding Variety of the same date (May 26) in his hand. Gilmore mentioned Variety's story of Equity's Chicago representative and the Will Morrissey new show in that issue. He shouted "Don't read Variety" as he slammed his hand around, brandishing Variety in doing so.

Among others on the platform were John Cope, O. P. Heggie, Harry Brown, Mrs. Whiffen and Jane Cowl.

"DEFAULTING LIST" OUT

(Continued from page 11)

the general idea was for the general good.

Finally it was admitted to Bacon that he had been done an injury. But instead of his name being removed from the list, it remained month after month. Even though fortified with eminent counsel as to his rights, Bacon still held off going to the courts, continuing to ask for a retraction, and that was promised.

In last week's "Equity," in place of the list of "defaulting managers," there was printed a brief item to the effect Bacon should not have been included in "the list of managers who owe our members money. Equity is happy to make this announcement, because we do not want to print anything that is unfair to anyone."

When Bacon saw the item he again went to Equity, demanding to know why its promise of a full retraction as outlined by him and promised by Equity was not printed. He was told the retraction was inserted as it was to "save our faces."

The patience of Bacon appears to have been of little avail. He has again demanded a retraction in full as promised, and has served notice upon Equity that he has not relinquished his legal rights.

It is known that other complaints from managers have been made, though none was successful in securing deletion of their names until the sudden erasure of the entire list. That the list does take in some "bad boys" is undoubted. In the case of Bacon, however, there is no question as to his clean record. He stated this week that the retraction did not mean the end of his battle to clear his name, but that he had only begun to fight.

The "Princess Virtue" show was hooked up for a \$9,000 operating expense. Bacon was in charge of the front of the house, and his efforts to revise the overhead were unavailing because of control back stage by other interests.

CUT RATES IN CHICAGO

(Continued from page 13)

both new houses is of such brilliant New York character that they will be the cynosure of all eyes. They also have expressed confidence that "ready cash without returns" will gain immediate hearing from the Shubert offices. In brief, the independent brokers propose to organize and be so protected they will be in a position to outbid Couthouli when it comes to buying shows outright, and gain their strongest point in producing ready cash without asking for the privilege of "dump-backs."

It is thought that the new idea will lead to the opening of a general office on Randolph street under the caption of the "Associated Independent Brokers." More of a play than Chicago has ever witnessed will be made on cut rate tickets.

The services of a prominent extensor of a Loop theatre are being sought to act as general manager and adviser in the selection of attractions picked for the "buys."

Increased capital also is being sought, with heavy work being done to encourage a Loop restaurant owner to "buy in" on the idea.

Whether or not the slip in the cog to maintain secrecy will alter the future plans remains to be seen, but the wisest of the independent ticket brokers believe the competition here in the fall is going to be so rich that an opportunity affords itself for them to become organized and be taken more seriously by the New York managers.

Meanwhile, Mrs. Couthouli is planning herself a vacation.

LEGIT ITEMS

(Continued from page 12)

eight days the show was out was \$200 for each member and that the equivalent in stock was given the players for the balance.

Julius von Kerekjarto, a concert violinist known as Ducl de Kerekjarto, is being sued by the National Concerts, Inc., through Edward A. Brown for \$8,069, which the corporation alleges it advanced him against contracts for engagements which he failed to play. All together the concert bureau claims to have advanced \$9,876, of which something like \$1,800 was actually earned by the violinist. Nathan Burkan is defending the action against the artist.

The Fairbanks Twins are leaving for Paris where they will remain a year. The sisters will not appear professionally abroad unless it be next season. Their mission is to study singing and dancing in the French capital. The Twins have been appearing in "Two Little Girls in Blue" for the past two seasons.

Sarah J. Merrill and Jay S. Buckley, executors of the estate of Annie Louise Cary, opera singer, have been directed by Surrogate Cohalan to pay \$483.30, which represents taxes due New York State under the inheritance tax laws. The net value of the personal property left by the decedent, a resident of Norwalk, Conn., who died April 3, 1921, was appraised at \$357,444.86, which included \$33,875 in New York State. A will named several beneficiaries, among whom the estate was divided.

Clarence Schmetzel has been appointed appraiser of the estate of William Sampson, the actor, by Surrogate Cohalan to assess the estate for taxes, if any, due the State of New York. Sampson, who appeared last in "The First Year," died April 5, 1922, left a will naming his widow, Mary M. Sampson, sole legatee and executrix.

Annie Sweeney has been appointed by the Kings County (N. Y.) Surrogates' Court administratrix under \$700 bond of the estate of the late Harry Tilford, a vaudeville actor, who died Dec. 29, 1921. The administratrix was named sole legatee of the estate, which amounted to \$700. The defendant, known privately as Harry C. Benson, died without relatives.

The Broadway Stock, Philadelphia, closes this week with "The Brat." Business has been poor right along in the South Philadelphia location. Last week an appeal for patronage was made from the stage. Edna Hibbard and Leon Gordon headed the excellent company. This leaves only the Cross Keys with stock in Philly.

FOREIGN REVIEWS

(Continued from page 15)

true happiness in marriage, and it is on this abnormal mentality the comedy terminates. "Un Jeune Menage" (a young married couple) is saved by admirable acting, but it met with the indifferent reception it merited. Jane Danjou reveals talent as the wife, with Andre Lugnet fine in the role of Robert, rattling off false philosophy amidst spasms of broad psychology. The action is laid in the best of society, but conveys a poor impression of real society. Such crude ideas must be taken with a grain of salt.

Kendrew.

LIVELY IN CHICAGO

(Continued from page 14)

Follies reputation, went into leading feminine role and brought winning attention to this entertainment. Should be no reason why "Molly Darling" shouldn't go over \$14,000 next week, for all signs point to popularity. Officially given as \$13,800.

"Just Married" (La Salle, 5th week). Sensibly organized, making pleasing profits for owners and keeping at work good cast. Best word-of-mouth advertising in town giving attraction the strongest boom. Just what is going to stop this offering from completing an all-summer run can't be reckoned. Raced fast for \$12,075.

CABARETS

(Continued from page 10)

Susskind that he eventually accepted.

The Hotel Walton, Philadelphia, will dispense with its roof show over the summer.

Arthur Buckner, the cabaret producer who is now in trouble with authorities in Philadelphia, had a \$237.65 judgment entered against him last week by the New York Hotel Statler, Inc., which operates the Hotel Pennsylvania. The action is on a bad check for \$200, which Buckner is alleged to have had a hand in passing.

La Vie, a new cabaret at 48th street and Broadway, opened May 24 with a floor revue of 18 people, staged by Al Davis. La Vie was formerly "The Palace" and is under new management.

Local prohibition agents are real anxious to ascertain who is the owner of the Broadway Gardens, 5346 Broadway, Chicago, which they raided recently and arrested a number of employees. They have, as they say, a new violation against the place and would like to serve the owner with a warrant. But no one can be found who will admit ownership. William Suchler, owner of a string of candy stores, is said by the prohibition agents to be the owner of the place, but he denies it. Charles Appel, owner of the North Side Turner hall, and father of Lila Lee, picture actress, also denies he is the proprietor.

While the agents were trying to establish the identity of the owner, they have raided the place twice, arrested four waiters and a bartender and sized six cases of "real" whiskey.

Elgar's Band, a 26-piece local colored band, has been accepted by Morris Greenwald and Jimmy O'Neill for their "Pl. station" show which opens at Green Mill Gardens, Chicago, June 15. Eugene Cox has been assigned the task of designing the scenery for the production.

Beulah May has been engaged as the soubret on the Strand Roof.

Davidow & LeMaire have brought suit in the Third District Municipal Court against Irene Bordon for \$750 for commissions alleged due. The agents last December negotiated a contract for Miss Bordon to appear at the Club Maurice, New York, for eight weeks at \$1,000 a week guarantee against 50 per cent. of the covert charge intake. Miss Bordon is alleged not to have fulfilled this contract, but that the following March 22 she entered into a month's contract with the Club Maurice management during which period she earned \$7,500. Davidow & LeMaire ask 10 per cent. for their services.

The Ship Cafe in Venice, Cal., has reopened. William Faine and Maurie Rauch, owners of cafes here which include the Green Hill, are the proprietors of the Ship. Both the Ship and the Green Hill use music supplied by Snell, Highsmith and Conklin. Cliff Carney is leader of the Ship musicians. Neither cafe is using a revue at this time, although there are several soloists.

A new cafe to be known as the "Plantation" is to be added to Los Angeles' boulevard and beach resorts. The Plantation is being erected by Mike Lyman and V. B. "Blondy" Clark, owners of the Winter Garden and the Palais Royal of Los Angeles. It will be on Washington Boulevard on the road to Venice. An old Southern atmosphere is to be reproduced in architectural and scenic style.

The Hotel Astor roof will open its season June 6. Next winter the roof will be enclosed and used for conventions. It has a seating capacity of 2,000. The Astor is outdistancing all New York hotels in the number of conventions or meetings held there. They average from 18 to 20 daily. The hotel has 25 convention rooms. The Paul Specht Orchestra will play on the roof over the summer.

Liquor pinches have been numerous the past week. Murray's and the Knickerbocker were taken, while the road houses have also been grabbed. Two along the Pelham road was raided, and Hoffman's, a new place on the Merrick road, Long Island, suffered an arrest for liquor violation last Sunday. These liquor raids are funny if you notice how they pick 'em and what they leave alone.

LOU TELLEGEN and CO. (3)
"Blind Youth" (Dramatic)
 22 Mins.; Full Stage (Special)
 Flatbush

Lou Tellegen is programmed as the author of the one-act version of "Blind Youth" he is appearing in. In making the condensed version Mr. Tellegen preserved the spirit of the original. The theme is regeneration. Tellegen plays a youthful artist who has taken to drink after an affair with a woman who leaves him for a man of greater riches. That sounds a bit theatrical, and that's just what the playlet is—theatrical. Tellegen's playing, however, does much to make the playlet convincing. A special set showing a garret studio in Paris helped the atmosphere also.

The story revolves around the visit of the ex-sweetheart of one Maurice (Mr. Tellegen) to the studio, with her meeting with her ex-lover and plea for his return to her forming the basis of the plot. The program carried no mention of the names of the supporting players. The woman playing the part of the ex-sweetheart deserves programming. She has a voice that somewhat recalls Ethel Barrymore and a style of playing that denotes plenty of experience. One of the men was inclined to speak his lines a bit too loud at the Flatbush. So was Mr. Tellegen, for that matter, on several occasions during the act. The other man, who can only be identified by the fact of his pressing a pair of trousers during the act, played smoothly and intelligently, speaking in an easy, repressed manner.

Mr. Tellegen's contribution to vaudeville is not particularly good or bad, just an average sort of dramatic sketch. It will do, however, once around as a vehicle for Tellegen, who must depend upon his name as a vaudeville attraction. The fans will probably like the dramatics of the sketch—it's the sort of stuff that picture audiences rave over.

Bel.

HAMILTON and BARNES
Talk
 18 Mins.; One
 Jefferson

This couple have developed a new angle in the way of a flirtation opening. Helen Hamilton weeping with her partner, Jack Barnes delivering flip answers to her sobbing remark. They follow it up with a table bit along familiar lines, the chatter however lifting it above the commonplace.

Some radio talk is opportune with the doctor tory too long drawn out. The passing of the sacks of flour over the footlights has no great comedy value with the idea tending to lengthen the turn.

This couple have bright material and in looks could be better if house drop and the usual prop table were not employed. At the Jefferson Monday evening the audience paid more attention to this couple than is generally credited to a talking turn at the downtown house.

Hart.

GILLES CONSOLE
Ballet
 Gaité, Paris

The story told in this short ballet by Mario de Villers, regulated by Berge, at the Gaité, is the constant infidelity of Colombine. In this instance, prior to her death, she has been the sweetheart of Gilles. He religiously attends the funeral.

Three other men are there mourning the deceased.

The spirit of Colombine appears before the grief stricken Gilles, lending scope for a delightful tableau and duo dance by Emmy Magliani and Berge. The other three mourners return, and after a prayer for the late Colombine, they dispute as to who was really her preferred lover, each having believed he was the only one. This scene consoles Gilles, likewise a dupe of the fickle maiden.

The ballet is well developed, and the music tuneful.

Kendric.

HUNTER, MARTIN and HUNTER
Songs
 12 Mins.; One
 58th St.

A three-man act with a knack of putting harmony into their warbling. They are using published songs, adapting them to special trio usage.

The first two numbers were sent across largely through the harmony effort. Following was an extended nut comedy bit that might be shortened to permit a singing addition. They closed effectively, with a number not as fresh as the others. Tuesday afternoon before a light house they did well on second.

Ibce.

FLO LEWIS (1)
Song Cycle
 17 Mins.; Two (Special)
 5th Ave.

Flo Lewis (most latterly teamed with Paul Morton) has a new vehicle written by Eddie Moran, music by Jesse Greer, her accompanist. It is titled "Characterizing famous women with silk and laces." Quite a stem to that monicker.

Opening before a stunning curtain creation which includes a novel canopy arrangement over the baby grand she sings about her desire to star on Broadway, hokeling the dramatics in a meller "Camille" and other scenes. A sweet daddy number about a girl friend who has an obliging papa winds up lyrically "I wish she'd wish him on me." Another number was about certain types at a club meeting. It carried with it a feminist type who insisted that "if there were no famous women there would be no famous men." A soubrette and sissy number took her off strong.

For an encore, following a "finale hopper" ditty, Miss Lewis came out in flapper get-up. It was a wow following it up by bringing three of the stage crew out in hoke flapper regalia. There was no doubt of her hit after that. It looks like a set-up for No. 4 on the biggest time for Miss Lewis.

Abcl.

GIBSON and CONNELLI Co. (1)
"The Debutante" (Farce)
 Full Stage (Parlor)
 Orpheum, Brooklyn

William L. Gibson and Regina Conneli for several seasons in vaudeville played a honeymoon playlet.

This new and silly farce by Will Hough is of a jilted youth (Mr. Gibson) about to commit suicide via pistol in his apartment, as it is invaded by a young woman (Miss Conneli), a stranger to him, who states she has investigated his character, found him reliable and wants to be compromised by him, in order that she may have "a past" to vie with that of her fiancée's, one Howard.

The young woman suggests she remain in the apartment with him over night, but he prefers to suicide and be done with it. The girl wins her point and they dance to a Victrola melody whilst reading love passages in a book each holds open while dancing.

The thing meanders on in this manner until at the finish when "Howard," presumably, appears and the girl vamps, after having lifted everything of value from the place and person. "Howard" (E. J. Brady) introduces himself as a plumber.

There is no meat to the playlet and but one real laugh through a line of dialog about Tennyson over a kiss. There are several kisses and much implausibility. It doesn't commence to compare with the Gibson-Conneli previous sketch, nor does it readily become explainable how experienced vaudeville players accepted the script. It's beyond them because it is beneath them. If they can proceed with it on big time they will be fortunate, for the idea seems to forbid it being built up.

Sime.

HARRISON and BURTON SISTERS (2)
Magic, Songs and Dances.
 18 Min.; Full Stage (Special Set).
 State.

Harrison is a magician and the Burton Sisters a comely pair of misses used effectively in conjunction with the magical routine. Harrison follows closely the methods employed by other magicians, with the novelty possessed in the turn offered by the girls. They furnish vocal numbers and dances, with some minor feats in the way of magic. The magic, including two cabinet tricks by Harrison, is effectively handled, with a certain amount of comedy worked up with each.

The act is well dressed and away from the general run of turns of this order. Placed in the middle of the State, it gives complete satisfaction.

Hart.

BARKER and DUNN.
Songs.
 15 Min.; One.
 State.

From the introductory talk, Billy Barker and Henry Dunn give the impression they have been associated with phonograph record making. For vaudeville they have selected published numbers. Both possess vocal ability and the personality to put over numbers.

After the introductory chatter the time is devoted entirely to singing. They build up with each number and have the necessary punch to land in the hit column on any bill. At the State they secured an applause hit.

Hart.

CLAY CROUCH and Co. (4)
Skit
 21 Mins.; Full Stage
 American C. of

Clay Crouch is in blackface in this act, and Clay Crouch in this act is the act. There is a Sheik, the girl and a couple of dancing young women, but it's Clay Crouch who makes the small timers laugh, and he can make them laugh with his style, that takes in the methods of other blackface comedians. For gags also Crouch is a good selector. Two or three not new to him got a regular giggle when uttered.

The story is nothing, so slight in fact that toward the finish, as Crouch was about to end an interpolated monolog, he confidentially informed the audience the whole thing was a bunk, that the sheik wasn't a Sheik, really, that the girl was his wife in private life, that the two dancing girls were just there because, and that there could be no finish to the act because there should have been the lieutenant they were all talking about who had to be killed, but they had no lieutenant, so the whole company would have to come on to sing the finale. And the whole company came on to sing the finale. How simple? And how many headaches that would have saved if a finish like it could have been gotten away with on big time?

The Sheik has a deep voice and did a couple of songs. Besides there was some hokum business that didn't require an author, but still Crouch can carry this playlet over for small time if the salary isn't too big. He's something of a blackface comic, despite his lack of originality. He has personality which is most or mostly important, and would make a first class comedian for a small production like a road show, tab unit, revue or burlesque. On the American Roof bill the first half the turn had a bit the worst of it through a comedy Sheik song ("Ave. B") having been sung ahead of it.

Sime.

LILLY VON KOVACS
Pianiste
 12 Mins.; One (Special Hangings)
 5th Ave.

Lilly Von Kovacs is heralded an Hungarian prodigy. She appears to be about 16 or 18 years old, maybe more, maybe less. She affects juvenile costuming. Whatever her age, minus the "prodigy" appellation. Miss Von Kovacs is a dexterous digit instrumentalist and vaudeville would find a place for her in the fore section of big time bills if she in turn arranged her stuff to comply with vaudeville requisites. As she is Miss Von Kovacs is "concerty."

She opens at the baby grand with Lizt's "Hungarian Fantasy," her own transcription of the rhapsody. The title is announced in an electrically illuminated frame which had previously built up the girl's entrance as "Europe's sensation," etc. An elderly woman (probably her mother) is in governess' costume to change the sign cards. In the first number Miss Von Kovacs displays her proficiency to the fullest in every phase. The second is an "Annie Laurie" phantasy de concert. Lizt's Campanella was the third and final selection in the nature of an encore. Somebody remarked he wished she played "Dardanelle" instead. That's the so-called "lowbrow's" vaudeville desire, and since they comprise a fair majority of vaudeville audiences, Miss Von Kovacs could accomplish more by adding something lighter. Not "Dardanelle" necessarily but "Dear Old Pal o' Mine," "Roses of Picardy" or "Kiss Me Again," if needs be, to compromise.

She was heartily received at the 5th Avenue by the lower floor contingent. An unruly element in the upper shelves made it difficult for a number of turns.

Abcl.

"MELODY REVUE"
 19 Mins.; Full Stage (Cyclorama)
 Proctor's, Yonkers

The usual act of this type, framed along conventional lines. A male pianist solos an introductory song for the principals. They consist of two girl singers, a mixed dancing team, a male piano accordionist, who formerly singled around the pop circuits, and the pianist, who doubles on the violin for a number with the other musician.

The dancing team handled their dances smoothly, the girl possessing personality, appearance and grace. After specialties from each an ensemble finish occurs with the dancers in tough get-up doing an acrobatic tough waltz to the accompaniment of violin, accordion and mandolin.

As a flash for the intermediate houses it averages up with any of its predecessors on production and ability of its personnel.

Con.

PETE CARROLL and HARMONY BOYS (6)
Jazz Band and Dancing
 12 Mins.; Three
 City

This combination were the successful contestants in the amateur try-outs at this theatre the week preceding. As a result they have been booked for three days as a regular act to show for further bookings. The jazz band, all youngsters, looking nice even in their everyday street clothes, opens ensemble with a rag. Carroll enters stepping a la Jim Barton, shuffling and shivering niftily. That one dance will probably carry the youngster on with further development. Again the jazz band jizzes and another chap enters for another lazy shiver. He is dressed like Carroll and causes discussion whether he is or not. He is another local boy, Harry Lloyd. Both then enter for a double soft shoe number following the slide trombone solo in the spot by one of the band members. The double number was neat, although slipping up in rhythm once or twice.

From the side seat perch Carroll was seen to fling his straw disgustedly on the floor and almost jump on it because of the slight mishap. The boys evidently are earnest and take their work very seriously. There is talent in the whole septet and potential possibilities if properly handled. They look like willing pupils.

Abcl.

IBACH'S ENTERTAINERS (5)
Musical
 20 Mins.; Full Stage
 58th St.

It is understood this band has been placed under contract by Cunningham and Bennett for a production act with them next season. If so, the act looks safe for scoring in advance, for the Ibach Entertainers crash through for attention. The instruments are drums, piano, violin, banjo and saxophone, particularly the latter.

This unit has a sax marvel. He came forward after the drummer stepped out of his character to sing a Dixie-Mammy number. The band then toyed with "Kalua." During the number the clearness of the saxophone was first noted. Then as the youth secured ringing steel guitar notes from his instrument, he drew sole attention thereafter.

The musician from the apron then soloed with piano accompaniment. The band in action with "The Sheik" again had the sax illuminating the melody. His manipulation of the stops proved him a master of it. There was a variation into another melody. That allowed the star to come forward again, this time playing sax and clarinet at one time. The stunt in itself did not make for melody, but it was novel.

The curtain dropped for a bang encore, the youth this time handling a smaller "crying" sax, then switching to the bigger instrument for more fine finger work. There was another earned encore, which meant a lot from the small attendance Tuesday afternoon.

Ibach's Entertainers can deliver alone and in real company, for they are carrying a brilliant saxophone musician.

Ibce.

BOBBY BARRY
Comedy Talk, Songs, Dances
 14 Mins.; One
 Proctor's, Yonkers

Bobby Barry was last season in burlesque with "Maids of America." For vaudeville he has assembled a routine of comedy talk, written by Billy K. Wells, that should keep him in the fastest of two-a-day company. Barry is assisted by Dick Lancaster, who registers heavily on appearance and with delivery. He dominates Barry at all times, making his comedy stick out and inserting punch into the contrast.

Barry is a short chap with baggy evening clothes, trick hat and eccentric nose. The crossfire at the opening has Barry as a florist's delivery boy. It is bright. A piece of business that grows funny with repetition is Barry's attempts to waltz with the straight man.

Travestied impersonations are worked in, preceded by a legitimate announcement by the straight that Mr. Barry will impersonate Farnum. Barry comes on in mangy wig and top hat for funny legit travesty. The next announcement is Sam Bernard, with Barry doing Lauder singing "She's My Daisy." A bit of stepping also landed heavily.

Barry has all the elements for vaudeville success. He is an experienced, capable comedian who knows how and who holds. This pair should be up there all the time any time. At this house they copped the 1st of the bill.

Con.

LILLIAN FOSTER and CO. (2)
Comedy Skit
 23 Mins.; Full Stage
 Proctor's, Yonkers

Lillian Foster is a local stock company leading woman. She is assisted in this sketch by two men from the Forbes Players. The skit is badly constructed and the characters sloppily introduced.

A young lawyer six months married wages he can induce a famous actress to sup with him at his office. The curtain rises upon him secreting the supper ordered as his wife stops to visit him on her way to the opera. She overhears a telephone conversation and hides in an adjoining room. A friend of the lawyer telephones and then drops in, mistaking the wife for the actress. A "party" follows, with wifery making a great hit with the friends until mutual explanations clear up the situation.

The sketch is amateurishly constructed, the introduction of the characters and situations straining the credulity. Before a sympathetic gathering the turn landed solidly. For the two-a-day a stronger vehicle is needed.

Con.

HELEN GOODHUE and Co. (3).
"Sister Wives" (Farce Comedy).
 23 Mins.; Full Stage (Special).
 23rd St.

"Sister Wives" is the latest May Tully tabloid bedroom farce offered in vaudeville. It is a revival of the "Reno" sketch, and not a condensed version of a full length play, such as some of this producer's former production acts have been.

It is played in full stage with drapes employed, the action supposedly taking place in a room of a Reno hotel. Two women named Smith have wired for reservations. The first Mrs. Smith arriving secures the last room in the house. The other, a former guest, arrives later. The management, desiring not to lose her patronage, requests the first to share her room with the latter for the night, it having twin beds. This is agreed upon. The two women are of distinctly different types. The first arrival is the blonde baby type and the latter a more mature and worldly woman.

They begin to chatter. It develops they are the wives of the same man. The blonde has been forced to come to Reno by her mother to secure a divorce. She still loves her husband, although having been informed he had not secured his final decree of divorce from his former wife. The other is there to settle the divorce matter, and is glad to be rid of him.

The husband comes upon the scene suddenly. He is admitted to the room and greeted by both wives.

At this point the farce reaches a high pitch. The first wife, seeing that the baby-faced one and hubby are not anxious to separate, arranges a reconciliation.

Miss Goodhue plays the worldly woman. She does it with finesse, displaying ability as a comedienne. The action rests upon her and she handles it well. The blonde, bobbed-haired miss playing the opposite role fits into the picture nicely, the role calling for no extra work. The husband figures in only the last few minutes, furnishing all that is necessary for the short part. The fourth member is a juvenile, a bell-boy. He is inclined to carry the part overboard at times.

This new May Tully act can be whipped into shape to take its place in two-a-day bills.

Hart.

ETHEL PARKER and Co. (2).
Songs and Dances.
 12 Mins.; Full Stage (Special Hangings).
 23rd St.

Ethel Parker is a dancer supported by two boys, a singing and dancing juvenile and a piano player. The juvenile occupies the stage the major portion of the time, using pop numbers during costume changes by Miss Parker. He also figures in all of the double dances with her.

Opening with a number, they top it off with some Russian stepping, the boy following with a number allowing his partner to change to a country girl costume for a solo dance, including toe work, splits and slides nicely performed. A special number is furnished by the boy in conjunction with a double dance, the finale being given over to an acrobatic jazz routine of stepping. The piano player is given a chance for a satisfactory demonstration of key work.

The act is mounted nicely before a cyclorama of gold cloth. Its dancing hits a good average, with the turn in general sufficiently strong to meet the requirements of the best three-a-day bookers.

Hart.

OUR FAMILY

By BELLE BAKER

Now when it comes to rhyming, I don't know a thing. But rhyming the bill at the Palace seems to be the craze this spring: So I pranced down to the matinee, my Maurey couldn't go. And I couldn't bring my baby, so I went alone to the show. Gaultier's Dogs, the Bricklayers, held the opening spot—Everyone enjoyed them, they're sure a talented lot. Only as far as I'm concerned there was one thing wrong. Mr. Gaultier should have taught those dogs to sing a little song. My Maurey wrote a number, called "That Dog Gone Dog of Mine," With that song in the act it sure would have been just fine. The Le Grohs, three contortionists, came on No. 2; They contortionised, and took a couple of bows when they were thru. One of the men is tall and slender—the other one's quite stout—But neither has a figure like my Maurey's—why, without a doubt, For a man that's not an acrobat—is my Maurey there? Did you ever see his shoulders? Never such a pair. And my baby is just like my Maurey. What a kid he is! Why, even my Maurey says our baby has a shape like his. Signor Friscoe's some musician. He played and played and played. If he used some of my Maurey's songs! Can you imagine how long he'd had stayed?

My Maurey writes lovely music, but I don't like to talk. Still I think he's the best writer in all New York. Why, if the Beaumont Sisters had sung a song or two. That my Maurey has written—no telling what they wouldn't do; As it was, they were a great big hit; their act—why, it's a peach—But with my Maurey's music, they'd have had to make a speech. You know Maurey's not only a musician, he's comical, too. I laughed at the Four Marx Brothers, but I'm telling you My Maurey should be in that act, he's an awful clown—Hardly anyone knows it, he's so dignified down town. He can do female impersonating, too, and make Julian Eltinge look sick. He's got a better form than Julian, and of course that does the trick. My Maurey loves Ethel Levey; he thinks she's the greatest of all. And, some afternoon this week he says I ought to call. And show Miss Levey our baby—she's seen many a one—But wait till she sees my Herbert, my little son. He's just learning how to walk, and says "Ma-ma" and "See See." And just think that tiny little living thing belongs to Maurey and me. Sylvia Clark, I didn't forget you, but I want to mention you last. And seriously tell you I love your work—you're certainly getting there fast.

What a little artiste! My bonnet's off to you—My Maurey says he's going to let you see our baby, too.

PALACE

A variety show made up principally of specialty turns, with a dash of burlesque at the end of the bill at the Palace this week. The lay-out figured attractively on paper, but fell somewhat short of expectations. Five of the nine turns were singles, Signor Friscoe, Sylvia Clark, Julian Eltinge, Ethel Levey and Chic Sale. The burlesque flavor mentioned in the opening sentence arrived in the Marx Brothers act, "On the Balcony." The four brothers have been away from New York for nearly a year, playing the Orpheum time. Since last seen here the act appears to have been roughened up considerably by the introduction of low comedy business, not in the original script as written by Herman Timberg. One hit had "Harpo" manipulating a rubber glove after the fashion of a person milking a cow. Pretty crude for any place. In another part Julius had a bit of dialog about something creeping over him—addressing his conversation to one of the women in the act—and following it up with another remark about "scratching it out." The Marx Brothers are an exceptional quartet, all talented, Harpo and Julius particularly, but they seem to need direction. A bit like the rubber glove thing doesn't jibe with Harpo's remarkable talents as a pantomimist, and the scratching gag is equally out of harmony with Julius's comedy ability. The turn closed the show, held 'em very well, but the house seemed to become show-weary along toward the end of the act, mainly because of the long bill that had preceded and partly because of the Marx Brothers turn covering too long a period—it ran 45 minutes.

The Le Grohs, No. 2, disclosed their novel acrobatic turn. One of the two men is stout and a contortionist, also a splendid ground tumbler. A fat contortionist assuredly gets away from the conventional—almost as unusual as a none-talking barber or a civil elevator man. The other chap is slender—a good contrast for the fat fellow. He is likewise a corking acrobat. The slender fellow has a trick of walking on hands and feet, on a back bend that's not been done around in years. Another unusual feat is a somersault with the body curved in a half bending position. The woman does forwards on one hand in a class by herself. One of the best acts of its type in vaudeville, today or any other day.

Gaultier's Bricklayers, dog act, opened. That made two silent turns in a row. Friscoe was third, and duplicated the hit he has been registering around in the other metropolitan houses with his xylophone turn. The use of plants takes the act out of the musical class and makes it a first-rate comedy turn. The woman plant when "requesting the 'Humoresque'" says it goes like this, "Di-do di-do." That has been used before by another musical act in vaudeville. It bowed

'em over at the Palace, as it has at the rest of the Keith houses in New York. Both the man and woman plants are good ones—they don't tip they are plants and get laughs—lots of 'em.

Beaumont Sisters, fourth, had the whole house singing the old songs from a sheet at the finish, and generally whooped things up for a man's size hit. Funny about that old song thing in a theatre. The men of 40 and thereabouts are more on the level about remembering the old ones than the women—who apparently believe too good a memory of the old melodies may tell their age. That so many of the younger generation are familiar with the melodies of the songs of 20 and more years ago is probably explained by the talking machines, which have put out a number of medleys of these old time numbers in the past few years. The Beaumont Sisters did a couple of double dances that showed they can still step.

Sylvia Clark, next, with the character songolog she has been doing for a couple of seasons, has a genuine sense of travesty and marks most of her numbers with a genuinely satirical touch. The one about the cabaret girl appears a bit overdone as regards the toughness of the characterization. The Russian dancing bit as handled by Miss Clark is a gem, so is the one about the spotlight. The latter should have some new verses of a topical nature—such as the one about Bryan and other politicians liking the spot. Miss Clark in response to insistent applause at the finish asked if the house wanted a speech or song. Someone said both, so she did another song.

Julius Eltinge was accorded a reception when his card was flashed. He did four numbers, each one a classic in the art of impersonation, and each embellished with a creation in the way of costuming. Closing the first half wasn't an easy assignment, but Eltinge did it handily and they had to hold the curtain until he made a brief speech of acknowledgment.

Ethel Levey, opening the second half, had to follow considerable singing with her own four numbers, the three acts preceding, Beaumont Sister, Sylvia Clark and Eltinge, each reeling off a flock of songs. Miss Levey received a welcoming outburst when her card appeared and another when she entered. Each of the numbers landed. Miss Levey probably could have jockeyed her finishing applause for a speech, but didn't.

Chic Sale next to closing, grabbed off his regulation whole of a hit. Mr. Sale, like all other clever comics, evidently has a yen to be a serious actor. He is now finishing off the Lam Underdonk album playing bit with a bit of pathos. It's very well done, and will work out better as it is developed. The Palace did capacity Tuesday night, with a couple of rows of standees.

ORPHEUM

A half house at Keith's Orpheum, Brooklyn, for the holiday matinee—a pretty good crowd at that, considering it was in Brooklyn and a nice day on a holiday.

Fanny Brice headlined, with Vivienne Segal another new single over the bridge. Miss Segal but lately debuted into the twice daily. Miss Brice has been absent for about seven years, meantime with Ziegfeld "Follies."

The program framed as entertaining for this season of the year. There was quite a variety on it without much dancing; that left it easy for Morton and Glass in their new skit, "April Showers," to score heavily on their stepping. It's a different setting but the same framework as the other turns of this couple—talk, songs and family crossfire. It did well all the way.

The Morton-Glass act had a landscape effect of a moving red light on a train, with the Harry J. Conley comedy, "Rice and Old Shoes," having a similar effect on an auto. Mr. Conley's showed first and got the benefit. His turn, with Naoma Ray, was a laugh maker through his boob rural character. It could well have exchanged the second-after intermission position with the Gibson-Connellis farce, "The Debutante" (New Acts), that was second after intermission, and very timely, to say the very least. The Conley turn was No. 3.

Opening after intermission was Edward (Eddie) Miller, with his splendid voice and numbers, and Victor Vesola at the piano. Miss Segal and Mr. Miller composed two similar singles of opposite sex. Miss Segal had Charles Ambler as her pianist. She was No. 4.

Mack and La Rue were programmed to close, but opened, in their roller skating that is all summed up in a swivel trick they do, with the girl swiveling while clear of the ground and held by a neck brace attached to an apparatus upon the chest of the man. It's their one real trick, the one that will hold them on the big time, and the only trick of its kind ever seen in anything approaching an act of this description. How long the girl can stand it is problematical, as the strain upon her neck and head must be terrific.

No. 2 held a novelty bit of what is known as "finger dancing." Frank Ward does it. He has now composed the turn of all finger work. Formerly that was employed as a bit. At one time Ward did the same thing with Marty Culhane. Culhane is also now doing it, usually in Broadway restaurants, where Culhane has grown to be a favorite, he adding talk, songs and music to the finger dancing accomplishment. Mr. Ward performs nicely with the finger dancing impersonations of international dances, concluding the act with an encore bit of a walking doll that is brief but good. The trouble with finger dancing is that once seen it tells everything, and it is difficult to follow the opening. Ward at that time is holding a little doll in either hand with the two fingers of each sticking through. He calls it an imitation of the Dolly Sisters. The billing is Frank Ward and Dollies. It's a worth-while novelty for once around, and if Mr. Ward can contrive to do away with the monotony of repetition he can make it standard. Sansone and Deliah, with their strong and balancing turn, closed the show.

Miss Segal presents an attractive stage picture as a single singer, with red hair and looks. She uses several grades of numbers, brought in through an introductory rhyme, broken up for the songs, and which tells how the several members of her family suggested different melodies for vaudeville. With Miss Segal's Broadway reputation in musical comedy she should do nicely all of the vaudeville way if she can get that far between legitimate engagements.

The present act of Miss Brice's is not the one she will present at the Palace week after next. Next week Miss Brice is at Keith's, Washington. Last week she was in Pittsburgh, previously playing Cleveland after breaking in at Mt. Vernon. The turn as given at the Orpheum included songs she had made in different "Follies." The Brice act at the Palace will have some new numbers written by Blanche Merrill, who also wrote most of Miss Brice's production numbers. With Fanny Brice now it's a matter of the draw. When last appearing in vaudeville she received \$500-\$600. Now she is being paid \$2,000 a week.

RIVERSIDE

Hot weather coupled with Decoration Day's lure hurt the usual Monday night attendance at the Riverside, but Bushman and Bayne, who were headlining, must be credited with half filling the house. The matinee attendance was also touted as beyond the expectations of the management. The headliners closed the first half, holding the spot splendidly in their sketch, "Poor Rich Man." Mr. Bushman must have been suffering from a cold, for his voice was inaudible at times from the middle of the house. The former film favorites have proven one of the season's best "draws," according to the vaudeville bookers, but rumor has it that they are to return to the picture racket, despite offering offers to continue on the speaking stage.

Light-acts of ordinary vaudeville

surrounded the film stars, with the honors going to Glenn and Jenkins, opening after intermission. The colored boys gagged and hoofed their way to usual returns. The slender member of the team must have lost five pounds handling his broom. They finished in high favor, but declined to encore, taking a decision from the heat.

Dorothea Sadlier and Co. next in "1939," Wm. C. DeMille's satire, got laughs, but the turn deflates like a punctured tire at the finish. Denton Vane as "Rollo," the reversed apex of the triangle of the future, has a difficult and unsympathetic role as the domesticated husband. The males in the house didn't take kindly to the caricature and were silent. Miss Sadlier broadens the character of the third person, aiming at comedy. She gets some laughs, but the skit is sadly in need of a finish. The idea has been done several times previously in other acts.

Dolly Kay endeavored to close the show, but flopped dismally. Miss Kay is assisted by a pianist and sings the usual pop songs. She tries to get her numbers across with action and gives one the impression she is shadow boxing. Sans voice and restricted numbers Miss Kay is at best an early spot entry for the big time bills. A "claque" tried valiantly to avert total rout, but didn't quite succeed. A trickle of walk-ers started when the singer attempted a slow ballad and continued through the next two numbers. Acknowledging some applause from one portion Miss Kay foolishly essayed an encore to an empty house.

Lucas and Inez, a man and woman hand-to-hand duo, opened, and were accorded one of the heartiest ovations given a bill started at this house all season. This turn could have held a spot. Both of the members made a neat appearance in yellow one-piece form-fitting suits and bare legs. A corking routine of hand-to-hand stunts and ground tumbling with the woman handling the heavy man at times held the attention of the house like a vise. It's a pip of a turn.

The Calts Bros. deuced and hoofed to nice returns, but gummed things up stalling for bows. The antiquated business of reluctantly backing into the wings, at the same time signaling your partner to come on out has been discarded even on the Gus Sun Circuit. The latest method of stealing bows is to have the orchestra play "Mr. Gallagher and Mr. Shean" for encore music.

Grey and Old Rose followed with their veteran vehicle that wears well. The special drops provide a pretty setting for the dancing of the pair, which run the gamut from the old style minuet to the acrobatic waltz. The costumes of the girl got a buzz of admiration from the women. It's a pleasing addition to any bill.

De Voe and Hosford, next, went strongly. The singing of the boys landed solidly and the "dame" of the comic was good for big laughs at this house. Two new comedy songs got something, one having a couple of catch lines that were good for woofs of laughter.

"Topics of the Day" hung up an unsullied record of released gags, but the "Fables" proved an enjoyable diversion.

BRIGHTON

The Decoration Day matinee Tuesday at the Brighton, Coney Island, found but a handful of the faithful in, perfect weather for outdoor sports and baseball furnishing competition that simply ruined the afternoon attendance. So few were out front that the performers' voices sounded hollow in the auditorium. The small delegation were a nice bunch to play to, however, reacting quickly to anything that called for a sign of appreciation.

Eddie Leonard was out of the show after the two performances Monday, reporting sick Tuesday morning. Emma Carus replaced the blackface. Four of the eight acts saw a piano on the stage. Bob La Salle put plenty of life into the show, No. 2, with songs and a varied dancing routine. As an encore bit he announced Eddie Leonard's absence, and said he would do an imitation of the minstrel. It was a good one and registered. La Salle went splendidly, overcoming the difficulties of getting the house warmed up with ease.

Billy Arlington, assisted by C. I. Taylor, E. P. Hennessey and Eleanor Arlington, chalked up a neat score with a collection of burlesque hoke nicely mingled with music. The fiddle and guitar duets tickled the house pink, and the finishing "Chirra Birra Bee" travesty was a small-sized panic. This was announced simply as a burlesque on Italian street singers. Why not credit the Melani Trio with the bit in the announcement, inasmuch as they were the first to do the number over here, and in the manner and style affected by Arlington and his troubadours.

McLaughlin and Evans, fourth, held 'em solidly throughout their distinctive character turn. Both portray their roles in the little skit by Ben Ryan in the natural style of characterization that denotes real artistry. The laughs popped continuously while the pair were on, and the vocalizing put a fitting climax to an act that rates as one of the season's finds.

Miss Carus is a favorite with Brooklyn audiences, and she received a reception when she entered. Miss Carus' first costume was a trifle too

voluminous for her buxomness. All of the song numbers glided over smoothly. The act is about the same as during the season.

Donald Kerr and Effie Weston started the second half off with a rush. Kerr is an expert dancer. One style is the same as another to him, apparently. Miss Weston, in addition to contributing her full share of the stepping, displayed several nifty costumes. A flapper song with insane lyrics was made entertaining through the team's characterizations and dancing. Lou Handman, at the piano, is an excellent ivory tickler, but if he expects the house to hear him, he will have to ask the orchestra to tone down a bit. Tuesday afternoon the brasses easily won the contest in one of Handman's solos.

Herschel Henlere, next to closing, found a house rather surfeited with show, but went right at 'em and held 'em at least to a draw. A lot of Henlere's talk went right out the windows, because of the house not being able to catch what he was saying, through the application of too much dialect. The business of playing a medley, and changing the key frequently with the house whistling, and consequently being thrown off by the key changing plan didn't land its usual quota Tuesday. This was because it's the upper part of the house that does most of the whistling, and Tuesday there just wasn't any upper part of the house to speak of, to whistle. Bert Green used the key changing idea for years. So did Mike Bernard at Pantages, before Bert Green.

The Hedleys closed with a finely staged head balancing turn, backed by a production setting, and Morak Sisters opened.

AMERICAN ROOF

Business was almost as light Monday night in the American as daylight saving. "Is Marriage a Failure?" was the feature, and as a drawing card it was. There was nothing in the vaudeville to draw. It looked like a regular Loew summer show, especially in the early part and in the layout. Two women acts followed one another—Nos. 2 and 3—while the two single women on the bill—Corinne Arbuckle, opening after intermission, and Ethel Davis, next to closing—were placed in the second half, with but one turn intervening.

One of the two women turns was songs and the other a wire act, but the first, Walters and Gould (New Acts), opened in "one" in tuxes, and remained there, while the other, Melnotte Duo, started off in "one" in evening dress, later going to full stage for their deft wire work. It was a bad conflict, notwithstanding that perhaps Miss Arbuckle couldn't close for the convenience, etc., but separating the two sets of turns would have made a large difference.

As it was the first part ran rather devoid of anything other than the wire walking and Clay Crouch's blackface comedy in his semi-production number ending the first part. The Clay Crouch Co. of five got a little something during the running, but died hard at the finish through an inexcusable ending that they may have thought was prepared for through an announcement there could be no finish. If small time will stand for things like this—meaning that finish particularly—why should it expect that producers should give any thought to small-time productions? From what has been heard and seen about small-time productions, producers there don't give any thought to anything beyond figuring how much net they can grab. And they are grabbing!

One of the acts Monday night got its best comedy trying to steal bows and flopping in that, having to return cold to take its encore. Bow stealing in Springfield, Ill., may be an art. In New York it's not even artful. Funny, too, because if the small time should be fooled the raise wouldn't be over \$25, and one must steal an awful lot of bows to even make the booking office consider a raise. The same time spent in improving the turn might bring a lot more in less time.

Miss Davis is from the big time and a good card for the small time. Her sneezing song is sure fire, but her best is red-headed looks. Like many other red heads she is partial to grey coloring through knowing that is the most becoming, and Miss Davis' change was just as attractive as her first gown. She delivers her numbers in a conversational style, getting everything over with the aid of a modest piano accompanist. She may find other numbers better liked by the small time, but the present routine is all right for that population, for Miss Davis can make them look hard at her. It's not so often small time gets a looker.

Miss Arbuckle can carry the small time along at any moment. She must be a small-time standard. Her act is full of tricks that get over, in changes of costume and numbers. A good-looking brunet with a likable vaudeville voice, she registered so strongly with an Irish song that at 8th avenue and 42d street the house was hers from that moment.

Schafer, Weymar and Carr had a little skit with music that was a mistaken identity farce in intent, one man trying to sell another an auto with the other believing he was speaking of a woman. Old stuff, but still laughable for the newer generation of small-time patrons. If the

(Continued on page 31)

BILLS NEXT WEEK (JUNE 5)

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
Roney & Bent Rev
Dolly Kay
Van Horn & Inez
Creole Fashion Pl
Vokes & Don
Fuz & Curtis
Bushman & Hayne
W & J Mandell
Ruth Budd
Keith's Riverside
Elsa Ryan Co
Peggy Wood
Valda
Crafts & Haley
Eddie Ross
Moody & Duncan
York & King
Four Headings
Keith's Royal
Jones & Jones
Morris & Campbell
Lionel Atwill Co
Nansone & Delliah
Four Fords
The Lo Grohs

Lahr & Mercedes
(Others to fill)
2d half (8-11)
Sincclair & Gray
Allen Collins & L
(Others to fill)
Proctor's 125th St.
2d half (1-4)
De Noyes & Davis
A & H Hall
Paul Zarrie
Warren & O'Brien
Toto Hammer
(One to fill)
1st half (5-7)
Jarrow
Kenny & Hollis
Sincclair & Gray
(Others to fill)
2d half (8-11)
Electro
Florence Brady
The Stanleys
(Others to fill)
Proctor's 58th St.
Paramo
Bernard & Meyers

WALTER

WARD and DOOLEY

"What We Can Do"

—ETHEL—

Harry Conley Co
Jack Jaglis
Moss' Broadway
Corinne & Humber
Foley & La Tour
Louise Hascall
Willie Rolie
Clara Howard
Seed & Austin
Howard & Sadler
J & N Orms
Moss' Coliseum
Wells Virginia & W
Alice Harrison
Howard & Clark
Hob Hall
Seven Bracks
Harrison's Circus
2d half
Jean & White
Fredder & Klais
The Glills
J C Morton Co
(Two to fill)
Keith's Fordham
J C Morton Co
Presler & Klais
Frlkin Charles Co
Ann Grey
(Two to fill)
Wells Virginia & W
Joe Browning
Howard & Clark
R & A Boylan
Joe Morlan
Harrison's Circus
Moss' Franklin
Dixie Sis & P
Venita Gould
Bevan & Flint
(Others to fill)
2d half
Reed & Selman

(Others to fill)
2d half
Daly & Co
Leonard & Whitney
Maureen Englin
(Others to fill)
Proctor's 5th Ave.
2d half (1-4)
Tetty Larceny
Chas Harrison Co
Kifaro Japs
Sincclair & Gray
(Two to fill)
1st half (5-7)
De Haven & Nice
(Others to fill)
2d half (8-11)
Sue Roberts
(Others to fill)
Proctor's 23d St.
2d half (1-4)
Leighton & Du Ball
"Cheyenne Days"
Billy Glason
"Oh Henry"
Dorothy Kenton
Ferguson & Mack
1st half (5-7)
Electro
Dooley & Dales
Florence Brady
S B Everett
(Two to fill)
2d half (8-11)
Jean Moore Co
Jarrow
Kenny & Hollis
(Others to fill)
FAIR ROCKAWAY
Columbia
2d half
Anderson & Burt
W & J Mandell

HUGH HERBERT

N. V. A. CLUB, NEW YORK CITY

*Case & Mayne
Bob Hall
Seven Bracks
Toto Hammer
(One to fill)
Keith's Hamilton
Furman & Nash
R & A Boylan
(Others to fill)
2d half
Williams & Taylor
Diaz Sis & P
Beaumont P
Bevan & Flint
Herschel Henlere
(One to fill)
Keith's Jefferson
Toto Hammer
The Glills
Herschel Henlere
R Arlington Co
Dolly Kay
Charles Kelly
2d half
Dameral Vail Co
Ruth Royce
Hans Royle
Billy Glason
De Peron Trio
(One to fill)
Keith's Regent
Williams & Taylor
De Peron Trio
Anderson & Burt
Case & Mayne
Billy Glason
(One to fill)

*Irene Franklin Co
George Jessel
Hawthorne & Cook
BROOKLYN
Keith's Bushwick
Bernard & Garry
Eddie Miller
McWaters & Tyson
Jack Wilson
Bossy Clifford
Imhoff Conn & C
Ren Welch
Norton & Melotte
Lucas & Inez
Keith's Orpheum
Balley & Cowan
Edwin George
Kitty Doney
Jim McWilliams
Harriet Marlowe
Cleo Gascoline
Reck & Reaktor
Moss' Flatbush
Sandy McGregor
Gus Edwards Rev
Mel Klee
Anderson & Graves
La Fleur & Portia
Keith's Prospect
2d half (1-4)
Emily Lea Co
Lahr & Mercedes
Joe L Browning
Dr W B Thompson
(Two to fill)
NEWARK, N. J.
Proctor's
2d half (1-4)
Fridkin & Rhoda

JOHN J. KEMP

Theatrical Insurance

55 JOHN STREET, NEW YORK CITY

Phone: Bowling Green 3100

2d half
Ben Smith
Dolly Kay
Diaz Sis & P
(Others to fill)
Keith's 81st St.
M & Mrs G Wilde
Davis & Darnell
V & E Stanton
Arnaut Bros
Billy Sharp's Rev
Val Harris Co
Keith's H. O. H.
2d half (1-4)
Zick & Randolph
Hawthorne & Cook
Florence Brady
Clarence Wilbur
(Two to fill)
1st half (5-7)
Rice & Werner

1st half (5-7)
McCoy & Walton
The Stanleys
(Others to fill)
2d half (8-11)
Mabel Burke Co
Shaw & Lee
B Arlington Co
Toto
(Two to fill)
Keith's Greenpoint
2d half (1-4)
Daly Mac & D
Dixie Hamilton
Stephens & Ingelau
Florence Brady
Choy Ling Foo Tr
(One to fill)
1st half (5-7)
Ruth Royce
(Others to fill)

Who Is

FRANCIS?

Ask RAE SAMUELS

2d half

2d half

3d half
Day & Mallard
Rising Generation
Ulla & Lee
Marco & Louise
McLaughlin & M
NEW HAVEN
Dijon
B Morrell Co
Sampson & Douglas
Roman Tr
(Two to fill)
2d half
Jean & Elsie
Silk & Fisher
Lovett's Cent'lon
(Two to fill)
Palace
H & G Ellsworth
Archer & Belford
Morrissey & Young
McLaughlin & E
3 Lordons
2d half

3d half
Rawson & Clair
Burt & Rosedale
Mildred Harris Co
WATERBURY
Palace
Day & Mallard
The Faynes
Ulla & Lee
Lovett's Cent'lon
(One to fill)
2d half
H & G Ellsworth
Sliding B Watson
Philon & Duncan
Carson & Willard
M Parker Co
WILMERE-BARRE
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

3d half
Walters & Walters
Holmes & La Vere
The Stanleys
Bailey & Cowan
Frank Monroe Co
1st half (5-7)
Toto
Wright & Dietrich
Adler & D
(Others to fill)
2d half

3d half
Brown & Whittrill
The Sun Dodger
WORCESTER
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

3d half
Brown & Whittrill
The Sun Dodger
WORCESTER
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

3d half
Brown & Whittrill
The Sun Dodger
WORCESTER
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

3d half
Brown & Whittrill
The Sun Dodger
WORCESTER
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

GREY and OLD ROSE

Keith's Riverside, New York, New (May 29). Caddy-CHAS. BIERBAUER

2d half (8-11)
Officer Hyman
Marion Murray Co
McCoy & Walton
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Grant & Wallace
Morris & Harris
Brice & Rauh
Elizabeth Murray
Demarest & Clette
NORFOLK
Academy
(Richmond split)
1st half
Will Mahoney
(Others to fill)
PHILADELPHIA
B. F. Keith's
Aandrift Trio
Chie Sale
Royal Gascoline
Vienne Segal
Wilton Sis
Crisp & D
Johnson & D'Klayers
Van & Schenck
Walsh & Edwards

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75c SERV-US EXPRESS 75c

TELEPHONE 1-6 MACHINE 5992
NOW AT 310 W. 47th ST. HARRY KOSTER, Manager
Theatrical Rate to 125th St., 75c; Bronx, Brooklyn, \$1.00. Special Load Rate to Big Act.
FREE STORAGE ONE WEEK. ALWAYS OPEN-AUTO TRUCKS

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3d half
Rawson & Clair
Burt & Rosedale
Mildred Harris Co
WATERBURY
Palace
Day & Mallard
The Faynes
Ulla & Lee
Lovett's Cent'lon
(One to fill)
2d half
H & G Ellsworth
Sliding B Watson
Philon & Duncan
Carson & Willard
M Parker Co
WILMERE-BARRE
Follis
(Scranton split)
1st half
Downey & Claridge
Fairlee & Sullivan
Beyden & Lee

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ATLANTA
Grand
Carletta & Lewis
Fred Schwartz Co
Mohr & Eldridge
Hubert Kinney Co
2d half
Gus Bailey Duo
Mardo & Rome
Armstrong & G. Sin
Roeber & Gold
"Bills of Hitts"

BALTIMORE
Hippodrome
De Lyle Don & E.
Ghea & Carroll
"Yachting"
Wilson & Kelly
Les Arados

BIRMINGHAM
Bijou
Roma Duo

CLIFFORD WAYNE TRIO
FEATURING
MASTER KARLH WAYNE
The World's Foremost Miniature Star.
Booked Solid: Orpheum and Keith
Circuits.

MAK & Dean
Quinn & Caverly
Page & Gray
Bogany Troupe
2d half
Kawana Duo
Carletta & Lewis
Fred Schwartz Co
Mohr & Eldridge
Hubert Kinney Co

BOSTON
Orpheum
De Lyle Don & E.
R & H Walner
Edna Dreon
Bernard & Scarth
Marston & Manley
"Dancing Whirl"
2d half
Dura & Feeley
Dana & Locher
Barry & Layton
Geo Stanley & Sis

HAMILTON, CAN.
Loew
Foley & Sparten
Josephine Harmon
Homer Miles Co
Hodge & Lowell
"Getting It Over"

HOBOKEN, N. J.
Loew
Fowler & Carson
Challis & Lambert
Barrie & Stremel
E & M Kosh
(One to fill)
2d half
Edna Keir
Cronin & Hart
Nible & Spencer
Diaz Monkeys

HOUSTON, TEX.
Majestic
Juggling Ferrier

MOODY and DUNCAN
COMING EAST
Direction: HARRY WEBER
Wk. (May 29) Keith's, Washington, D. C.

GIBSON & Betty
Chapman & Ring
Roy La Pearl
Zaza Adele Co
2d half
Theodore Trio
Fletcher & Pasquale
Lillian Steele Co
Barton & Sparring
Mabel Blondell Rev

LONDON, CAN.
Loew
Turner Bros
Morley & Mack
(One to fill)
2d half
Davis & Bradner
Elizabeth Salti Co
(One to fill)
L/G BEACH, CAL.
State
Obala & Adrienne
Melville & Stetson
"In Wrong"

LOS ANGELES
State
Fred's Pigs
Monte & Lyons
"Let's Go"
Grace Cameron Co
Franchini Bros

MEMPHIS
Loew
Shan Ledegar
Chas Tock & Y W
Pete Curley Trio
Altman & Harvey

OAKLAND, CAL.
State
Williams & Daisy
Ubert Carlton
Wahl & Francis

LOUIS McNUTT
(4 CAMERONS)
Touring Orpheum Circuit
Next Week (June 4), Golden Gate,
San Francisco

NEWARK, N. J.
Loew
4 American Aces
Bertie Kramer
Van & Carrie Avery
Trovato
Wyatt's Lads & L.

NEW ORLEANS
Crescent
Theodore Trio
Fletcher & Pasquale
Lillian Steele Co
Barton & Sparring
Mabel Blondell Rev

SALT LAKE
State
Dimond & Daught
Lehr & Bell
Chas Gill Co
Allyna Carbone Co

SAN ANTONIO
Princess
La Buge Duo
A & L Barlow
Gordon & Healy
Criterion Four

WESTON & Elise
Dance Folies
OTTAWA, CAN.
Loew
Alvin & Alvin
Harry Gilbert

PORTLAND, ORE.
Hippodrome
"Money Is Money"
Will & Blondy
Brown & Elaine
Marie Russell Co
L Wolfe Gilbert Co
Ethel Gilmore Co

PROVINCETOWN, R. I.
Emery
Dura & Feeley
Dana & Locher
Barry & Layton
Geo Stanley & Sis

SAN FRANCISCO
Hippodrome
Bender & Herr
Bart Doyle
Frank Cornell Co
Lester & Moore
Cameo Revue

SAN JOSE, CAL.
Hippodrome
1st half
Zeno Mulla & Carr
Irene Trevette
Jovadah Rajah Co

ULIS and LEE
SUCCESSFUL SYNCHRONIZERS OF SONGLAND
PLAYING KEITH CIRCUIT
Direction: AL STRIKER
H. B. MARINELLI OFFICE

SACRAMENTO
Hippodrome
1st half
Rose & Dell
Lee Mason Co
Calvin & O'Connor
"The Poster Girl"
Royal Pekinese Tr

SEATTLE
Palace
J & B Aiken
Carlton & Tate
Roberts & Boyne
Wilson & Larren
Hazel Green Co

ST. LOUIS
Loew
Vee & Tully
Heck & Stone
Haley Norcross Co
Harry Sykes
Danceomania

2d half
Russell & Hayes
Jack Rody
Carl & Inez
Fred Gray Duo
"Around the Clock"

MR. GEORGE CHOOOS
PRESENTS
EDDIE VOGT
Playing Stall Circuit in England.

STOCKTON, CAL.
State
2d half
Rose & Dell
Lee Mason Co
Calvin & O'Connor
"The Poster Girl"

TORONTO
Loew
King Bros
Joe Hudson & Jones
Bryant & Stewart
Phina Co

GUS SUN CIRCUIT
ALBANY, N. Y.
Majestic
Burke & Lillette
(Three to fill)
2d half
Bell Sis
Leonard G'd'n'r & G
(One to fill)

INDIANAPOLIS
Lyrie
Matin & Boise
L & M Hart
Brown Syrell & D
Ted Healy
Paul LaVan & M

ROCHESTER, N. Y.
Victory
Permane & Shelly
Dolce Sis Co
2d half
Flake & Lloyd
D Darling & Boys

TOLEDO, O.
Rivoli
Mathews & Ayres
P Concha
Shadoweths
Knox & McGown
Grace & Berkes
Pale & Palet

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street
Telephone Bryant 1543

WESTERN VAUDEVILLE
ENID, OKLA.
Criterion
Galletti's Monkeys
2d half
Elliott & Linkey
Bellocclair & Fr'els
Majestic

OMAHA, NEB.
Empress
Florian Trio
Claire Hanson Co
Maye Hunt

G'D ISLAND, NEB.
2d half
Florian Trio
Glen & Adams
L'wences Bros & T

JOPLIN, MO.
Electric
Flanagan & St'p'n
Bellocclair & Fr'els
2d half
Fairfield Four

ST. JOE, MO.
Electric
K & L Sterling
2d half
Charles Girard Co

HARRY KAHNE
SIX CYLINDER BRAIN
NEVER MISSES.
Again Touring ORPHEUM CIRCUIT

KANSAS CITY
Globe
Savoy & Capps
Jack Lee
Frank A Ford Co
Bogart & Nelson

ST. LOUIS
Grand Opera
Rose Kress Dido
Mason & Rooney
Gardner & Revere
Lloyd Nevada Co
Tom Davies Co
Carl Hammy's Pets
"The Bites of 1922"
Bill Robinson
"Rubevika"

TOPEKA, KAN.
Novelty
Kimball & Goman
Charles Girard Co
Elliott & Linkey
"Four Cheer Ups"
Paul & Pauline

NORFOLK, NEB.
2d half
Savoy & Capps
Jack Lee
Frank A Ford Co
Bogart & Nelson

OBITUARY

CHARLES OSGOOD

Charles Osgood, age 63, for more than 30 years connected with A. L. Erlanger, died May 26 at his home, 104 East 40th street, New York, after an illness of several months. He is survived by a wife, son and daughter. The burial took place at Woodlawn Monday.

Mr. Osgood first entered theatricals as a member of a song and dance team and later became an advance agent for traveling attractions. After this for a number of years he managed theatres for Pat Harris in Baltimore, Washington, Cincinnati and Louisville. Later he was employed by Klaw & Erlanger as an advance man and still later as manager for the St. Charles and Academy of Music, New Orleans.

He arrived in New York for the firm in advance of "The Country Circus" when the offices were located at 30th street and Broadway, and was placed in charge of the routing books in the exchange which at that time was known as the Charles Jefferson, Klaw & Erlanger Exchange, they having purchased the old Taylor Exchange business. Since that time he had been continuously handling the routes booked out of the Klaw & Erlanger office and later of the A. L. Erlanger Exchange, until he was taken ill some five years ago. At that time Victor Leighton was placed in the office as his assistant, Mr. Osgood devoting about five months a year to the work.

Since the time when taken ill Mr. Osgood underwent two operations, recuperating from both at his winter home on Hope Sound, Fla. His Florida place was part of a colony which was originally formed by himself and some five or six of his intimate friends, all of whom preceded him in death, including Augustus Pitou, Sr., Lee Juda of Kansas City, Charles Jefferson and William Tremaine, who at one time was head of the Aeolian Co.

Charles Osgood's name is one that will for all time be identified with the formation of the first theatrical syndicate in this country through his association with Klaw & Erlanger in the earlier days of their activities in New York. Those familiar with the inner workings of the Erlanger office state that he was the most intimate business associate A. L. Erlanger ever had.

Mr. Osgood was a life member of the Actors' Fund, the Shrine, Masons and New York Athletic Club.

DAVID GERBER

David Gerber, one of the leading theatrical attorneys, died May 26 of heart disease at his home, 215 West 98th street, New York, after a three month's illness. He was for many years a partner of the late Judge Dittenhoefer, having started in the latter's firm as an office boy. The sole survivors of the oldest theatrical law firm in the country now are Mortimer Fishel and L. N. Dittenhoefer

(brother of the late Judge, Abram J. Dittenhoefer). Mr. Fishel is a nephew of the deceased.

During the existence of the so-called "Theatrical Exchange," composed of Charles Frohman, Klaw & Erlanger, Al Hayman and Nixon & Zimmerman, Mr. Gerber was its counsel. He saved the title of "Chantecler" from infringement, protected the rights of James O'Neill in his adaptation of "Monte Cristo," and prevented unauthorized picture adaptations of "Ben Hur" and "Peg o' My Heart." In association with Judge Dittenhoefer he was counsel for the Actors' Fund of America, also acting as special counsel on copyright questions for two metropolitan dailies, "The American" and "The World."

Mr. Gerber was born in this city 55 years ago. He was unmarried.

BARRY BAXTER

Barry Baxter, 25, considered one of the leading juvenile leads of the present day stage, died May 27 at the home of Dr. E. L. Rounds, 130 West 70th street, New York, of pneumonia, following an accident that occurred during a performance

IN MEMORIAM
JOHN C. RICE
In Cherished Memory of a Devoted Husband and Loving Father.
May His Dear Soul Rest in Peace.
JUNE 5TH, 1915
SALLY COHEN-RICE
GLADYS RICE

of "Blue Beard's Eighth Wife," about six weeks ago. In executing a fall from a couch Baxter's head struck a bolt in the floor, sustaining a concussion which necessitated an operation, which was performed at a Chicago hospital, in which city the attraction was playing at the time. Baxter later came to the home of Dr. Rounds, a woman physician in New York, and remained there until the time of his death. He was born in England and first came to this country under contract to A. H. Woods. Later he appeared in "Happy-Go-Lucky" and finally as leading juvenile for Ina Claire in "Blue Beard's Eighth Wife."

In connection with his death came a story from abroad to the effect that Mary Landon Baker had again postponed her wedding to Allister McCormick, it being intimated that the shock of the death of the young actor was responsible for the postponement of the ceremony at this time. It is about the third or fourth time a delay has been occasioned on the part of the bride-to-be.

WALTER JONES

Walter Jones died at his home in Bensonhurst, N. Y., May 26, after an illness of three months. He was born in Connecticut 43 years ago, first introduced to New York by E. E. Rice in 1894 as the principal funmaker in "1492."

He originated the clown specialty which traveled over the country for years afterward. Mr. Jones was better known to theatre patrons of

a generation ago than now. His last appearance in farce was in "Getting Gertie's Garter." One of his biggest hits was made in "Baby Mine." He also appeared in "Tit for Tat," "The Girl and the Bandit," "The Duchess," "Around the World in 80 Days," "The Night of the Fourth," and others. He graduated into legit via the circus, running away from his home at the age of 12 to join John Robinson's Circus. A mother and wife survive.

WALLACE OWEN

The death of Wallace Owen at his home in Winchester, Ky., May 11 is reported to Variety by Austin Webb, who says Mr. Owen died after a lingering illness he had heroically kept a secret from his numerous professional friends.

The deceased played the Professor in "Way Down East" for several seasons and created unique character portrayals in many of Broadway's dramatic successes. In his long theatrical career he had been in support of many of the best known stars.

LEONA DARE

Mrs. Leona Dare, who risked her life many times in making balloon ascensions in various parts of the world, died in Spokane, Wash., May 24 at the age of 67, after an illness of four months. Mrs. Dare entered her dangerous profession as a girl. She once drifted over London (England) hanging by her teeth from a pendant on the trapeze, it is said. In the 70's and 80's Leona Dare's beauty and daring won her a wide reputation. She appeared with circuses in this country and at the Folies Bergere, Paris. Her real name was Leona Adelaide Stuart.

GILSON WILLETS

Gilson Willets, 53, for several years productions manager of the Pathe Film Co., died in Los Angeles, May 26. He was born at Hempstead, N. Y., was editor of several magazines and a correspondent in the Spanish-American war. Mr. Willets wrote several novels and was credited with having originated the picture serial.

MARGARET WENDT

Mrs. Rosie Greerberg, formerly known as Margaret Wendt professionally, was found dead May 25 in a disreputable Chicago boarding house which had been termed by neighbors "the house of a thousand mysteries" because of numerous crimes and unusual happenings there. The deceased was evidently strangled to death, her clothing having been torn from her body, which showed many bruises.

GRACE HAWTHORNE

Grace Hawthorne, actress and authoress, died in London, May 24. She was well known as an actress-manager in London, and in this country gained some reputation in the West and mid-West, although not so well known in the East. She appeared here in "East Lynne," "Frou-Frou," "Camille" and kindred pieces in the 80's.

WITH THE MUSIC MEN

A new angle in the "Dardanella" court proceeding, in which Felix Bernard sued Fred Fisher, Inc., for an accounting of royalties, is an action Fisher is about to begin against Bernard to assess damages against a \$1,000 bond Bernard posted.

Bernard last year secured a temporary injunction compelling Fisher to deposit in a separate bank account all the proceeds "Dardanella" has subsequently earned, the plaintiff posting a \$1,000 bond to cover court costs in case of an adverse decision. Bernard three weeks ago dropped the accounting suit against Fisher, Inc., in favor of a Brooklyn Supreme Court action for accrued royalties, his attorneys state they will begin shortly.

Harry Pearl and his wife are stationed in the Berlin, Inc., New York office for the summer. Pearl is manager of the Philadelphia branch.

Saul Bornstein of Berlin, Inc., returned home from Europe before

CHARLES J. BURBIDGE

Charles J. Burbidge, 73 years old, died May 30 in the Brunswick Sanitarium, Amityville, L. I. He was born in England and had appeared in legitimate attractions on the American stage for 36 years. His last appearance was in "The Gamblers" in 1913. The funeral was under the auspices of the Actor's Fund.

GEORGE ANGUS McEDWARDS

George Angus McEdwards, brother of J. Gordon Edwards, the general director for Fox and purchasing agent at the Fox Studios, Los Angeles, died there last week. His age was 53. His widow, a son and two brothers survive.

EDWARD FALCK

Edward Falck, 48, musical composer and arranger, assistant to Hugo Riesenfeld, of the Rivoli, Rialto and Criterion theatres, New York, died at his home, 127 West 82d street, New York city, May 27.

ALBERT H. FITZ

Albert H. Fitz, songwriter, author of "The Honeyuckle and the Bee" and over 100 other popular songs, died in Los Angeles May 22 after a long illness. He was born in Medford, Mass., 58 years ago, although he spent most of his life in New York.

MRS. MARY ROMANI

Mrs. Mary Romani (professionally of the Two Concertos) died in Berlin, May 8.

Mrs. Ward, associated with Joe Perry in the management of Perry's, Coney Island, died May 26.

The one-year-old son of Lawrence Goldie (Keith office) died last week after a short illness.

The mother of Sam Bernard died in M. Clemens, Mich., May 27. She went to the resort about two weeks prior for treatment, accompanied by her son Joseph.

scheduled, owing to illness of his mother. Mrs. Bornstein successfully underwent a serious operation. She is possessed of great vitality and is recovering.

Washington authorities are furnishing the American Society of Composers, Authors and Publishers with a list of radio broadcasting stations to assist the society in notifying them that the broadcasting of popular songs constitutes a public performance for profit, subject to prosecution by the copyright owners unless licensed and granted such privilege. It is estimated there are over 150 broadcasting stations in this country, a licensing arrangement with each of which should net the authors, composers and publishers considerable revenue.

The Q. R. S. Music Roll Co. has announced it is moving its recording department to Chicago June 1. Studios are being furnished on the North Side. Living quarters for artists who are working at the studio will be provided in the building.

Mrs. Rocco Vecco (Dolly La Vary) is seriously ill at the Chicago General Hospital.

Irving Berlin, Inc., has taken over Lee David's "Able's Lullaby" from the B. D. Nice Co. The song was inspired by the advent of a son into the David family. Its appeal as a professional stage number caused the exploitation arrangement between both firms.

A. V. Broadhurst, representing Enoch & Sons, British and American music publishers, arrived here from England on a tour of inspection of local and Canadian branch offices.

Harold Normanton has connected with Harms on the professional staff.

Russell Hird is on the Waterson-Berlin-Snyder professional staff.

Billy Bernard (Bernard and Meyers) has gone into the publishing business with Ed Kamnetz.

Samson Winn is representing Belwin, Inc., in Atlantic City.

Eddie Cantor has signed to record for the Columbia disks. His "I Love You" will be released shortly.

Jack Landau of the Berlin staff will join the Waterson, Berlin and Snyder concern May 29.

"A Bird in a Gilded Cage," the popular song of 25 years ago, will be made into a picture by Arthur J. Lamb, the lyric writer of this Harry Von Tilzer hit. B. P. Schulberg is producing it for release through the Al Lichtman Corp.

June 5 marks the beginning of eight national conventions of as many musical industry organizations. All are to be held in New York.

Harry and Mabel Pearl are touring the local Loew houses with a "plug" act in the interests of the Berlin house.

IN LONDON

(Continued from page 3)
return requires £300 a week. It's a good idea, even if he doesn't get it.

Bertram Mills, accompanied by B. Sherek, is on the Continent looking for this year's international circus at Olympia. At the moment he is after horses in Poland. From there he moves on to Marseilles to see if the big exhibition now running there holds anything for London, and from there he goes to Barcelona.

He moved over to the Piccadilly. There he found the quietude he sought, only too much of it; so he moved back to the Savoy. There he had hardly settled down when two American managers buttonholed him. Bored stiff, annoyed and frightened of being talked to death, he once more packed his grip and returned to the Piccadilly.

Managers are evidently getting wary after the long list of failures which have been registered of late, and there is a marked tendency to revive old favorites. Many of these earlier West End successes, apart from their popularity, have the advantage of simple staging. This is an enormous advantage in these days when the producers of heavy spectacular shows wall that they cannot make any profit unless they play perpetually to capacity. Two particularly interesting revivals which are promised for the West End in the very near future are Sir Arthur Wing Pinero's "The Second Mrs. Tanqueray" and "The Light That Failed."

With the arrival of the heat wave and the sunshine the concert party proprietor is spreading throughout the country and the prospects for this kind of entertainment seem unusually bright. Gone forever though is the "busker," and the parties to-day are well-organized affairs, their artists being often well-known musical-comedy players. Despite the very high rates demanded by local town councils, charges which show that all the amusement profiteering is not in the West End of London, every holiday resort will have several parties and the number of touring troupes is larger than before. A new move will be the municipally run parties in the parks of the big cities. Altogether it is estimated that between 700 and 800 parties will be on the road, to say nothing of itinerant troupes who in some places still struggle to earn a living.

Fred Moir Bussey, for many years editor of the Parliamentary Record, known as "Hansard," died May 15. Apart from his official duties he was a regular contributor to several publications and was the British representative for John R. Rogers. One of his sons is business manager for Lord Northcliffe, another holds the same position on the Sunday paper, "News of the World," while the youngest is agent for the "Syndicate" papers.

"The Sign on the Door" finishes its successful run at the Playhouse May 27 and on June 3 the revival of Pinero's "The Second Mrs. Tanqueray" will open. "The Wheel" finishes at the Apollo on May 27, also, and Phyllis Neilson Terry will present her revival of "Tribby" three days later. "Nuts in May," which opened at the Duke of York's last week, closed Saturday.

At the Palace, May 26, at 11:30, Laddie Cliff will fight Barry Lupino for the lightweight championship of the vaudeville profession. R. H. Gillespie will present a silver cup to the winner and the loser will be given a large wooden spoon by the "Co-optimists." The battle will be public and there will be a uniform charge for admission of two shillings and sixpence. The receipts will go to the Variety Artists' Benevolent Fund.

The will of the late Richard Thornton, who, with Sir Hugh Moss, founded the Moss and Thornton vaudeville enterprises, has been sworn at £105,000. Most of the estate is left to his widow, but there are many legacies to relatives and to employees.

Although in days gone by we have had several good circuses in Britain, the two shows run by the Sangers and Grimmetts for instance, Englishmen never seem to take kindly to the "big top." They look upon it as a kind of kids' show. The latest circus to try and win bread and butter on the road is an ex-officer concern, Sylvester's Circus. This has been touring the suburbs and unless things buck up will have to close. Business has been disastrous, although every act in the show is first class. For the matter of that since the early Victorian days London has been unable to support a circus.

It is not often an actor, even a "star," is swamped by offers or even hesitating between two seemingly substantial stools with a firm seat on each. He will tell you he is, but—D on Boucicault, at the moment, however, is genuinely in a

quandary as to what he shall do. In the early autumn Marie Lohr produces an adaptation of de Fiers and de Croisset's "Le Retour" and wishes Boucicault to play an important part in it. On the other hand, Somerset Maugham has just completed a comedy for Irene Vanbrugh with exceptional parts for herself and her husband, Boucicault. The future, as far as the actor is concerned, is a toss-up. If he accepts Marie Lohr's offer, Irene Vanbrugh will go holidaying.

The new series of Grand Guignol shocks includes: "A Happy New Year," adapted from the French of Gustave Duclos by Seymour Hicks; "The Sister's Tragedy," by Richard Hughes; "To Be Continued in Our Next," another adaptation from the French by Sewell Collins; "The Better Half," by Noel Coward, and a revival of the ghastly spiritualistic "thriller," "The Hand of Death." In the last item, George Bealby will play his original part. Auril Lee will take up Sybil Thorndyke's position as leading lady.

George and Harry Foster and Paul Murray will shortly present what they describe as "a new style of entertainment." The title is "All In One," book by Lauri Wylie, staged by Jack Haskell, "conceived and supervised" by Paul Murray, George and Harry Foster. There will be 11 scenes ranging from the lounge of the liner "Aqua-pura" to a harem in a playlet, "The Sheik." The company includes Jay Laurier, Ben Beyer, Charles Perez-off & Co., and Cicely Eldon. The cast in each town is made up of the current week's Variety program.

Elder Hearn's "Minstrels of 1922" occupy by far too much time on the current Coliseum program. The entertainment they present is quite excellent as a holiday attraction for school children, the singing is good, but the jokes are weak and have long, white whiskers on them. It is certainly not a satisfactory item for the greater part of the show at London's leading vaudeville house. It also handicaps the rest of the bill by reducing the audience to something like boredom. George Choo presents Alan Brooks in the dramalet, "Dollars and Sense," which repeats its Alhambra success. Ruth St. Denis, Ted Shawn & Co. provide the great attraction of the week and had a big reception from the poor house at Monday's matinee. The whole of their six numbers are exquisitely produced and staged, particularly their Aztec dance drama "Xochitl," although they might have had a more pronounceable title and one less like the name of an antiseptic tooth wash.

May 15 Priscilla Laurillard, maiden name O'Dowd, was granted a divorce from Edward Laurillard, the theatrical manager. There was no defense, the grounds for the action being desertion and adultery. The parties were married in 1900. During the evidence Laurillard was described as a "Dutchman" domiciled here for 30 years.

Lady Constance Mary Malleon has obtained a decree for the restitution of conjugal rights against Miles Malleon, the actor and dramatist.

Maurice, the French juggler, who manipulates six balls with one hand, is about to leave for America. He is not certain yet whether he will play any American time, but his ultimate object is settling down in the States.

Charles Garry, who played Sven-gall at the recent gala performance of du Maurier's "Tribby" before the King and Queen at the Palace, has dropped out of the cast for the Phyllis Neilson-Terry revival at the Apollo. The part will now be played by Lyn Harding.

On occasions artistic London tries hard to appear interested in the plays and players of non-English speaking countries. We have had Japanese players, French players, Sicilian players, Russian players, and we are now about to have Indian players. They will appear for two matinees at the Duke of York's, June 6-7, in a three-act play by Niranjan Pal. This is said to be the first time an Indian play, by an Indian author and with an Indian cast has been seen in any theatre outside of the Occident.

The sanguinary expletive is a popular one in England, probably some of its users comfort themselves with the historical fact that it is derived from the slurring of an old ejaculatory prayer, "By Our Lady." George Bernard Shaw paralyzed the first night audience on the production of "Pygmalion" at His Majesty's by putting it into the mouth of his leading lady, and since then many dramatists have bowed to its power of providing a touch of realism to their characters. In Galsworthy's "Vindictive" a character speaks of an ex-convict as having done "something bloody," the Lord Chamberlain's reader deleted the same word from "Loyalties," but at the Savoy in "The Card Players"

one character is allowed to call another a "bloody fake." No author can rely upon St. James Palace. There is no knowledge there of the saying, "What is sauce for the goose is sauce for the gander."

A decree for the restitution of conjugal rights, the general prolog to an action for divorce here, has been granted to Gwendolyn Brogden against her husband, Basil Foster, airman, cricketer, former racquets champion and now playing in "Tilly of Bloomsbury." Petitioner is now a "Co-optimist," having taken Betty Chester's place at the Palace. The parties were married in 1910. In December last respondent's manner changed. He became indifferent to her, and she received a letter from him telling the usual tale, and adding that he earnestly hoped she'd be happier without him and that he personally would find "some rest and peace from the unbearable mental strain." She replied pleadingly, but in due course received the usual letter declining to return. The decree was granted, to be obeyed within 14 days of service.

IN BERLIN

(Continued from page 3)

the Kammerspiele, "The Steamship Tenacity," by Charles Valdrac; April 22, at the Lessing theatre, "Madame Sans-Gene," by Sardou. The first may be dismissed at once as a stupid farce—a deserved failure. The second, a fine play, done in New York this season also, was killed here by the heavy direction of Iwan Schmidth, only the Segard of Hans Brausewetter catching the mood—an undeserved failure. The third justified its revival by the brilliant acting of Kaethe Dorsch in the title role—a very fine piece of impersonation that carried success with it.

A. H. Woods was at the Adlon last week to look over the German stage, and although he didn't buy much, he seemed to be in very good spirits. Through George MacLellan he acquired the rights to "Gri-Gri," an opera by Paul Linke, and also took options on the farces, "The Werwolf" and "Casanova's Sohn."

Last week in Munich a couple of young American girls stirred up quite a rumpus in the opera house. They were giving a performance of Wagner's "Twilight of the Gods" with a new scenic investiture, and the pauses with lowered lights seemed quite endless. Suddenly from the balconies came shouts of "Profiteers out! No smoking allowed here!" Policemen rushed down the aisles and arrested in the front row of the orchestra the pair of miscreants who were killing time in this, it must be admitted, rather tactless fashion. It took some time to get the house quiet again.

Richard Strauss has just completed the orchestra score of a new ballet, "Whipped Cream" (Schlag-sahne), which is to be played in New York at the Met and in Vienna at the same time. It is said to be as light as its name.

NEWS OF DAILIES

Ten theatre managers were arraigned in the First Precinct Court, Newark, N. J., charged with operating last Sunday.

The Auditorium, Harrison, N. J., was damaged to the extent of \$25,000 by fire last week.

The Creole Producing Co. will present "Strut, Miss Lizzie," written by Creamer and Layton, authors of the song of the same title, at the National Winter Garden, New York, soon.

Mary Servoss has been placed under a contract by David Belasco, who will present her in a new play.

A group of prominent Germans, headed by Adolph Philip, plan to erect a \$1,000,000 theatre in New York. The theatre is to be erected on West 46th street, adjacent to Broadway. Edward Margolies is to put up the structure, which, it is estimated, will cost \$300,000 to build.

Helen MacKeller will appear in vaudeville for five weeks in a condensed version of "The Storm."

Robert B. Williams, in "Able's Irish Rose," at the Fulton, New York, was held on a technical charge of manslaughter when his automobile ran down and killed a seven-year-old boy.

"Bobbed Hair," by Laura B. Alden, has been accepted for production by Max Marcin.

Audrey Munson, artist model and picture star, who attempted suicide by poison in Syracuse, N. Y., is recovering.

Priscilla Dean, picture star, when attempting to save prints of her latest picture, was burned on her face and hands in a fire in a western studio.

Eddie Cantor ordered the large tank beneath the stage of the Win-

BLAME RADIOS

(Continued from page 1)

past two generations. What those directly concerned would like to learn is whether history will repeat itself in the matter of radio—will that decline in popularity as have the other crazes?

With the approach of summer radio sales started downward, according to the statements of dealers in radiophone apparatus, although the radio set manufacturers are behind in orders. The explanation is that the average layman has conceived the idea radio is unsafe during the summer months—he has read enough to get some idea of static disturbances that abound in the electric storm period, and such disturbances detract from the results to be obtained by radiophone broadcasting. The desire for higher priced sets is given as another reason.

The dealers, however, claim a come-back is due in the fall, at which time the leading manufacturers will "jazz up" the trade. Information from dealers in radio apparatus is to the effect comparatively few living within New York are owners of radiophones. Difficulty encountered in placing antenna properly accounts for it in part. The newest device whereby the radiophone may be made effective by connection with the ordinary electric light socket (claimed to do away with the necessity for wire aerials) is expected to bolster sales among apartment house dwellers.

Despite the various counter-fads the music publishing trade states the volume of popular music sales increased steadily until two years ago. The chain stores accounted for unprecedented sales for a time. But a revision of the entire scheme of sheet music sales via chain stores has dropped the volume of sales during the past year. The first important decline came when the Woolworth chain eliminated 1,000 music departments. Sales at 10 cents a copy became impossible of profit to the publishers, and Woolworth's policy could not stand raising the price. There is no way of dividing sheet music and selling one part for 10 cents, as is done with other articles.

The Kresge stores, next in importance, then reframed its music departments, selling sheet music at 25 cents per copy, feeling secure of being alone in the field, with independent stores selling at 30 cents. Publishers say the chain stores now selling popular music have sifted down the catalogs to a few super hits and let it go at that. Back orders are said to be a thing of the past. Plugging and advertising to create a demand is now less effective than before because of the store managers' present policy.

A well known music radio home entertainment publisher in tracing the various "counters" to the progress of popular music has crystallized the professional idea of radiophone concerts and the absence to date of general payment for artistic services in the broadcasting stations. He said:

"The radio craze is primarily a form of home entertainment, reaching every isolated spot where the class of entertainment was formerly almost unobtainable. The lasting power and attraction of radio will depend largely upon the conduct of the business and the liberality and the broad-mindedness of the powers in control.

"Looking back to the various causes that have, from time, upset the music business proper, we recall the golden period of canned music, when phonograph records and rolls reached the zenith of their popularity. It has always been a more or less discussed question as to whether or not these mechanical devices impair the sale of sheet music. They probably do, and this reminds one of the ancient chant, 'And a water came and extinguished the fire, and burnt the stick, and beat the dog that bit the cat, which devoured the kid,' etc. For just as canned music put a dent into the sale of sheet music, so, also, is the music of the air waves having its demoralizing effect on the sales of records and rolls, and to carry the simile further, along come the Society of Authors, Composers and Publishers, controlling all the worth-while musical copyrights, with its recent message to the radio broadcasting stations, which interpreted into plain language, says:

You, who make millions through the brain-children of famous composers and authors of the world, must cease to use copyrighted music for profit, unless through license you abide

by the constitutional rights to authors and composers by Congress and revert to them a small percentage of your enormous earnings as royalties for the copyright privilege you enjoy.

"It is an admitted fact that in photoplay theatres, 40 per cent. of the actual entertainment derived by patrons is through the music furnished. Some picture fans even declare it is a fifty-fifty proposition and that they enjoy the music fully as much as the pictures. For this, the picture theatre is taxed 10 per cent. per seat per year, a very nominal fee considering that it hardly totals one day's receipts out of the thousands of performances given in a year.

"Now that the majority of the vast film industry recognizes this legal and moral right, will the radio manufacturers meet the issue? It is identical in their case, in that they also perform copyrighted music for profit, excepting only that it is through somewhat different agencies. They have everything to gain. There are indications already the fickle public will tire after some months of radio. The interest must be constantly stimulated. The programs must be widely varied and individual tastes catered to.

Radio Music Now Mediocre
"Many prominent publishers who provided the great percentage of the popular melodies that proved such a great inspiration during the war, are holding aloof from radio until they know where they stand. The class of popular music broadcast up to now has been largely of the mediocre type, drawn from the smaller catalogs, and in some instances poorly rendered by uninteresting song pluggers and free talent.

Over 3,000,000 Sets Have Been Sold
"Commercially, radio has taken on astounding proportions. So many parts are required and so many varieties of each are manufactured that the volume of business runs into the millions. Even though industrially radio is only in its infancy, already 700,000 instruments of the leading makes are in use. To gain some idea of the future volume, it is reported that the manufacturers are several millions of instruments behind in orders, some makers running three shifts day and night to catch up.

"As another indication, every other incorporation in the daily papers bears some connection with radio. The machines are universally sold everywhere. Department stores, specialty shops, phonograph and music dealers are all beginning to stock up, attracted by the great demand and liberal profits. A small 8x12 Broadway shop that specializes in radio considers it a poor Saturday's trade if a thousand dollars or more is not taken in over the counter. Music and phonograph dealers who formerly concentrated on records, music rolls and sheet music now reflect in their show windows a deep interest in radio at the expense of the other musical items formerly exploited exclusively. The new trend is evidenced by the following sign displayed in an up-to-date Brooklyn phonograph dealer's window:

"Why buy a victrola when you can have the music brought right into your own home by radio?"

"It is with this phase of the radio craze that we of the musical clan have to deal. No other business is quite as sensitive to commercial or other disturbances or to the inroads of a prevailing public fad as the theatrical and music business. The equilibrium of these highly temperamental lines of entertainment, art and luxury is easily upset.

Bicycle and Skating Fads
"There are some of us who remember only too well the bicycle craze of some years back. It lasted only a season or two, but while it did last, it kicked the musical business, to use the vernacular, 'in the slats.' Everybody and his sweetheart learned to ride the bicycle out of doors. The parlor piano and organ were deserted and the music business temporarily did not know what struck it.

"Again, when the roller-skating craze hit the country at large and enormous rinks sprung up almost overnight like mushrooms, the crowds followed the rollers, and once more the business of pianos and music suffered and was shot to pieces. The theatrical business was not much better off.

"But these entertainments were only passing fads. A short season or two and the public returned to its normal entertainment with a consequent revival in the interest."

FERN

REDMOND H. AND WELLS IN "THE GYP"

Direction ROSE & CURTIS

1922
Sept. 4—5th Ave. and Newark
Sept. 11—Riverside, New York
Sept. 18—Keith's, Boston
Sept. 25—Keith's, Lowell
Oct. 2—Keith's, Portland
Oct. 9—Albee, Providence
Oct. 16—Orpheum, Brooklyn
Oct. 23—Prospect and
Mt. Vernon
Oct. 30—Keith's, Philadelphia
Nov. 6—Maryland, Baltimore
Nov. 13—Grand, Philadelphia
Nov. 20—Davis, Pittsburgh
Nov. 27—Keith's, Columbus
Dec. 4—Keith's, Indianapolis
Dec. 11—Keith's, Cincinnati

Dec. 18—Keith's, Toledo
Dec. 25—Empress, Gd. Rapids
1923
Jan. 1—Palace, Chicago
Jan. 8—Majestic, Milwaukee
Jan. 15—State-Lake, Chicago
Jan. 22—Keith's, Cleveland
Jan. 29—Temple, Detroit
Feb. 5—Temple, Rochester
Feb. 12—Shea's, Buffalo
Feb. 19—Shea's, Toronto
Feb. 25—Princess, Montreal
Mar. 5—Keith's, Syracuse
Mar. 12—Bushwick, Brooklyn
Mar. 19—Orpheum Circuit
to Follow

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

Rialto housed a jerky and draggy affair which lingered along, climaxing the evening with but a slight appetizer of vaudeville being served against a strong hunger. The show is not to be compared with its predecessor, either from an individual act or collective angle. There were on the bill a few turns which surged above the others and stood out in contrast boldly, too much so for the other acts' benefit.

There was plenty of talent displayed in the opening turn of Maria Racko and Partner, yet there was something lacking which did not make it easily digestible. It might have been presentation, it might have been skilful showmanship, it might have been lack of stage dressing, yet a mixture of these with the present assets would increase the value of the act. Frank Rogers, colored ventriloquist, rambled through his routine of spelling match, singing and circus ballyhoo, familiar to the point of mechanical reaction on the audience's part. Rogers is a

performer; that is not open to correction, yet his moldy routine battered for briskly chatter would even surprise Rogers with the result.

LaHeen and Dupreece, man and woman, talked more for an excuse to fill up their allotted time and rests between their sharp shooting than any other conceivable cause. Their singing and talking just isn't what it might be. The shooting is most remarkable, and this is sufficient to send them over.

The outstanding act of exceptional merit was Miller, Parker and Selz, consisting of two men and one woman. The two men dress similar to the Miller and Mack type, interpolating a series of pantomime facial expressions that are gems. They click through a snappy chatter dialogue of questions and answers such as "If a boy bought ten cents worth of nails what did he buy the nails for?" and the answer, "For ten cents, you big yep," and the like. Much ancient stuff or this order is served by them from the warehouse, yet they all land as though "just off the press." This phase of their act could extend indefinitely and place them in line for promotion if they modernized it. The woman has a most unusual resonant voice, voluminous, clear and delightful to listen to. The other men sing, but volume seems to be their object rather than harmony. Small time audiences handed them the bacon. Bigger bait is in store for them.

Arnold Grazer, the second single on the bill, trotted on, with an

abundance of confidence, which radiated as far as the footlights and then stopped reacting. Grazer impressed in every way with either being obliged to show under handicaps, or else showing a new routine. He started off with piano playing, cornet work and finished with dances of every description. He is not expert in any of his work, and bowed off timidly. He flopped the worst of all.

Sullivan and Mack glided through a marimba routine, opening before a drop in one with a cutaway which parted on the chorus of their first number. The man hammered mostly, with the woman stepping out for a solo. She has appearance and a soft voice, yet did not show choice in her selection. Her voice is peculiarly adapted to a "Buddy" style of ballad, while she chose a lullaby. The act is entertaining and pleasingly presented.

Gifford and Morton are a combination of George Gifford, a single who kicked up a bit of dust hereabouts a while back, and his woman partner. As a combination Gifford has sacrificed much of his single merit, particularly his burlesque classical dance, which he uses as an opener for the two-act, while it was his curtain coxer during the life of his single. The miss he has with him is just a foil, who has dancing ability, fair looks and an acceptable voice. Gifford has made the two-act a hodge-podge of hoke, but it did not turn out so good.

McCormick and Winchill, two men, favorites on the small time, just whizzed through their offering and rang the bell. Frank Stafford and Co. consists of an apparent midget and Marie Stone, besides his pointer dog. Stafford's new offering is "Rip Van Winkle's Dream," with his whistling remaining the mainstay. In all his new turn has much of the old in it, starting off with a mountain scene, with the midget calling Van Winkle, with Stafford coming out with his dog.

Appears as though the Majestic has hit its stride as far as business is concerned. This is the second Monday in succession that the lower floor has been almost fully occupied, and can be considered as a phenomenon. Adelaide and Hughes had the headliner honors, with Henry Santrey and His Band, held over a second week, carrying the next to stellar position to them.

It seems as though from observation that Santrey and his crew were the stellar attraction. This was signified by the fact that for the second week they occupied the same spot on the bill as the first week—next to closing—and succeeded in holding the house in its entirety as well as stopping the show.

All in all, it proved that the Santrey turn was a good investment for a holdover as far as the bookers are concerned, and probably another extension of his stay might be in order to financial benefit for the house.

Opening the show was Raymond Wilbert, described as the "Unusual Fellow," with an unusual classy opening turn consisting of hoop rolling and talk. Wilbert can be added to the showman category as far as showmanship is concerned with getting a turn over, as he has his turn trimmed to the core and sells it in an easy and suave manner.

Then came Claudius and Scarlet with their banjo specialty, dubbed as "The Call of the Sixties." Their rendition of the old-time songs seemed to hit the right spot, for it brought forth tumultuous applause after the rendition of each number.

In the "trey" spot came Walter Newman and Co., two women, in the comedy sketch, "Profiteering." The Newman turn has been seen hereabouts considerably, but it still manages to get over in good stead, garnering an abundance of wholesome laughs.

Doc Baker, in "Flashes," a lightning change revue, also a familiar turn hereabouts, is another offering that can repeat and do so without wearying the eye or ear. The appearance of the act here marked the return to the offering of Polly Walker, who deserted "Molly Darling" for her old, tried and true love. Miss Walker pretty and chic, seemed to work with an abundance of zeal and delight.

Kellam and O'Dare found things mighty soft for them with their com-

edy skit and scored roundly, preceding Adelaide and Hughes.

Closing the show was Peggy Brennan and Brother, with her scenic novelty, "The Imps Playgrounds." This turn shows marked improvement within the past year or two, and the novelty of its construction and scenic embellishment make it a most fitting turn for the bigger bills, as the work of the duo on the ladders, augmented by their hoop tossing, manages to hold the crowd to the climax of the offering.

Irving Yates and Irving Tishman, New York agents, motored here last week to spend a few days with their relatives. They returned to New York by motor Tuesday.

Halton Powell, well known about Chicago, and who has had his ups and downs in show business, has hit it right again with a musical stock at the Empress, Grand Rapids, Mich. The company has caught on, and it is said that Powell is showing a handsome profit each week.

E. C. Collins, who has been on the door at the Apollo this season, has been added to the staff of Shubert box office men and assigned to the Studebaker, which opens June 5.

Max Richard, former booker in the W. V. M. A. offices, has been appointed New York representative for Eagle & Goldsmith, and will make his New York headquarters with Harry Burton.

Flo and Betty Elroy, who closed their season in vaudeville at the Rialto theatre last Sunday, left Monday for their home in Los Angeles by automobile. The girls will traverse the northern country by way of Seattle and after arriving in Los Angeles will remain there until September.

Charles McElroy is in New York lining up acts to play the Middle West next season under the direction of Allen Summers.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
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PANTAGES THEATRE BUILDING

With Trixie Friganza and Marga Waldron repeating and Frank Wilcox and Co. presenting a new sketch for their second week, the current Orpheum's program, comprised of eight acts, played satisfactorily. Wellington Cross, given top billing, with Dean Moore at the piano, held next to closing credit.

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consisted of all comedy acts with the exception of the opening and closing turns. Clinton Sisters opened the show with a pretentious dance offering in which the girls appear to advantages. The screen cartoons between changes are novel but tend to slow up the routine.

Marle and Ann Clark made good despite the heavy comedy earlier in the bill, with portions of their routine securing screams, next to closing.

Minstrel Monarch proved a novel act. The old minstrels scored with their individual specialties, the act going into the hit column.

Ray Fern and Maree appeared No. 2, but can be classified as a next to closing act on most bills. They stopped the show. Fern's vigorous style in a routine replete with good comedy hit and material, ably assisted by Maree, was a hit from the start. Harry La Vall and Sister held closing position with nifty routine of trapeze stunts.

With business holding up nicely the Warfield presented a pleasing bill minus any extraordinary features. Cowboy Williams and Daisy started things satisfactorily. The catching of the cannon balls on his neck from a drop of 20 feet proved a good closing feat. Ubert Carlton in blackface with talk and songs dealing with women made favorable impression.

Dorothy Wahl and Allen Francis

did nicely. Miss Wahl put over comedy numbers expertly and her violinist partner's dance at finish drew substantial applause. Weston and Eline won show's honors with a comedy routine. Miss Eline, mixing with the audience, caught on strongly.

"Dance Polies," including six girls, closed the show. With the exception of the danseuse, who held the stage alone, the act has little merit.

Harry Singer, who is here looking after the interests of the Orpheum Circuit in the west, including the big houses as well as the junior theatres, issued a "time table" of the show at the Golden Gate last week. The idea caught on so effectively that Loew's Warfield, across the street, got out a similar "time table" the next week, and then Pantages followed.

Alexander Pantages is getting a lot of local publicity out of a report published in the press here that he was to acquire a new million-dollar theatre to be built at Eighth and Market streets. When questioned about the rumor Pantages said he was negotiating for the home but that the plans were as yet tentative and for that reason he was not ready to talk about his scheme. Archibald Treat, Pantages' legal representative here, who was first questioned, said he knew nothing about it, and added that he didn't think it true because the lease on the present Pantages house has still fifteen years to run.

Amateur composers are besieging the office of Ed Little, manager of the music publishing department for Sherman & Clay. Little is kept busy "shooting" away the beginners in order to have time to greet the professional members of the craft.

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In explanation of the reported falling off in the sales of music, Little blames the trouble on the jazz orchestras. He says that most of the orchestras are resorting to such extreme syncopation in the playing of the various popular songs that an audience can no longer carry an air or, in fact, detect the melody of a song because it is submerged in a maze of jazz discords. Little announces that he has arranged Australian bookings for Spencer's Orchestra, which he intends to send to the Antipodes this month.

Bill Ely, former manager of Loew's in Portland, who resigned recently, has arrived in San Francisco and will remain definitely. He has not announced his plans for the immediate future.

Paul Locke, who for more than eight months has been producing the revues at Marquard's Cafe, has left that resort and will become manager of entertainment at Bartlett Springs, a summer resort about 150 miles from San Francisco.

There is talk here of a vaudeville troupe being formed to be sent to the Hawaiian Islands during the Shriner's convention in June to play Honolulu. The identity of those interested and the personnel of the troupe is not made public.

Business at Pantages, San Francisco, is reported to be bad. This house is feeling the drawing power of the new Loew's Warfield and the Orpheum Junior house, the Golden Gate.

In the contest held by the Shrine Committee for the San Francisco Shriner's convention, to be held here next month for an official song, Fanchon and Marco won the prize with their contribution, entitled "Islam Greets You." It is published by Sherman & Clay and will be adopted as the official song during the convention.

Diamond Jim Furness, one of the proprietors of the Continental Hotel here and known as a golf addict, played a game with Don Barclay, playing at the Orpheum and succeeded in "shooting a one," what-

ever that means. Furness was reasonably elated over the feat, and Barclay, for the moment, lost all his humor, so the habitués of the Rialto concede that Furness "must be a bear" at golf.

Grace Barnes Puppets, presenting "The Tale of Peter Rabbit" and "A Puppet Circus," a performance for children, opened at the Savoy Theatre last week and did so well that the engagement was extended another seven days. The show also is booked to be played in Oakland at the Orpheum. Jessica Colbert, concert manager, is directing the venture.

Elwyn Harvey, formerly leading woman at the Alcazar here and who was starred by Frederic Belasco in the road production of "Daddies" on the Pacific coast, is going into vaudeville. She is playing "His Last Battle," comedy dramatic sketch by Walter A. Rivers.

Edward Du Harne, professional dancer, is preparing big spectacular act for vaudeville that is described as a musical melodrama. The act will carry special scenery and costumes and a cast of six people. The cast has been rehearsing for several weeks.

The Oakland Orpheum has closed its regular vaudeville season and the house is being devoted to road attractions. Last week "The Unloved Wife" drew but a poor attendance.

Hale Brothers, a big department store, are reported to have purchased the block in K street, Sacramento, in which the Clunie theatre stands. This house has been playing Orpheum vaudeville and road attractions and is a very old theatre. The report says the Clunie will be torn down. Very little regret has been expressed over the rumor, as there is general feeling that a town the size of Sacramento should have a modern and better equipped house to play its road attractions. A number of capitalists of Sacramento are planning to build a business block and include in it a big modern theatre.

A brief season of grand opera will be given at the Stanford stadium during June for the benefit of the endowment fund of Stanford University. A stage 80 feet wide has been built in the northern end of the stadium and the portion of the oval to be used will seat 18,000. Among the stars to appear are Giovanni Martinelli, Leon Rothler, Vicente Ballester, Ina Burskaya, Blanca, Saroya, Doria Fernandez, Marsden Argall, Georgiana Strauss. The principals will be supported by an orchestra of 110 pieces and a chorus of 150. There will also be a ballet under the direction of Natale Corossio.

(Miss) Leo Penman, who was struck by a runaway horse and taken to the hospital suffering from a basal fracture of the skull, will recover from her injuries.



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WASHINGTON, D. C.

By HARDIE MEAKIN

Washington's only remaining legitimate attraction, the Garrick Players, is continuing to draw good business. This week, "Enter Madame," with Earle Cox and Wanda Lyon, appearing for the final week before going over with the Belasco theatre stock company. Next week William Harrigan will be the visiting star in "The Acquittal."

All the summer parks are complaining of poor business. Great Falls did not get started until Decoration Day.

Picture houses: Palace, "The Ordeal"; Columbia, "The Good Provider"; Rialto, "The Trap"; Metropolitan, "Trouble" and "Step Forward."

This is the final week of the Strand with Loew vaudeville. It is the intention of Manager Sparrow to continue the house with films. Vaudeville resumes in August.

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P. S.—Ask 4 American Aces

KANSAS CITY

By WILL R. HUGHES

GRAND.—Stock in "Adam and Eva."
ELECTRIC PARK.—"Follies of 1922."

With the opening of the parks all the houses, except Mainstreet, Panfages, Globe and Grand, have closed. The Shubert has a number of rentals in sight. Joseph B. Glick will get away for his annual visit to the Main Alley and the deep water some time late in June.

The Kansas City Elks will present their "Jollities of 1922," the lodge's annual charity show, at the Shubert June 4-6. This year's entertainment will be on the minstrel order with a "dapper chorus" and a cast of 100. The production is under the direction of Joe Bren, now of Chicago, but a Kansas Cityan and member of the local Elks lodge. He produced the first Elks show here a number of years ago.

Milton Feld, manager of the Newman houses, was in Chicago this week on business pertaining to the third annual "Follies" which will be started at the Newman Sunday, June 4.

"Deacon" Jones, stage doorman at the Orpheum, seriously ill for several weeks, has recovered sufficiently to take his summer's position with one of the big rides at Electric Park.

The 12th annual season of grand opera, given last week by the Kansas City Grand Opera Company, was probably the most pretentious local talent entertainment ever given in the city. The directors, chorus, ballet director and ballet, musical director and, with one exception, the principals, were all residents of this city. This season the repertoire consisted of "Mignon," "Lucia," "Faust," "Il Trovatore" and "Bohemian Girl." Otley and Louise Collier Cranson directed the company, with the ballets arranged by Marie Kelly. A large chorus was used and the ballet numbered more dancers than are usually seen on a western stage. Tom Burke was the visiting artist and enthusiastically welcomed.

The sensation of the engagement was the debut Tuesday evening of Marion Talley, a 15-year-old high

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school girl, as Arline in the "Bohemian Girl." While much had been promised by the management in presenting this youthful star, there was no little speculation as to how she could handle the difficult role. After her first number there was no question as to her voice and ability.

An unexpected hitch in the negotiations between the management of the Drama Players' Stock and Bonfils & Tammen, owners of the Empress, Kansas City, is the cause of the players remaining in the Grand, for a while at least. It had been announced the company would appear at the Empress in "Adam

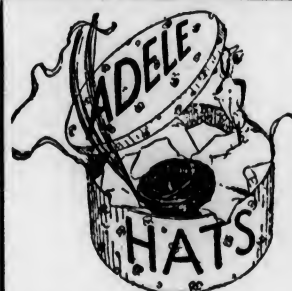
and Eva" May 28, but the lease remains unsigned. The deal to move the company to the Empress is still pending, and it may be consummated at any time. Meanwhile the Empress is dark, the management having closed the pop vaudeville there Saturday.

F. C. Grubel and E. J. Grubel, theatre managers on the Kansas side, have been sued in the District Court for \$3,000 damages by Willie Miner, who alleges in his petition that he was mistreated by one of the Grubels' house managers. The suit was brought by the boy's father. It is claimed the boy attended one of the defendants' theatres in November, and, as he was leaving, Clarence Smith, manager, set upon him and beat him without provocation.

MONTREAL

By JOHN M. GARDINER

PRINCESS.—Vaudeville.
LOEW'S.—Pop vaudeville.
ST. DENIS.—"The New Disciple."
CAPITOL.—Capitol Opera Co.; "Horsemen."
ALLEN.—Aden Concert Co.; "Ruling Passion."
IMPERIAL.—Dalton and Craig; Four Readings; Adler and Dunbar; Maureen Englin, Foster and Joyce; Fields and Fink; feature, big super production, "Sisters."
DOMINION PARK.—Open-air attractions.



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IRVING PLACE STOCK

(Continued from page 7)

passed and a tough guy bit in one scene.

Eighteen peppy, bare-legged choristers cavorted about making a few changes and working willingly at all times. The front line girls are of the pony classification, with the rest of the bunch running to different denominations and proportions. One pick-out number led by Joe Rose wasn't gone after and died after a couple of encores.

Another diversion was during one of Margie Pennetti's numbers. A baby in a stage box stood up and shimmied in the spotlight. The infant was utilized at different positions in ad lib dancing and was probably the offspring of one of the principals. Miss Pennetti invaded the same box on another occasion and belted a sleeping patron over the head with a straw hat. The ushers said it was her husband, so it was all right.

The burlesque consisted of two full stage scenes, a specialty by Rosa Rosella in "one" between scene one and two, and an after-part. The bits while old and familiar were well worked up and amused the house, which about three-quarters filled on the lower floor.

Rose worked with a knowledge of his auditors that insured his portions and had no trouble pulling laughs. The line "You dirty bum" was a sure laugh getter and used at least a dozen times.

The punch of the first part was a dramatic bit of the old sawdust favorite, "Ace in the Hole," a song that used to split first honors with "Frankie and Johnnie" as a favorite among the habitués of the "Dumps of Long Ago" (apologies to Bell). A basement cafe scene served as a background for the bit. Rose as a sap who is to be sold the place by Joe Cunningham the grifter, wanders in and rescues Pauline Harer, who is anxious to leave this

life of shame. Miss Harer and Cunningham render the song at a table scene and wowed the old-timers present. The pathetic passages pulled a few laughs, but passed on the whole. It was hard for Rose to accomplish the transition from comedy to drama and have them accept him seriously.

The last act is a hodge-podge of old bits laid in a department store with a pin sticking piece of business the best laugh getter. Between acts Cunningham announced that amateur nights would start next Thursday and that Dave Shafkin from Minsky's National Wintergarden, Laura Heuston, Paul Yale and Garazora, a dancer, had been engaged for the company.

A bare-legged hula dancer was the added attraction, but failed to startle, probably working under a strong pull.

Con.

OLYMPIC STOCK

(Continued from page 7)

perience and training, for the double reason that stock girls have been drilled in a great variety of steps and chorus maneuvers, while the regular Wheel girls are familiarized with only a single show routine. The value of this lies in framing up new shows for the first and second week. The girls fall into the standard formations without requiring much training. Also stock girls are for the most part content to remain in one house for a considerable length of time.

The current show, billed as "The Morvich Girls," is a splendid burlesque offering. The girls are a good looking lot for this type of performance. The company has two first-class comedians, Hunter, doing "Wop" for the first part and blackface for the second, and a quartet of gingery, animated principal women. The show perhaps goes a little further in sprinkling the spice than anything New York has seen in a season or so, but under skillful handling it is entirely harmless, and back of it all there is that priceless element of genuine entertaining talent which has the cleverness to distinguish spice from smut.

The one is without defense, the other needs none. There is all the difference in the world between an off-color line that is deliberately made shocking, and a tinted line that has a spontaneous laugh as its purpose and excuse. This week's burlesque show is full of blue material, but it is handled by genuine comedians who probably are honest in their effort to give a characteristic burlesque show that shall earn laughs. Nothing in it could be called crass, and much in it is really high class humor.

Hunter has half a dozen splendid bits and at all times he is distinctive in his style. The blackface bit at the beginning of the second act is extremely amusing, and his specialty, which involves some confidential chat with the audience, is thoroughly enjoyable. In the same specialty he turns off an acrobatic dance that is a gem of smooth and easy stepping. Always he is the quiet worker, and that style is usually the mark of a capable player. As Hunter stands he is a thoroughly dependable burlesque comedian, and with a lucky break and right direction he ought to have a future in a higher class of offering.

His co-worker is Lew Dean, doing an eccentric, modeled rather closely in make-up on Ed. Wynn. The Wynn make-up is a mistake, for Dean has individual ability that loses rather than gains by following

somebody else. He is a good dancer and a fairly agreeable singer. In present company he is rather overshadowed by Hunter. Alone he will develop. Just for one detail of his performance, he does an impersonation of Bert Williams singing "Late Hours." Ordinarily, when a burlesque comedian announces his intention of doing an imitation, the seasoned burlesque fan shrinks back and prepares for the worst. In this case Dean's impersonation was interesting. He had a good deal of the spirit and style of Williams, two elements which most imitators miss. For the rest he was a smooth and easy worker, never loud or boisterous, and always aiding in the building of effects in bits.

Among the women Kitty Warren made the best impression. She is a whirlwind of a singing and dancing soubrette. One of her dances was rather over the line, a loose-hip, wriggling affair that approached the limit, but somehow (it's hard to tell how one gets the sum total of impressions of this kind) it was not offensive. Besides it was the one high spot of the kind during the performance. Otherwise the women comported themselves rather discreetly.

No burlesque man needs be told that the general effect of a show is oftentimes a matter of luck. One man may spend hours and days of toil, long periods of thought and mighty effort to the making of a high-class show. Another (or the same man) may throw a show together haphazard, without much conscientious striving for effects. The carefully made show may turn out to be a bloomer, and the careless one evolve—to the surprise of the producer—into a world beater. Here is a case in which a hurriedly done stock show has a world of neatly placed values. One instance will demonstrate the point.

The first half hour is given over to pretty blue dialog and some rather extreme dancing by Miss Warren. While everybody was looking for something a little stronger, the producer (Matt Kolb is credited with the staging) worked in a quick

change of pace. Instead of a wriggler a little stronger than the last, he reversed the process and gave a number to Jessie Rece, a simple, sentimental ballad. The contrast was tremendously effective. Miss Rece, by the way, is an extremely pretty girl with a sweet voice and a fine high note, and she has the knack of getting over her lads. She did several later on and scored every time she took the stage.

What could seem stranger than a burlesque show that alternated shimmy dancers and singers of sentimental ballads? Take it or leave it, they make a tremendously effective combination. You'd sicken of a whole evening of coon dancers, and you'd tire of a whole evening of sentimental balladists. This matter is worth some study by the burlesque producers.

The aggregation has a first-class straight man at whose identity you have to guess. Probably he is Charles Weston, although the pro-

gram does not make it clear. He looks a little like Wilbur Mack, of vaudeville, and has something of that fine comedian's nonchalance and ease of manner. To build up the singing of the show they booked in the Three Syncopators, who do a singing specialty in the second act, and generally are scattered through the pieces. Their specialty was an enjoyable musical interlude of jazzy trios, a solo or two, and for the finish an operatic medley, but their endeavors during the rest of the time were pale and inconsequential, as commonly happens to specialists incorporated into a show. Rush.

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LUNA PARK—Outdoor amusements. STAR—Stock burlesque.

FILMS—Allen, "Fair Lady"; Stillman, "Beyond the Rocks"; Park and Mail, "Smilin' Through"; State, "The Primitive Lover"; Alhambra, "Pay Day" and "Mamma's Affair"; Knickerbocker, "The Man Without a Country"; Standard, "Step On It"; Heights, "The Last Trail"; Monarch, "Seeing's Believing"; Gordon Square, "Where Is My Wandering Boy Tonight?"

Betty Blythe is here in person this week.

Ringling Brothers-Barnum & Bailey, June 2-3.

Illness prevented Stella Mayhew from appearing on the Keith Hipp bill Monday and Burt Gordon and Gene Ford (on the 105th street bill) substituted.

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "The Hottentot." NEW GARRICK—"Sonny," film. NEW LYRIC—"The Oath," film. LYCEUM—"The Beauty Shop," film.

Whether a steel curtain is preferable to asbestos as a fire preventative medium will be threshed out in court here June 3, when the city of Duluth and the Clinton-Meyers Co., operators of the Lyceum, present arguments. The city ordered the Lyceum closed last week and the theatre operators obtained a temporary injunction which permits them to operate until June 3, when final arguments will be presented.

The city charges that the theatre has not complied with the requirements of the building ordinance, chiefly in not providing a steel curtain, which entails an expenditure of \$6,000. The theatre management maintains that its asbestos curtain is preferable to a steel curtain.

The theatre, which was reopened

under the present operators June 21, 1921, obtained a permit from the city for one year, but a license was withheld. At the expiration of the permit the city council held a special meeting and ordered the playhouse closed at once. The city is willing that the Lyceum operate as a picture house without alterations but would require compliance with all features of the building ordinance if it is to offer stage attractions.

The order to close the theatre caused consternation and hurried action, as the "Greenwich Village Follies" was to open Thursday with a heavy advance sale. Cancellations began to come in, and out-of-town orders dropped off. The injunction saved the day.

Owing to the uncertainty as to what the court will do June 3 the Lyceum has announced that the engagement of the "Passing Show," June 15, has been cancelled. Several other big road attractions have been booked for later dates.

Edmund Brees as guest star of the Orpheum Players closed a very successful engagement Saturday in "The Lion and the Mouse." The theatre did a heavy business all week, with many being turned away the latter half. This establishes the star stock system in Duluth. Martha Hedman will come June 25 in "The Boomerang," and Robert Edeson in July in "Fine Feathers." Each for a week.

May Collins, picture star, who has been taking a course in acting as leading woman for the Orpheum Players, will close here June 3. She will go to New York for an engagement there next season. Leona Powers, who was leading woman for the local company two seasons, has been engaged to take Miss Collins' place. Miss Powers closed a season's engagement with the Baker Stock of Portland, Ore., May 27.

Two Duluth theatrical men have entered the political arena. James Mulhern, of the Orpheum staff, has entered the race for the state legislature, subject to the June primaries, and Walter Johnson, of the Lyric staff, is after the sheriff's job. Both are putting up an active campaign.

William Vance, former representative of Finkelstein & Ruben, in Duluth, and now head of the Vance Amusement Co. in the Copper country, was in Duluth Saturday and was inducted into Aad temple, A. F. and A. M. Mr. Vance is operating a chain of picture theatres with Thomas Furniss, former Duluth theatre owner.

Gustave Jackson, violinist, former director of the New Lyric orchestra, has organized a new orchestra and will be in charge of the music at the Zelda theatre.

PITTSBURGH

By COLEMAN HARRISON

The sale of the former holdings of the B. F. Keith estate in the heart of Fifth avenue here ends all guessing as to the probability of Harry Davis being supplanted here for many years to come as the Keith representative. Though the property had been left several years ago to Cardinal O'Connell of Boston by A. Paul Keith, there were insistent rumors that the Keith interests were counting on the structure as their future stronghold.

Of 16 houses closed as a result of the majestic's roof collapse, only five have remained dark. The other 11, all acting on the advice of the director of public safety, made vari-

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ous improvements to meet requirements generally and were again allowed to open.

Mildred Harris sent a letter to the District attorney here pleading for the release of Virgil Bennett, a negro, who was arrested as the thief who stole her necklace when she played here three weeks ago. Miss Harris explained that in her belief the necklace was not stolen, but that she must have lost it.

Sam Kendis, brother of the songwriter, James Kendis, is manager of the Aldine, Felt Bros.' pop vaudeville house here, which is making good in the same stand where the Schubert vaudeville failed. The Aldine presents, perhaps, the sole solution to the success of that house, which has to contend with bad location. The house has been prospering since Kendis has been at the helm.

The head of a New York film exchange has asked local authorities to assist in locating a Pittsburgher who insists on sending amateurish scenarios in large quantities without revealing his identity.

Jake Lieberman, who managed the Academy, stock burlesque, for the past several seasons, is now in charge at Black's Pala Royale, where a small revue is attracting goodly patronage.

The Motor Square Hotel opened a cabaret last week, the only one in the populous East Liberty district. The leading entertainer is Ted Reilly of New York, who was advertised as an assistant to Zeigfeld in the "Follies."

PORTLAND, ORE.

By JAMES G. KELLEY

Better, cleaner and more representative pictures was the plea set forth in a document to be sent Will H. Hays and signed at the recent meeting of the National Motion Picture League of Portland by its members, comprising local ministers, school teachers and reformers.

Although rumors and announcements have it that Portland is to be a film production center, there is no possibility of it.

Incorporation under Oregon's blue sky laws for \$100,000 on his good will and five scenarios, Josh Binney, who claims to have founded and pioneered Mack Sennett, is attempting to produce super feature comedies without experienced movie actors or technical men. He has produced one comedy and has been three months talking about another.

Binney and three promoters have secured plenty of newspaper space in Oregon papers, and the yarns would do credit to a Los Angeles press agent on pay day. It looks as if these air castle builders are

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The local T. M. A.'s carnival held here May 22-27 was a financial success.

Rube Shaw has opened a booking office.

The Cinema Art Club has been organized for social get-together of professionals. A weekly series of dances and entertainments is being arranged.

The raffling off of automobiles has been the feature of all carnivals held here. So far the number of cars for the season total 15.

A package of old clothing or household articles formed the basis of admission to the Liberty, May 27, to the picture, "Trouble," starring Jackie Coogan. All goods were turned over to the poor.



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BALTIMORE

By **ROBERT F. SISK**

NEW LYCEUM—George Marshall
 Players in "The Pigeon."
 MARYLAND—Vaudeville.
 GARDEN—Pop vaudeville.
 LOEW'S HIPPODROME—Pop
 vaudeville.

CENTURY—"Is Matrimony a
 Failure?"
 NEW—"The Glorious Fool."
 PARKWAY—"Fascination."
 RIVOLI—"Jackie Cogan in
 'Trouble'."

Incidentally, Ruth Budd and Karyl
 Norman are on the same bill. Their
 engagement was reported as having
 been broken last week.

The bill at the Maryland next
 week will be one selected by popular
 vote. For the past month ballots
 have been taken, and John Steel was
 the leader. He has been secured to
 headline the bill, with Alleen Stan-
 ley, who was here last week, will
 return again, and the Lightner Sis-
 ters and Newton Alexander will
 complete the trio of headliners. A
 year ago, when Steel appeared here
 to top a "request" bill, he was re-
 tained a second week, and packed
 the house at each performance. Since
 his appearance here in the "Follies"
 two years ago Baltimore has fallen
 hard for his voice.

The George Marshall Players have
 begun their sixth week in Baltimore
 by producing "The Pigeon," that
 play of ups and downs which Win-

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throp Ames selected in 1911 to open
 his Little theatre. Although they
 have been doing high comedy, such
 as "Wedding Bells," "A Successful
 Calamity," "Our Little Wife," and
 have also included a thriller, "The
 Onija Board," this is their first at-
 tempt at a serious play. Since Mar-
 got Kelly and her glorious red hair
 left the cast Elizabeth Risdon has
 been secured, and her performance
 of Mrs. Megan in the "Pigeon" was
 acclaimed by J. O. L. of the "Even-
 ing Sun" as a piece of acting as fine
 as anything seen here this winter.
 Of the entire cast she was probably
 the only one who measured up to the
 requirements of the play, yet all in
 all, it was a marked advance for a
 repertoire, and Baltimore filled the
 theatre as it has never been filled
 before.

BUFFALO

The Victoria this week won a ver-
 dict of 1915 in the Supreme Court
 against the New Amsterdam Cas-
 uality Co. for burglary insurance
 arising out of the robbery of that
 theatre October 13, 1921, when \$867
 was taken from the safe. The in-
 surance company contended that the
 policy called for a watchman at the
 theatre at all times, except when
 the house was open, and that as the
 burglary occurred at 9 o'clock a. m.,
 when no watchman was on duty, the
 policy was void. The theatre com-
 pany took the position that the pol-
 icy was in force, as the house was
 open for business at the time.

Inasmuch as no announcements
 of Shea's Court Street bill for next
 week have been forthcoming it is
 believed that Saturday will mark
 the closing of the house for the
 summer.

The Hagenbeck-Wallace Circus
 played its annual Buffalo date Mon-
 day to excellent business. Matinee
 crowd showed strong, with evening
 going to capacity. Ringling-Bar-
 num May 30-31.

Charles Bowe, for many years
 connected with the Olympic inter-
 ests, is now managing the Frontier
 one of the General string of neigh-
 borhood houses.

Alterations have been completed
 at the Criterion and the house is
 ready for occupancy in the early
 fall. No announcement of the new
 policy has yet been made, but it is
 said second-string burlesque will be
 current. Local rentals are being so-
 licited for the summer.

Jeffrey Lazarus, exploitation man
 for First National, put over a fast
 one on the trusting officials of Ni-
 agara Falls last week in connection
 with the "Smilin' Through" publicity
 campaign which has been burning
 up Western New York. Lazarus ob-
 tained permission from the authori-
 ties to paint several slogans con-
 taining the name of the picture on
 the pavements of the principal thor-
 oughfares. It was ordered, how-
 ever, that the lettering be done in
 whitewash, so that it might be eas-
 ily obliterated. Inasmuch as the
 picture was showing an entire week
 some degree of permanency was de-
 sirable. Some one dumped glue into
 the whitewash bucket and the city
 officials are still trying to scrub the
 lettering off the pavements.

SYRACUSE, N. Y.

By **CHESTER B. BAHN**

WITTING—All week, "The Mir-
 age," by the Westchester Players
 as the opening of the summer stock.
 The players are new to Syracuse,
 coming here from Mount Vernon,
 where they have played for two sea-
 sons. The impression Monday
 night was generally favorable, al-
 though in some respects the com-
 pany will stand improvement. Les-
 lie Adams, leading man, had little
 to do, the real burden falling upon

Lillian Desmond, the leading woman,
 in the Florence Reed role. The
 company's best bet, judged from the
 showing in "The Mirage," is Susan
 Scott, who was an emphatic personal
 hit. Edward Pawley, Nellie Dewey
 and Frank Day are three others who
 will have no trouble here. Virginia
 Duncan, character woman, is not up
 to the standard that Syracuse stock
 has offered in the past. J. Dallas
 Hammond is another weak link.
 Lawrence O'Brien, character man, is
 only fair. Harry Jackson, stage di-
 rector, who also plays parts, is very
 satisfactory. Laurel Love and Irine
 O'Brien round out the cast. Next
 week, "The Copperhead."

STRAND—"Penrod," all the week.
 EMPIRE—"Doubling for Romeo."
 ROBBINS-ECKEL—"After Mid-
 night."
 SAVOY—"Other Women's Clothes."
 RIVOLI—"Bought and Paid For."

The summer season of musical and
 operatic stock that will be offered at
 the Bastable will be sponsored by
 the Professional Players, Inc., an
 organization formed by Syracuse
 professionals and society leaders.
 The incorporators include Lucia L.
 Knowles, Mrs. Gard Foster, Mrs.
 Olive V. Schiller, R. R. Edwards and
 Stephen Bastable. The Bastable will
 open the season June 26, it is
 planned.

The Billy Allen musical comedy
 troupe opened an engagement at the
 Avon, Watertown, this week. Film
 program also.

The Park, Utica, embroiled in a
 series of financial misfortunes in re-
 cent years, has been attached by a
 warrant issued by County Judge
 Hazard in the action of the Gold-
 stein Brothers Amusement Co.,
 against Utica Theatres, Inc., sched-
 uled for trial at the September trial
 term. The Goldstein firm has been
 operating the Park since 1918 for the
 Utica Theatres, Inc., owners. Alfred
 S. Black of Boston, interested in the
 Piedmont Motion Picture Corpora-
 tion, is the chief stockholder in the
 Utica corporation, although the
 Goldsteins also own stock in it. In
 the Goldsteins complaint there are
 thirty-one items claimed, the
 amount sought standing at \$25,-
 219.08. Loans are featured. It had
 been reported for some time that
 the Park was destined to pass to the
 Frank Empall-Charles Sesonke
 interests of Watertown, but the deal
 is off, at least until the completion
 of the suit.

William Delaney, Keith booking
 agent, dropped into Binghamton last
 week and signed the Kiwanis Quar-
 tet of that city for a ten weeks'
 vaudeville trip. The personnel of
 the quartet is drafted from the solo-
 lists of Binghamton churches. Last
 week the quartet was singing at the

Strand, Binghamton, for a local en-
 gagement. Delaney, after hearing
 them, signed them for the Keith
 time.

Ithaca appreciates a circus. The
 Board of Education closed all the
 schools there last week when the
 Hagenback-Wallace shows played.

Edgar L. Weill, long the manager
 of the Strand (films) here, is on a
 three months' leave of absence,
 made imperative by failing health.
 During his absence E. O. Weinberg
 is in charge. Mr. Weinberg hails
 from Buffalo.

The Beercroft Film Co. of New
 York has found a new Jackie Coo-
 gan in the person of Ira Kaplan of
 Utica, and the three-year-old Utican
 will be starred in a special produc-
 tion.

VANCOUVER, B. C.

By **H. P. NEWBERRY**

ORPHEUM—Vancouver Players
 in "Enter Madame." Last week,
 "Naughty Wife." Business con-
 tinues good. Richard Frazier re-
 turned to company after absence of
 several weeks.

PANTAGES—Vaudeville.
 TEMPLETON HALL—Vancou-
 ver's Little Theatre Players, who
 made their first appearance this
 season, presented their one-act
 plays 25-26-27.

ROYAL—Pictures.
 COLUMBIA—Pictures.
 EMPRESS—Dark. Empress
 Players will likely return this fall
 from Orpheum.

AVENUE—Dark. No road attrac-
 tions listed.
 ALLEN—"Turn to the Right,"
 Rex Ingram production.

Films: Capitol, Dominion, Globe,
 Rex, Maple Leaf, Colonial and
 Broadway.

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NEWS OF THE DAILIES

(Continued from page 22)
 ter Garden cleaned out so that it can be used by the members of "Make It Snappy" between the afternoon and evening performances.

The Motion Picture Directors' Association, American Dramatists, Screen Writers' Guild, Actors' Equity Association, Stage Mechanics, Motion Picture Operators, Guild of Free Lance Artists, American Federation of Music and Cinema Camera Club have agreed to cooperate in seeking the appeal of the present censorship laws and prevent passage of new ones.

Fanny Ward was robbed of several thousand dollars' worth of new gowns that she left in a taxicab in Paris last week.

Maurice E. Swerdlow, until recently with Jack Mills, has joined



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the Temple, having played at the Lyceum in other years. Florence Eldridge heads the company for the third year.

Sea Breeze Park opened on Sunday with a number of new attractions. Since the city took over Ontario Beach Park a few years ago for a bathing beach Sea Breeze has had practically a monopoly on the amusement park business in this section.

Dr. Yorke Trotter, principal of the London Academy of Music, who for the past year has been laying the foundations of his system of music study known as the rhythmic method at the Eastman School of Music, has agreed to return in the fall.

BERGER AND SHAPIRO OUT

Chicago, May 31.

Following the economy policy of the Western Vaudeville Managers' Association, Willie Berger and Henry Shapiro, bookers, severed their connection with the organization this week.

Berger has for three years been Sam Kahl's principal assistant and Shapiro has had a book.

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The only dramatic shows in town this week are stock at the Majestic and the Garrick. All of the vaudeville houses are still open except the Orpheum. There is a likelihood that the Miles will close part of the summer to permit of important alterations to the interior. The Regent is reported as closing in a few weeks. The Colonial will remain open throughout the summer, as will all of the houses on Monroe avenue.

Pictures—"Domestic Relations," Madison; "Primitive Lover," Adams; "Rose of the Sea," Capitol; "Shack-

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les of Gold," Washington; "North of the Rio Grande," Broadway-Strand.

Tom Ealand has resigned as special representative for the United Artists in Michigan.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—The Lyceum Players

in "Oh Boy."

TEMPLE—Manhattan Players in

"My Lady's Dress."

FAY'S—Six Stellas, Al Straker,

Murray and Irwin, Mann and Dean,

Morey, Senna and Dean, Allen and

Moore, "Grand Larceny," film

feature.

The Manhattan Players begin their tenth season in Rochester at the Temple this week, the first at

Nat Lewis

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one of Paul Whiteman's orchestras as pianist. Following a western tour he will return to the Mills professional staff.

J. Frank Hatch, picture producer, living in Newark, N. J., is being sued for \$100,000 for breach of promise.

Joe McKiernan, songwriter, last week belatedly announced his marriage last September to Olga Manning.

Bob Schafer is touring the Loew houses with a "plug" act in the interests of the Sid Caine music firm.

G. Schirmer, one of the oldest classical publishers, joined the M. P. A. last week.

Edna Gladstone, formerly with Jack Mills, is now assistant to Phil Ponce of the Ponce Music Co.

Franklin, the violinist, has been signed as an exclusive artist by the Brunswick Co.

Fred Fisher has brought suit against the Connors Music Co., Inc., roll manufacturers, for \$1,000 royalties, due but not paid for the privilege of reproducing and selling Fisher publications. The action is filed in the Third District Municipal Court.

"Hollywood" is the title of a new waltz song with lyrics by Tom Jones and music by Charles Fritsche.

Reported Mildred Harris is engaged to Byron C. Munson, a film actor.

Florence Reed has "The Divine Crook" after a two weeks' tryout.

Paul Gordon has succeeded Courtney Foote in the leading male role of "The Rubicon." Estelle Winwood will replace Violet Heming in leading feminine role next week.

The Metro Music Co. has accepted two new numbers. One is by Sam Erlich and Hampton Durand while the second is by Miller and Rock. Joe Hollander is now with the firm in the professional department.

Henry Miller presented "La Tendre," by Henri Bataille, with a cast including Blanche Bates, Ruth Chatterton, Bruce McRae and himself, in San Francisco May 30.

Pedro de Cordoba has been added to the cast of "The Rivals."

Mitzi having completed a tour of 39 weeks in "Lady Billy," will sail for Budapest accompanied by Frieda Hempel, June 3, to visit her mother and sisters. Upon her return she will make a tour of the coast houses in September, returning to New York in February to begin rehearsals in a new play written by Zelda Sears and Harold Levy.

"Heads I Win" has been postponed until June 2, opening at the Earl Carroll, New York.

"Makers of Light" will close at the Neighborhood Playhouse June 11.

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VAUDE. REVIEWS

(Continued from page 19)

trio want to get anywhere they should try better material, perhaps without songs. The present skit is so small timey it stamps them.

Equillo Brothers closed the vaudeville, with Kiefer and Kewpie in a series of several things, mainly dancing, opening. No. 4 held Yorke and Maybelle, a sort of nut comedy turn that in a way pleased the American roof audience. If the duo are satisfied with that reward everyone else should be. It would be just as funny without the slapstick indulged in.

Sime.

BROADWAY

The audience wasn't so poor numerically Monday evening, but intellectually it was impossible. If that crowd wasn't off on its intelligence it was all wrong on its disposition, because laughs that were worth a bet anywhere else never cashed and work that was applause-stuff never raised a tap. Val and Ernie Stanton, though they took it good-naturedly enough, couldn't

help commenting on it, and the house, knowing it was holding out, felt rather flattered than "called" when the boys referred to the hard-boiled propensities of their "guests." When they had said "Cut yourself a piece of cake" for the severalth time and one woman didn't have the heart not to giggle, Ernie said "Restrain yourself, lady. Where do you think you are—in a theatre?" The think you are—in a theatre? The Stanton boys did an Eddie Leonard Blues that went so blue that they had to kid it themselves.

Mabel Burke, the Fifth Avenue Theatre girl, with a feminine pianist, who certainly knew her trade and who has a voice that gives Miss Burke competition as well as support, seemed to come nearer to that outfit than any other performer of the layout. Miss Burke's movie-slide song, a sympathetic number by Berlin, woke them from their coma for a rousing hand. Not to disparage Miss Burke, who has played often enough in middle-class houses

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hereabouts to need no indorsement of her talents, good looks and personality, it may be reiterated that her partner, with her appearance, smiles, melodious tones and scintillating key work, is of immense value. Miss Burke now has a big-time act.

Bryan and Broderick closed. The novelty opening, two billboard ads coming to life, started them off lightly but sweetly. The waltz with the stop tempo, as before, proved their wow number, and the Spanish jazz brought them into high for a bang-up finale, such as these unusual steppers could scarcely miss anywhere.

Joe Darcey preceded. His records have helped him and his vaudeville show stopping were remembered. Joe might take a tip or two from an old admirer: he is "classing up" a bit too much and he tells too many stories. He is one of the greatest heart-song sellers on the boards, and he should stick rather closely to that, with only enough other stuff to let him catch his breath and give

a touch of variety. He went well, of course; but he should be cheered always, for he has a Jolsonesque sincerity with certain types of ballads and he should feature them almost exclusively.

Anderson and Burt ran a rattling routine of talk in a novelty set on a crag of the Alps, honeymooning. The script is by Paul Gerard Smith, the young Chicago wit, who is one of the most promising vaudeville writers of seasons. The finish of this skit was good hoke and it closed a clever line of comedy. Pierrotos opened, a man and woman in dances and neck whirls, going to difficult and showy stunts of strength and

daring. The final whirl was a whizz, Sherman and O'Rourke deuced. The straight man is exceptionally clever. The comic is strangely like Clark of Clark and McCullough, but his comedy dance was a wallop. The talk was fair. The act qualifies for at least this spot on any bill. **Latit.**

58TH ST.

The perfect form of the Decoration Day weather didn't mean a thing to purveyors of indoor entertainment, and Tuesday afternoon's gathering here was of anything but holiday proportions. The first half show was a good one, the house being ready for any break that might keep celebrants close to home.

There was a real kick in the bill. It came at the finish with Ibach's Entertainers (New Acts), a musical five that probably won't need to rely on dance hall work for a season or two to come. It is said the musicians have been put under contract for a production act for next fall, it is to be predicted they will come through with honors, for the Ibach bunch includes a youthful appearing player who is a marvel with the sax.

Kid Kenny, "doing his best" and waving red kerchiefs with old Doc Hollis, featured the bill and planted the hit of the show up to the time of the musicians who followed them. Kenny was for having the audience move down into the first two rows, but the house wasn't as bad as that. The team is still getting giggles with the curtain signs, getting the best of that with a very slow rise of the front drop. Kenny, with anti-Volstead version of "Thirty Days Has September," got himself liked, but his "Dear Doctor" gag was for some reason a 100 per cent, muff.

Nick Long, Idaline Cotton and Co. presented "Angelo" to excellent purposes, on third. There is also a youth in it who is promising. His idea of rehearsing the drums to the tunes of a graphophone may be his own. "Skizle" (not on the stage) onetime kid critic for Variety and now on the staff, pulled that stunt years ago. It made him so good when only a youngster he received offers in orchestras and bands. ("Skizle" still makes himself a one-man band on occasions, when it's the off season for running speed boats). The lad in "Angelo" is a budding hooper besides, as shown by his stepping to ennned music. Miss Cotton's "wop" characterization is the playlet's best acting. Her dialect is good and she never steps out of the role for an instant. The presence of the "Vino" on the table immediately suggests the near-Broadway table de hotes.

Viola and Lee Lewis, a youthful sister team, offered a routine that is partly written. At least the opening so suggested, when the girls appeared in hoop skirts for the "Modest Grenadine" song. After a blues number, following a strip, the smaller one gave a lesson in arithmetic ancient kissing, which is probably also exclusive. Hunter, Martin and Hunter (New Acts) a singing trio, got across in the second slot. Bert and Hazel Skatelle, with their roller skate dancing, provided a good opening. The clogging of the couple is an oddity from routines of the class. "North of the Rio Grande," with Jack Holt and Bebe

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Daniels, was the picture feature, further strengthened by the showing of "The Boat," a Buster Keaton comedy.

CITY

Fox's 14th street vaudeville house boasted a nine-act bill the first half, the added starter being Pete Carroll, and Harmony Boys closing the show. Carroll won the "It's Up to You" amateur try-out contest the preceding Friday evening and is fulfilling a three days' booking in reward. The act deserves an extended trial to test it to its fullest, although an experienced vaudeville coach could do wonders with the aspirants.

As a result of the sudden booking of another jazz band turn, the bill held two such acts, "The Spirit of Mardi Gras," the 12-people top-lining production, being the other. It includes in its cast a seven-people jazz band, an orchestra leader, a prima, a specialty singer and a female hoofing duo. It carries some production to qualify for a big three-a-day flash, although its cast cost might prohibit it for average bookings. The turn when reviewed in Chicago two years ago singled out the single woman for mention of her abandoned style and blues shouting. The local showing hits nothing of such mannerisms. Minus the suggestion of the prior review, it does appear as if the woman worked with restraint where there was ample opportunity to strut it and what might have proved to better advantage and return. It may be another woman, however.

The bill was ragged in playing, although laid out in accepted fashion. Juggling, balls, boxes, etc., valiantly to moderate returns. The one-quarter capacity attendance on deck Memorial Day matinee was 25 per cent, staunch on the applause returns. That does not make for very forte audible approval. Golden and Lewis (New Acts).

George Randall and Co. were No. 5 with an obvious though acceptable sketch—for the small time. Randall is the husband of a woman who believes in him implicitly. She believes his lies about staying up with a sick friend on one night, believes his present fabrication that the phone call is from his boss asking him down to the office for night work, believes it all despite a meddling neighbor who enters to show up the trustful wife's two-faced husband. In fact, hubby himself becomes remorseful and is almost tempted to confess and throw himself at her mercy. But he goes to keep the cabaret date and, of course,

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Playing Keith and Orpheum Circuits.
Eastern Rep.: JOE SULLIVAN.
Western Rep.: JACK GARDNER.

RIGBY

ASSISTED BY

CALVIN and O'CONNOR

Next Week (June 4), Hippodrome, Sacramento, Cal.

the punch is that wifey has a Jack. Exit hubby and she rings Jack, asking him to come up—George has just left. That explains her trusting willingness to co-operate nightly in dispatching her George for business.

Fitzgerald and Laxton, two men with farmyard and woodland imitations, followed. They entertained. Fine and Tennyson (New Acts) were followed by Cook and Vernon, mixed team. He is the girl's elder sister's beau. She is in sex get-up personating a 12-year-old, although sophisticated to a degree. While not attempting a Frances White, the girl does Miss White's "High in the Middle, Round on the End (O-Hi-Oh)" number. The crossstalk is as good a selection of sure-fire gags as could be desired. They dovetail, however, and, despite their familiarity in one guise or another, click.

"The Spirit of Mardi Gras" held nothing new on the revue idea. The terms were average, the warbling ditto. The jazz band, although more experienced than the Pete Carroll bunch, did not eclipse the latter. The novelty attempts at quartet saxophoning and other formations missed sadly. The lackadaisical matinee audience may have accounted for this. The orchestra leader seemingly does little. If there to direct the jazz band, they looked everywhere but at him. One of the specialty hoofers stood out with some difficult toe and ankle work. The specialty singer got something

— AMERICA'S FOREMOST THEATRES AND HITS—Direction, LEE and J. J. SHUBERT

WINTER GARDEN

Broadway & 50th Street.
Eves. at 8:20. Matinees Thursday & Saturday.

EDDIE CANTOR

In the Winter Garden's Annual Revue

"MAKE IT SNAPPY"

With NAN HALPERIN

AMBASSADOR 49th St. nr. B'way.
Phone: Central 8752.
Eves. at 8:20. Matinees Wednesday & Saturday.

The Musical Sensation

BLOSSOM TIME

Maxine Elliott's 39th nr. B'way. Eves. 8:30.
MATINEES WEDNESDAY AND SATURDAY.

MARJORIE RAMBEAU

in THE GOLDFISH

with WILTON LACKAYE

BIJOU Theatre, 45th W. of B'way. Eves. 8:30.
Matinees Wednesday & Saturday

—THE—

DOVER ROAD

By A. A. MILNE with Chas. Cherry
Dir'n. of Guthrie McClintic

Belmont Theatre, W. 48th St. Eves. 8:30. Mats. Thur.-Sat.

THE NEW HIT!

"KEMPY"

By J. C. Nugent and Elliott Nugent, with

GRANT MITCHELL

LOTUS ROBB

NATIONAL Theatre, 41st W. of B'way.
PHONE BRYANT 1664.

The CAT and

The CANARY

Matinees Wed. and Sat.

TRIXIE FRIGANZA

Weeks of May 21 and 28

Orpheum, San Francisco

Still Leading All Others

CARL EMMY

AND

HIS MAD WAGS

CHAS. and CECIL

McNAUGHTON

Let's get acquainted now, so next season the new act will need no introduction.

Direction MARK LEVY

Opening on Orpheum Circuit August 13.

Direction: JACK GARDNER

JACK and JESSIE

GIBSON

In a Cycle of Laughs and Thrills

Opening on Orpheum Circuit August 13.

Direction: JACK GARDNER

on "St. Louis Blues" and a peculiar callopie yodel as part of the con

shout.

Wilkins and Wilkins revived the

customers. This veteran team has

been goading 'em on the small and

better three-a-day time for many a

month. They are made to order for

a mob like the 14th street gang. His

sap get-up makes the goofs out

there feel on good terms and Miss

Wilkins' avette straight only con-

trasts the male's clowning. Comedy

of the sort where he brags of his

uncle's farm, saying the pumps fur-

nish clam chowder and the billy

goats give beer instead of milk,

ticked their risibilities. The team

gave them all of that sort of stuff

and more besides, departing the

applause hit of the show.

Pete Carroll and his Harmony

Boys (New Acts) closed. "Mr.

Barnes of New York" was the fea-

ture.

Abel

SHOW IN SING SING

Sing Sing, N. Y., May 31.

The Mutual Welfare League,

through its entertainment commit-

tee at Sing Sing prison, submits

the following appreciation:

Once more, through the co-opera-

tion of the management of the

Victoria theatre in Ossining, were

the inmates of Sing Sing able to

see a vaudeville bill presented by

the acts appearing there. Friday

evening, May 26, four excellent

shows were presented.

WINTHROP AMES Presents

"THE TRUTH

ABOUT BLAYDS"

By A. A. MILNE

CENTURY THEATRE, 62d Street and
Central Park W. Eves. 8:20.
MATINEES Wednesday & Saturday at 2:30.

JAMES M. MATTION

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.
Eves. 8:20. Mats. Thurs. & Sat. 2:30.

"CECIL and CLEO

LEAN and 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

NEW PROGRAM

NOW AT CENTURY ROOF THEATRE

62d STREET & CENTRAL PARK WEST

MATINEES TUES. and SAT. ONLY

NATIONAL Theatre, 41st W. of B'way.
PHONE BRYANT 1664.

The CAT and

The CANARY

Matinees Wed. and Sat.

PRINCESS WINONA

Sailed May 12 after a successful engagement with Moss' Empire and Sir Harry Lauder's Company. Returning to England June, 1922, for twenty weeks.

Direction LEW GOLDER

PAUL—KENDALL

Savoy and Capps

"A Few Different Things"

Booked Solid—W. V. M. A.

Direction POWELL & DANFORTH

SILVER AND DUVAL

ORPHEUM CIRCUIT

UNTIL JULY—THEN HOME

turns played before the 1,200 men

in the chapel of the prison.

Arthur Terry was cheered loudly

for his amusing wise cracks and

his splendid feats with his ropes.

Johnson and Crane greatly pleased.

Penn and Roma in a semi-rube

sketch, were the cause of much

applause. The Anker Trio's nauti-

cal quarter-hour of thrills and

twists were breathlessly watched.

The evening closed with the

screening of "The Man Who Mar-

ried His Own Wife," a feature

greatly appreciated by the audi-

ence, with Frank Mayo, the fea-

tured player.

JUDGMENTS

John J. Glavey (Glavey Prods.);

E. Stern, \$231.65.

Russell E. Ball and Gladys H.

Ball; Brewer Pubs., Inc., \$124.70.

S. F. Williams; Harry Collins,

Inc.; \$209.65.

Eustace E. Ball; J. Knoll; \$47.20.

Same; same; same.

Alexander Beyfuss; A. Rothstein;

\$340.71.

Delancy Amus. Co.; N. Benja-

min; \$500.

Arthur Buckner; N. Y. Hotel Stat-

ler, Inc.; \$237.65.

Arthur P. Buckner and Fidelity &

Casualty Co. of N. Y.; People, \$2,500.

Percy W. Barton; Reisenweber's,

Inc.; \$65.40.

John A. Curley; same; \$75.30.

W. R. Deuel; same; \$61.36.

George A. Friedman, Inc.; N. Y.

Tel Co.; \$85.88.

MARRIAGES

Helen J. Reeves, picture actress

and ayatrix, to Harold W. Jirka,

Chicago attorney, May 20, at Val-

paraiso, Ind., by Judge T. B. Lou-

derback.

Lynn Fontaine to Alfred Lunt,

in New York, last week.

Eunice Burnham to Dr. Zagory

Jordan Lewis, at City Hall, New

York City, May 16.

L. Marie Day and Herbert F.

Moore, May 22, at Toledo. Mrs.

Moore was formerly the contralto

of Jarvis' "Whirl of Mirth." The

Moore will reside at 135 South

Ritter avenue, Indianapolis.

NEW YORK THEATRES

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 42d St.
Tel.: Bryant 6314.
Eves. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with ERNEST TRUEX

CORT Theatre, W. 42d St. Eves. 8:15.
Mats. Wed. & Sat. at 2:15.

WALLACE

EDDINGER and MARY

NASH

in "CAPTAIN APPLEJACK"

MUSIC BOX Theatre, W. 45th Street.
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Extra Matinee Decoration Day.

"Best Musical Show Ever Made in America."

— GLOBE —

IRVING BERLIN'S

MUSIC BOX REVUE

— With a Cast of Metropolitan Favorites —

GEO. COHAN THEATRE —
Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

H

OTHELLO

Berlin, May 12.

At a private showing the other morning a picturization of Shakespeare's "Othello," an Ufa film, under the direction of Dimitri Buchowitzki. The cast was excellent or, rather, looked excellent on paper: Othello, Emil Jannings; Iago, Werner Kraus; Roderigo, Ferdinand von Alten; Cassio, Theodore Loos; Desdemona, Ida von Lenkewitz.

Of these only Kraus and von Alten suggested anything of characterization, the Othello of Jannings being most disappointing, he having reached the overgrace stage.

And the direction of Buchowitzki only proves again the stupidity of entrusting any big job to him. The whole picture is merely a stageplay

which a camera happened to attend. The dependence on caption to express the emotions of the characters is pitiful in its inadequacy.

Trask.

WONDERFUL YEAR

London, May 23.

A very fine picture and probably the best ever made by a British producer in a British studio and with British players. The story is well told and relies entirely on its natural simplicity and truth.

It is a story of British rural life—"life in the raw," and its characters are those any one can meet in any little sleepy village. Its tragedy is the tragedy of many homes, its pathos devoid of slobber "sob stuff," and, above all, its sentiment rings absolutely true.

Two brothers, one stern and mo-

rose, the other gay and happy, live together in a tiny cottage. The morose man falls in love and captures the heart of a village maid by sheer brutal assault. On the eve of his marriage he has an accident, and the result is paralysis. His brother and sweetheart look after him and fall in love, as is almost inevitable. On their wedding day the cripple curses them. From then on he gives them no peace. He is always lying on his couch, watching their every action.

Then the time comes when a child is to be born to the woman. The doctor fears the worst and the husband begs the paralyzed man to lift his curse. He refuses. A child is safely born, however, and it is the baby who brings peace and forgiveness to the household.

The production work is really fine, the director, Graham Cutts, having neglected no detail. His

work is marked with a natural strength and freedom from straining after effect, which is seldom seen on the screen. This is his second picture, and before taking up the studio work he was a film traveler. Today he is probably the best and most truly artistic producer in England. The picture is also notable for the discovery of two artists who may well become our first two genuine British stars. Both of them were unknown before "The Wonderful Story" was shown to the trade.

Herbert Langley as the paralyzed man gives a performance which reminds one of the Swedish-Biograph, and through more than three-quarters of the film he is on his back and compelled to rely only upon his facial expression. Lillian Hall-Davis, the other newcomer, plays the lover, and is equal to Langley in power. Very few more gripping scenes have ever been screened than

the one in which the paralytic struggling from his bed by sheer will power seeks to strangle her. Her one fault is that in the earlier scenes she looks rather like a society girl playing at being a milkmaid. The supporting cast, a very small one, is far above the average and consists chiefly of Olaf Hytten as the brother and Bernard Vaughan as an old clergyman.

The whole of the scenic arrangements are laid among beautiful rural lanes and pasture lands, the interior "shots" being confined to a cottage living room. The photography is excellent. Up to now when turning out a "great British super film" we have invariably relied upon a servile copying of American grandeur and the inclusion of a cast of big stage names.

This picture is not a "super film"; it merely lives up to its title.

Gore.

EXPORT & IMPORT FILM CO. PRESENTS

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Story by CHAS. E. BLANEY
Produced by JOS. M. SHEAR

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SONNY

A First National release, with Richard Barthelmess starred. The story is adapted from the play of the same title by George V. Hobart. Frances Marion and Henry King supplying the script with the latter directing. Story has a war angle.

Cast:
 Sonny Joe Marden.....Richard Barthelmess
 Mrs. Crosby.....Margaret Seddon
 Florence Crosby.....Pauline Gordon
 Madge Craig.....Lucy Fox
 Harper Craig.....Herbert Grimwood
 Alicia.....Patterson Dial
 Summers.....Fred Nicholls

A number of liberties were taken with the original play "Sonny" that was presented in New York only last season and failed to get much of a run, although on the stage it was a much better entertainment than it is on the screen. "Sonny" is a story that has its foundation on the war. It is going to be a question whether or not the public at large is willing to look at war stuff of this sort at this time and accept it as entertainment. They certainly did not seem ready. As an example, one of the girl ushers at the Strand (a widow of the war) became hysterical Sunday, when the picture was first shown, and had to be taken home.

As a picture "Sonny" is a corking feature, but the question is whether or not his audience are willing to sit through a story where the son of a blind mother is killed at the front and a double in the same company consents to go back to his home and impersonate him for the mother's sake.

The war stuff, battle front, trenches, etc., are strongly played up in the first few reels. They are exceedingly well done from a pictorial and directorial standpoint. The lightings are particularly effective, especially the hand-colored bits with flashes of flame from bursting shells.

The picture is a corking one for Barthelmess, and he enacts the dual role with cleverness. The double exposure scenes in the early part as well as the vision bits later are masterly bits of photography, worked out very well to the advantage of the star. In support Margaret Seddon as the blind mother gives a fine performance, while Lucy Fox and Herbert Grimwood carry the heavy section convincingly. A lot of the comedy relief of the original play is lost in the manner in which the Lucy Fox role is handled in the screen script.

If the audience will stand for war stuff this is going to be a winner, but if not ready for it as yet around the country then the picture will draw fair business. Under ordinary conditions, however, it should be pretty much of a knockout.

Fred.

THE ORDEAL

Paramount picture presented by Adolph Zukor at the Rialto. Adapted by Beulah Marie Dix from the W. Somerset Maugham story and directed by Paul Powell. A tale of self sacrifice on the part of an elder sister for her younger brother and sister.

Cast:
 Agnes Ayres.....Agnes Ayres
 George Bruce.....Clarence Burton
 Dr. Robert Acton.....Conrad Nagel
 Helen Grayshaw.....Edna Murphy
 Geoffrey Grayshaw.....Edward Sutherland
 Minnie.....Ann Schaeffer
 Gene.....Eugene Corey
 Mrs. St. Lewis.....Adele Farrington
 Sir Francis Maynard.....Edward Martindale
 Kitty.....Shannon Day
 Elsie.....Clare Du Brey

A fairly good society story that has something of a punch, but pretty much along lines of similar self-sacrifice stories that have been seen in the past. There is naught that will take it out of the run of the program productions, as far as the Paramount standard of production is concerned. However, it looks to be a picture that can be played at most any of the week-run houses with the advance assurance of an average week's business if in a drop-in neighborhood. It is a picture that will not pull anything extraordinary in the way of box office returns.

The story is of a girl who marries for money so that she can educate and support her younger sister and brother. On her husband's untimely death he wills that she must remain a widow to enjoy his estate. She is in love with a young physician, but her belief that she still owes her relatives duty prevents her from accepting her happiness until she finally becomes aware that the money that she is holding through her refusal to wed is bringing about their ruin.

Miss Ayres gives a really clever performance and appears before the camera in a stunning series of gowns. In one particular dressing gown, when she informs the doctor that it isn't necessary that they be wed to enjoy love and he spurns her, one really wonders what is the matter with his eye-sight. Incidentally, this is one of the spoken titles that the censors are going to jump on. How it got by in New York is a mystery. Conrad Nagel, as the hero, is just about all that could be expected, while Edna Murphy and Edward Sutherland, as the ungrateful younger relatives, scored heavily. Adele Farrington and Eugene Corey provide the heavy element in the cast and do so to the Queen's taste.

In lightings and photography there is nothing to be desired. The direction of Paul Powell carries the story along at a speed that holds the interest at all times.

Fred.

MR. BARNES OF N. Y.

Mr. Barnes of New York.....Tom Moore
 Marina Paul.....Anna Lehr
 Kind Anstruther.....Naomi Childers
 Gerald Anstruther.....Lewis Willoughby
 Antonio.....Ramon Samaniego
 Tomasso.....Otto Hoffman
 Danella.....Sidney Alinsworth

Goldwyn feature, starring Tom Moore, from the play of the same title by Archibald Claverling Gunter, placed in screen form by Gerald Duffy. Victor Schertzinger did the directing.

The production is a costume picture, the action taking place in the 80's. The director has followed closely the dressing of the times which for the average screen fan will not prove as interesting as the modern modes. The title role gives Moore few opportunities and could easily have been played by an inferior actor, although the Moore name will probably prove more of a draw than the title. Anna Lehr and Naomi Childers divide the honors of the feminine division, with Otto Hoffman playing a character role of considerable importance effectively. The layout for the production has not reached a high figure. The plot is laid in Europe, with the exteriors and sets sufficiently well planned to give the proper European atmosphere. The photography reaches a good standard.

The story, starting with a duel between an English naval officer and Corsican of birth, has the greater portion of action in the early footage and the last moments. The Corsican being killed, his sister vows vengeance against his slayer. The latter is hunted throughout Europe. Mr. Barnes, a globe trotter, was a witness to the affair. Two years later he becomes acquainted with the officer's sister who, it is believed, did the killing. The Englishman in turn being in love with the Corsican's sister. The entire tangle is cleared up when the naval officer admits having loaned his gun to a fellow shipmate to take part in the duel, the latter in the meantime having died. This brings about the happy ending for the couple, who had been married before the disclosure was made and Barnes and the officer's sister make another match.

The production is not strong enough for over one day anywhere.

Hart.

YELLOW MEN AND GOLD

A Goldwyn five-reeler, presented at the Capitol. Directed by Irvin Willat.

Cast:
 Parrish.....Richard Dix
 Bessie.....Helene Chadwick
 Carroll.....Henry Barrows
 Lynch.....Rosemary Theby
 Craven.....Richard Tucker
 Todd.....Fred Kohler
 Chang.....Henry Herbert
 John.....Goro Kino
 John.....George King
 John.....William Carroll

"Yellow Men and Gold" as a feature picture has little to recommend it from the box-office standpoint. It is a good adventure story, but holds nothing that hasn't been presented on the screen at some time. There is an effort to condense its commonplace aspect through a "twist" finish, and that is the only thing that makes the picture at all possible to the audiences of the better class houses. In the regular run of daily change theatre it will get by nicely, but the week stands will not hold up in business on the picture.

The story is by Gouverneur Morris, who in writing it undoubtedly figured on the serial magazine angle for the yarn. But the magazine punch doesn't show on the screen.

Helene Chadwick and Richard Dix are featured, with a fairly strong cast behind them. Irvin Willat directed the story, and at times managed to keep the action going along at a fairly speedy pace, but on the whole the story is commonplace in the line of treasure-seeking yarns, and no doubt it was a task for the director to "get something" out of the script that wasn't in it, so as to make it different.

The story opens in a bungalow owned by a young author. He has had nothing but rejections on his stories for a time, and finally, when his mystery story comes back, he holds it in his hand and wonders what is wrong with it. From that point the screen version starts with the real story, although the audience is kept in the dark until the last few feet of the feature.

A murdered man, a map of an island where a Spanish treasure ship was sunk, a gang of crooks, the hero, a vamp and a girl heroine are the principal characters. There is the chase across the South Seas of two sailing ships to reach the treasure land first, a fight on the island, the defeat of the crooked gang and, finally, the victorious return. Then comes the twist, with the author standing in the position that he was in when the treasure hunt story started, with the fact revealed that it was the story that he was wondering about that has just been shown. However, in this case it wasn't a rejection, only a request for revision, and then he goes to the adjoining bungalow, where all of the characters that were seen in his story are in the life. They are his neighbors and are aware of the fact that he has cast them as the villains in one of his fiction yarns and are elated that he has finally sold a story.

In the cast Richard Dix, who is the author and the hero of the fiction yarn, gives a corking performance and stages a couple of fights that have a lot of speed. This boy is coming along like wildfire on the

screen and looks like one of the few real bets that Goldwyn have. Helene Chadwick makes a very charming heroine, but Rosemary Theby as the vamp runs away with all the honors as far as the girl contingent of the cast is concerned. The advantage of having been a screen player from the old days stands her in good stead, and she certainly utilizes all of the tricks of the trade. Henry Barrows as the principal heavy gives a performance that registers, and the balance of the cast fills in most capably.

Fred.

DR. MARBUSE, GAMBLER

Berlin, May 12.

At the Ufa Palast am Zoo, April 15, the first showing of the first part of Dr. Marbuse, the Gambler, from the novel by Norbert Jacques, scenarized by Thea von Harbou. A good average popular thriller—dime-novel stuff in a \$100,000 setting—but sufficiently camouflaged to get by with a class audience.

The story builds itself about the character of Dr. Marbuse, the great gambler, the player with the souls of men and women. He runs an underground counterfeiting establishment, and with this money starts all his enterprises. In the first reel of the film he appears as stock exchange speculator. He steals an important commercial treaty, which causes certain shares to fall; he buys, He lets the treaty be found again; the stocks rise; he sells. To get money out of a rich young man he sets Carozza, a dancer, on his trail; then he meets him and, hypnotizing him, wins large sums of money from him at his club. Marbuse meets Countess Told and seduces her. He fixes the mark of

cheating at cards on her husband, and in the ensuing excitement steals her away.

And so it goes on, a bit confusedly but generally with speed and life. The best moments are achieved by the conflict between Marbuse and the attorney, von Wenk, who is trying to uncover him. This first part ends with the stealing of the countess and the second and last (not yet publicly shown) with the finding of Marbuse, insane, in his own counterfeiting cellar, where he has been trapped by von Wenk.

The film is somewhat hurt by the casting of Rudolf Klein-Rogge for the title role; he is physically too small and not a clever enough actor to make one forget this. Fritz Kortner would have been a far better choice. Paul Richter as the young millionaire and Bernhard Goetzke as von Wenk do very nicely in their respective roles. And the Carozza of Aud Egede-Nissen, the Countess Told of Gertrude Welker are among the best pieces of film work of the year. Especially Miss Nissen is a fine type for America, as she combines great physical charm with some real emotional ability.

The interiors of Stahl-Urach and Hunte are sumptuous and tasteful, and Carl Hoffmann's photography generally adequate. The direction of Fritz Lang has moments—at last through the consciousness of the picture world is beginning to filter the idea that what you see is worth at least twenty times what you read. For instance, the handling of a scene in which Marbuse tries to hypnotize von Wenk and force him to play a card, the rest of the characters dim out, leaving only the face of Marbuse visible, and this becomes larger

and larger, until it covers the whole screen. This is tremendously effective and film technique. This is the direction the film must and will go. It is my unfortunate duty to have to chronicle that Mr. Lang somewhat negated these good effects by twenty forty-word captions of a ludicrous unconeliness.

The film is doing tremendous business, filling the Ufa Palast twice nightly, and should, with some intelligent retelling, recutting and the aid of a good continuity doctor, fit neatly into any Broadway program.

Trask.

SUPPLY AND DEMAND

A new series of "kid" comedies have made their appearance with the release of "Supply and Demand," a J. K. McDonald Production in which Johnny Jones is starred. This youngster manages to make a favorable impression. The supporting cast is well selected and the juvenile players manage to pull any number of laughs.

The story of the first release has Jimmie Finn as the author, and if his initial effort is to be taken as a criterion of what is to follow it would appear that the McDonald productions have found another Booth Tarkington, for Finn in this picture seems to lay the groundwork for a "Penrod," if there is to be a second edition of that youngster.

It is a small-town story, with the kids, who have invested in a mail-order scheme and received a number of house traps, creating a demand for their wares after they have been unsuccessful in selling them. Well worked out and has any number of laughs.

Fred.

THE drama of a beautiful woman's soul in conflict, portrayed in a setting of gorgeous gowns and luxury.

Conrad Nagel and Edna Murphy in the cast.

ADOLPH ZUKOR PRESENTS

Agnes Ayres in "The Ordeal"

By W. Somerset Maugham—Directed by Paul Powell—Scenario by Beulah Marie Dix

WHEN a great author writes directly for the screen, you realize what a screen story can be. "The Ordeal," Somerset Maugham's first original screen story, is one of the most dramatic and powerful ever written. It is one of the most unusual pictures of the year.

A Paramount Picture

(3-col. adv. Mats. at exchanges)



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



LONDON FILM NOTES

London, May 20.

Few people have heard of the European Film Corporation, but among the exceptions may be mentioned Sir Henry Ironsides, a distinguished diplomatist; General Sir Percy Sykes, D. S. O., and Lady Sykes. In the High Court on May 7 they sued Lieutenant-Colonel James E. Adamson for the return of moneys invested in the company. Sir Henry Ironsides stated that he had been 40 years in the diplomatic service and was British minister at Sofia during the war. On his return he met Colonel James Adamson, who told him about the film concern. Eventually he allowed himself to be persuaded, and also brought Sir Percy Sykes in. He was to be chairman of the company and bought £500 of qualifying shares. In defense counsel stated that Colonel Adamson had spent over £11,000 of his own money on the company. Sir Percy Sykes had also dropped for £500 and Lady Sykes for £100. Defendant being too ill to appear, the case was adjourned.

Principal film release in the United Kingdom for the week commencing May 22 will be "The Birth of Love" (Walker), "A Dear Fool" (Stoll, British), "Diana of the Crossways" (Ideal, British), "The Love Light" (Allied Artists), "The Loves of Letty" (Goldwyn), "Everything but the Truth" (Herald), "The Marriage of William Ascho" (Jury), "Prairie Tales" (Fox), "The Price of Possession" (Famous-Lasky), "Princess Jones" (Vitaphone), "Tiger True" (E. B. O.), "What Shall I Profit a Man?" (Pathe), "Whispering Devils" (Hayward), "Ever Since Eve" (Fox) and "The Village Sleuth" (Famous-Lasky).

The Progress studios at Shoreham, near Brighton, have recommenced work. Wilfred Noy, who has joined the directorate of the company, is busy on "Little Miss Nobody," with Marie Ellington, Sir Simeon Stewart, Bart, and Sydney Faxon in the cast. The studio is essentially a daylight one and is little used except in the summer.

The Pioneer Film Agency is at the back of the Peggy Hyland concern. The "star," who is her own producer, is chiefly supported by Gibson Gowland, an American picture player. The title of the first Hyland picture will be "Fixing Father."

Gaumont has bought the rights of two Associated Producers' subjects, "Love Never Dies" and "Blind Hearts." The first is a King Vidor production, while the second features Hobart Bosworth.

The Harley Knoles "Alliance" film production of the "Bohemian Girl" was trade shown successfully May 17. In many respects this feature is one of the finest ever made in this country, although the story is somewhat frail and penny novelish. The photography is perfect and the settings on the scale of magnificence usually seen in the best Italian works. The chief, charm, however, in the feature will not be the producer's work, the story, the setting or the photography—it will be the cast. This includes Ellen Terry, Gladys Cooper, Constance Collier, Ivor Novello and Aubrey Smith.

"Shorts" appear to be the vogue in British studios just now. George R. Cooper is doing a series for Quality Films, and having completed the first subject, "The Thief," is busily engaged on the second, "A Matter of Principle."

The "British Screencraft" picture, "Byron," will be shown to the trade June 22. A change of title is probable. "Screencraft" is, of course, a Gaumont brand.

Fred Le Roy Granville has signed a contract with British International by which he will make six pictures a year for this concern. The first will have the exteriors "shot" in the Sahara and the company will be sold throughout. Several British films have already been made in the Sahara desert and amid the sand hills of Southport, while his up north in Lancashire.

Another new producing concern, The Albanian Film Co., is making its first picture, "The Cause of All the Trouble," at the Barker studios in Ealing. Edward D. Roberts is the producer and the company includes Flora le Breton, George K. Arthur and Olaf Hytten. It is described as straight comedy.

The British Board of Film Censors, of which T. P. O'Connor is the president, is about to take to themselves a female colleague whose knowledge of what is good for the public will, they hope, enable them to add to the many existing "Thou shalt nots" on their list and give us only such films as we can see without injury to our morals. Many names have been mentioned, but the announcement that Mrs. Redford, the widow of the late Examiner of Plays for the Lord Chamberlains Department, had been appointed is not correct. Nor is it correct that she has spent some weeks in being instructed in the

things which make a picture moral or the reverse. No decision as to the appointment has been made, and will not be made until the whole of the board has thoroughly discussed the matter. Native censorship has much to be desired, but it is to be hoped the men on the job will, in choosing their woman, pay particular attention to her broad-mindedness and knowledge of the trade. A crank in such a position would make trade conditions even worse than they are if that is possible.

The week's important film releases here are: "All Roads Lead to Calvary" (Astra), "A Dangerous Paradise" (Walturdaw), "It's a Great Life" (Goldwyn), "The Kentuckians" (Famous-Lasky), "Kitty Tailleur" (Granger), "My Lady's Latchkey" (International), "No Good Guy" (Western Import), "Polly with a Past" (Jury), "The Rail Rider" (Hayward), "The River of Light" (Globe), "The River of Stars" (Stoll), "The Torrent" (Film Booking Office), "Why Trust Your Husband?" (Fox), "Women Men Love" (Gaumont), "Behind the Curtain" (London Independence Film Traders).

"Cocaine" has been banned by the Film Censor. The picture was very cheap rubbish, and had not even the virtue of being hastily realistic. The story was bad, the acting mediocre, the staging gaudy. Perhaps its very weakness is the reason for its being banned. So ordinary are the effects of just one pinch of "snow," despite the joyous exhilaration following about 100 feet later that the authorities may have thought the audience that saw it would go in for cocaine as a mild relaxative. Government beer has more disasters to its credit than were shown in this film of "sensational." Even the debauchery was of a mild nature, the ladies of the "notorious" night club—played by real habitués of these dens, as one fatuous daily paper bent on boosting the thing informed us—were sufficiently clad, and, even if they did show their calves, it was done with great decorum. The Astra people say they lost £10,000 over the film being banned. They deserved to lose ten times that amount for handling such tripe.

Arthur Pusey and Molly Adair sailed on the Kilfauns Castle for South Africa to play the leads in the African Films Productions of de Vere Stacpoole's "The Blue Lagoon." The rest of the cast will be provided by the stock company. Most of the picture will be made off the coast of Mauritius and in the Seychelle Islands. Pusey, who is an actor of the marcelle-waved, pretty boy type, seems hardly a good choice for the youngster, Dick, but Molly Adair has a lot of good work to her credit.

Guy Newall's next production for George Clarke Pictures will be "Fox Farm." This will be yet another story of English country and sporting life. Ivy Duke will be the leading lady, and for this part her wardrobe is said to have cost her considerably under 30 shillings.

J. Stuart Blackton will shortly start work on his new film, "Love's Awakening," the star of which is Georges Carpentier.

Peggy Hyland, the English player who found her feet in the studios of Los Angeles, and was brought back home by G. B. Samuelson to play in several features, has returned again to England and is playing lead in some small comedies.

The Gaumont production of "Byron" is nearing completion. Captain C. Calvert, a member of the well-known stage family and the producer of some of the best Gaumont British pictures, is the producer.

F. P. S. L. I. STUDIO REOPENING

After 10 months closed, the Famous Players' Long Island studio will resume production work next week with Alice Brady starred in a Joseph Henaberry production.

Up to now, since the studio's reopening, educationals have been the only things "shot."

Edgar MacGregor's case against Philip Bartholomae and Paul Sipe for 33 1-3 per cent. of the \$11,000 secured from Famous Players for the picture rights to "All Night Long," came up for trial in the City Court Wednesday. MacGregor alleged that portion of the price for the screen rights, less the agent's commission, his due under a contract that he held with the authors. In their defense through Nathan Burkan the writers allege that MacGregor was to receive that share of the royalties for assisting in the rewriting of the play, and for placing it with the Messrs. Shubert for production, which, they state, that he failed to accomplish.

FRENCH FILM NOTES

Paris, May 13.

During the week ended May 13 there were presented at the local trade shows 25,156 metres of films (compared with 32,272 metres the previous week), released by Erka Co. (Goldwyn Pictures), 3,100; Paramount, 2,380; Vitaphone, 1,906; Eclipse, 2,380; Eclair, 1,050; Aubert, 1,705; Agence Generale, 2,632; Pathe, 3,550; Gaumont, 4,353, and Univers Cinema, 1,800. The Erka offered a special for the press at the Salle Marivaux for "Souvenirs Toi," drama, with Sydney Ainsworth and Barbara Castleton, and "Menteuse," comedy, with Madge Kennedy, both Goldwyn Pictures.

Arthur Bernède has adapted a piece from his picture, "L'Aiglonne," intended for touring purposes.

Work in hand: "La Bete traquee" (the hunted beast), by Michel Carre, produced by Rene Le Somptier, with E. van Daele and France Delia; "Les Hommes Nouveaux," novel of Claude Farrere, by Donatien and E. Vileot, with George Melchior, Marthe Ferrare and Lucienne Legrand; "Le B. d.," by Andre Perce, produced by Geo. Leprieux; "L'Heure d'Allah," by Luitz Morat; "L'Evasion," book by Villiers de l'Isle Adam, by G. Champavert; "Sarati le Terrible," from the story of Jean Vignaud, b. Louis Mercanton and Hervil, with Henri Baudin; "Le Fils du Filibustier," serial by Paul Cartoux, produced by Louis Feuillade, with Aime Simon-Gerard, G. Bisot and Sandra Milowanoff; "La Fille des Chiffonniers," famous melodrama played at the Paris Ambigu many years ago, produced by Desfontaines, with Madeleine Guitty and Blanche Montel; "Le Petit Poucet" (Tom Thumb), fairy story of Perrault, produced by R. Boudriez; "Le Courier de Lyon" (Lyons Mail), popular novel of Maxime Valoris, by Leon Poiret; "La Dame de Monsoreau" of Alexander Dumas (for Aubert); "Le Volle du Bonheur," piece by Georges Clemenceau, to be screened by E. Vileot.

An international exposition is to be opened Sept. 7 at Rio de Janeiro. The French picture producers and manufacturers of accessories intend to make an important show at this world's fair.

Mile. Napierkowski has gone to Morocco to appear in a picture being executed in that part of Africa.

The report of the sale of the Paris Hippodrome caused a flutter in certain quarters. This building was acquired by Gaumont some months ago, and in order to settle a question of real estate belonging to heirs not yet of age. The property was put up for auction, but this does not affect the lease of the Gaumont Palace.

COAST FILM NOTES

Los Angeles, May 27.

Guy Price, dramatic editor of the "Herald," and a leading title writer for pictures, is getting his first vacation in two years at the resort in Coronado. Price is accompanied by several picture folk besides his own family.

Louis Milestone is an author as well as a film cutter. Besides having charge of the cutting of all Boris May features for R-C, Milestone is part author of the little star's stories.

Having made the final touches on "The Wreckage," his first sea story for pictures, H. H. Van Loan is resting at Santa Monica Canyon with Lindsay McKenna, press representative of the United Studios. The scribes have purchased a classy castle and are playing hermits so far as the rest of the world is concerned.

Dr. H. W. Martin is now official physician at the Warner Bros. studios in Hollywood. The doctor was formerly in practice in Chicago, where he took care of many professionals.

J. B. O'Reilly has deserted his post as doorman of the San Francisco Casino for a similar position at the Philharmonic Auditorium, where Will King is producing.

Louis B. Mayer left last week for New York for a business conference with his associate and counsel, J. Robert Rubin, and his sales manager, Paul C. Mooney.

Harry Myers, of "Connecticut Yankee" fame, has been chosen for an important role in "Captain Blackbird," which R. A. Walsh is to do for Goldwyn. George Siegmann and William V. Mong are also cast.

First aid administered by John S. Robertson, director, and Harold Rosher, cameraman, both of the Mary Pickford staff, to Anna Wilson, actress, probably saved the woman's life last week when she was stung by a scorpion while on location with the "Tess of the Storm Country" company at Chatsworth Lake. Miss Pickford, who was summoned to the scene of the accident, assisted in caring for the player. Miss Wilson has an important role in the Pickford film.

"Rags to Riches," starring Wesley Barry, is well under way at Warner Bros. Hollywood studios, where Henry Rapf has arrived from New York to take charge of the production business.

Harry Rapf, production manager for Warner Bros., who is now at the Hollywood studios supervising Wesley Barry in "Rags to Riches," issues a denial to a recent statement that "Brass" is to be made a picture by an eastern company. Rapf controls the production and will

make it himself this fall for Warner Bros.

Now that Sessue Hayakawa has deserted the silver screen for the legitimate stage, appearing this fall in a production by the Shuberts, the Jap star will leave here June 12 with his wife, Tsuri Aoki, also a picture player, for a belated honeymoon in Japan.

Myron Selznick has purchased the picture rights to the story "Wine," by William MacHarg, which originally appeared in Hearst's "International." The story is to be made here soon with an all-star cast.

"Under Oath," the Elaine Hammerstein feature for Selznick, is in the cutting room at the United Studios. It is the first Coast-made Selznick production.

Edith Roberts has been added to the cast of "The Sunshine Trail," the Douglas MacLean comedy vehicle now in production at the Ince studios under the direction of James Horne.

"Someone to Love" is about completed at the Ince lots. John Griffith Wray production, Madge Bellamy, Cullen Landis and Noah Beery are cast.

Ward Lascelle has entered production of the Mary Roberts Rhinehart story, "Affinities," with Colleen Moore playing the lead. It will be another Thomas H. Ince special.

Al Christie sent his brother in Hollywood his first bulletin from London. Mr. Christie is delighted with the English atmosphere.

Marshall Nellan's newest First National attraction, "Her Man," will be released this fall. The production was suggested by George Pattullo's story in the Saturday Evening Post, and titles by Hugh Wiley. In the cast are Leatrice Joy, Matt Moore, George Barnum, Helen Lynch and Raymond Griffith.

Lloyd Hamilton plans a pretentious program upon his return from New York, according to advices received by M. C. Levee, president of the United studios, where Hamilton makes his comedies for Educational. During the coming year Hamilton is to make six big special comedies under his own name. In the past he has worked under the Hamilton-White banner. Jack White, of the White end, will produce his own comedies also for Educational. Hamilton will supervise his own productions, with Hugh Fay as chief director. Irene Dalton is to continue as leading woman for Hamilton.

Joe Reddy, formerly in New York with Pathe, is handling special publicity on the Coast for Pathe and Harold Lloyd. He keeps his headquarters on the Roach lots.

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SENNETT'S 'CROSS ROADS OF N. Y.' TOPS B'WAY'S BUSINESS LIST

Capitol Heads All Other Picture Houses by About \$10,000—Fox's Two Specials Not Drawing—"Beyond Rocks" Finishes Third Big Week

With the business on the week-end shot to pieces because of the approaching holiday Broadway's banner receipts last week went to the Capitol with the Mack Sennett special, "Cross Roads of New York" as the attraction. The picture drew nearly \$32,000 on the week and topped the next highest receipts by nearly \$10,000.

The surprise is that the two William Fox specials being run in legitimate houses with high admission prices, the top being \$1.65, have failed to pull any real business. The "Nero" production, a most unusual picture and one of the real features of the year, is not turning anyone away, while "Silver Wings" at a theatre within a few doors is operating at a considerable loss to the Fox people.

Three weeks on Broadway is the record that "Beyond the Rocks" made for itself between the Rivoli and the Rialto, coming to the latter house for its final week and getting a heavy play. At the Strand the Jackie Coogan picture just topped \$17,000, which was not as strong as looked for, especially in the light of the heavy publicity the production obtained locally.

The early part of the current week business picked up somewhat, but Tuesday (Memorial Day) was particularly light at the matinees, going to good returns for the evening performances.

Cameo—"The Cradle Buster" (American Releasing). Seats 550. Scale: Mats., 55; evs., 75. Glenn Hunter. Picture got corking notices in the daily press, but business was off in spite of this, gross on week showing only \$3,800. Held over for second week, with returns picking up.

Capitol—"Cross Roads of New York" (Sennett-First National). Seats 5,300. Scale: Mats., 35-55-85; evs., 55-85-\$1.10. Special that First National is to release in open market. Pulled biggest business of any on Broadway last week getting \$31,890.

Central—"Virgin of Stamboul" (Universal). Seats 960. Scale: 55-75. Priscilla Dean. This is release of about two years ago. Failed to attract any business on Broadway, house getting \$3,800.

Criterion—"Missing Husbands" (Metro). Seats 1,100. Scale: 55-99. In its second week picture just topped \$5,000 mark, getting little better than that figure.

Rialto—"Beyond the Rocks" (Paramount). Seats 1,960. Scale: 50-85-99. For third week on Broadway this picture was moved from Rivoli, where it had been two weeks, to the Rialto. Got around \$21,000.

Rivoli—"Find the Woman" (Cosmopolitan-Paramount). Seats 2,210. Scale: 50-85-99. Alma Rubens. Business fair; the gross going to a little better than \$17,000.

Strand—"Trouble" (First National). Seats 2,989. Scale: Mats., 30-50-85; evs., 50-85. Jackie Coogan. With corking publicity picture held fair draw, getting \$17,070 on the week.

State—"The Face Between" (Metro). "Bachelor Daddy" (Paramount). Seats 3,600. Scale: 30-50. With regular split week vaudeville bill also. Business fell off little last week, getting around \$16,500.

"Nero" and "Silver Wings," two William Fox specials, are playing in the Lyric and the Apollo theatres, both legitimate houses, with a \$1.65 top scale. The former is doing only a fair business, even though the picture is an unusual one, and the latter is barely managing to exist. Fox has both theatres on an outright rental, and the loss at the Apollo is reported about \$5,000 a week.

PROLOGS IN NEWARK

Newark, May 31.

The Rialto, which opened two weeks ago under the Fabian management, will close the middle of June. In the fall prologs will be given with the pictures. A chorus of 25 will be permanently engaged, while the principals will be frequently changed.

The Fabians will keep the Bradford and Paramount open through the summer.

NOVELTY COMPETITION HURTS FILM HOUSES

Vaudeville and Legit Struggle for Business—Depression More Noticeable

Los Angeles, May 31.

Exceedingly brisk competition on the part of the vaudeville and legitimate theatres here during the last week had the effect of holding down receipts at the picture houses. The business depression which began the early part of the month was further noticeable last week and all of the houses with the exception of the California took a further drop in receipts. The Miller house, however, attracted something like \$3,000 over its business for the preceding week.

The present week off to a great start, with good business Monday and the holiday yesterday. "Monte Cristo" at the Mission started on its second week with something of a spurt, but it seems doubtful if the picture can stand up for the six weeks' run that is scheduled for it. At Miller's theatre "Kismet," back for a return date, failed to attract at all, while at the Kinema "Trouble" failed to arouse anything like unusual activity at the box office, despite which the production is being held over for a second week.

Estimates for last week:
Grauman's—"The Man from Home" (Paramount). Seats 2,300. Scale, matinees, 35 cents; evenings, 55 cents. A George Fitzmaurice production, all star cast, headed by James Kirkwood, Anna Q. Nilsson and Norman Kerry. Special attraction that helped draw was an automobile assembling contest in which Kern County met Los Angeles. Drew \$13,800.

California—"Gouverneur Morris" "Yellow Men and Gold" (Goldwyn). Seats 2,000. Scale, matinees, 25-35 cents; evenings, 35-55 cents. Also Elinor's orchestra. The picture was the attraction last week, as both stars, well liked here, coupled with Gouverneur Morris' name, aided the box office. Grossed \$11,300.

Kinema—"Trouble" (First National). Jackie Coogan, star. Also "The Paleface" (First National). Buster Keaton, star. Seats 1,800. Scale, matinees, 25-35 cents; evenings, 35-55 cents. Prices have been restored to where they were before the change of policy. Incidentally with the Norma Talmadge feature, "Smilin' Through," the house policy also reverted to its former standard and will probably remain so. Rene Williams is back as orchestra leader, while Eddie Horton supplies the organ recitals. Inasmuch as the Kinema can draw as many at the 55-cent top as at 40-cent top the management seems to have made a paying move.

Mission—"Monte Cristo" (Fox). Seats 800. Scale, matinees, 55 cents; evenings, 55-80 cents; lodges, reserved, \$1.50. Picture commenced its second week last Wednesday after seven days of big business that was aided by a \$5 top opening night when movie stars attended in a body.

Grauman's Rialto—"Beyond the Rocks" (Paramount). Seats 800. Scale, matinees, 25 cents; evenings, 55 cents. Gloria Swanson, star; Rodolph Valentino also featured. Sixth and final week. Got \$5,200.

Miller's—"Kismet." Otis Skinner, star. House has been using fill-ins pending the straightening of its regular bookings as the result of the 14-week run of "The Silent Call." Business way off, the gross being around \$2,200.

Writing Score for "Salome"

Henry Hadley, the grand opera composer, is to do the score for the Nazimova picture version of "Salome," which was recently completed. A print was brought east a week or so ago and shown privately. The United Artists will handle the release.

ROOSEVELT DEAL IS TALK OF CHI'S RIALTO

Waiting for B. & K.'s Possession July 1—Rain All Last Week Dampened Box

Chicago, May 31.

It's Balaban & Katz's Roosevelt now. The buzzers flashed this historical event through film row with a punch. It is holding the boards for the most important incident of the week. It all occurred so suddenly it was difficult to grasp the full meaning of the transaction.

July 1, the Aschers will relinquish their holdings on the Roosevelt, retaining the deed in their name, and renting the Roosevelt to the B. & K. interests.

As reported last week in Variety, the Roosevelt under the Ascher regime was not a success and they did not break even. It has battled hard to make a showing against the lavish entertainment offered by the Chicago (theatre) and it seemed as though unable to stand the pace in presentations. No announcement has been made as to the exact policy the Roosevelt will operate under the Balaban & Katz banner, outside of it going on under a grind. Whether the Roosevelt will play in opposition to the Chicago after July 1 in presentations, prologues and features is problematical. It may be expected though that the eyes of the trade will focus itself upon the developments.

Movie business suffered as much as did other forms of entertainment last week due to steady rain. The situation is the same as it has been for the past few months with no recuperation in sight for business. The pictures presented met with the critics' approval and might have found favor with the fans except for the disagreeable weather. The Woods, a legit house, is running "The Rainbow Division of the Illinois Troupes Under Fire," under the auspices of themselves, twice daily, and a fair play.

Estimates for last week:
"Sonny" (Chicago, First National). Richard Barthelmess. A rousing response from dailies, with fair business result. Specialties and prologs came in for good share of attention.

"Is Matrimony a Failure?" (Roosevelt; Paramount). Divided opinions on probable success. Plot was thought by most of the dailies as trifle impractical. Star cast, which all contributed toward picture, getting about \$10,000 week.

"Your Best Friend" and "Sawing a Woman in Half Exposed" (Randolph). Vera Gordon's new one was well thought of. Played one week, although exploited as second "Humoresque." The "Sawing" film released through Greiner Brothers, while John E. Coutts took principal part and Edna Fletcher subject for sawing. Both films did not bounce up to the usual business likely, falling to around \$4,000.

WEATHER DOESN'T STOP PITTSBURGH'S TRADE

Grand Did \$21,000 Last Week—Others Around \$9,000

Pittsburgh, May 31.

The hot spell here failed to cause any considerable damage at the box offices of the largest picture houses last week. Good reports have been recorded in all instances.

The Grand had an extra feature in the person of Felician P'elot, violinist, who gave a solo at each showing of "Reported Missing." Song-plugging in all the music shops helped "Fascination," on display in various forms.

Estimates last week:
Grand—"Reported Missing" (Selznick). (Seats 2,500; scale, 35-55c.). Owen Moore. "Sawing a Lady in Half; Expose" also factor in steady draw. Few counter attractions, other than rival picture houses, was another reason for good returns despite torrid days. Picture given good publicity, and lavish praise by critics. About \$21,000.

Olympic—"Is Matrimony a Failure?" (Paramount). (Seats 1,100; scale 25-40c.). T. Roy Barnes and Lila Lee. Business started gloomily but picked up as week went along, with smash at end. About \$9,100.

Liberty—"Fascination" (Tiffany). (Seats 1,200; scale, 25-55c.). Mae Murray. About \$9,500.

BAD BUSINESS CLOSES STANTON IN PHILLY

May Be Legit House Next Season—Hot Weather Slump at Film Places

Philadelphia, May 31.

Business slumped again last week after two weeks of briskness. One of the results has been the closing of the Stanton for the summer.

Market street, west of Fifteenth, has been spoiled for pictures apparently with the opening of the Stanley, which gets all the business. The Stanley company has a big problem on its hands for next season with the Stanton and smaller Regent. When the new Fox, at 16th and Market, just below the Stanton, opens, the jam will be even greater. Everybody is wondering what the upshot will be.

There have been several rumors the Stanton might be turned into a legit house, but last year the managers voiced the opinion the city had all it could stand with seven legit. Business bore out that fact. The latest rumors are that the Aldine may go over to the legit in the fall, playing for the distinctly high class stuff.

In addition to the closing of the Stanton, the week's most interesting feature was the reported determination of the Stanley company to use the Kariton as its second-run house, instead of the Palace. The Kariton has been taking average program pictures and has done little of late, even with a price reduction to 50 cents. It is understood that, beginning next week, it will take the biggest and most popular pictures shown at the Stanley and run them a week or so later. The reason for the change, is the belief of the Stanley people that the Palace, being a drop-in house, can do better without the big name stars than the Kariton can. "Smilin' Through" is said to be the first of the Stanley films to get a second run showing at the Kariton.

The only house which held up last week to anywhere near the former two weeks average was the Stanley, which did splendidly with "Smilin' Through." On the other hand, the Aldine took a tumble (despite good notices), and the Kariton wobbled miserably, though its comedy, "Too Much Business," was well liked and made friends.

Estimates for last week:
Stanley—"Smilin' Through" (First National)—While not up to mark set by first week of "Beyond the Rocks," this splendid feature did big and steady business and was not affected by some very hot nights; \$29,500. This week, "Penrod" and Buster Keaton's "His Wife's Relations," almost equally featured, though former gets edge in billboard posters. Next week, "The Proxy Daddy." (Capacity, 4,000; scale, 35-50 matinees, 50-75 evenings.)

Aldine—"Sisters" (American).—Got some nice notices, but lack of any big names meant small draw. House is acknowledged in bad way, and looking for some avenue of escape. Rumored it will be taken over for summer by one company which will run some specials there. This week, "Woman, Wake Up" (Associated Exhibitors, through Pathe), with "At the End of the Rainbow" coming; \$4,000. (Capacity, 1,500; scale, 50c.)

Stanton—"Orphans of the Storm" (United Artists)—Kept week too long; sagged to practically nothing, which, with high rental, hurt and finally decided Stanley people to close house for summer; \$5,250. (Capacity, 1,700; scale, 50-75c.)

Kariton—"Too Much Business" (Vita-graph)—While well liked and improving bit as week went on, not sort to lift this house out of rut, and in near future reported that Stanley pictures will be given second showing here week or two following first run. "The Trap," with Lon Chaney, this week may make gross rise; \$3,500. (Capacity, 1,000; scale, 50c.)

Aldine—Did average business with "Why Announce Your Marriage?" and Palace did splendidly with "Across the Continent," just the kind of a picture to please this clientele. The Victoria, with "The Last Trail," suffered from the hot wave. A feature of the week was the announcement of "Foolish Wives" at the Great Northern (Stanley house in North Philly) for all of this week. The same picture is also being shown at the 69th Street. It is the first case where the Stanley company has taken over a picture originally shown at the Aldine. All other

POOR QUALITY OF FILM MAKES FRISCO SUFFER

Business Way Off Last Week—Frisco-Made Picture Does Poorly

San Francisco, May 31.

Business at the various picture houses was off considerably last week due, it is believed, to the unappealing nature of the films offered at the first run houses. At the Tivoli "The Great Alone," a San Francisco-made feature starring Monroe Salisbury and telling another story of the Northwest with the usual snow, ice and dogsleds did very poorly. The public, here at least, is plumb tired of Northwest films; audiences have been satiated with every angle to this type of plot.

The Granada with "North of the Rio Grande" likewise suffered poor attendance.

At the Strand "Cardigan" is not up to the expectations of the management from a box office standpoint. Business way off.

The Imperial drawing big with "Fascination" starring Mae Murray. At the California attendance was only fair.

Estimates for last week:
California—"The Bachelor Daddy" (Paramount). Seats, 2,780; scale 50-75-90. Thomas Meighan star. The feature created favorable comment but drew only fair attendance, \$14,000.

Granada—"North of the Rio Grande" (Paramount). Seats, 3,100; scale, 50-75-90. Jack Holt and Bebe Daniels. Business way below. Gross around \$12,000.

Imperial—"Fascination" (Metro). Seats, 1,425; scale, 35-50-75. Mae Murray created more interest than any down town houses. Figures showed \$9,000.

Strand—"Cardigan" (Am. Releasing Co.). Seats, 1,700; scale, 25-50. William Collier, Jr., and Betty Carpenter. Around \$4,500.

Tivoli—"American Releasing Co.). Seats, 2,240; scale, 25-40. Monroe Salisbury, of "The Great Alone." This feature was offered with pretentious prolog but type of feature not popular and started out poorly. Finished week with \$5,000.

BOSTON LIGHT

No Improvement in Business, With Gloomy Outlook

Boston, May 31.

There was no improvement in the business at the first release houses here last week, and with this week bringing the summer parks, all of which boast picture houses, some of them quite elaborate in construction and program, the outlook is rather gloomy.

In the opinion of those familiar with conditions as regards the downtown picture houses, the theatres seem to be more sensitive to weather and other conditions this year than ever before, and it is claimed they are reflecting fully the conditions that exist in other branches of the theatrical business.

Loew's State (25-50; capacity, 4,000). Thomas Meighan in "The Bachelor Daddy" and Nazimova in "A Doll's House," about same as gross of preceding week, \$7,000. "North of the Rio Grande" and "Is Matrimony a Failure" this week.

Park (40-60; capacity, 2,400). Using same bill as last week: "The Good Provider" and "The Young Painter." Grossed about \$5,000 last week with this bill, but doubtful if it can be repeated this week.

Tremont Temple (25-50; capacity, 2,400). "Smilin' Through" such a flop the first week, attempt to put it over abandoned. Switched to this house from the Park. Supposed to remain two weeks at Temple, but couldn't be done. "Your Best Friend" for this week.

Moderr (28-40; capacity, 800). "The Bigamist" and "The Old Oak- en Bucket" this week. Did about \$3,500, about \$500 less than normal last week with "The Beauty Soap" and "The Queen of the Turf."

Beacon (28-40; capacity, 800). Bill and gross same as Modern, sister house.

ers have been shown only in the Ambassador, in West Philadelphia, also controlled by the Felts, who have the Aldine. This has meant that pictures like "The Three Musketeers" have had only two showings here, except in rare cases by smaller neighborhood independent

MARCUS LOEW ASSOCIATE DIES LEAVING \$5,000 TO MANAGER

Bequests to Various House Attaches of the Broadway, Brooklyn—Orders Diamond Stud Bought for Loew

The will of Charles Reinhardt, president of the Broadway Theatre Company and the Gates Theatre Company, both of Brooklyn, N. Y., and who was associated with Marcus Loew in the operation of several theatres, filed and admitted to probate in the Kings County Surrogate's Court, directs his net estate to be divided as follows:—

Marcus Loew, "a diamond stud to be purchased by my executors, who shall spend such sum in their discretion as they deem proper for same."

Paul Levy, manager of the Broadway theatre, Brooklyn, \$5,000; Sally Levy, assistant manager of the Broadway, Brooklyn, \$2,500.

Rose Reinhardt, widow, of 637 St. Marks avenue, Brooklyn, \$200,000, and one-third of the residue; Louis Reinhardt, brother, of 756 Flushing avenue, \$75,000, and the Flushing avenue premises he is residing in; Herman C. Huelle, Jr., nephew, of 1119 St. Charles Court, Woodhaven, L. I., \$75,000; Emily C. Stadler, of 706 Delaware avenue, Wilmington, Del., and Edward C. Huelle, of 543 Halsey street, niece and nephew, each \$10,000.

Charles Jaffa, friend and business associate, of 361 Highland boulevard, \$125,000, his interest in the law firm of Reinhardt & Jaffa, together with all office equipment and the law library, and also one-third of the residue.

Nathan Stern, friend, of 45 Brevoort place, \$125,000 in lieu of any or all claims which he may have against the estate, and the remaining one-third share of the residue.

Samuel J. Greenfield, of 699 Wiltoughby avenue; Herman Goldberg, office boy not yet of age, of 82 Graham avenue, and Simon Stern, of 44 Weirfield street, each \$2,500.

Charles Jaffa, who has an office at 44 Court street; Nathan Stern, together with the decedent's widow, without bonds, were named and qualified as the executors of the estate, under the will, which was executed on May 18 and witnessed by Alexander K. Winter, of 68 Chauncey avenue, New Rochelle, N. Y., and William Murray, of 34 Monroe place.

Mr. Reinhardt, who was also a prominent lawyer, died on May 21 at the age of 63. He was born in Brooklyn, graduated from the public school and the New York University Law School, and practiced law for about forty years. The value of the estate left by him will not be known until, under the direction of the court, it is appraised for inheritance taxation.

BORZAGE'S CONTRACT

Los Angeles Brokers Sue Director for Commission

Richard Willis and Gus Ingalls (Willis & Ingalls), Los Angeles film brokers and agents, have started attachment proceedings in the New York Supreme Court against Frank Borzage, the picture director, to recover a balance of \$8,219.30, alleged due for negotiating a contract for the director with William Randolph Hearst. Borzage, who directed "Humoresque," "Get Rich Quick Wallingford" and other productions for the Hearst film organization, held a \$60,000 annual contract from Oct. 1, 1919. The second year's renewal carried with it a \$75,000 annual stipend, Borzage, however, asking for his release July 15, 1921, which was granted. In all the director is alleged to have earned \$119,889.40 in the year and nine months he was with Cosmopolitan Productions, 10 per cent. of which the plaintiffs claim under their contract as manager and publicity director for Borzage. They admit receipt of \$3,769.14.

A sidelight on the legal proceeding is a quotation in one of Borzage's letters to Willis & Ingalls which are appended as exhibits. Borzage explains the reason for his request for a release because of the fact Hearst was wont to switch stories on him at the last moment, which did not meet with the director's approval.

K. C. OFF

"Sheba" Does Best, Without Doing Much, Last Week

Kansas City, May 31.

The managers of the prominent downtown picture houses did not expect a great deal of business last week, and none was disappointed, for there was not much.

The biggest play for patronage was made by the Newmans with the "Queen of Sheba" film at the Newman. They were not surprised with many of the performances were run to far from capacity. The picture, however, received the biggest play of the week. It had been strongly advertised and some of the after notices commented at length on the "nature" display made by Betty Blythe in the title role, which had a tendency to attract the curious.

Harding's leader, the Liberty, was second best, with "The Good Provider," on its second week's showing. With the parks open, the picture managers are playing for a break-even for a few weeks, until the novelty of the outdoor amusements wane.

For the current week the Liberty has "The Rosary," with "Shame" at the Royal, and the Newman will offer "The Four Horsemen" for the first time at pop prices here. This film was at the Shubert at the commencement of the season at legit house prices, but failed to attract many of the regular picture fans, although well received by the press. The prices were too high for this town.

Newman—"Queen of Sheba," Fox special. (Seats 1,980; scale, mats, 25; nights, 50-75.) Best draw in town last week, but not up to some of the business a few weeks ago. No figures.

Liberty—"The Good Provider." (Seats 2,000; scale, 35-50.) Second week. Received unusually strong press notices on its initial showing here. Picture and stars well liked, but attendance fell off instead of building.

Royal—"North of the Rio Grande," Paramount. (Seats 900; scale, 35-50.) Bebe Daniels and Jack Holt in this picture largely responsible for business done. Both have large following in this city. Business just fair average for house, considering disagreeable weather.

Doric—"The Sea Lion," First National. (Seats 1,000; scale, 50.) Hobart Bosworth and Bessie Love. Stars not seen to any great advantage. House little off of regular theatre path; takes name of importance to get 'em. "The Sea Lion" failed to prove much of a draw.

Twelfth Street—"A Doll's House." (Seats 1,100; scale, 30; children, 10.) Rather peculiar selection for Newman's lowest priced theatre, where big portion of trade is drop-in, but was figured Nazimova's name would prove attraction. Business just fair.

Other feature pictures at the pop priced vaudeville houses:—"A Wide Open Town," Mainstreet; "Milestones," Pantages; "The Bear Cat," Globe.

BANK ACCOUNT ATTACHED

Samuel Schwartzberg, attorney in fact for Thomas B. Walsh, formerly production manager of the Walsh-Fielding Productions, Inc., obtained an attachment in the City Court last week against Percival M. Fielding, former vice-president of the corporation. The action is based on an I. O. U. note for \$617 advanced by Walsh to Fielding.

The attachment is applicable on Fielding's bank account in the Bankers' Trust Co., New York. The corporation's receipts of "Shams of Society" (released through Robertson-Cole), which Walsh directed, were also attached to secure the plaintiff's claim.

Fielding, whose home is in Nice, France, is at present in Oakland, Cal. Walsh is in Vienna making pictures for an Austrian company. He has just completed a feature for the Sascha Film Co. starring Albertina Rasch.

WASHINGTON CONFUSED

Earlier Rising Is Still Being Argued About

Washington, D. C., May 31.

Still greater confusion was added during the past week by the continuance of the hour earlier rising for work by the government departments and the switching back to their regular hours of all the stores. The local picture managers didn't know when to figure on the biggest demand, although the greatest crowds seemingly gathered for the earlier shows. A survey of the various houses here for the second show Saturday night disclosed goodly houses at all four of the principal theatres as late as 10.30. This is not a guide on business, as Sunday is "sleep morning."

One of the local dailies is conducting a voting contest on the present arrangement of working hours, and the sentiment is against it by a wide margin. Neither the continuance of the present plan nor the throwing back of the clocks is evidently wanted by the greater majority of the readers of this paper, which, by the way, has the greatest circulation of the four dailies here.

One of the voters stated on his ballot that he liked the new hours because it permitted taking in an earlier movie show. It would appear that the movies are a part of the regular day's routine, at least with this individual.

Estimates for last week follow: Moore's Rialto (Capacity 1,900)—"The Thunderclap," with Mary Carr recently in person at this house, helped. Another feature, that of a visiting conductor, Gustav Heinrichs, also aided. Added picture feature, "The Young Painter," with Mary Astor. (Scale, mornings 30, afternoons 40, evenings 55.) Little above previous week, climbing to \$13,000.

Loew's Palace (Capacity 2,500)—William Christy Cabanne picture, "Beyond the Rainbow," with long list of screen and stage names in cast, first half. May McAvoy in "Through a Glass Window," second half. Both pictures got fairly good play. (Scale, 20, 35 mat., 30, 40, 50 nights.) About \$13,000.

Loew's Columbia (Capacity 1,200)—"Missing Husbands." Sensation this picture was said to have caused in Paris heavily played upon here and held gross business up. Not held over. (Scale, 35 mat., 35, 50 nights.) Around \$8,500.

Crandall's Metropolitan (Capacity 1,750)—"I Am the Law," a James Oliver Curwood picture which got play from men. Larry Semon in "A Pair of Kings" added. This house bills its comedy film along with its feature equally as prominently, with result patrons are educated to anticipate showing of this portion: bill equally with that of main story presented. Going along evenly; \$7,000 on week.

BAD FILM FIRE

Explosion at Universal City Causes \$500,000 Damage

Los Angeles, May 31.

All of the picture colony was endangered by fire late last Wednesday afternoon when an explosion which rocked Universal City resulted from a short-circuited electric wire igniting 110,000 feet of film in the cutting room. For several hours the fire threatened to wipe out the entire studio. Apparatus from all surrounding communities were rushed to the film lots.

The flames were under control after damage estimated: more than \$500,000 had been done.

The film of "Under Two Flags," a Tod Browning production with Priscilla Dean starred, was entirely destroyed. Miss Dean made a desperate effort to save the film, but was unable to gain entrance to the cutting room, which was pallocked. While returning to the lot she tripped on a robe she was wearing and sustained a sprained ankle.

"Under Two Flags" will have to be made over. It had just been completed. Five short productions were also burned out.

A total of 185,000 feet of raw film, valued at four cents a foot, was destroyed.

2D ROTHAFEL ANNIVERSARY

The second anniversary of the taking over of the directorship of the Capitol, New York, by S. L. Rothafel will be celebrated next week.

A special program will be presented and a number of events of a gala nature are planned by the house attaches in honor of their chief.

FOX'S "IF WINTER COMES"

Montreal, May 31.

A special cable from London says: "William Fox, president of Fox Films, arrives in England on Monday to arrange for the filming of "If Winter Comes" and to confer with the author, A. M. S. Hutchinson, regarding the scenario and location. The producer follows a week later and the artists a week later still.

"Mr. Hutchinson says Americans bought the book in such incredible numbers that it is fitting that an American company should film it, but he is delighted that it will be filmed in England, because it is essentially of England and the English people.

"Picture experts say Mark Sabre will create a new type of film hero, a romantic figure of sympathy and sacrifice."

PLAYWRIGHT ACCUSED

Allegations Against Thos. Dixon by Trustee in Bankruptcy

The Appellate Division last Friday decided that Edward K. Summerville, trustee in bankruptcy of the National Drama Corp., need not file a bill of particulars in his charges against Thomas Dixon, author and playwright, of having appropriated the corporation's funds. Dixon, who wrote "The Birth of a Nation" and other plays, was an officer of the corporation which had put out Dixon's "A Man of the People" (which failed) and had in readiness another Dixon opus, "The Reckoning."

The playwright is charged with having applied over \$16,000 of the company's funds on false claims. Specifically he is alleged to have paid Flora MacDonald, his protegee, \$3,250 without consideration. He is alleged to have paid himself \$10,000 for a 20 per cent. interest in the two plays above mentioned. He is alleged to have paid himself \$500 commission on a sale of "The Foolish Virgin" to the Clara Kimball Young Corp. for \$4,000. The court held that these allegations are specific enough and no bill of particulars is necessary.

The action must now come to trial in regular order.

REILLY'S BUCKS FILM

"Illinois Troops" Over at Woods, Chicago

Chicago, May 31.

Reilly's Bucks have "put over" their picture captioned "Illinois Troops Under Fire" at the Woods. Starting with last Friday night's performance, the house held capacity, and the Saturday and Sunday performances were clean-outs 15 minutes before the opening "punch" talk was made by Corp. R. H. Ingleton.

Negotiations are now being made to obtain the house for a third week, with Lou Housman endeavoring to get definite word from New York if "The Divine Crook" is coming June 12, in case the "Bucks" want to make it an indefinite stay, quite prospective under present enthusiasm and strong endorsement.

Out here it is understood "The Divine Crook" will not again be seen before the new season and, when it does reappear, Florence Reed will not be in it. One rumor says Marjorie Rambeau may have the title role that Miss Reed did not fit.

DEPENDABLE'S FIRST

W. Christy Cabanne is completing his first production for the Dependable Pictures Corporation at the former Metro studio, New York. Tammany Young is working with him as assistant director.

In the cast are Mae Marsh, Martha Mansfield, Julia Swayne, Gordon, J. Barney Sherry, Norman Kerry, Walter Miller, Dick Lee, Daniel Hayes, Fred Kalgren, Al Stewart and T. Young.

The production is the first of a series which the Dependable, which is the newly formed organization of Morris Kohn and John Woody, is to make during the coming year.

FRISCO'S NEWEST THEATRE

San Francisco, May 31.

The new Castro Street theatre is scheduled to open during June. The new residential theatre, which will be devoted to pictures, has been built by the Nassar Brothers, who also control two other houses in this district. The building is 100 x 150 feet, and is of reinforced concrete, constructed at a cost of over \$200,000.

The new house will seat 1,780. Timothy L. Pfeiffer is the architect.

BUFFALO OFF

Nice Weather and Out-Door Amusements Cutting in on Films

Buffalo, N. Y., May 31.

Business fell off noticeably during past week with summer weather and outdoor amusements. Attendance fairly well divided, Loew's leading the field by small margin.

Reported closing of Shea's Court Street this week will probably mean upward trend for downtown picture houses. All are now looking for novelties as general feeling is that public at this time can be pulled indoors only by some unusual feature. Loew's plugging heavy publicity which probably accounts for leadership.

Management of Hippodrome now turns from Harold B. Franklin to Vincent J. McFall, with Shea himself in close attendance. Picture men watching house showing with interest. Lafayette Square slumping somewhat despite unusually heavy vaudeville bills. Making every attempt to secure picture bookings, but picture card at this house shows up badly in comparison with competing houses.

Estimates for last week:

Loew's State—"The World Champion" and vaudeville. (Capacity 3,400; mats, 20, nights 30-40.) Led bunch by respectable margin. Fell off \$4,000 from preceding week with no apparent cause. Running along at excellent pace for pre-summer business. Close to \$10,000.

Hippodrome—"Penrod." Capacity 2,400; scale, mats. 25-35, nights, 35-50.) Drew best newspaper notices in many a day. Started off with bang Sunday with picture held over for full week. Anticipated big business failed to materialize, takings going to \$8,500.

Lafayette Square—"Perjury" and vaudeville. (Capacity 3,400; scale, mats. 20-25, nights 30-50.) Strong vaudeville card, but offset by middling picture. With business slumping, house shows first signs of making bid for real publicity. So far, has depended upon organ and newness of theatre. Will have to plug to hold its own. Between \$8,000 and \$9,000.

REJECT KU KLUX FILM

Kansas City's Censor Upheld by Appeal Board

Kansas City, May 31.

The firm appeal board of this city has refused to permit the picture, "The Mysterious Eyes of the Ku Klux Klan," to be exhibited here. The picture was sent here from Oklahoma City. It is claimed to show the Klan in its various activities and secret workings. The censor's refusal was appealed to the Mayor, who referred the matter to the appeal board. Nicholas Hunter and E. L. Miller, members, reviewed the film and turned it down.

Regarding the board's action, Mr. Miller said: "We could see nothing objectionable in the film, nor could we find any reasons why it should be run. The name is sensational. It would undoubtedly induce many persons to spend 45 minutes to see it, but it would be an entire waste of time, for they would gain no information, learn nothing. We believe we should uphold the censor where we can do so justly, and we find no reason why this film should be shown here."

APOLLO HAS 'CURSE OF DRINK'

The Bobby North combination, which is handling the countrywide sale of state rights for "The Curse of Drink," has closed for six territories for the "five star" feature, as they have designated the production. The title of the picture has a special appeal to the state right market buyers at present and the fact that Harry T. Morey, George Fawcett, Edmund Breese, Marguerite Clayton and Miriam Batista are starred in the production is lending an added interest to the bidding.

North figures that the picture will sell 100 per cent. territory within the next month. The distribution in New York will be handled through the Apollo Exchange.

"HELMET OF NAVARRE" NEXT

The International Film Service Co., Inc., has secured the screen rights to "The Helmet of Navarre," by Bertha Runkle. The contract was closed this week through the office of Nathan Burkan, acting for the picture organization.

The story will undoubtedly be utilized as a follow-up costume play for Marion Davies, who has just completed "When Knighthood Was in Flower."

TRUST COMPANY OF BOSTON ADVERTISES CIRCUIT FOR SALE

Cosmopolitan Trust Offers Empire Circuit—Bids Until June 21—16 Theatres Included—Bank Financed "The Miracle Man"

Boston, May 31.

The Cosmopolitan Trust Co., which is being liquidated, is asking for bids on a number of securities and notes that would give the purchaser control of a circuit of 16 picture theatres in the New England territory. The circuit is known as the Empire and it has the Bijou, Opera House, Colonial and Strand theatres in Newport; the Rialto, Lowell, Mass.; Central Square, Waltham, Mass.; Strand and Premier, Newburyport, Mass.; Strand and Town Hall, Amesbury, Mass.; Strand, Portland, Me., and the Nickelodeon, Rialto, Bijou, Academy of Music and Empire, Fall River.

Henry O. Cushman, the liquidating agent for the Cosmopolitan is advertising in the local papers to the effect that the Empire Circuit of 16 picture theatres is offered for sale. This is followed by a notice to bidders in which they are invited to purchase "certain promissory notes, shares of stock and other securities which together are believed to constitute controlling interest in the so-called Empire Circuit a common and popular name referring to the following motion picture theatres and the various corporations owning or controlling same." The final date for the receiving of bids is June 21.

The Cosmopolitan Trust Co. is the bank which financed the Mayflower Film Corp. which made "The Miracle Man" among other productions. This picture was the only one that created any stir in the financial mart. The picture financing and loans that the organization made were partially responsible for the difficulties that the bank got into. Max Mitchell was the president of the institution and it was through him that I. Wolper promoted the Mayflower company.

VALENTINO'S REISSUES DRAW TO BOX OFFICE

U. Tries One at Central—Does \$1,800 on Day With Turn-away at Night

The tremendous box office drawing power Rodolph Valentino has developed in the past six months as a picture favorite has brought about the appearance of at least two productions which he appeared in several years ago.

Last week the Universal decided to reissue "Once Unto Every Woman," with Priscilla Dean as the star and Valentino in the supporting cast, for the Central, New York. Valentino was billed almost as large as the star with the result the house did a turnaway Sunday night and played to \$1,800 on the day.

The strength of the draw is entirely credited to the Valentino name. Next week the Central is to have "The Delicats Little Devil," another reissue with May Murray and Valentino, originally released in April, 1919. At that time Valentino appeared on the program as Rudolph de Valintine. His more lately adopted screen name will be used at the Central.

WRIGHTS GET ONE YEAR

Stock Sellers Convicted on Charges of Fraud

San Francisco, May 31.

Julian W. Wright and Bessie Chapman Wright were sentenced here last week to one year each in the county jail on charges of obtaining money under false pretenses. They were convicted on charges of selling stock in a picture project known as the Patrician Film Corporation.

Two sons, both Stanford students, were in court to bid their parents good-bye.

MUSIC TAX INCREASE CONSIDERED BY SOCIETY

Present 10c. Seat May Be Doubled—Trouble in Collections with Expenses Cause

The American Society of Composers, Authors and Publishers is thinking of doubling its present annual tax rate of 10 cents per seat per year to picture exhibitors for the privilege of performing copyrighted music controlled by the society. This plan is a result of the number of litigations the A. S. C. A. P. has had to contend with. Bringing suit against infringing exhibitors is proving costly, even though the organization has invariably won and recovered the \$250 minimum damages. But the legal expense incurred in sending witnesses and engaging counsel in various parts of the country offsets any damages recovered. The accounting system maintained to unearth any infringement by exhibitors is another item.

The big circuit and exhibitors are prompt in their tax returns, but the rank and file of small theatre owners are careless.

FAST WORK

Irvin Martin Married, Separated and Divorce Suit Within Week

Los Angeles, May 31.

Two additional failures in the matrimonial mart were recorded here among the professionals last week, when Irvin Martin, art director for the Fairbanks-Pickford productions filed suit for divorce against Eleanore Dowler Martin. This marital affair established something of a record for speed, wedded and parted even in this swift moving little city. The Martins were married May 24. The husband alleges that his wife deserted him the following day and before the week was out he had started his action for divorce.

The second divorce action was the granting of a decree to Rose Perfect, (Rose Maude Crosbie) formerly in the legitimate, now cabaret soloist here. Saturday the courts parted her from her husband whom she charged with being a habitual drunkard.

FATTY WRITING STORIES

Sells "The Vision" to Buster Keaton—Not Directing

Los Angeles, May 31.

Roscoe "Fatty" Arbuckle may never again appear in pictures as a player, but that he intends to remain in the business is made a fact through the sale two weeks ago of a scenario to Buster Keaton, who is now shooting the story.

There has been considerable talk that Arbuckle is directing Keaton, but this report is not true, as Eddie Cline is and has been with Keaton in a directorial capacity for some time.

Arbuckle's appearance on the Keaton lots was brief. He simply explained his story and is now resting at a beach home. The temporary title of his story is "The Vision."

RAWLINSON CASE COMING UP

Los Angeles, May 31.

Trial of the \$200,000 damage suit brought against Herbert Rawlinson by Dorothy Clark Elm, who alleges the film star attacked her comes up here before Judge Crall June 3.

The picture player failed to appear last week before attorneys for the purpose of having a deposition taken relative to the suit.

Rawlinson must also enter a defense to the damage suit as the result of a decision by Judge Crall, who overruled the star's demurrer. He was given 10 days to answer.

"TROUBLE" IN TROUBLE OVER PUBLICITY

Times Square Sign Lighted by Opposition, to Aid "News" Drive

The publicity wallopp young Paul Gray managed to put over last week for the Sol Lesser production of "Trouble," with Jackie Coogan as the star, in conjunction with the New York "Daily News," is having the effect of causing considerable stir in both political and picture circles. The fact that, through Gray's efforts the "News" got the benefit of the sign 30 by 25 feet in the midst of Times Square on city property has started the Hearst forces trying to ascertain the why and wherefor. Incidentally, the fact that Famous Players, through its 1493 Broadway corporation, paid for the illumination of a sign advertising a First National production is causing considerable of an inquiry in a certain Fifth avenue picture home office.

Gray is a youngster who came to New York from the Middle West a few years ago with ideas. He hadn't had much of a chance to develop them in pictures until a short while ago, when Sol Lesser gave him carte blanche to "go ahead" on the Coogan pictures. In Gray's latest effort he more than made good. So much so that even the Strand box office felt the effect of the sign in the square on its Tuesday business when the receipts jumped \$400 over the previous day.

The novelty was a replica of the front page of "The News" and called attention to the fact the Strand was giving a special kiddies' performance Saturday morning for bundles of discarded children's clothing for needy kiddies of the slums which was part of the charity campaign of "The News."

Mayor John F. Hylan gave his personal permission after Commissioner Joseph Johnson had refused to permit the sign. Atop of that, Gray, through the plea the sign was for "The News" charity, got the 1493 Broadway Corporation to supply light for a sign that advertised a rival feature released through the Famous' biggest competitor.

AUDREY MUNSON FAILS

To Kill Herself by Poisoning—Received Telegram Before Taking

Syracuse, N. Y., May 31.

Did or did not Audrey Munson, former Syracuse sculptor's model and picture actress, receive a telegram which shattered her matrimonial plans just before she swallowed bichloride of mercury at her cottage home in the little country hamlet of Mexico, Oswego county?

That is the question exciting Mexico. Upon its answer, in the affirmative rests the only theory that has been advanced for the attempt by Miss Munson to kill herself. Prompt and heroic first aid treatment by neighbors and Dr. E. D. Stone, of Mexico, it is believed, has foiled Miss Munson.

Her condition is such the attending physician declares her out of danger. The erstwhile model swallowed her poison dose before all four of the mercury tablets had been dissolved. The amount of poison taken into her system was very small.

Mrs. Katherine Munson, mother of Audrey, and her devoted companion at all times, refused to admit her daughter's act followed the receipt of a telegram. Mrs. Munson Saturday, following her daughter's rash act, was reported to have declared that Audrey mixed the poison solution and drank it, after she had received a mysterious telegram. What the contents of that wire were Mrs. Munson refused to say, but the inference was that it affected the "queen of the studio's" plans to wed Joseph J. Stevenson, of Chicago, and Ann Arbor in June.

MISS WALTON, "MEAL TICKET"

Los Angeles, May 31.

Gladys Walton, Universal film star, was granted a divorce last week after explaining to Judge Summerfield that her husband, Frank R. Liddell, failed to fill any of his flowery promises made at the time of their marriage in December, 1920, and that he looked upon her simply as a "meal ticket."

The little star told the court she wanted a home and everything, but that her dreams were not maturing.

"SUNDAY" SHOW WARRANTS ARE SERVED ON NEWARK MANAGERS

Spite Campaign by Rival Theatrical Company—Some Houses Open Last Sunday—Employees Appeal to Director Brennan to Let Theatres Open

Newark, N. J., May 31.

The campaign of the Centre Amusement Co. to close all the theatres in Newark Sundays in revenge for the closing of the Central, which it owns, has proceeded practically according to schedule. Warrants were served upon the various managers of the downtown theatres and Friday they appeared in court. Those arrested included Charles Miner, of the Strand, composed by the same interests as those in the Centre Amusement Co.; Henry Flinter; William Putnam, G. Edwin; Ray Duccorne; Terminal; D. J. Shepherd; Paramount; Branford and Rialto; Lew Golding; Proctor's; Fred Huener; Keeney's; William A. Downs; Loew's State; Sam Ross, Orpheum; Leon Evans, Miner's. The managers were all paroled for a hearing before Judge Boettner next Wednesday.

The Federation of Churches followed the Centre people with an appeal to Director Brennan to close the theatres. Seventy-five of the employees of the theatres appeared before Mr. Brennan and asked him to keep the theatres open. To them Mr. Brennan made the only public statement he has made in the matter. He said that the situation was different than it had been in the past, as on this occasion the theatrical people themselves had started the campaign to close the houses and that the churches had naturally followed. He stated that as far as he was concerned the theatres could stay open, but that if any higher authority ordered him to close them he would be obliged to do so.

Last Sunday the downtown theatres were open as usual while the residential houses remained closed. Sentiment on all sides is very bitter towards the Centre Company. Even those who would like the theatres closed feel that they acted unfairly. The "Sunday Call" had a strong editorial commending the Centre people while in its dramatic columns it published just as vigorous attack upon them. There is now a rumor, which can not be verified, the Centre crowd have lost their nerve and will drop the charges.

FILMING ABROAD

Constance Binney to Make Picture for British Ideal Film Co.

London, May 31.

Constance Binney is on the water headed for England, and on her arrival will undertake the making of a feature for the Ideal Film Co.

Jesse Hampton and Mrs. Hampton will sail for London June 3 on the "Aquitania." Nothing has been disclosed as to the plans here of the American independent film producer.

European picture activities are coming to the fore in the American market after a period of lapsing. The film made under the title of "Die Mude Tod" (Death Grows Weary) by Decla-Bioscope, has been imported to America, and its distribution has been taken over by Weiss Brothers, but through what channels has not been made known. The American sponsors of the picture predict it will be another "Passion," and neutral interests in the American film trade declare the production is one of the best attempts that have come from the other side since the war. The star is Lil Dagover, heroine of "Dr. Caligari."

BURKAN SUING PRODUCERS

Nathan Burkan is suing Thomas H. Ince, J. Parker Read, Jr., Allan Dawn, Maurice Tourneur, Mack Sennett and Marshall Neilan for \$5,000 legal fees, for services rendered between January and November, 1920, in effecting contracts between the defendants (Associated Producers) and the First National.

Burkan in turn is counsel for Neilan in the \$100,000 damage suit which the Associated Producers, Inc., has begun.

GETS \$4,000 JUDGMENT

San Francisco, May 31.

Judgment for \$4,000 in favor of Attorney Harry F. Davis against the Pacific Studios Corporation was filed last week in the Superior Court. Judge George H. Cabaniss found that Davis as fiscal agent for the Golden Gate Co., later absorbed by the Pacific Studios, performed legal services in connection with the merger.

The judgment is for this service and the sale of \$30,000 worth of stock of the Golden Gate Co.

RUBEN WAS LATE; COST "KNIGHTHOOD" \$5,000

Counter Claim in Actor's Action for Cancellation—Interesting Question Coming Up

Whether or not appearing late on the lot and holding up a set is legitimate excuse for the discharge of an actor by picture producer and the possible recovery of damages for the loss sustained in time on the part of the producer is the interesting question to be decided in the suit which Jose Ruben has brought against the International.

Ruben, who was engaged for the production of "When Knighthood Was in Flower," the Marlon Davies starring production, brought suit against the producers of the picture on the grounds he was discharged without cause after having worked one day of a contract which called for at least four weeks at \$500 a week. Neuman & Newgass, attorneys for the actor, brought the action.

Nathan Burkan, representing the film corporation, in his denial, alleges the picture producers were compelled to work the company for an extra day because of Ruben, when ordered to report on the studio stage at 9:30 on the morning of April 17, in makeup, failed to appear until noon, thereby holding up the production and compelling the producer to keep the company for an extra day in a scene that called for a large number of extras and the added cost to the picture was \$5,000, which sum he counter-claims as damages against Ruben.

The contract with the International was entered into by H. P. Carver. It stipulated the actor report at such times as required in the making of the film.

Friday, June 2, 1922

JAPANESE PIRATES DEFIANT

VALLEY OF SILENT MEN" ALLEGES INFRINGEMENT

"I Am the Law" Charged with Violating Copyright—Injunction Asked For—International Seeks Court Protection Against Alleged Copyists

Suits and counter suits, injunctions and counter injunctions, are the ammunition being used in the battle between the Edwin Carewe Pictures Corporation and the Affiliated Distributors, Inc., on one hand, and the International Film Service Co., Inc., on the other.

The fight is over the production "I Am the Law," produced by Carewe and being sold through affiliated, which the International claims is an infringement on its story, "The Valley of Silent Men," a production of which has just been completed by International under the direction of Frank Borzage.

The picture, "I Am the Law," was adapted for the screen from a James Oliver Curwood story entitled "The Poetic Vengeance of Uko San," which originally appeared in "Outing."

"The Valley of Silent Men" is also a Curwood story, first published in Hearst's "Good Housekeeping," and later in novel form. The Hearst interests were offered \$75,000 for the picture rights to the story at the time but refused it.

Late last week Nathan Burkan, attorney for the International, is said to have advised a number of firms in the industry via telegram that the production of "I Am the Law" was an infringement of the copyright in "The Valley of Silent Men," and that anyone associated with the distribution of the production would be prosecuted under the copyright act.

A campaign of advertising to the same effect was to have been issued to the trade Monday, but the affiliated Distributors obtained an order enjoining Nathan Burkan, as attorney for International, and the latter as well, from issuing the advertising.

The screen version of "The Poetic Vengeance of Uko San" was the work of Raymond L. Schrock. In the cast are Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Leah Berry, Wallace Beery. A national advertising campaign in the Saturday Evening Post and other papers as well as in the film trade press has been a most extensive one for this production.

Monday C. C. Burr, acting on the advice of his attorneys, Neuman & Jewgrass, sent a telegram to the trade right exchanges that have sought territory for "I Am the Law," to the effect that the International through its attorney, was threatening to send notices to the exchanges to stop release of "I Am the Law," claiming it interfered with an unreleased International picture. The wire further stated "Advised by our attorney that claim is absurd and absolutely without foundation. Notice sent is high handed impudence. No law suit of any kind impending and could not succeed if begun. Disregard all notices and proceed with distribution as you see fit."

"I Am the Law" is booked into the Strand, New York, for a Broadway week beginning next Sunday. Mr. Burr stated he felt certain the picture would play there. He was likewise certain the International would not be able to substantiate its claim of infringement of copyright in court and believed he would have legitimate action for the recovery of damages for the action taken in the warning sent to state right exchanges against his picture.

The manner in which the executives of the International obtained a new production of "I Am the Law" is causing somewhat of a laugh. Some one connected with the picture is said to have been introduced to one of the Interna-

HOUSES SATURATED WITH CHEMICALS

Pittsburgh Picture Theatres Forced to Close for Several Days

Pittsburgh, May 31.

Three non-union picture houses were liberally plastered with yellow paint saturated with chemicals of obnoxious odors during the last few days. A. G. Thomas, manager of the Crystal, on Smithfield street, said he was informed the offenders were using a spraying squirt gun.

Missiles containing the liquid were burst against the entrance of the Evaline, near East Liberty, and the same process was used on the Orpheum in Squirrel Hill.

The theatres were forced to remain closed several days.

While no direct charges have been made, the owners have intimated they are sure the offense was a result of their failure to affiliate with the operators' union.

\$850,000 FOR LYRIC

Cincinnati House Purchased by Fox and Associates

Cincinnati, May 31.

The Fox Film Corp. and an association of local interests have purchased the Lyric theatre property on Vine street, north of Fifth. The reported purchase price is \$850,000, with plans now drawn for an additional \$350,000 to be spent in remodeling the interior of the house, converting it into one of the most modern motion picture theatres in the country.

While the Fox interests have control of the property, there is considerable Cincinnati capital represented. Jerome Jackson, I. W. McMahon, Frank W. Huss, Julius Feibelman, Jesse McClain, Charles J. Heckle and Edwards Ritchie are interested. All were former stockholders in the old Vine Street Lyric Theatre Co.

This is the third sale of the Lyric property within a year. It was first disposed of by the Heuck interests to James P. Orr, Charles A. Hirsch and R. K. Le Blond, who in turn sold it to the Cincinnati Lyric Theatre Co. Last fall the Shuberts were in negotiation for the property, but while the deal was pending the minority stockholders of the company organized and took over the theatre. They, in turn, made the Fox deal.

DEAN M. FIFIELD KILLED

Los Angeles, May 31.

Dean M. Fifield was killed here yesterday in an automobile accident. He was director of the Hollywood Theatre, on Hollywood Boulevard. The machine which he was driving collided with a surface car when the brakes refused to work.

national's executives, who, it is said, offered to finance a production for him or to obtain employment with the International if he could see a sample of the work. An appointment was made and some one appeared with a print of the picture which permitted the International force to make comparisons with their own production.

"The Valley of Silent Men" which Frank Borzage directed is said to have cost International \$168,000 to make.

BRAZEN THIEVES IN FAR EAST UNCOVERED

George Mooser Warned Against Exhibiting Griffith's "Way Down East" in Tokyo—Pirates Copyrighted "Japanese Translation"—Big Business of Japan Against Practice—Legislation Probable

ADVISES DISTRIBUTORS

By GEORGE MOOSER

Tokyo, Japan, April 30.

There has been little change in Japan these last 10 years.

That is to say, physical change. Yokohama has deteriorated, and is rapidly losing the importance that was her's 15 years ago. In Tokyo the beautiful modern office buildings the Fuller Construction Co. erected for the Mitsubishi people marked a new epoch for Japan.

The heaven of unrest has been working in the Island Empire as well as the rest of the world, and Japan has become one of the most expensive places in the world to live, twenty sen, or 10 cents American, for postage on first-class matter. The government exacts a tax of from 30 to 60 per cent. upon imports. The duty upon cigars is 350 per cent.

A ricksha coolie that would have received 25 sen (12½c.) in the old days for the trip from the Hatoba, or landing, to the Grand Hotel now turns up his classic nose at 50 sen (25c.). Your hotel boys sniff at a three yen tip at the end of the week, and I am told the Soviet has not been idle here in their work of spreading the gospel of unrest.

The "showmen" of Japan are 10 years' behind the times so far as pictures, and picture theatres are concerned. About 700 theatres in all Japan. The great majority are very small and showing about 20 reels of film at every performance. No music, and during the showing, the audience entertained by a sort of lecturer, who takes the place of the sub-title and describes, with interpellations and localized idioms, the progress of the story.

All the theatres in the Empire are owned or controlled by a group of eight companies. Most of the theatres pay from one to \$200 (American) for the entire program of 20 reels.

This is made possible by the use of a locally made film, a cheap foreign feature (frequently a "dupe," or "second" as it is known here) and several episodes of a serial.

Upon my arrival here, the foreign and Japanese papers came out with stories of the entrance into the local field of "The Big Four" as the product of the United Artists Corporation is better known. They commented upon the fact that almost all of the U. A. product had been sold or used in this country in the form of stolen or "duplicated" prints, and ventured the hope that legislation would be secured to effectually stop this traffic.

We gave a luncheon to the heads of the largest film companies, though many of them had stolen or duplicated prints in their vaults, they expressed pleasure at being with us, and hoped we would be able to clean up the situation.

We had traced the source of stolen or duplicated prints, and found they were being shipped from Los Angeles, Seattle and Honolulu to Hongkong, an exhibitor in Shanghai being the receiver general and distributor of the stolen material. In Japan the fountain head, and the

EXHIBITORS RALLY TO "JIMMIE" WALKER TESTIMONIAL DINNER

Date Changed from June 14 to June 19—Place Changed from Ritz to Plaza in Order to Accommodate All Reservation Requests

The dinner to be tendered to Senator James J. Walker by the Theatre Owners' Chamber of Commerce has been postponed from June 14 to June 19, when the event will be celebrated at the Hotel Plaza, New York, instead of the Ritz-Carlton, as originally planned. The announcement that a testimonial was to be tendered to the Senator by the T. O. C. C. brought so many requests from outside sources for reservations the limited space at the Ritz would not permit of the holding the dinner there and the first available date was five days later at the Plaza. Incidentally, this will be in the form of a birthday dinner for Jimmie Walker.

receiver-general of big features is the Oriental Serial Film Co., headed by Danjiro Ohta and Haruo Takamura, Asakusa Park, Tokyo. One Iwaoaka has been the intermediary between Shima and other film thieves in the States, and the Tokyo crooks.

We proceeded to inaugurate a hot campaign, both in Japan and in China. This was extremely annoying to "The Film Ring," as they had operated so long and freely without interference, they had made contracts for delivery of certain films for this territory with guarantees to the purchaser that they could not be stopped.

"Over the Hill," "Birth of a Nation," "Fauntleroy," "Way Down East" and "The Four Horsemen" have been quoted to exhibitors, and some of the product of the United Artists Corporation sold as low as \$500 for the original stolen print.

We are informed we could never secure a conviction, as the Taiho Film Co. had lost its case against the Ni-Katsudo Co. When we finally contracted for the showing here of "Way Down East," the thieves came out into the open, audaciously claiming copyright on the pirated film by virtue of a Japanese translation of the story of "Way Down East." They furthermore warned us that they would take "legal" steps to prevent the showing of our film, and sent word to the man with whom we had contracted, that 50 "Black Hand" or "Short Sword" men would be at the theatre to prevent his opening.

We are, of course, very pleased at the turn of affairs, as it enables us to obtain a concrete case, and will eventually lead to the passage of legislation, as the great business interests of Japan are as anxious as we are to put a stop to this sort of thing.

They realize that this touches their national honor, and when the Diet convenes a law will be drafted that should afford adequate protection.

For the present the remedy lies in a pre-release in Japan that will beat out the pirated product, and concerted action by all producers, and refusal to deal in any way with exhibitors in the Far East who use stolen or duplicated film. They are all more or less dependent upon our product.

If every company would have a circular letter issued by its Foreign Department warning the trade that they would refuse to sell their film to any exhibitor using pirated stuff, it would go far toward putting an end to this practice.

The "duplicated" "Way Down East" film was delivered to George Mooser May 9 after a court order had been secured directing the seizure of the "dupe," with Mooser depositing 10,000 yen as a surety.

The matter of the court proceed-

The indications are at present that the dinner is to be one of the really unusual events, inasmuch as its scope will embrace practically all of the notables of the religious, political, industrial, theatrical, picture and sporting fields of the country.

Augustus Thomas is to be toast master. The speakers are to include as far as possible to announce at present, ex-Governor Al Smith, Mayor John F. Hylan, U. S. Senator James W. Wadsworth, Jr., Charles M. Schwab, E. F. Albee, Raymond Hitchcock and Will H. Hays. The guests of prominence will include leading lights of the baseball and boxing fraternities, George M. Cohan, Archbishop Hayes, Rabbi Silverman, E. M. Bowes, A. L. Erlanger, Samuel L. Rothapel, Sam Harris, Senator Cobb, Joseph Levenson, Hugo Reisenefeld, Police Commissioner Richard E. Enright, Deputy Commissioner Dr. Harris, Hon. Murray T. Hulbert and many others equally prominent in civic and industrial activities, as well as the amusement world, the state.

It is surprising to note the fact that exhibitors from various parts of the country have wired to the local offices of the T. O. C. C. for reservations for the dinner. The fact that the Senator, during the last three years, has worked for the general interests of the exhibitors of the country has brought about a general demand that individuals, irrespective of any affiliations that they may have with exhibitor organizations, be permitted to make the event a gala one in the Senator's behalf.

"THE STORM" AT CAPITOL

The Universal's special, "The Storm," is not to hold forth at its own theatre on Broadway, but instead has been booked for the week of April 18 at the Capitol. It is possible that the Central will get second run on the main stem, following the Capitol date.

It is on the strength of the directorial work on this production that Reginald Baker obtained the contract with Louis B. Mayer for the making of a series of Reginald Barker productions for release, either through First National or Metro.

ings and return of the film are related in a story in "The Japanese Advertiser" of Tokyo of May 10.

The "duplicated" "Way Down East" was in 11 reels. One reel each had been secreted in 11 theatres belonging to members of the Japan Showman's Association. It required three hours to collect the films.

The recovery was voluntarily made after a conference between Mooser and the heads of this pirating ring. The reels could not be located for seizure by the officials.

Previously word had been sent to Mooser "the short sword men" would "get him" and all of his party if they did not cease the prosecution. Mooser replied, asking what good that would do; there would be others who would follow and continue the work, for they (United Artists) were determined to put an end to the thieving of their pictures (a "duplicated" "Fauntleroy" had also been discovered there). This answer appears to have forced the realization upon the Japs that the Mooser campaign was in earnest, with the request for the conference following.

Haruo Tawamura, the Jap exhibitor holding the "duplicated" film, alleged he had innocently purchased it in Shanghai for 25,000 yen.

ALAN BROOKS

IN ENGLAND

THE MANCHESTER GUARDIAN
May 2, 1922

"Mr. Brooks deserves our congratulations. In the first place he has written the piece and written it very well; in the second place, he has devised a fresh method of presenting his four scenes with no break; then he plays in it himself, with competence. . . . The conversation is astonishingly good. . . . Altogether, one welcomes 'Dollars and Sense' to a stage not too richly endowed with good things."

THE REFEREE
London, Eng., May 14, 1922

"The chief novelty at the Alhambra, last week, was a humorous tragedy in four episodes, written and staged by Mr. Alan Brooks, entitled 'DOLLARS and SENSE' . . . one of the best things of its kind America has yet sent us, full of action, with tragedy and comedy cleverly commingled. . . . Mr. Brooks has provided himself with full opportunity to show that he is an admirable actor with a remarkable capacity for extracting every ounce of value from the clever lines. . . . 'Dollars and Sense' is at the Coliseum this week and I cordially recommend Referee readers to see it."

LONDON TIMES, May 9, 1922

"DOLLARS AND SENSE"
An Original Sketch at the Alhambra

"There is an original sketch at the Alhambra. It comes from America and is

written by Mr. Alan Brooks. Mr. Brooks can certainly both write and act, because not only is the sketch interesting but his own performance in the leading part is admirable. . . ."

WESTMINSTER GAZETTE
London, Eng., May 9, 1922

American Author in Own Play

"It is seldom that one finds anything on the stage so genuinely new as 'Dollars and Sense.' . . . 'Jack' is played by Mr. Brooks with perfect finish,—his sardonic comments, tinged with witty humor are a succession of verbal surprises. . . . Mr. Brooks' little speech of thanks for the hearty reception given him yesterday was as unconventionally clever as his drama."

THE ERA
London, Eng., May 10, 1922

"An enthusiastic reception ensued with a witty speech from Mr. Brooks."

LONDON MORNING POST
May 9, 1922

An Original American Playlet

"The chief feature at the Alhambra this week is a more than usually interest-

ing one-act play entitled 'Dollars and Sense,' written and staged by Mr. Alan Brooks, a young American, who is making his first appearance in London. Mr. Brooks also takes the chief part in the play, and not only acts it extremely well, but proves in his writing of the play to be quite a master. . . . There can be no doubt that this is one of the most compact, original, pithy and well-written playlets that has been seen for a considerable time."

LONDON SUNDAY TIMES
May 14, 1922

"Someone told me to see a sketch there (Alhambra), . . . in this Mr. Alan Brooks was appearing: It is called 'Dollars and Sense.' As I possess so little of either the title appealed to me. It is so American. I cannot imagine a gentleman in that country without either article. . . . Mr. Brooks has written a clever little play. . . . he acts well and has a very clever, little Japanese actor, H. S. Kurasaki, supporting him."

JEWISH WORLD
London, Eng., May 12, 1922

"The 'dramalet' in which Alan Brooks plays the leading role is a wonderful work."

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HEAT CLOSING PARIS HOUSES; CASINO REVUE REVIVAL OFF

Volterra Discouraged by Slump—London Gets Good Attendance for Holiday Night—Paris Odeon Quits June 11

Paris, June 7. Severe heat is causing many closings and business in all the Paris theatres is at low ebb. The Odeon ends its season June 11. Under the circumstances it caused no surprise when Volterra announced that he had relinquished his idea of reproducing the Casino revue, "Revue des Etoiles," at the Mogador, or anywhere else, at least for the current season.

The company has been released. Volterra hopes to have the Casino restored and ready for reopening in October. It recently was damaged by fire back stage. There is every likelihood that Pearl White, star of the discontinued Casino revue, will appear at the Alhambra.

The hot spell, coming in the midst of the "season," played havoc with the theatre takings, though in some cases the patronage was well up to the average.

The following were the receipts Tuesday evening, May 23 (in francs, including entertainment taxes, averaging 16 per cent. on legitimates and 20 per cent. vaudeville):

Ambigu (Montmartre), 1,302, frs.; Antoine (Madelaine, ma. Mere), 1,721; Apollo (Pouick), 1,815; Athene (Atout, Coeurs), 3,896; Arts (Natchalo), 822; Bouffes (Dede), 8,201; Ba-Ta-Clan (Waltz Dream), 2,533; Comedie Francaise (Vautrin), 13,896; Theatre des Champs Elysees (Wagner season by Italian troupe), 30,057; Comedie Montaigne (Measures for Measures), 539; Cluny (Fetiche de Nounouche), 780; Chatelet (Les Millions de l'Oncle Sam), 4,272; Capucines (first week of "Ce Que l'on dit aux Femmes"), 2,790; Comedie (La Poule de Luxe), 710; Dounou (Ta Bouche), 11,113; Deux Masques (mixed program), 523; Dejazet (Cheri de sa Concierge), 883; Edouard VII (Une Petite Main qui se place), 8,936; Eldorado (Zozo, operetta), 591; Eden (Atlantide), 1,050; Femina (Maris Kousnezoff's Russian troupe), 1,600; Folies Bergere (revue), 14,789; Gaite (Vie de Boheme), 2,870; Grand Guignol (mixed), 1,503; Gaite Rochecouart (revue), 968; Mayol Concert (revue), 1,863; Michel (revue "Le Bel Ange Vint" by Rip), 3,956; Marigny (Pêche de Jeunesse), 3,325; Mogador (Classical music), 27,357; Nouveautés (Dick), 2,680; Opera (Russian ballets), 21,099; Opera Comique (Noces Corinthiennes), 18,568; Odeon (Arlesienne), 8,394; Palais Royal (Seconde Nuit de Noces), 5,402; Porte St. Martin (Arsene Lupin), 1,945; Theatre de Paris (last week "Miquette et sa mere"), 834; Renaissance (revival of "La Gamine"), 848; Scala (Chasseur de chez Maxim's), 2,177; Sarah Bernhart (Regine Armand), 2,640; Trianon (Petite Fonctionnaire), 702; Ternes (Surprises d'une Nuit d'Amour), 799; Varietes (Belle Angevine), 3,624; Vieux Colombier (Les Plaisirs du Hasard), 2,991 frs. Closed for rehearsals: Gymnase (vaudeville).

London, June 7. Practically all the London theatres were crowded Monday night (Whit Monday), a bank holiday in England. The preceding Sunday is a religious feast day (the seventh Sunday after Easter), and is regarded as the third greatest celebration in the Christian calendar.

PARIS ALHAMBRA PROGRAM

Paris, June 7. The new show of the Variety Theatre Controlling Co. at the Paris Alhambra, opening June 2, comprises: Hazel Elliott and Candy Girls, Mrs. Walter's Eight Alhambra Girls, Two Marconis, Adam and Lee, Seattle company, Nan Stuart, Walter Sayton, Tre-Ki, Togan, and Geneva, Aurora Cycling Troupe.

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KAISER OBJECTS TO THREE-ACT DRAMA

"Die Entlassung" Indefinitely Postponed in Berlin—Movement Against It

Berlin, June 7. The three-act drama, "Die Entlassung," by Emil Ludwig, dealing with the last days of the Bismarck regime and the Iron Chancellor's conflicts with Emperor William, will not be produced in the German capital for some time. It has been indefinitely postponed, although accepted by the Rotter stages for presentation at the Theatre des Westens the latter part of May.

Wegner was scheduled to do the Bismarck role and Gebuhr that of Wilhelm II.

Herr Wolf, the lawyer who has represented Wilhelm II before, put in a strong veto against the proposed production.

A strong movement against the public presentation of the play has necessitated a postponement.

FILM CHARITY FETE

Paris, June 7. A midnight revel was held at Magic City May 31 under the patronage of the Ministry of Fine Arts in aid of the newly organized Mutuelle du Cinema (Motion Picture Mutual Benefit Society). All the film stars attended, including Pearl White, a procession being formed under the direction of the painter, Georges Scott, in which several screen performers took part. As an attraction a picture was manufactured before the public by prominent actresses, members of the audience being invited to participate.

The entrance was 10 frs. (\$1) and the receipts highly satisfactory for this good cause.

AMERICANS AT PAVILION

London, June 7. Vaudeville reopening at the Pavilion under the direction of C. B. Cochran will have three American acts on the initial bill: Duncan Sisters, Sylvester Trio, Gen. Ed Lavine.

Others on the initial bill are Trini, Spanish dancer, from the Cochran revue, "Fun of Fayre," which closed recently; Anita Elsen, in a dancing specialty with Charles Brooks, formerly part of "From Mayfair to Montmartre."

LASKY TRAVELING

London, June 7. Jesse L. Lasky has gone to France and will visit Spain before taking up his booked sailing date from Cherbourg June 28. It is unlikely the picture man will return to London before starting for home.

Gilbert Miller is accompanying Lasky.

"CIRCLES" IN FRENCH

Paris, June 7. George Middleton's "Circles" is to be produced in French at the Nouveau theatre tonight, the evening being filled out with a short French play by Constance Lounsbury.

COOPER IN 'MRS. TANQUERAY'

London, June 7. "The Second Mrs. Tanqueray" was well received here when revived June 2 at the Playhouse with Gladys Cooper in the role created here by Mrs. Pat Campbell.

FRANCO-AMERICAN PLAY

"Perle of Chicago" Does Fairly at Arts, Paris

Paris, June 7. At the Arts, on June 3, "La Perle de Chicago" was produced with fair success. The story concerns Camille, a country druggist, engaged to marry Henriette, when an American family named Jeffries arrives and acquaints the druggist with the fact that the daughter Maude will inherit a fortune if she marries him (the druggist), last living relative of the eccentric testator.

Maude suggests they marry and then secure a divorce as soon as they have possession of the fortune, Camille retaining a share. Henriette consents to this arrangement, but upon their marriage both realize they are in love, and decide to remain husband and wife.

Maude's brother marries Henriette after purchasing the drug store and founding a chewing gum factory.

The scene of action is in France, but the play is said to have been inspired during the visit of the author, Maurice Dekobra, to the United States. One of the hits of the piece is Leveque, a picture actor, in the character of an inebriate clergyman imported from Chicago to further the marriage. Other principals are Mlle. Mad Andral ("The Chicago Pearl") and Mlle. Pierette Caillot.

JENNIE DOLLY STARTS "PLANTATION" IN PARIS

Dolly Sister Dancing with Clifton Webb—Place Called Acacias Gardens

Paris, June 7. The Acacias Gardens have been opened here as a duplicate of the New York resort known as "Plantation."

Jenny Dolly is appearing with Clifton Webb as partner, and will remain through the summer, according to present plans. She is accompanied by the American jazzers, the White Lyses.

Webb will also sing songs from the "Music Box Revue" and "Good Morning Dearie" by special permission of Irving Berlin, Inc., and Harms, Inc., music publishers.

"Plantation" in New York is a Broadway cabaret-restaurant, formerly known as the Folies Bergere in the Winter Garden building. It reopened under the new title with an all-colored floor revue in a Southern plantation setting, which is now running.

Jenny Dolly is a sister of Rosie Dolly (Dolly Sisters). Both girls were recently in New York appearing in vaudeville for a few weeks.

LIKES PAY-AFTER PLAN

Queen's Continuing But's Innovation—Indefinite Engagement

London, June 7. The policy of pay after you see the play, inaugurated by Sir Alfred Butt for "Lass o' Laughter" at the Queen's, appears to have proven encouragement to the management.

The piece is continuing with an indefinite engagement announced, and under the same terms for the public—send a check in payment for their seats, if the piece pleases.

PARIS EXPECTS "FATTY"

Paris, June 7. It is reported in Paris that Roscoe ("Fatty") Arbuckle is coming to the French capital to play a number of vaudeville engagements.

FRENCH "PEG" REVIVED

Paris, June 7. The French version of "Peg" My Heart" was revived at the Theatre Antoine June 1.

Merrily Yours Coming Home

London, June 7. Merrily Yours John R. Rogers left here June 2 on the Caronia for New York. He had been in London for some time.

Indifferent Melo

London, June 7. "The Green Cord," produced at the Royalty June 2, was disclosed as an indifferent melodrama, although very well acted.

DEATHS ABROAD

Germaine Penzios, actress of the Paris Odeon, died at St. Cloud, France, after a long illness.

ONE MAN BUILDS THEA; LAID 700,000 BRICKS

Hotham Browne Opens Oxford at Workington—Seats 1,400

London, June 7. Workington, in the North of England, is a little town of 25,000 inhabitants. It has more than its share of kinemas and theatres, the latter being notorious for bad business. To the number of its places of entertainment is now added the Oxford theatre.

The opening of this building would pass without comment except in the local newspapers but for the fact that it has been built entirely by one man, Hotham Browne. Browne is a theatrically inclined bricklayer who, finding himself up against building restrictions and labor troubles, set to work to build his theatre single-handed, brick by brick.

In two years' time he has laid 700,000 bricks, and Workington's new theatre is now ready for opening.

The auditorium will seat 1,400 people. There are an entrance hall, stage, dressing rooms, a billiard room, lounge and cafe, offices and other rooms.

In building his theatre, Browne ignored the labor unions, which only allow a workman to lay something like 400 bricks a day, but did obtain help for painting, decorating and carpentering.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

June 17, Michael Kara (Van Dyke).

June 15, Gordon and Ford, Boganny Troupe (Carmania).

June 15, Anita Diaz, W. F. Wierschman (Hansa).

June 14 (New York to Paris), F. Barrett Corman (Paris).

June 14—(From New York), Boganny's Lunatic Bakers (Saxonia).

June 13—(From New York), Miss Pert Kelton and sister Sue, Edward Francisco (Three Keltons), (Aquitania).

June 10—(New York to Glasgow), Florence Baird (Benset and Baird), (Celtic).

June 10, The Bereczens (Drothingholm).

June 10, Mme. Frances (Homerie).

June 13, Yvette Rugel (Aquitania).

June 7 (from London), A. H. Woods (Majestic).

June 6 (from New York), Mr. and Mrs. Julius Marx, Mr. and Mrs. Leo Marx, Mrs. Samuel Marx, Arthur Marx, Herbert Marx, Mrs. A. Muck, Linda Muck, Eleanor Reilly, Helen Schroeder, Edward Metcalf, Harry Kachoff, May Dever, Mr. and Mrs. M. S. Bentham, Mr. and Mrs. Jean Bedini, Clark and McCullough, Emily Baker, Elaine Beasley, Emily Earle, Charles Adler, Charles Mac, Ruth Wheeler, (Miss) Billy White, Lucille Printems, Peggy Trevor, Olive Burt, May Burt, Gwen Pardue, Harry Baker, Irving Reeves, Aubrey Wells, James Buckley, Ed Bisland, Walter Sharples, Henry Hoff, Michael Zelanko, Arthur Sanders, John Edwards, Henry McMin, Mark Scanlon (Mauretania).

June 6 (from New York), Mr. and Mrs. George Arliss, Mrs. Claude Grahame-White (Ethel Levey), Mrs. Thomas B. Clarke (Elsie Ferguson), Eva La Gallienne (Mauretania).

June 3 (all from New York), Seymour Felix, Miss O. Pardue (Olympic).

June 3—(From New York), B. S. Moss, Seymour Felix (Olympic).

June 2—(From London to New York), John R. Rogers (Caronia).

Fred Ebbetts of the Selwyn office has been appointed managing director of the Strand, Rockville Center, L. I., for the Nassau Amusement corporation, the owners. The house will play vaudeville the last half of the week, using the show for three days and a new bill Sundays.

Fred G. Weiss, former manager of Loew's Garden, Kansas City, has been transferred to the Warfield, San Francisco.

"MOME" POOR MELODRAMA

Crook Play at Paris Theatre Bernhardt Indifferently Received

Paris, June 7. At the Theatre Bernhardt, May 31, following "Regina Armand," just withdrawn, the management produced a three-act melodrama by Michel Carre and Albert Acremont, which was poorly received.

The story has to do with an orphan girl, nicknamed "Mome," reared by a crook and forced to attempt burglary in the apartment of a fashionable young man about town as aid to her sponsor. The proprietor's servants disturb the crooks.

The young swell finds the girl unconscious and afterwards helps her to reform by securing for her a stage engagement which leads to her triumph. The crook returns to claim his former companion and protegee and she appeals for protection to the young man. In the clash between him and the crook the latter is shot to death and the young man is wounded.

Believing her benefactor dying, the girl confesses her love for him, and the final scene foreshadows their marriage.

ENGLISH PRODUCERS LISTEN TO GERMANS

London, June 7.

The German producers are making great efforts to capture British producers and players, and numbers of both are crossing backward and forward.

The British are accepting the German proposals with alacrity, more especially the producers of the "free-lance" variety who have been badly robbed in the past by the owners of so-called studios and their crews.

There are very few really decent studios in London, the best being those belonging to Gaumont, Stoll, Famous-Lasky, Barker and "B. & C.," but there are many old corrugated iron sheds, converted coach houses and the like, and the rental charges are absurd.

One English producer with a good record is removing his activities to Berlin, where he has acquired a lease of a studio capable of holding six full sets at a rental of £4/10s. a day, this including everything, but his players. The last picture he made in England cost him £160 weekly for a converted shed in an eastern suburb and something like £40 a week overtime for the crew, the latter never being on hand when wanted, but habitually getting busy just when the legal hour of closing arrived.

The crews of the German studios, he declares, know nothing of this highwayman business, but are run on military lines, and are on duty to the minute.

AMERICANS IN EUROPE

Paris, May 26. Radiana Pazmor, contralto, attached to the American Church in Paris, sang at a concert in the Salle Gaveau, accompanied by Louis Aubert, last week.

Ewan Justice, formerly of New York "World," is seriously ill at Bad Neuhelm.

Morgan Farley, after Paris, is visiting London.

Elizabeth Day (Mrs. Mason Day) made her concert stage debut in Paris last week. Among visitors in Paris lately were Willoughby Cooke, Baltimore "Sun"; Alma Belwin, who lost a diamond hatpin in a taxicab; Edna Ferber, writer of Chicago; Mrs. Lillian Hill, returning home June 16 by "Finland"; Harry Green, of New York; Mrs. Ada Bodausky, wife of the conductor.

At Berlin: Louis Graveure, after a song recital at the Philharmonie, has gone to Vienna; Rudolph Volk, violinist; Clara Rabinowitz, pianist; Henry Deering, Alma Schlesinger, of Milwaukee (who intends opening an Art theatre in Chicago next season); Kenneth McGowan, New York critic (writing a book on the German stage); Bruno Lessing (Rudolph Block), Billy de Beck (of "Barney Goggles" renown); Eleanor Sawyer is appearing at the Berlin Opera; Patty Stuart, sister of Fanny Dillon, the composer, has been engaged for the Opera in Bale, Switzerland, next season.

AMERICAN PERFORMERS

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LOEW CIRCUIT DROPS WESTERN END; ACKERMAN & HARRIS CIRCUIT REVIVED

Final Papers Signed—Division Occurs June 24—Loew's Retain New Warfield, Frisco, and New State, Los Angeles—A. H. Secure Return of 14 Western Houses, Including Five New Theatres—Mutual Agreement Brought About Dissolution of Loew-A. & H. Merger

The Loew Circuit will drop the western end of its present chain, formerly known as the Ackerman & Harris Circuit, commencing June 24. The final papers were signed Monday. Irving Ackerman, of San Francisco, executed them for his firm in New York.

By the terms of the dissolution Loew's retains the new Warfield, San Francisco, lately opened, and the new State, Los Angeles, opened shortly before the Frisco house. Both are now playing Loew's pop vaudeville policy. Following the division of the eastern and western Loew's, those two theatres may adopt a straight picture policy booked by the Loew picture agency in New York.

Through the separation the Ackerman & Harris Circuit will be immediately revived in name and fact, with A. & H. securing 14 far western theatres. Five are new houses, all named State, and were projected by Ackerman & Harris before that circuit merged with Loew's shortly after the latter increased its capitalization to extend its theatre operations.

The theatres returning to A. & H. are the Palace and Hippodrome, Seattle; Hippodrome, Portland; Hip and State (new), Sacramento; Hippodrome and State (new), Stockton; Hip, San Jose; Hip, Fresno; State (new), Oakland; Casino and Hip, San Francisco; State (new), Long Beach; State (new), Salt Lake.

These theatres in reverting to Ackerman & Harris will be conducted along the former pop vaudeville and picture policy of the firm, which continued its playing policy when entering the Loew Circuit, excepting the western houses then commenced to play vaudeville road shows and pictures booked out of the Loew headquarters in New York.

In the dissolution the Loew office will take nine full weeks from its route sheet. Those weeks, with others the A. & H. firm expect to locate, will be booked as full or split weeks by the A. & H. booking offices, either in San Francisco or Chicago or both. It is possible A. & H. will establish its own booking offices in Chicago.

The separation of the eastern and western ends of the Loew Circuit is looked upon as a shrewd business move for both parties. The Loew Circuit benefits through having the burden of operating the extreme west from the extreme east removed, while Ackerman & Harris, who understand the coast territory, are again free to operate as they please.

The Loew's New York headquarters commenced to receive the impression some months ago that in addition to the extra operation that involved a great deal of attention, the eastern end of the circuit suffered in expense through acts, when booking with Loew, striving to secure the same salary for the east that had been given them in the far west. The addition of the far western bookings, in conjunction with the southern time booked out of the Loew's New York office, caused that agency to have three grades of salary: one for the east (with Greater New York the most extensive of this territory) and necessarily the lowest rated route for salary; another for the south, also middle western and Canada, the medium salaried territory on the Loew Circuit for bookings; and the top salary for acts on the coast, where the cost of transportation had to be included through the long railroad jumps.

Previous to affiliating with Loew's, Ackerman & Harris in their coast theatrical enterprises had been most successful. It was on the basis of their business for the preceding years the merger with Loew was completed. Following the merger and with the opening of the new State theatres, all named Loew's State, besides the larger Warfield and State, Los Angeles, it was found a conflict of opinion existed

as to policy and operation between the Ackerman & Harris firm in Frisco, which was the Loew coast representative, and the Loew home offices in New York.

It was claimed by the western men their towns were peculiar to themselves, while the eastern Loew men argued the western towns were no different from the southern or eastern cities in the circuit. Meanwhile competing circuits were entering the western territory, either through new theatres or new policies. The Orpheum Circuit started Orpheum, Jrs. (Hillstreet, Los Angeles-Golden Gate, Frisco) and announced others, while Pantages built a couple of large popular priced theatres with various picture houses, notably the Granada, Frisco, also opening.

The coast condition became acute, calling for centralized and local attention. It is said Marcus Loew, on his recent visit to the west, at the time of the opening of the new State, Los Angeles, saw this condition that had previously been presented to him through the Ackerman & Harris offices.

Ackerman & Harris were agreeable to a return of their former theatres and Loew signified a willingness to bow out of the coast arm of his circuit if suitable terms could be made. This led to preliminary negotiations that culminated follow-

ing the visit here a couple of weeks ago of Mr. Ackerman and his partner, Sam Harris, who were accompanied by Terry Turner, interested through A. & H. in the coast chain. MacDonald and Kahn, the contractors who built the western State theatres, were also of the A. & H. party coming to New York.

The terms of the transfer as reported are that Ackerman & Harris relinquish their 25 per cent. interest each in the Warfield and new State, Los Angeles, taking over the remainder of the circuit without a bonus and guaranteeing the Loew Circuit against all loss through it having assumed any construction obligation. These terms are said to have proven most agreeable to both sides. Other than some minor details that required adjustment, the dissolution deal went through almost as originally outlined.

The Loew Circuit has been previous experiences in attempting to operate or book in the west while maintaining an eastern circuit. Its first experience was with the Sullivan-Considine Circuit some years ago. When Loew relieved itself of the S-C houses, it built up the Ackerman & Harris firm which took over most of the Sullivan-Considine theatres. Later Loew in New York made a booking connection with the Pantages Circuit, Pantages placing its New York booking headquarters

in the Loew office. That also proved unsatisfactory. At the time Loew severed the Pantages booking relations, a similar reason was assigned, that acts charging more to play Pantages' western time, increased their salary for Loew's eastern houses.

Ackerman & Harris as a firm and individually stand very high on the coast. They are native sons, astute and enterprising showmen, who erected a name for themselves before submerging it with Loew's. While applying themselves in the past to pop vaudeville and pictures, A. & H. handled other amusement lines, including musical comedy and legit. Their venture with the Will King stock at the Casino San Francisco, where it ran for a long time, established a theatrical record west of Chicago for an attraction of that description.

Mr. Ackerman left New York Monday for his coast home. He had nothing to say before leaving excepting to state all dealings had been on a most friendly basis, which Marcus Loew confirmed. Each expressed a personal regard for the other and said though separated in a business way, there would always remain a bond of friendship between the two circuits.

Mr. Ackerman added he had had no time to consult with his associates regarding policy and bookings, but they would issue an announcement upon his return to San Francisco.

When operating alone, Ackerman & Harris maintained a booking representative in the Western Vaudeville Managers' Association in Chicago, besides its own booking offices in San Francisco, in charge of Mrs. Ella Weston.

Acts playing the Loew circuit hereafter will be routed south, opening in Baltimore, winding up the southern tour in St. Louis, jumping from there to Chicago, then proceeding into Middle West and Canada.

LOEW AND ORPHEUM HAVE PROPOSITION

Involves Coast Houses on Both Circuits—Meeting Held But No Decision Reached

The leading lights of the Loew and Orpheum circuits have met in New York within the week, to discuss the probability of reaching an understanding as to playing policies in coast houses of both circuits.

The theatres involved are the Orpheum's Golden Gate, San Francisco, and Hill Street, Los Angeles, both Orpheum, Jr., that play a mixed show of vaudeville and pictures, the same playing policy that now prevails at Loew's State in the lower city, and Warfield, Frisco.

The proposition is for the Orpheum to withdraw its feature pictures from each of the Juniors, leaving them straight vaudeville, and Loew will withdraw vaudeville from his two, leaving them straight pictures, thereby removing all four theatres from opposition to the other in their respective cities.

The plan to eliminate the biggest opposition in town for each circuit is said to have emanated from Marcus Loew.

If an agreeable action is taken on the proposal, it will likely go into effect before the end of the month. In each of the Coast towns the Orpheum has a big time house operating.

The first contract for the Garden Pier, Atlantic City, opening with vaudeville June 24, booked by Pally Markus, was given Pauline Cook of the Jemie Jacobs office for Nat Nazario, Jr., who will be on the opening bill.

Sam Kramer, the Chicago agent, is visiting in New York.

BEDINI'S 'CHUCKLES' FOR LONDON; FIRST BURLESQUE EXPERIMENT

Company Sailed Tuesday—If Successful at Oxford, English Cast Will Succeed It—Returning Here Late in July

The entire cast, production, scenery and staff of Jean Bedini's "Chuckles of 1922," with the exception of 12 choristers sailed on the "Mauretania" for England, Tuesday.

The show will open at the Oxford, London, for a six weeks' engagement, Monday, June 12. "Chuckles" playing arrangement calls for Charles B. Cochran, manager of the Oxford, to guarantee Bedini \$3,500 a week during the term of the engagement, the show playing on a 50-50 basis over the guarantee.

The invasion of London by Bedini's "Chuckles" marks the first instance in English theatricals that an American burlesque show of the wheel type has made the experiment.

The deal that sent "Chuckles" to London was arranged by M. S. Bentham, acting for Albert de Courville, who in turn represented Cochran. De Courville saw the show when he was over here several weeks ago, liked it and informed Cochran when he reached London. Negotiations by cable followed, as announced in Variety last week, and were consummated Friday.

The principals sailing include Bobby Clark and Paul McCullough, Jim Buckley, Wally Sharples, Eddie Bishard, Billie White, Charlie Mack, Emmett Baker, Harry Baker, Aubrey Wells, Billy Reeves, Elaine Bosley, Emily Earl and Charlie Adler. Mike Zelenko, musical director; Henry Hoff, property man; Harry McMill, electrician; Mark Scanlon, in charge of the hon used in one of the comedy bits; Arthur Sanders, manager; Jean Bedini and Mrs. Bedini are also making the trip on the "Mauretania."

The six choristers included in the sailing roster are Perry Trevor, Cora Debow, Gwen Debow, Olive Birt and Ma. Birt.

Seymour Felix preceded the show,

sailing Saturday, last, on the "Olympic." Felix will secure the other 12 choristers in London, and have them trained in the show numbers by next Monday, opening day.

The "Chuckles" company will return to America, July 26. Clark and McCullough are scheduled to start rehearsals with the new Music Box show, and the remainder of the company will play on the Columbia wheel next season.

If "Chuckles" catches on in London, an all-English company will be recruited, which will continue playing the show at the Oxford, after the six weeks of the American "Chuckles" has expired. This will be on an arrangement between Cochran and Bedini, with the latter holding an interest in the London company.

The sudden decision to send the "Chuckles" company to England necessitated special efforts to secure passports for the members. The matter was placed in the hands of Paul Tausig & Son, the steamship passenger agent, who booked the passage for the company on the "Mauretania."

The firm sent a representative to Washington to secure the necessary credentials. It was completed within three days of the regular time for securing passports, two weeks.

The Tausigs also called the British Department of Labor to secure the proper labor permits for the company. The permits which were to have been cabled, failed to arrive before the sailing of the steamer with a special dispensation granted by the steamship company to allow the company to sail without a British visa on the passports.

It was allowed with the understanding that a British visa officer would board the steamer prior to landing, to supply the necessary visa after the proper o. k. had been granted by the Department of Labor.

YIDDISH P. M. A.

50 Metropolitan Managers in Line for Membership

A Yiddish Producing Managers' Association is in the process of formation. Charles W. Groll, a local Yiddish impresario, is the moving spirit. At present there are nearly 50 Yiddish managers lined up for membership, all in some part of the metropolis. The out-of-town managers, which number few comparatively, are expected to follow suit.

The articles of the proposed by-laws of the Yiddish organization parallel in many respects those of the P. M. A. It is being organized for mutual protection to deal with the stage hands and Hebrew Actors' and other unions. When a manager has a grievance it will not be propounded as an individual claim, but through the organization.

ACKERMAN & HARRIS TO BOOK OWN HOUSES

Coast Report Says Chicago Booking Headquarters to Be Established

San Francisco, June 7. Following the dissolution of the Loew-Ackerman & Harris merger with A. & H. resuming direct operation of the coast theatres, it is said the firm will establish its own booming headquarters in Chicago, booking from there in conjunction with their Frisco agency.

A representative of Gus Sun is now in this city proposing a working affiliation between the Sun circuit in the middle west and the A. & H. bookings to the coast.

Among the bookings to be taken on by A. & H. are said to be the Pinkstein & Ruben houses in St. Paul and Minneapolis, now booked by the western vaudeville agency (Lester Bryant) in Chicago of the Shuberts. A. & H. booked those theatres before merging with Loew and when securing their western supply through the association in Chicago. Pinkstein & Ruben are reported to have been apprised of the possible dissolution before Ackerman & Harris went east, when they informed the partners if the separation occurred, the F. & H. theatres could again be placed on the A. & H. list.

Irving Ackerman will reach here Friday. Until that time, and after consultation with Sam Harris, no definite statement will be made at the A. & H. local offices.

CLEO COLORED?

Cabaret Revue Will Have Original Vamp in Dark Skin

Cleopatra was ebony-hued, according to the new all-colored cabaret revue, "On the Nile," to be reproduced June 15 by Al Mayer at Reisenweber's, succeeding Mayer's present floor attraction, "Bandanna Land."

The writers of the first show will arrange the new one, and it is their idea of the past about Cleo in color.

PICTURES AT M'VICKER'S

Chicago, June 7.

With Balaban & Katz taking over the Roosevelt, the possibilities became of the highest for the new McVicker's theatre being established as a movie house.

Jones, Linick & Schaefer will need protection for first run pictures, due to the turn caused by the new owners of the Roosevelt. Aaron Jones is now in New York attending to matters which will be of interest to the local movie colony upon his return.

GABY'S BED FOR PICTURES

Paris, June 7.

After the death of Gaby Deslys her furniture in London was sold by auction.

Among the objects was the bedroom suite, which has now been acquired by an American film company, and will be used for the "Black Orchids," a picture in which Lewis Stone and Barbara La Marr will be the protagonists.

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CONEY'S GETAWAY—"HUNK OF SWISS"; NEW YORK'S MIDWAY OPENS LIGHT

Quarter Million Behind in Gross So Far—Stretch from Decoration Day to July 4th Tells Season's Story—New Boardwalk Has Islanders Guessing—Tanagra Theatre the Star

Coney's 1922 getaway, in the colloquials of Leo Lowenthal, the island's erstwhile delicatessen, insurance agent and grand op ra bug, is "a hunk of Swiss!"

So much rain water now in the flutes and drumheads of Tilyou's sidewalk ballyhoo that their foot! too! too! and rum! tum! tum! sounds like a Noah's Ark cubist medley.

Coney is more than a quarter million behind in its take thus far, as against other normal seasons. Yawps from the Concourse to Sea Gate are so incessant and staccato that Harry Tudor says they're fussing up the wires of the radio show he opens there tomorrow in the old Stubenbord feed place.

Officially, Coney's get-away starts with Decoration and runs to Labor Day. Of late years, due to the increased resident population's hungry mitt, Surf avenue's stands and gimcrack catch pennies get busy as early as March and keep after stray pesetos until late October.

Tilyou's begins among the earliest and hangs out until the last, with an all-year Saturday and Sunday maw. Stauch's ditto. Luna, more formal, has a mid-May opening as a rule, and calls the game quits shortly after Labor Day.

Opened on 13th of May

The sporting population of Coney is blaming Luna for its succession of sky scouse parties because it opened the season on the 13th of May. The hard boiled eggs place no stock in this interpretation, but are giving all their time and thinking to solving the problem of meeting the second rent payments, due June 15. Last year's 4th of July caught hundreds of Surf avenue's stand men and Bowery dime grabbers shouting anathemas at landlords for dispossessing them. Not less than 100 investors of the same get-it-easy tribes will get the moving van orders next week, according to present prospects. Unless a miracle worker shows to turn off the floods, last season's evictions will be multiplied before the third payment date, July 4.

The present situation suggests Ted Marks' historic experience at the American Roof, New York, about 15 years back, when, after 13 weeks of rain on his open air vaudeville with but fugitive let-ups, he decided to quit. "You're not going to blow now! It just simply can't rain any more!" said a well-wisher. Marks, who had hung on until everything he owned had been hypothecated, including his famous boutonniere, proffered his adviser the keys to the American's air dome and said: "Forget it. Remember Egypt!"

Freak Shows Are Feature

The outstanding feature of the present season's Coney is the way the freak shows have started to hog the main stems. Within a baseball's throw of each other a trio of human abnormalities bark for business on Surf avenue within hearing of the West Eighth Street police keeps, and two make grabs for passersby on the Bowery, one at the junction of Jones' Walk and the alley that the old-time concert halls made popular, the other at its western terminal near Tilyou's.

The island's amusement parks, Tilyou's and Luna, offer novelty this season only in variants of their gate takes. Luna's weekly gate is now a dime, with 20 Sat., Sun. and holidays. The Tilyou grab is 55, which gives combinations including what's inside except certain rides. The aim of both managements this season obviously is to follow a course long popular among the resort's amusement men and general purveyors: "Let the other fellow spend all he likes to get 'em to Coney, and then watch us boost 'em in!"

Not the Same Coney

The observer familiar with the changing complexion of Coney since it was the favorite balliwick of John Y. McKane not, the shading off in smartness of not only the institutions of the purveyors but also of their patrons. Before the

war, during the regimes of Fred Thompson and "Skip" Dundy, a Surf avenue Saturday or Sunday was a joyous thing, with the social and civic notables of this and other countries among visitors attracted by the island producers' fanfares of glitter and substance.

During the war the colors got hectic and order went on a holiday, but the fascination of the bizarre was present for any who care for that sort of thing. Since the war the let-down has been marked. None of the days now seem to offer anything like the quality of the same old crowd. The excited interest that the carousals, rides, parks and myriad catch-penny devices aroused in grown-ups and youngsters still on the kid side of the threshold is noted now, rarely. The crowds today suggest rather participation in an ordered function than the old "Let's go!" spirit.

Prophets Pessimistic

Prophets there are in plenty to tell you that the Island as a holiday Mayfair is gone for good, and that its decadence as a laugh spot for the universe will be sealed shortly when the city's two million dollar boardwalk, now under way, is completed. The reduced fare, the aftermaths of war, visitors' tightening purses, Volstead inhibitions, the passing away of the grand army of oldtime showmen who built Coney to its eminence, the blue-law bathing restrictions and the avarice of the island's merchants are among ascribed causes for the degeneracy. Surf avenue, in the old days a gay avenue of waving pennants, blaring bands and ballyhoo cavalcades, is now, even on week-end days, a sober enough spectacle. Whatever the chastening processes, the change is there for all to see.

No Dips—Pickpockets

Among the island's changing atmospheres for the better is the almost total elimination of the old-time dip, or pickpocket. Captain George Busby, who knows the island's purlieus as he does New York's multiple gallery of illicit mugs, has a numerous staff in action on the island's jam days, and with punishment swift and sure, the dip bold enough to cross the Bath Beach or Flatbush deadline is either promptly plumped back on a trolley headed citywards, or given free 'bus ride to the Sheephead Bay cooler. Coney's keep since its own West Eighth street jail was condemned.

The immorality that prevailed in the old days when a Raines law hotel was a mint is also a thing of the past, thanks to the insistent surveillance of women fly cops and Coney's present cop captain, John J. Hughes.

The new boardwalk, it is predicted, will cut a giant wedge into the land values of the Island. The concrete supports are already up, running from the Concourse to Eddie Mooney's Atlantic Baths, with preparations that promise the completion by October of the proposed walk 80 feet in width, and coursing along the beach west as far as Sea Gate. A \$10,000,000 drop in Surf avenue land values is estimated as conservative by island realty experts, who at the same time say the promenade will jump Coney's shore line property not less than \$25,000,000 gross. The walk has resident Islanders guessing, those on Surf avenue hesitant to sink into leases beyond the present year, and those holding beach fronts reluctant to let go of a foot of the ground until its value stabilizes.

Not Fred Thompson's Luna

In contrast to the Luna of the old Fred Thompson days, today's Luna is a joke. A sign of the times is offered in the fact that this season no crews of preparatory workers were employed. Another is a baby size attempt to copy Steeplechase's moving floor and up-and-down stairways. The good old days of the Park, originally started by Paul Boynton for his aquatics, are further recalled by the new twist from the west installed in Luna by a concessionaire last year of the

old artful dodger grind. The new throw-the-balls releases live baby porkers that slide down baby chutes, a miniature echo of the old-time Fred Thompson 90-foot slides of runs to plunge with towering cascade splashes in the pools at their base.

Newest Is Tanagra Theatre

The newest thing at Coney is the Tanagra miniature theatre seen in New York at the last Fashion Show, offering in hand size human figures, by the aid of reductive mirrors, human figures in action on a man's size stage behind. The Tanagra takes a dime and gives several demoted coach exhibits of young women who know how. The show isn't for children.

The Sam Gumpertz Eden Musee, alongside the Dreamland freak exhibit, now has a rival situate on the old Fred Henderson Surf avenue front. At the Gumpertz show the featured horror is Landru, the French Bluebeard, guillotine and everything, and at the Henderson spot it's "The Ward Murder Mystery."

Clean-Up of Bowery

The clean-up of the Bowery so far this season is the bust-the-balloons-and-win-a-prize stand of the Reichenthal Brothers, across the walk from Stauch's. With a 16-spot layout, active most of every 12 working hours on good Saturdays and Sundays, the week end take scales handsomely. Islanders figure the gross daily take on big days for the brothers, who, before their advent on the island, owned New York hat check concessions, at close to \$500. Hard-boiled mathematicians, however, scale the take to less than half this, figuring it out at a \$1.60 take-down every five minutes, or something like \$200 per day, with half this going out for the merchandise won, estimated at 80c. a prize, which bait is half the ballyhoo. The other half is freely conceded to be the game's barker, Dick Martin, Coney's veteran shouter, still with a pair of lungs and a stentorian delivery guaranteed to shiver plate glass at 20 paces. The bust-a-balloon gag is a three-year-old wheeze for the island's stand men, but continues to hold its grip. It replaces the old-time miniature prize-winning horse race, though operated individually in the same way by the players' revolution of a crank. Wisecrackers explain the popularity of the balloon gag over its predecessors by the expectant tension the gamble creates in the turners, as they see their particular rubber spheres inflate under their own manipulation. For a ten-cent play it gives small thrills in plenty when the varicolored containers bulb fatter and fatter, with explosion imminent with every added turn of the wheels. For what it claims to be, the bust-a-balloon thing is O. K. There's a bad way and a good way to grind the controlling wheels: the good way, moderately slow and steady; the bad way, fast, serving to cut off the air sucked into the air tubes by small individual pumps underneath the layout boards.

Scattered along the Bowery's half-mile of thoroughfare between Jones' Walk and Tilyou's are the ball-rolling and ball-swinging dime grabbers peculiar to every season, with here and there a new twist to grabs that seem to offer everything but really offer nothing but the worst of it. One of these is shoulder-to-shoulder to the Dick Martin prize board, offering prizes for rolls counting over 15. The thing looks fair enough at first blush, in that four balls are allowed, with the player asked merely to roll them into holes numbered 2 to 5, less than an arm's length distant. The catch is in the way the holes are numbered, the most difficult or last row of holes being tagged with a 5, the next nearest the player labeled 4, and the succeeding rows 3 and 2, respectively. It's a brace game. But a bolder gyp, still active despite its long life at Coney, is the swing-ball, which doesn't offer a million-to-one chance, because, gov-

erned by the law of centrifugal force, the ball swung by the dime fallers, of bowling size, can never hit the vertical wooden pins aimed at because the operator of the game shifts it out of range before a player starts to swing.

And taking it away from the innocents with even more aplomb than the swing-ball gyp are the ground-floor grifters with the familiar roll-the-balls-and-win-a-prize-when-you-score-a-red-number graft. There is a chance that the swing-ball operator might have an attack of aphasia and forget to shift his upright pin, whereby you'd win, but the red-number layout game doesn't offer you, even this percentage, because the operator does the counting, and the player is breezed along so fast by the count that the winner of the Edison questionnaire job would go loco if he ever tried to keep up with the operator's rapid-fire tally.

Regular visitors to the Island have passed up the swing-ball and red-number dime crashers, so that this season but two swing-ball and four red-number layouts are doing business. Smoother than any of the legitimate ball-rolling games offering prizes are the Japanese miniature bowling dime catchers. The Jap games give a prize to (Continued on page 21)

YOUR PAL AL

And His Banjo in Vaudeville—Opening Next Week

Al Reeves will invade vaudeville, opening next Monday at Proctor's 58th St. in his banjo specialty, assisted by four girls.

Al's modest billing reads: "The World's Pal, Al Reeves—Give-Me-Credit Al and His Banjo."

Al's opening song mentions the names of many stars who have played in his shows before becoming famous, and has a catch line, "Why shouldn't I follow them in these joints?"

Alf Wilton arranged the opening.

BUCKNER FORFEITS BOND

The People of the State of New York, etc., took judgment for \$2,500 against Arthur P. Buckner, cabaret producer and promoter, representing a forfeited bond posted by the Fidelity & Casualty Co. of New York in Buckner's behalf, following a mix-up with local authorities on a fraud charge.

Buckner was to have appeared for trial last month but did not, owing to the fact he is in custody in Philadelphia on a subsequent similar charge.

The trial on the New York charge was to have come up in General Sessions arising from the allegations Buckner had sold too many quarter interests in an enterprise that can only yield four quarters.

SHOW PEOPLE RUNNING TOWN

Chicago, June 7. Tink Humphries, general manager of the western Keith office here, has been elected mayor of L. Lakes, Baldwin, Mich., a theatrical summer resort settlement that is being developed by Lew Earl, the Chicago vaudeville agent.

Will Cunningham, another Chicago theatrical celebrity, was elected Marshall.

AFFILIATED'S SECOND DINNER

The franchise holders associated with the Affiliated Theatres Corporation are to hold a dinner Tuesday night, June 20, at the Hotel Astor. The dinner will be preceded by a meeting and conference at which affairs of the circuit will be discussed.

This is the second dinner to be held by the Affiliated since organized a couple of months ago, another being held at the Astor five weeks ago.

Suit Against Mrs. Murray

Ada Dick Rode has brought suit in the New York Supreme Court against Mrs. Grace Murray for \$50,000 damages for alienation of her husband, Raymond Rode's affections.

Mrs. Murray is the wife of Billy Murray, the phonograph singer.

The defendant was served in Freeport, L. I. The Rodes have two children.



NINA PENN

Feature Dancer with "MOLLY DARLING" Palace Theatre, Chicago, Indefinitely Formerly with "Irene" and "Broadway Whirl"

ONE MORE DOOLEY SUIT

Cincinnati, June 7. The second suit against the Palace Theatre as a result of the recent run-in between Billy Dooley, comedian, and three girls in the audience, who, Bill says, interfered with his act, was filed in Common Pleas Court Monday. The plaintiff is Anna Dalton, aged 18, who demands \$5,000 damages through Attorney Frank Woodward.

Attorney Woodward declares that since he brought a similar action in behalf of Miss Margaret Plucker, aged 20, several weeks ago, he has received numerous letters from Palace Theatre patrons who witnessed the controversy and are anxious to testify in favor of the girls.

Dooley said that the girls were "flappers" and insisted on laughing at the wrong times, until finally he had to call them down. They were ejected from the Palace, the girls say.

MAXIE, DANCER, DROWNED

Winona, Minn., June 7. Maxie Gregor (Maxie and Georgie), of a well-known colored dancing team, was drowned here yesterday afternoon.

Maxie and Georgie were members of George White's "Scandals of 1921 and 1922," and were appearing locally with the production. James ("Rube") Miller, a comedian with the White show, tried to save the colored boy and was nearly drowned also.

Maxie and Georgie first attracted attention last season as a dancing team with the "Put and Take" show, an all-colored aggregation that enjoyed a New York City run. Following this the pair went into vaudeville appearing on the Shubert Circuit. They have been with "Scandals" about six weeks, joining the show in Boston.

AL DARLING HOPS OFF

Binghamton, N. Y., June 7. Al Darling, manager of Keith's Royal, New York city, and Florence Mary Garvey, daughter of Mr. and Mrs. Anthony Garvey of Binghamton, were married June 1 in St. Patrick's church here.

After the ceremony, which was attended by numerous friends of the couple, breakfast was served to sixty at the Arlington hotel. Miss Olive Garvey, sister of the bride, was maid of honor, and George Darling, a brother of the bridegroom, was best man.

Among the guests were Edward Darling, Keith booking head; Valerie Bergare (vaudeville), Edgar Allen Wolf, vaudeville author, and Mr. and Mrs. Jimmy Barry (vaudeville).

NORI'AN ENGAGEMENT OFF

The wedding engagement of Ruth Budd to Karyl Norman (Creole Fashion Plate) has been definitely called off.

Miss Budd denies her mother was in any way responsible for the breaking of the engagement, and that it was purely a mutual agreement between herself and Mr. Norman.

IN AND OUT

Mr. and Mrs. Hugh Emmett replaced Lew Hilton at the Lincoln Square, New York, Monday, the latter forced out of the bill due to illness.

Vivienne Segal through illness did not open at Keith's, Philadelphia, for this week. Yvette Ruzel is substituting.

AMUSEMENT STOCKS UNDER PRESSURE AND ALL DECLINE

Whole Market in State of Mild Reaction, but Special Considerations Govern Amusements—Famous Touches 83¾—New Bottom for Loew, 15½

All the amusement stocks declined, participating in a general setback that ran in a mild way through the whole list Tuesday and Wednesday. Famous Players touched a bottom of 83¾, compared to its top last week of 87½, while Loew, got into new low ground for the present movement at 15½. Orpheum, looked upon as one of the most promising of the group, Monday was traded in as low as 19¼. Last week it was within a fraction of its best for the year, 21½. Aside from the generally easy tone of the market, which had its effect, there seemed to be no broad influence at work among the amusements. Each was governed by individual considerations.

Goldwyn Deadlock

Goldwyn also was off, but that stock is in strong control and fluctuations were narrow, top at 8½, bottom at 7½. The deadlock between Samuel Goldwyn and company interests over Goldwyn's holdings is still on and his block of stock, estimated at between 60,000 and 100,000 shares, hangs as a cloud over the issue. Two stories are in circulation. One is that Goldwyn refused the company's offer of 10 a share and the other is that Goldwyn made that offer and the company declined to deal on the terms offered. The effect is much the same either way, since it means a tug of war between buyer and seller and not a friendly contest by any means in this case. A statement was published, doubtless emanating from the home office, showing that more than \$1,500,000 of the 8 per cent. convertible notes had been taken care of and only about \$250,000 remained outstanding.

As far as known Goldwyn's present outstanding obligations amount to only the 600,000 shares of common stock. It is stated there is no paper out in notes or preferred stock except in bank loans, and current assets (cash and inventory) are sufficient to cover these. The statement referring to the 8 per cent. notes said "the financial committee has issued a notice to holders of its two-year 8 per cent. convertible notes announcing that the corporation had elected to exercise its right to call and redeem, subject to right of conversion on or before July 5 \$250,000 face value of the notes at 101 and interest. The redemption date is July 10.

"The original issue was \$1,788,400 and to date \$805,000 of them have been converted and cancelled, \$232,000 purchased in the open market and surrendered to the trustee for cancellation and \$250,000 called and redeemed May 3."

Famous Pool Halted

The effect of this move, of course, ought to be favorable to the stock, but the future is full of many possibilities, good and bad, from a speculative standpoint. The pool or the company may elect to keep prices low to force Goldwyn's hand, or it may take the opposite course by running the price up to the point where Goldwyn is ready to liquidate. Goldwyn, in the absence of pool acquiescence, could scarcely sell out so large a block anywhere near the top except by private transaction. The Goldwyn sales would immediately break the price. Even if he did accomplish an open market sale such scattered holdings could sooner or later be shaken out by pool operators at moderate prices.

The new Famous Players pool appeared to have run into a snag. The stock was progressively weak from Monday on touching its bottom Wednesday in the early trading. The situation appears to be that the swift bull drive of Monday and Tuesday a week ago (in two days trading 25,000 shares were reported at prices up to 87½) attracted such a horde of speculative traders that a drastic setback was deemed necessary to shake them off. It may be that stops were reached on the way down to accelerate the decline. In any event there probably was a considerable shake-out of small, weak accounts. Now that these have been cleared away when the rest of the market resumes the

advance, Famous Players ought to be in a good position for additional progress. Basically the company is said to be in a better position than at any time within three years. Curiously enough there was an almost entire absence of dealings in the senior issue which was no more than steady.

Situation in Loew

Loew was progressively weak to the Wednesday bottom of 15½. There seems to be nothing really the matter with Loew except its broad ramifications. Its last statements (Continued on page 10)

ALLEN CASE ADJOURNED

The complaint against Paul Allen, arrested about 10 days ago when it was alleged he attempted to cash a forged check at the Chatham-Phoenix bank, was adjourned in the West Side Court until Thursday (yesterday).

No complaining witnesses appeared and the bank was unable to testify without its client. Allen is out on bail.

MARRIAGES

Joseph B. Verdi (Clark and Verdi) to Bessie M. Gaby, at Seattle, May 19. Mrs. Verdi was formerly Mrs. Frank Gaby, and was granted a divorce from her first husband in New York City July 12, 1921.

Irving Beitel to Phyrne Peppard (non-professional), June 2, at Des Moines. Mr. Beitel is at Riverview park, that city. He was formerly treasurer of the Des Moines Orpheum (vaudeville).

Abigail Murphy (Amalgamated Agency) to Nick Shulte (non-professional) in New York, June 4.

John Clark, erstwhile balloonist and parachute jumper, giving his age as 43, and Lillian M. Raymond, 18, of Burrville, were married at Watertown, N. Y., June 5. The couple broke into the papers Saturday, when there was a threatened court move, due to the objections to the wedding made by the girl's parents.



MISS LOIS BENNETT

A Ray of Western Sunshine, who will finish a successful tour of the Orpheum Circuit next week (June 12) at the State-Lake, Chicago. Under the personal direction of MR. LEE STEWART

POLICE STOP WHEELS

Dorchester, Mass., June 7. A detail of policemen stopped the operation of all wheels of chance Monday night at the field day celebration held jointly by Charles S. Hammond Post, American Legion, and Dorchester Post, Veterans of Foreign Wars, on Franklin Field, Dorchester. The wheels were the property of a carnival company which staged the event.

A permit for the use of the field was obtained from the park department, but the permit stated that the users must abide by the park regulations. It was on account of this that the wheels, spun when a certain number of ten-cent chances had been sold, were stopped by the police. The proceeds of the field day will be used to aid disabled war veterans.

COUPLE GET TOGETHER AGAIN

Lynn, Mass., June 7. After suing her mother-in-law for \$25,000 for alienation of her husband's affections and living apart from him for several months, Mrs. Evelyn C. Ropes, 23-year-old wife of Lawrence G. Ropes, has effected a reconciliation and the couple are again living together at the New York home of his parents. Mrs. Ropes was formerly a vaudeville dancer.

Mrs. Ropes' alienation suit has been settled by agreement with judgment for the defendant. It is said that the young Mrs. Ropes told a sensational story of her life with young Ropes, who is 27 years old.

GOLDWYN ON "BIG BOARD" WITHIN 30 DAYS—REPORT

Goldwyn's Favorable Agreement with First National—Profits for Years to Come Guaranteed—Godsol Demonstrates Financial Genius

ENGLISH IMPROVING ON SHOW PUBLICITY

"Pomp and Circumstance," produced by Sir Alfred Butt, will open tomorrow (Thursday) at the Duke of York's as listed.

The Lord Chamberlain issued a statement he had not banned the performance because of a bedroom scene in it, but had requested no indicia be permitted in that scene.

The show's press department hopped onto the Lord Chamberlain's request by announcing the piece would not be presented, as the author had refused to delete the scene the Lord Chamberlain objected to. It was this press work that brought about the Lord Chamberlain's statement, for further publicity.

"FLAPPER" CONTEST

Loew's Boulevard theatre in the Bronx put on a new extra attraction last week in the form of a "Flappers' Contest."

Young girls of the neighborhood were allowed to compete, walking across the stage something in the manner of models, with the audience judging the winner through the volume of applause.

The contest is said to have excited quite some local interest. It became a business getter through friends and admirers of the different young women attending each contest.

SETS BACK LONDON SHOW

Leo Beers, who was to have opened June 5 at the Victoria-Palace, London, has had the time set back one year. The pianist will sail July 4 on the "Aquitania" for a vacation in Paris and Berlin.

William Gaxton and the Cameron Sisters sail July 4 on the "Aquitania" for London. Mr. Gaxton opens at the Victoria-Palace July 17 in "Kisses," his vaudeville turn. The Cameron Sisters open the same date in the supper room at the Hotel Savoy.

Goldwyn stock is to be quoted in the "big board" (Stock Exchange) within 30 days, according to those on the inside of the Goldwyn plans. At the recent directors' meeting it is reported a statement had been furnished the New York Stock Exchange which is said to have regarded it favorably. Up to now, Goldwyn has been traded on the curb.

The arrangements made by Goldwyn with First National exhibitors is more than an affiliation. So favorable is the agreement that together with clever financing the outlook for Goldwyn is believed to be the most promising of the big picture corporations.

Tuesday advertisements in the dailies provided the last call for notes to be retired. There had been \$1,700,000 due on notes January 1, 1923. It is claimed that every bit of outstanding paper had been brought in and that Goldwyn now has \$880,000 as a surplus in bank, without a dollar in bills payable against it. The company had built a surplus of \$1,200,000 to protect its notes. Only part of that sum was used, notes being retired by the issuance of treasury stock.

The deal with First National is regarded as guaranteeing Goldwyn profits for years to come. First National guarantees Goldwyn \$450,000 per year as against 50 per cent of the profits on the pictures to be made and turned over to First National. The latter is to finance the 20 film productions which Goldwyn guarantees as the minimum number during the year.

There are 600,000 shares of Goldwyn outstanding, with no bonds nor preferred stock. It is predicted that one-half the profits will more than make up the \$450,000 guarantee and that the stock will pay at least a dollar a share at the end of the first year. The further economy of the affiliation may be judged from the distribution expense of \$20,000 weekly which will be topped off Goldwyn's operating outlay. The arrangement between Goldwyn and First National is for 10 years.

Frank J. Godsol is credited with having made over the Goldwyn corporation. Those interested with him say his management of the company's affairs, the deal with First National and the retirement of the notes demonstrated financial genius. Godsol invested about \$200,000 in Goldwyn several years ago. At the time he is said to have regarded it as a flyer. Later he became interested in picture production possibilities and for the past two years has devoted his entire time to building up Goldwyn and is in control of the corporation.

Several times Godsol and Samuel Goldwyn clashed, the latter finally resigning as the head of the corporation. Goldwyn is said to own 60,000 shares of stock. He was offered \$10 a share for the stock at the recent directors' meeting, but refused to sell.

In addition to Godsol and Goldwyn, those known to own large blocks of stock are the Du Ponts, Lee Shubert, the Selwyns, Sam H. Harris, officers of the Chase National Bank and Eli Bernheimer of the Columbia bank.

MISS BOYLE ENGAGED

Los Angeles, June 7. It is reported Ellen Terry Boyle is to leave David Schooler's act (this week at the local Orpheum) in July to become the wife of a physician of Dayton, Ohio.

The engagement of the couple has been known by members of the bill.

"AS YOU WERE," JACOBS' UNIT

The rights and production of "As You Were" have been secured by Jenie Jacobs for a tabloid version to be used as an afterpiece with the Jacobs Shubert vaudeville unit next season.

Bert Baker has been signed for the Jenie Jacobs unit for next season.



ROSE KESSNER

Who is scoring a pronounced hit in the character comedy role that of a wealthy widow in "MOLLY DARLING" NOW AT THE PALACE THEATRE, CHICAGO

FREE SERVICES CALLED FOR IN ORPHEUM CONTRACTS

New Clause Says Artists Must Appear in Afterpiece or Revue When Called Upon Without Extra Compensation

In the contracts now being issued by the Orpheum circuit for next season is a new clause, to the effect that artists engaged to do their acts in Orpheum theatres must appear in any afterpiece or revue called for by the theatre, without extra compensation.

There have been reports off and on for some weeks that the Orpheum intended to send out unit shows next season. It is accepted as indicative of that purpose that the revue clause has been inserted, though from all accounts the Orpheum has made no positive plans to book a regular number of unit (intact) bills. The Orpheum programs touring in the west often remain together for several weeks on the trip.

SOUTH SIDE OPEN

Chicago Firm Operating Its Five
Pop Vaudeville Houses

Chicago, June 7. H. Schoenstadt & Sons, a firm which operates five theatres on the south side of Chicago, is now located in new offices which take up the entire second floor of the building at 118-120 Michigan boulevard. It is announced that all of the theatres operated by the firm will remain open all summer without change in the present policy, vaudeville and pictures. The quintet comprises Atlantic, Brighton Park, Archer, Verdi, Fairfield and Boulevard.

The Schoenstadts are pioneers in popular priced theatres on the south side. Harry Blaundin, associated with the firm on and off for years, books the vaudeville.

SHRINERS' BIG PARADE

Chicago, June 7. J. C. Matthews, manager of the Loew office in Chicago, is grand marshal of Medinah Temple's famous Arab patrol, which will be one of the prize organizations in the Shriner parade which is to be held at San Francisco this month. The Chicago delegation leaves for San Francisco June 8. There will be 70 men in the military band, 20 men in the Oriental band, 50 chanters, 250 men in the battalion, of four companies and 30 officers of the divan, from potentate down. Altogether, there will be 900 men and 450 women in the delegation.

The trip will mean 14 days in Pullmans, of which only four days will be at San Francisco. En route to California, the train will stop at Cheyenne, Wyo., for ten hours, where a genuine roundup is promised.

Musical Comedy Co. for Honolulu

San Francisco, June 7. Irene West has arrived in San Francisco from Honolulu to engage members for a musical comedy company that she will take to the Hawaiian Islands, sailing June 16.

HOUSES CLOSING

Avon, Watertown, N. Y., after four weeks' engagement of the Billy Allen musical comedy stock. Resuming split week vaudeville in the fall.

Duchess, Poughkeepsie, N. Y., first week in July.

Grand, Auburn, N. Y. (J. S. Burnham), playing split week.

Miles, Scranton, closes Saturday. The coal strike was instrumental in necessitating the closing.

Cornos, Washington, D. C., discontinues vaudeville for the summer, June 18.

Fox's Albemarle, Brooklyn, closed June 4. "The Albemarle" is the first of the local Fox houses to close for the summer.

Plaza, Bridgeport, and Bijou, New Haven, Conn., will close for the summer, June 10.

The Plaza, Worcester, Mass., closing June 17.

RESORT ONE-NIGHTERS

Plimmer Has Nearly Three Weeks
in Northern New York

Walter Plimmer, specialist in booking New York up-State split weeks, has lined up nearly three weeks of one- and two-night vaudeville stands, all in summer resorts on or near the St. Lawrence river. All play a five-act bill, and a picture, figuring around \$1,000. Plimmer books the "circuit" on a percentage of the gross. He says that as the vacation season approaches takings have increased in the smaller stands from as low as \$110 a night to as high as \$290.

The chain consists in part of Fort Plain, N. Y.; the Linton, Little Falls (two nights, Friday and Saturday); Gouverneur, Strand, Ogdensburg (two); Star, Potsdam, Strand, Massena; Grand, Malone (two); Clinton, Plattsburg, (two); Palace, Tupper Lake; Ideal, Chateau Gay; Playhouse, Ticonderoga. To these will be added the first week in July the Auditorium, Alexandria Bay, and the Opera house, Clayton.

The chain will run all summer if business holds up. J. S. Burnham's Cortland, Cortland, N. Y., is scheduled to run all summer. So is the Grand, Johnstown, owned by Charles Sessonske. Both play five-act bills.

NANCY FAIR ON PAN TIME

San Francisco, June 7. Two former leading women of the Alcazar are making their debut in local vaudeville houses here next Sunday.

Nancy Fair opens at Pantages in a single with her own pianist. She has a melange of songs, comedy and dramatic incidents entitled "Bits From Hits."

Elwyn Harvey, former star of Frederick Belasco's road production of his brother's "Daddies," is to open at the Hippodrome in "His Last Battle," a comedy dramatic sketch of the prize ring by Walter A. Rivers, former dramatic editor of the San Francisco Bulletin. Miss Harvey is supported by Ethan Allen and Charles Gregg.

PIER OPENING JUNE 24

The Garden Pier theatre, Atlantic City, will open June 24. The policy of the house will be night performances, with matinees only Saturday, Sunday and Wednesday. The bills will open there Sunday, after the first week. The opening night is Saturday and the first show will remain eight days.

Lew Payton booked the first turn for the opening bill, placing the Klein Brothers with Fally Markus. Irene Franklin is listed to headline, with Nat Nazzaro, Jr., a feature.

3 READE HOUSES IN KEITH'S

Three of the Walter Reade (Rosenberg) houses placed in the Keith office last week are being booked by Walter Kemp, of the Keith family department.

The houses are: Capitol, Trenton, N. J.; State, New Brunswick, N. J.; and Main Street, Asbury Park, N. J.

The Hippodrome, Cleveland, reported as slated for a pop vaudeville policy, will remain temporarily on the books of Jack Dempsey, Keith middle western booker.

Male Orchestra at Fifth Avenue

An all-male orchestra will be installed in the Fifth Avenue, New York, June 19. The house has had several women musicians in the pit since the musicians' walkout several months ago.

ENGAGEMENTS

Richard Emmett, title role in "The Fool," by Channing Pollock. Presented by the Selwyns next season. Wilfred Young, with "Letty Pepper."

Ruby Howard, Max Ford's Revue; Almira Sessions, "Oh, Duke." Jane Richardson with "Spices of 1922."



CATHERINE MULQUEEN
Ingenu with "Molly Darling"
Palace Theatre, Chicago,
Indefinitely.
Formerly Prima Donna with
"IRENE"

\$500 MANAGERIAL PRIZE KEITH'S COMPETITION

Business Stimulator for Great- er N. Y. Theatres—J. J. Murdoch's Idea

A special "competition week" to stimulate business during the hot spell will be inaugurated in all of the Keith and Moss houses in Greater New York, starting June 12.

The house managers in each house will submit their ideas of an ideal vaudeville bill to the bookers, who will endeavor to line up the regular acts, in keeping with the salary limit. Novelty features, conceived by the house managers will also be played up.

The manager offering the most interesting and successful show for that week will receive a prize of \$500 from the Keith office.

J. J. Murdoch is the originator of the idea, and will be one of the judges.

Features will be an "All Magic and Mystery" bill at the Regent first half; all-girl bill last half; International bill at Flatbush, Brooklyn; Old Home Week at Fordham; Circus Week, Hamilton; All-comedy at Coliseum; Carnival Week, Jefferson; Blue Ribbon Week, Broadway; All-Italian Bill at Proctor's 125th street.

ILL AND INJURED

Chas. A. Wilson is recovering from his illness at the Norwegian Hospital, Brooklyn, N. Y.

Bill McCaffney, assistant to Jack Dempsey, the Keith booker, was operated on Friday (June 2) at the Eye, Ear and Nose Hospital, New York. He returned to his desk Monday.

Ligon Johnson, counsel for the International Theatrical Managers, Inc., entered Miss McKay's sanitarium Tuesday for a throat operation including the removal of his tonsils.

Jack Ryan has temporarily taken over Bob Nelson's specialties in the McIntyre and Heath show, "Red Pepper." Nelson left the cast after Saturday night because of illness. He will return after a period of recuperation.

Mae McDermott, secretary to William B. Sleeper, Keith executive, was stricken with a heart attack Sunday and removed to Bellevue hospital, New York, where she is confined in a serious condition. Little hope for her recovery is held out. Miss McDermott has been with the Keith office for eight months.

NEW ACTS

Grace Sheehan, songs.
Harry K. Morton and Zella Russell are to re-enter vaudeville during the summer.

Billy Gagon and company in a comedy sketch.
James Kennedy and company in skit.

Gladys Burgette, assisted by Georgia Sands at the piano.
Jack Roseleigh, in a comedy sketch with two people.

The Clinton, Plattsburg, has started vaudeville, playing five acts the last half of each week, booked by Fally Markus. The house will use the Markus unit shows playing the Northern New York towns.

SHUBERT VAUDEVILLE

Shubert vaudeville will begin its second season Sept. 18. Vaudeville under the direction of the Shuberts has accomplished more than any other opposed, big time policy, has yet attained. "Advanced Vaudeville" under Klaw & Erlanger lasted from Labor Day until mid-winter, then was completely absorbed by the Keith interests. William Morris engineered his big time circuit for a season, thereafter continuing with two houses for part of a second season.

The Shuberts talked of entering vaudeville for ten years on and off, even though during that period they were most prolific in the producing of legitimate attractions and at the same time prohibited from playing vaudeville by the K. & E. settlement agreement, in which they joined. They were interested in the excursion of K. & E. in big time vaudeville, though only in a financial way. The Shuberts have been big holders of Low circuit stock for many years, but not actively concerned.

Those middle western interests (Rhino-Cox) gave the Shuberts a good deal of business information about big time vaudeville and they have continually kept their hand in the actual presentation of vaudeville by means of the Sunday concerts that started with the Winter Garden, New York. That, expanded to three or four other houses.

Congressman J. H. Rhinock, heavily interested in Shubert theatrical activities, is also a big investor in Keith theatre properties. Rhinock believed the Shubert vaudeville plan inimical to his vaudeville holdings and has steadily held off from participating. His views may have changed in light of the new unit idea for shows to be given next season, for that style of entertainment is regarded also as an invasion of the general field as well as big time vaudeville.

Last season, talk of Shubert vaudeville becoming a fact became "hot" and "cold" almost weekly. The reason for that was the changing ideas of showmen who became interested in Shubert vaudeville and then withdrew. It was finally decided between the brothers that Lee Shubert was to take charge of the vaudeville plunge, with J. J. Shubert handling all musical productions. For a time it looked as though William Fox would be a factor in the then proposed Shubert vaudeville. The agreement bringing Fox in was all but signed, one of the Fox partners changing his mind at the last minute. The Mastbaum interests of Philadelphia were also supposed to have been ready to sign up, but withdrew. Reports of the pending deals leaked out, resulting in stories and counter-stories of the Shubert plans.

Finally, in June, just a year ago, contracts for Shubert vaudeville were issued, Lee Shubert signing most of the contracts himself, thus infusing confidence in players booked and others that the new circuit was an actuality. The issuance of the first contracts followed daily conferences over a period of seven months between Lee Shubert and Arthur Klein, who was selected as the executive manager and booker of the Shubert circuit. Shubert and Klein, in addition to formulating the policy of the new chain, made many out-of-town points to finally select the houses which comprised the new Shubert circuit. The Shubert Vaudeville Exchange (booking office) was established and started functioning.

September 19 last saw the inaugural of Shubert vaudeville. On that date the 44th Street, New York; Majestic, Boston; Shubert-Crescent, Brooklyn; Detroit Opera House, Detroit; Euclid Ave., Cleveland, and the Chestnut Street Opera House, Philadelphia, opened with the new big time vaudeville offering. The next Monday (Sept. 26), seven additional stands were swung into the circuit, the premieres on that day being the Shubert, Pittsburgh; Winter Garden, New York; Apollo, Chicago, Rialto, Newark; Liberty, Dayton; Shubert-Belasco, Washington, and Academy, Baltimore. Springfield, Mass., which was to have been a 14th week, was never started regularly. That city, however, was supplied with Shubert vaudeville several times during the season. The new big time was also intermittently presented in Buffalo, Cincinnati, New Haven, Hartford, Atlantic City and Toronto. Scarcely of legitimate bookings afforded openings for the vaudeville and the books were kept from becoming jammed over the "30 weeks in 24" contracts which

were liberally given out at the season's start.

Development of a split week booking department was never attained, though it was attempted in Chicago. The Shubert Exchange explained the Chicago office was never properly organized because it was not under the supervision of the Shuberts. The Chicago branch or affiliation, as it was later termed, did book about ten weeks, with the Cadillac, Detroit, proving the best of the flock. For next season the Shubert Exchange intends a Chicago branch, which will be under the direction of Klein. Lester Bryant, now operating the Chicago booking, affiliated office with the Shuberts may or may not continue that connection.

The second season of Shubert vaudeville, that of 1922-23, will begin with 30 full week stands (Sunday opening houses start Sept. 17), with the affiliated bookings to be spoked into the wheel or circuit later. New York is to have two houses in the Times square zone, to be chosen from the 44th Street, Garden and Lyric, and there is to be one uptown house. The Chicago stand next season will be the Garrick and in that city also there will be a neighborhood house with a full week Shubert vaudeville policy.

The booking and pooling combination affected between the Shuberts and A. L. Erlanger has permitted a rearrangement of houses to change from road attractions to vaudeville next season. The Colonial, Chicago, had been named to get Shubert vaudeville, it having been decided that a change from the Apollo was definite. In the case of Pittsburgh, the Nixon, heretofore an Erlanger theatre, will play Shubert vaudeville. The switching in that city has taken in three houses, the Duquesne having been tried after the original opening at the Shubert. In Cleveland Shubert vaudeville changed over from the Euclid Avenue to the Ohio, the latter also an Erlanger house. Other Erlanger houses may also be selected for Shubert vaudeville, it being necessary under the new legit-booking idea to eliminate some houses which have been playing road shows.

The idea of unit vaudeville shows, a combination of condensed revues and vaudeville or olio as it was originally termed, was worked out by the Shubert Exchange. Under the unit plan, the economy to players was believed attractive. There are no railroad fares to be paid by the actors and rehearsals are done away with. There were 12 such unit shows tried during the season. At first the scheme, worked badly. There was talk of doing away with the units and resorting to straight bookings. But during the winter the weaknesses in the unsuccessful units made for working out the idea and it began to prove popular, as shown by the box office increases.

About this time a departure in burlesque ranks occurred. I. H. Herk and several other burlesque producers started paying attention to the unit show plan and saw the possibilities of it. Herk declared himself out of the Columbia-American burlesque coterie. With his associates, there was then formed the Affiliated Theatres Corporation, with the Shuberts. Herk attracted from the Columbia fold Barney Gerard, Max Spiegel, Jack Singer and Arthur Pearson. From the American ranks were drawn the Butler Estate (St. Louis), G. W. Gallagher, E. T. Beatty, Jack Reid and Henry Dixon. The unit show idea appealed to other interests now named as franchise holders. In total the managers identified with Shubert unit vaudeville are a fusion of burlesque and vaudeville interests.

The feeling expressed by all the franchise owners is that the unit show idea is not an experiment—that there is a public demand for the combination of girl show and vaudeville at \$1 top. The construction of the type of show is a revue or more properly termed condensed musical show, with five standard vaudeville acts, the latter making up the first section of the show as a rule. That the plan appeals to other vaudeville interests is well founded and it will not be surprising to see other circuits using units, to some extent at least, next season, particularly at opposed points. The latter circuits, however, have no plans for generalizing shows along the unit lines.

The first year of Shubert vaudeville was inaugurated in a season that proved the worst in years. The (Cor.) (ed on page 21)

AMERICAN ASSOCIATION CONTROL TAKEN BY HERK AND ASSOCIATES

**Put Over Coup at Annual Meeting—Irons' Aged
Resignation Did It—Beatty Succeeds Him—
Henry P. Dixon, Now Trustee**

The annual stockholders' meeting of the American Burlesque Association was held Friday, June 2, at the American Burlesque offices in the Columbia theatre building.

A meeting of the "voting trust" of the American, held prior to the stockholders' meeting, resulted in the acceptance of the resignation of Warren B. Irons and the election of H. Thomas Beatty to succeed him. Henry P. Dixon was elected as a trustee, giving the American Burlesque faction, headed by I. H. Herk, control of the board by six votes to two.

The stockholders' meeting, called later, ratified the trust elections, following which President I. H. Herk adjourned the meeting. A new president will in all probability be elected by the board of trustees, speculation mentioning Sam Levy of Detroit and George Gallagher, secretary of the American Circuit.

The meeting developed into a battle of politics. Herk sprung a surprise by digging up the resignation of Irons, tendered three years ago, when the voting trust was organized. At that time Judge Muller of Cincinnati, P. Carey and George Gallagher were the trustees, representing the Columbia Circuit faction. Herk, who had just succeeded to the presidency of the American Circuit, was represented by himself, Sam Levy and Warren Irons (Clam- age & Irons), western stock burlesque producers, who came into the American Circuit with Herk's crowd.

According to the story, Herk's friends advised him to secure the resignation of Irons as a protection against the Columbia interests. Irons wrote out his resignation, which was turned over to Levy, together with the resignations of Herk and himself (Levy). They were placed in Levy's safe and forgotten, until recently, when Herk got in touch with Levy in Detroit over the long distance phone, advising him to attend the American meeting and to bring Irons' resignation along.

When the voting trust arrived at the American headquarters, it was suggested a preliminary meeting of the voting trust be held. This was agreed to by Herk. Judge Herk nominated himself, P. Carey, George Peck, Charles Franklin and George E. Lothrop as trustees. Herk on a straw vote found Irons voting for the Muller ticket. He and Levy using powers invested in the original voting trust, thereupon accepted Irons' resignation and elected Beatty his successor. Dixon was also elected following, to succeed Lothrop. This was possible following the acceptance of the Irons resignation, as Gallagher, originally listed as one of the Columbia's trustees, was a Herk man, giving the latter a four to two majority.

The stockholders' meeting was called immediately after and conducted minus the presence of several of the Columbia men who had departed following the production of the Irons resignation and its acceptance. The meeting was conducted, with the Columbia trustees arriving as the meeting concluded.

It was said Leon Laski of the Columbia legal forces is to test the legality of the proceedings in the courts.

C. SATCHEL GIVES BLOOD

Cleveland, June 7. Clarence Satchel submitted to three blood transfusions for Dolly Winters last week, after Miss Winters had attempted suicide through shooting. Miss Winters is at the Lakeside Hospital. She had been of the chorus in the burlesque stock at the Star, but lost the engagement. Despondent and with a baby in Detroit, the young woman tried to destroy herself.

Satchel is also at the Star, one of the principals. He is of the vaudeville team of Satchel and Groves. Satchel had never met Miss Dale before submitting to the blood transfusion.

Singer Staging for Tralles-Butler

In addition to producing his own Shubert vaudeville unit, Jack Singer will stage the show the Tralles-Butler estate will operate.

ONLY "FOLLIES" LEFT

Gerard's Show Still Running in Boston—\$7,200, Third Week

Last week but two Columbia wheel shows and houses were playing, "Chuckles of 1922" at Hurlig & Seamon's, and Barney Gerard's "Follies of the Day" at the Gayety, Boston. "Chuckles" got about \$4,800 and the "Follies" did \$7,200 in the third week at Boston.

The departure of "Chuckles" for England Tuesday leaves but one Columbia show, "The Follies," operating this week. The run of the "Follies" in Boston is indefinite. The show will stay as long as business keeps above the \$5,000 mark. It is possible that the "Follies" may come into New York for an engagement at the Columbia should the gross drop below \$5,000 in Boston. The Columbia otherwise will remain dark until reopening the latter part of August with the regular wheel season.

Last week the "Follies" had the Sells-Floto circus as opposition in Boston, and this week the Ringling Brothers-Barnum-Balcy show is playing the town. The opening week "Follies" did \$8,500, and the second week \$7,400. Among the publicity stunts arranged by Gerard to boost the business since the "Follies" opened in Boston was a newsboys' night, last week, attended by 1,500 newsies, and arranged in conjunction with the Boston "Traveler." The newsboys were invited guests. Another publicity stunt was the tagging of autos with the name of the show and distribution of caps and whistles. The circusing of the publicity for the show is figured to have done much to keep the business up as well as it has since the opening.

HILL APPOINTED

Walter K. Hill Becomes Gen. Press Representative for Columbia

Walter K. Hill has been appointed general press representative for the Columbia Amusement Co., effective July 1. Hill will establish the new press bureau announced by the Columbia several weeks ago, and will be in active charge of all publicity matters for the circuit. The press bureau will occupy the offices in the Columbia Building formerly tenanted by the Burlesque Booking Office.

The Columbia press bureau will have country wide connections, through local representatives in each of the Columbia stands.

Hill is a newspaper man of extensive experience. For the last few years he has been in the publicity end of the show business exploiting the product of the Selznick, Universal and other film concerns. He is presently connected with the Selznick publicity staff. Previous to entering the field of press agenting, Hill was a theatrical newspaper man.

BILLY VAIL, GEN. MGR.

Billy Vail has been appointed general manager of the Manheim circuit, with headquarters in Cleveland. The Manheim houses number about eight, the Priscilla, Cleveland, playing stock burlesque, installed by Vail four weeks ago. The others play pictures, but three or four will be tested out with the stock burlesque idea, as operated at the Priscilla.

This is the house recently inaugurating a plan of admitting as many women as a male 10-cent ticket purchaser cared to bring in. The idea caught on.

Howard, Boston, Closed for Summer

The Howard, Boston, playing burlesque stock and a combination picture and vaudeville policy since the winding up of the American wheel show season six weeks ago, closed Saturday for the summer.

The Howard will reopen in the latter part of the summer with a renewal of the stock, vaudeville and pictures policy.



JACK OSTERMAN

Has a great deal to do in "MOLLY DARLING" at the Palace, Chicago; and does it with vim and directness. Singa, dances and acts with fine vitality and a staunch security seldom observable in such a youthful comedian.—Amy Leslie.

NEW WHITE AND BLACK BURLESQUE ATTRACTION

**Columbia Wheel Reported
Having Approved Idea—
Two Parts in Color**

The Columbia Wheel will have a black and white show traveling next season, according to a story that says the Columbia officers have approved a plan submitted by Jean Bedini for one of his next season's attractions.

The show is to have a first part of whites, and the second half is to be given over to a colored troupe. The latter will be furnished and produced by Al Mayer, who is a part owner of "Shuffle Along."

The mixed performance will require a double set of principals and chorists; it is said, giving the show a large complement of people to carry.

SIGNED BY MOLLIE WILLIAMS

Mollie Williams has signed Jack Hanlon and Ralph Samborn as principal comedians for her next season's Own Show. She has changed the title from Mollie Williams' Comedians.

Samborn is a blackface recruit from vaudeville, new to burlesque.

"Strut, Miss Lizzie," Over Summer

"Strut, Miss Lizzie," a new all colored show, written by Creamer and Leighton, started Saturday at Minsky's Wintergarden. The house reverts to stock burlesque again in the fall. The colored show is a mixed musical and farce entertainment.

It takes its title from a pop song written by Creamer and Leighton and enjoying wide popularity early this season.

Curtin's Texas Visit

Jim Curtin, manager of the Empire, Brooklyn (Columbia Wheel), is visiting his relatives in Houston, his first trip to that town in eight years. He will be gone less than a month, returning via Tulsa, Okla., where Mr. Curtin's married daughter makes her home. He will be on the job when the Empire opens for the season.

"The Mimic World" on Columbia"

The Columbia wheel show Maurice Kato of the Hurlig & Seamon office will operate next season in conjunction with Danny Davenport will be titled "The Mimic World."

Sally Fields for Minsky's Stock

Sally Fields has been engaged as one of the principals for the stock burlesque Minsky Brothers will install in the Park in the fall.

J. H. Petrich, former manager of the Boro Park, Brooklyn, is now managing the Strach, Hempstead, L. I.

NO "JAMBOREE"

Burlesque Club Votes Against It—Election of Officers

It has been definitely decided the Burlesque Club of America will not hold a benefit performance or "Jam-boree" this season. By a vote of 59 to 14 it was also decided not to return the \$60,000 in donations received from the producers of both the Columbia and American wheel shows as the result of the show operators turning over one day's receipts to the Burlesque Club building fund last season.

The annual election of the Burlesque Club was scheduled for yesterday (Thursday). James E. (Bluch) Cooper will be the next president, his election being assured through him heading both the regular and the independent tickets. The same applies to Harry Rudder, on both tickets for the office of financial secretary.

The ticket designated by the nominating committee follows: President, James E. Cooper; vice-president, Lew Talbot; treasurer, Charles Franklin; financial secretary, Harry Rudder, and recording secretary, Louis Lesser. The regular nominations for the board of governors included Sam Scribner, John Kelt, James Sutherland, Billy K. Wells, Sam Pool Lewis, Bob Travers. The independent ticket was: President, James E. Cooper; vice-president, Sam Pool Lewis; treasurer, James Sutherland; financial secretary, Harry Rudder, and recording secretary, Wm. Roehm.

The board of governors nominated by the independents included Lou Lesser, Lou Sidman, Bobby Clark, Chas. Franklin, Emmett Callahan, Solly Ward.

JOHNSON SHOW TROUBLE

Colored Fighter Attached in Columbus—People Claim Salaries Due

Columbus, June 7. People with the Jack Johnson show following its appearance here, claimed they had not been paid salaries.

Myrtle Fox, Kathryn Lyon and Beatrice Murray, chorus girls, applied to a local society for aid to go home, besides bringing action against Johnson. Catherine Gorham and William J. Killin, also of the troupe, likewise brought actions.

DIRECTOR TOM HENRY SUCCEEDS CAMPBELL

**Elected to Columbia's Board
—New Season Opens Last
Week in August**

Tom Henry, connected with the Columbia Amusement Co. as house manager for several theatres and in different capacities for the last 16 years, and in point of service its oldest employe, was elected a member of the board of directors of that organization at the annual meeting of stockholders held June 1. Mr. Henry succeeds Wm. S. Campbell on the board, Mr. Campbell tendering his resignation because of a decision to travel with his show, "London Belles," next season.

The same officers that have manned the Columbia for several years were re-elected at the June meeting. They are J. Herbert Mack, president; Jules Hurlig, vice-president; Sam Scribner, secretary and general manager; R. K. Hynicka, treasurer. It was decided at the annual meeting the Columbia shows would open this season the last week in August.

None of the \$250,000 of new stock to be issued by the Columbia via its decision to double its capitalization from \$250,000 to \$500,000 will be sold outside of the organization. If the Columbia stockholders, who may purchase a pro rata amount of the shares of the new \$250,000 issue, proportionate to their present holdings, do not absorb all of the issue, any shares remaining unsubscribed will be purchased by one or more of the larger Columbia stockholders. The par value of the new issue is \$100 a share, divided into 2,500 shares.

No dividends were declared at the annual meeting this year, the first time in many years that the Columbia Amusement Co. has passed a dividend.

Aside from Henry succeeding Campbell on the directors' board, that body remains the same as last year, those re-elected being Jules Hurlig, Sam Scribner, J. Herbert Mack, Charles Waldron, John J. Jermom, R. K. Hynicka, Leon Laski and Gus Hill.

OBITUARY

MARION HARLAND

Marion Harland, authoress (in private life Mrs. Mary Virginia Terhune), died of old age at her home in New York. She would have been 92 next December. The deceased was the mother of Albert Payson Terhune, author and screen writer, and Virginia Terhune Van de Water, known in the literary and dramatic field. A third child, Christine Terhune Herrick, is also a writer.

FREDERICK WALTERS

Frederick Walters, 49, former technical director of the Scotti Grand Opera company, died at his home, 345 East Fourth street, Brooklyn, N. Y., June 6. He was with Augustin Daly, Anna Held, Florenz Ziegfeld, in charge of the scenic equipment. He is survived by wife, son, three daughters and a grandchild.

WALTER BUHL

Walter Buhl, former manager of the Wilson Avenue theatre, Chicago, succumbed to tuberculosis at Saranac Lake, N. Y., June 2. He had been at the mountain resort for six months, never able to leave his bed after arriving there. At the time of death he weighed but 40 pounds. He was about 36 years of age. A widow survives, known professionally as Beulah Pearl. Interment was in Pittsburgh, his home town.

CHARLES J. BURBRIDGE

Charles J. Burbridge, 73, died May 30 after an illness of several months during which time he was a patient at Brunswick Sanatorium, Amityville, L. I. Born in England in 1849, he served in the British Navy and came to this country 35 years ago. His last appearance was in 1913 in "The Gambler." He had lived at the Actor's Fund Home since 1916.

CHARLES W. MEYERS

Charles W. Meyers, 79, died at the home of his daughter, Mrs. John Murphy, in Baltimore, June 3. In his early days he was connected

with Edwin Booth. He was last seen in New York in George Broadhurst's "Come Seven."

GEO. R. BARRINGTON-FLEET

George Rutland Barrington-Fleet, actor and manager, died in London, June 1, at the age of 69. He played leading parts in nearly all of the original Gilbert and Sullivan comic opera productions.

The mother of Fally Markus, the independent booker, died suddenly June 7 at her home in New York city.

LILLIAN RUSSELL

The American stage lost its most outstanding personality in the passing of Lillian Russell, who died at her home in Pittsburgh, June 5. Death was due to a complication of diseases. While en route to America from Europe several weeks ago, Miss Russell fell on shipboard, suffering injuries that brought about a generally weakened condition of health which ultimately resulted in her death.

She was 61 years old, born in Clinton, Iowa, and was the wife of Alexander P. Moore, publisher of the Pittsburgh Leader.

Miss Russell started her theatrical career in 1880 in a humble way, first appearing for a few performances as a chorister in an operetta at the old Park Theatre, Brooklyn. Her next public appearance was with one of E. Rice's extravaganzas. Tony Pastor then gave her an opportunity in his variety house the following year, 1881, when she did a singing turn that attracted immediate attention. Miss Russell's family name was Nellie Leonard.

The way she came to adopt the

(Continued on page 21)

IN LOVING MEMORY
OF MY DEAR FATHER
BERNARD WISE
Who Passed Away in Pittsburgh, Pa.
June 13th, 1921
JACK WISE

BALLARD-MUGGIVAN RUSHING FIFTH CIRCUS; YANKEE ROBINSON, OUT

First Real Index of Business in Outdoor Amusement Field—Tops Reported to Be Doing Fairly Well—Muggivan Group Interested in Carnivals

The Ballard-Muggivan-Bowers circus firm is rushing its fifth show into the field. The Yankee Robinson outfit which has been packed away is being made ready for the road and will start as soon as it can be put in order. This move is the first positive index of what showmen expect for the coming months, and is generally regarded among the wise showmen as an altogether favorable sign.

The French Lick concern has had four big top outfits in the field since late April or early May and has secured a pretty fair line on what the prospects are from actual tests. That they have suddenly determined to throw a fifth show into the ring is looked on as a pretty sure indication that they regard the possibilities as rosy.

The best opinion seems to be that the shows now on the road are doing very well in spite of a rotten weather break. Bad weather is making them lose money over certain weeks, but when the conditions are right the out-turn is extraordinarily good. Between bad weather losses and good weather profits it is said the circus generally is showing a margin of net profit. Routing men and other executives figure that if they can keep "off the nut" during the uncertain weeks of May and June, when real summer comes the harvest will be a bumper one. That, and the general conviction that the worst of business depression is over and the commercial situation of the country is definitely on the upward incline is the answer to the sending out of the Yankee Robinson outfit.

Up until this time the ostensible views of showmen as to circus prosperity have varied widely. Some have declared business was sensational, others have been as aggressively pessimistic. Some of the circuses that have devious ways of adding to their income can't be figured from the gate, and the outside takings can't be figured by anybody not on the inside. But whatever the source of income, when the circuses thus early show net profit, the indications are that the generosity of the public has money to spend. Apparently that is what the Muggivan-Ballard people are banking on.

The French Lick people, whatever one may think of their ethical standards, are a mighty fast thinking crowd and not likely to be moved by any but substantial considerations. One sample of their business acumen which is just beginning to leak around into the gossip.

Canada Looked Good

Early in April, the routing scouts for the four shows got an inkling that Canada looked good. The first feelers for information brought back astonishing reports. The Hagenbeck-Wallace show was immediately headed for a tactical position where it could make a quick jump across the border. Meanwhile the possibilities of the Dominion were always under examination. Things looked so good, particularly on the information furnished by the Grand Trunk and Canadian Pacific railroads that preparations were

(Continued on page 10)

PICTURE CO. WITH CIRCUS

Los Angeles, June 7. "Someone to Love," under the direction of John Griffith Wray of the Thomas H. Ince staff, set a precedent in picture location last week when the members traveled with Howe's circus for several days "shooting" true-to-life scenes. Cullen Landis, Noah Beery and Vernon Dent headed the players who joined the circus at San Jose and traveled through the regular valley one-day stands.

Much of the Howe properties were brought into action for the picture.

Earle a County Officer

Detroit, June 7. Charles T. Earle, former owner and manager of the "Six Water Lillies," also Earle's diving nymphs, vaudeville turns, and later with circuses, is now Deputy Coroner of Detroit and Wayne County.

CANADA'S PARK

American Syndicate Favor Lachine, Near Montreal, for Site

Montreal, June 7.

Permission to build an amusement park at Lachine, near here, is being sought by an American syndicate. It is understood that, in the event of a grant being made, the site will be at Stoney Point, a pretty spot near the famous Lachine Rapids.

This is the second time that an application of this nature has been made, the former having been allowed to drop when the citizens of Lachine protested on the grounds that it would constitute a public nuisance and bring an undesirable element into the municipality.

The new proposal is more ambitious than the former, and if carried out, the largest amusement park in Canada will be built on the shores of Lake St. Louis, Lachine. Excellent electric car service is maintained from Montreal.

OUTDOOR ITEMS

The Cayuga County Fair will be held at Moravia, N. Y., Sept. 18-21, the week following the State Fair at Syracuse.

William J. Greenman has retired from the office of superintendent and secretary of the Cortland County (N. Y.) Agricultural society.

The Vernon, N. Y. fair will be held Sept. 20-23. It draws mainly from Madison and Oneida counties. A contract has been negotiated with Holman Brothers of Seneca Falls to supply the midway attractions.

The convention of the Volunteer Firemen's Association for Central New York will be held at Auburn, N. Y., July 18-20.

ONE WAY TO "CLEAN UP" DISCOVERED BY POLLIE

Put Carnival Out of Business by Playing Opposition to It—Plan Successful at Dayton—Organization by Clean Outdoor Showmen, Pollie Urges

Henry J. Pollie, of the Zeilman and Pollie Exposition Shows, believes he has found a partial way of forcing out the unclean carnival.

At Dayton, Ohio, the United Spanish War Veterans contemplated a carnival. The contract would have been let to another show, but Mr. Pollie, hearing of it, secured the contract instead, played on the government grounds with the other carnival showing just outside the city. The other show did not do over \$500 on the week, he says.

It was a heavy jump for the Zeilman and Pollie shows, from Huntington, W. Va., but Mr. Pollie mentions he made it because he did not believe any but a high grade carnival should show on the grounds of the National Military Home.

"I am personally for the uplift of the outdoor amusement business and believe as you do," says Mr. Pollie, "that it needs a housecleaning and must have it. We have a \$200,000 investment in this show. Many other outdoor showmen have a larger investment. If they are wise the clean showmen are going to get together to protect their investment. Organization by the clean showmen will be effective I believe."

Mr. Pollie holds the opinion that organization could conduct a campaign against the unclean carnivals and oblige them to clean up or quit by tagging the unclean as he did.

The Zeilman and Pollie shows are playing around Cincinnati for a few weeks. This week the show is at Norwood, Ohio.

ROBINSON'S CONTRACT

Chicago, June 7.

According to reliable railroad information, the John Robinson show, which had a shut-out contract in far eastern Canada, started something when it cancelled that territory, since instantly Sparks and Walter Main made a dive for that section.

The principal railroad involved seems to prefer to handle only one show.

HOLYOKE BARS CARNIVALS

Holyoke, Mass., June 7.

Mayor John F. Cronin has stated no carnivals will be allowed this summer to show in Holyoke. The mayor said the order stands, whether the carnival may be playing independently or under auspices.

The occasion for the statement was the Mayor's refusal to license a carnival the American Legion applied for.

RINGLINGS GOING TO COAST?

Chicago, June 7.

Ringlings jumped Al Butler, contractor, from Chicago to the far west, where he is now superintending the contracting of advertising space.

It is accepted as grounds that the Ringlings will venture to the Pacific with their show, although nothing more is known about it.

BURLESQUE ENGAGEMENTS

Rube Bernstein has engaged Gattison Jones, juvenile. Elsie Elliott, ingenue; Jack Hunt, comedian; Edna Lee, soubrette, and Jimmy Hamilton, straight, for his Columbia circuit attraction, "The Broadway Flappers."

Kitty Warren, ingenue, has been signed for a period of three years by Harry Hastings for his Columbia show, "Knick Knacks."

The Ritz, Jersey City, formerly the Hesper, under the management of Frank G. Hall, reopens Monday with split week vaudeville. Five acts will be played each half, booked by John Robbins.



MRS. H. H. HONORE MUST EXPLAIN UNPAID CHECK

Society Woman Still Hearing of Frost She Fostered

Chicago, June 7.

Because she is reported to have guaranteed all possible losses, Mrs. H. H. Honore, prominently known in society circles as the sister-in-law of the late Mrs. Potter Palmer, is finding an embarrassing aftermath of the recent Gold Star Mothers' carnival in Grant park circling her head.

An utter lack of organization, plus sickness of grafting-carnival men, who "got in" on the opportunity, not to mention a bad break in weather conditions, made a flivver of the carnival, and the whole affair is now verdicted by the State's attorney's office as "total loss, due to lack of business judgment." The expose made by Variety a fortnight ago is going to make it stiff for any charitable organization in Chicago to secure the valuable space in Grant park for carnivals under the alias of being for soldier benefits or the like, especially when a donation of the grounds is asked for. High-class carnival men are thankful for this.

Mrs. Honore has already been summoned to the State's attorney's offices to explain a check for \$500, bearing her signature, which had been returned by the bank on which it was drawn, with the notation, "account closed." The subpoena was issued by D. T. Hamill of the Chicago Show Printing Co., 14 North Wells street, who received the check for printing done for the carnival. On filing of the complaint, Edgar A. Jones, assistant State's attorney, stated there was nothing for him to do but summon Mrs. Honore for an explanation. Any intent to commit a crime was removed from Mrs. Honore's position after the explanation was made.

The State's attorney's office was emphatic in declaring "bad business judgment" prevailed in the whole undertaking, and with the promise that an audit of the receipts and disbursements for the affair would be made and handed over to the State's attorney's office, thereby satisfying the Gold Star Mothers, who woke up too late to find it was an error to have loaned their name for the project.

Mrs. Honore stood a splendid chance to have made financial success of the project, if there had been better weather conditions but, as it now stands, the society lady will probably be just as skeptical of sharp-shooting carnival promoters as every good community throughout the land is at last surrounding and conquering, with the help of organized investigating bureaus. In this instance the King Investigating Bureau is given the credit for having protected the leading Chicago merchants.

The specified carnival gathered in Grant park undeniably one of the toughest arrays of "come-on" individuals ever assembled for any project of its kind. The tip-off that the general public had, and the fact it rained two-thirds of the engagement, prevented casualties in both bankrolls and persons.

Joe Bowers Has Nasty Fall

Ashtabula, O., June 7.

While playing here, Joe Bowers, member of Mme. Bedini's riders, fell off his horse, seriously fracturing his shoulder blade.

A veterinary, who was called to attend, failed to diagnose the cause of the death of "Charcoal," a very costly high school horse owned by Mme. Bedini. The animal died about six miles outside of Loraine, O.

PLAY SAFE — DON'T GAMBLE
"DEMAND THE ORIGINAL"
BETTY — PHILIP
MARTIN and MOORE
TALK No. 25

FAIR BOOKING WITH WIRTH & BLUMENFELT

Combines with Gus Sun on Outdoor Attractions—Booking East and West

An affiliation has been formed between the Wirth-Blumenfelt Fair Booking Association and Gus Sun. The object of the combination is to supply shows for fairs for all sections of the country. The affiliation concerns only outdoor bookings, and in no way concerning the Sun vaudeville enterprises. The recently reported vaudeville affiliation between Sun and M. R. Sheedy is now said to have been dropped.

The plan of the fair booking affiliation is for Sun to handle all territory west of Pittsburgh and the Wirth & Blumenfelt office to confine its activities to eastern fairs. There is to be a division of profits, dating from June 1. Bookings arranged by Wirth & Blumenfelt before that date will not be pooled.

There will be a combined catalog issued. The affiliation, though effective for all fair bookings, does not include the agency activities of the Wirth & Blumenfelt office, which will continue to buy acts for out-of-door appearances.

The latter firm has been particularly active in fair bookings for the past two seasons. Sun has recently expanded into that field. It is said he already has lined up about 15 fairs and five parks.

There will be five offices used by the affiliation, those outside of New York being the Sun offices in Springfield, O., Buffalo, Pittsburgh and Chicago. The latter will also be used for vaudeville bookings as at present.

SOUTHERN LICENSE INCREASE

Chicago, June 7.

Account of heavy losses due to floods the Levee Board of Mississippi issued an order authorizing all levee districts to collect the same privilege and show licenses as that collected by the State.

While this will not prevail all over the State, it means that in districts along the Mississippi River the circus license fee will be doubled, and recent reduction in such licenses by the State Legislature is made of no benefit for this season.

A benefit performance for funds for the new N. Y. A. Post of the American Legion will be held Sunday, night, June 11, at the Colonial, New York city, which is now dark.

CIRCUS ROUTES

Ringling Bros.-B. B.
June 9, Utica, N. Y.; 10, Pittsfield, Mass.; 12-17, Boston.

Sells-Floto
June 9, Manchester, Mass.; 10, Lowell; 12, Portland, Me.; 13, Portsmouth, N. H.; 14, Nashua; 15, Worcester, Mass.; 16, Fitchburg; 17, Springfield.

Al G. Barnes
June 9, Ogden, Utah; 10, Salt Lake.

Hagenbeck-Wallace
June 9, Brockville, Ontario, Canada; 10, Belleville; 12, Hamilton; 13, St. Catharines; 14, Brantford; 15, St.

Thomas; 16, Chatham; 17, Woodstock.

John Robinson
June 9, Sandusky, O.; 10, Painesville; 12, Warren; 13, Ulrichsville; 14, Massillon; 15, Galion; 16, Findlay; 17, Sidney.

Walter L. Main
June 9, Rockford, Me.; 10, Biddeford; 12, Sanford; 13, Augusta; 14, Belfast; 15, Waterville; 16, Rumford Falls; 17, Livermore Falls.

Gollmar Bros.
June 9, Columbus, Neb.; 10, Omaha; 12, Sioux City, Ia.; 13, Denison; 14, Boone; 15, Des Moines; 16, Marshalltown; 17, Cedar Rapids.

"CLEANER AND BETTER CARNIVALS" WHEN "GYPSY CAMP" TYPE IS OUT

**How Grafting Carnivals Grow—"One More Season,"
Bad Carnivals Say—No Thought or Care—Whole
Business in Danger of Extermination**

With the increased antipathy against the carnival in general and the hostile attitude of civic and state authorities in every section, the carnival manager is at last awakening to the real seriousness of the situation.

Not that he is doing anything to combat this antagonism against the line of endeavor that means his livelihood, or to, in the smallest way, defend himself against the harsh attacks of the nation's press, community law and order societies and belligerent "Business Men's Associations," which are working both tooth and nail to eradicate him and his midway, and to consign him, tag and baggage, to oblivion's deepest and darkest pit.

So far the carnival manager has remained inert and inactive, and, as far as can be learned, nothing has been done to meet the situation. No steps have been taken toward organization, and no movement in that direction is apparent, but Variety's interest in the crusade toward "cleaner and better carnivals" and the publication of news items regarding the real facts from all over the country have made the carnival showman talk, and that is, at least, a sign of hope.

Regarding the rumor of a proposed amalgamation of big show owners with some prominent national figure at its head, nothing can be learned; in fact, none seemed to be in possession of any reliable data on the subject, and to those interrogated the scheme is just mere rumor—plain bunk. In New York and Chicago, carnival men are discussing the situation with interest, and all appear to agree as to the dire necessity of speedy action.

Most carnival men are in accord as to the truth of most of the published statements, and most claim to deplore the existence of the many undesirable features which have been the primary cause of the present crusade.

The owners of the smaller shows allege that they are really giving the public what it demands, and they add that without girl shows, '49 camps and athletic stadiums (fake wrestling matches) they are unable to get by.

It is with the small show, with some exceptions, that the gambling features are so predominant and, as much as the big show managers would like to, he sees no logical way of combatting this condition, although the "grift show" is the real thorn in his side and a menace to his very existence.

The "grift show" owner is more than often a concession man who has always been identified with gambling games, "flat joints" and "thieving stores." In the course of his travels he runs into some "hick" who owns a merry-go-round and maybe a ferris wheel—the country is full of them. The rest is easy. A couple of tents are purchased, one for a 49 camp, the other for a wrestling show. A couple of cheap pit shows are added and a string of concessions complete the picture. A carnival company has blossomed forth and here we have Clippem and Cheatem's World's Colossal Shows.

The show moves in passenger departments, the railroad company furnishing baggage cars for the equipment which is hauled to and from the show lot by a local transfer man. Day coaches for the people are also provided by the railroad company. From two to four box or baggage cars will easily take care of the show's material as, outside of the riding devices, there is nothing but a few bundles or rolls of canvas, some poles and lumber and a few trunks and packing cases containing the merchandise used for flashing the "stores" and as "give-aways" or prizes on the legitimate games.

If a "rag shop" or fly-by-night outfit of this type happens to strike a couple of good spots (i. e. "red

ones") new shows are added and, when possible, owners of independent individual tent attractions are induced to cast their lot with "The World's Colossal Shows" on a percentage basis. Messrs. Clippem and Cheatem are now the owners and managers of a real tented city—it is surprising what a flash can be made with a couple of riding devices, a few tents and a "wop" band of six or eight pieces. The managers have nothing to worry them—their only real property is a letterhead and a suit case.

One of the members of the firm is usually a good mixer, a suave talker and an all-around "good fellow." It is generally a simple matter to shatter the good intentions of some easily led sheriff or police chief and in many towns there is a local politician who "handles" just such matters. By the aid of hush money—called "fixing dough"—the trick is done. The "lucky boys" get the word to go to work, and the fun starts.

Shows of this kind seem, like the proverbial cat, to bear a charmed life. They move along through the country turning up the territory, ripping and tearing, cheating and stealing and without a thought to the future, steadily driving nail after nail into the carnival coffin. It is soft pickings for Messrs. Clippem and Cheatem. Easy money and little exertion, no care, no responsibilities. Why should they be the first to help clean up? Why should they mend their ways? Why should they think or bother about the other fellow? What do they care about the carnival business and its future? It will surely be good for at least one more season.

"Give me one more season like this, with everything running wide open, and you can have the old carnival business." That's how Messrs. Clippem and Cheatem feel about it, and that is just about the attitude of a hundred other "grift show" managers and owners like them.

When the grifters are not with a carnival they are with a circus or they play independent dates in small rural communities where it can be fixed "to step."

Home comings, reunions, county firemen's conventions, picnics and celebrations have always been happy hunting grounds for the flat joint man and if he is not to be found in one place, he is sure to pop up in another.

Many a circus and many a carnival that is in the "big show" class of today owes its existence to the grift, to crooked concessions and to "cooch blow offs" and fake shows.

That the immoral show and the crooked concession have got to go, all sane and sober carnival men concede, but just how to go about the task of exterminating them no one seems to know. The big show owner with up-to-date attractions can do without them and he is ready and willing to co-operate in any way to bring about their finish.

The concession man who confines his activities to legitimate games of skill and fair merchandise wheels has never had any use for the flat joint or "thieving store." Men customers will seldom fool around a game to win a basket of groceries or a kewpie doll when they take a chance at winning a \$5 bill at the next booth.

The money games attract the crowds and the legitimate concession loses accordingly. With the law steps in and closes the money wheels, they invariably close the merchandise wheels with the same order.

For obvious reasons, the straight concession man will welcome their exit from the carnival lot. They are the biggest knock the carnival business has to contend with and the sooner they are driven out of the field the better for all.

The whole business is in danger of extermination by state and federal legislation. No one can save the situation but the carnival manager himself. It will be no easy task, and energetic as well as drastic methods will have to be employed.

To look or to hope for co-opera-

Further news of the outdoor amusement field will be found on page 10.

tion from the "ghypsy camp" type of show or from the bred-in-the-bone grifter-manager is fruitless. As long as local officials and grafting politicians aid, encourage and participate in the ill-gotten gains of these sewer rats of the carnival business there is small hope for any material change.

To bring about a real reform through any kind of an organization made up of carnival men would be a doubtful experiment. Organization has been tried before without results. Until local authorities step in and enforce the law the "cooch show" and the illegal features that go with it will always be a part of the program provided by the low and unscrupulous carnival manager of the "grift show" class.

James Sweeney has returned to the active management of the New theatre, Port Jervis, N. J., having been forced to remain inactive during the past year, due to illness. Split week vaudeville will start in the house commencing Monday.

JOHN ROBINSON'S CIRCUS

Detroit, June 7.

A real circus of the standard type, one that has been relished for generations, is the Robinson outfit. It is now in its 99th annual jaunt and from the impression it gives no doubt will run into its second or third century mark as far as its title is concerned.

There is no endeavor by Ballard, Muggivan and Bowers, who control the outfit, to deviate from the precedent established by the show in seasons passed, as far as the style of entertainment is concerned. This was most significant from the performance given here. It was a good big circus, with its animals, et al., and one that when the show was over sent the patrons out sounding its praises.

It played a two-day stand here, on two different lots to capacity business and has journeyed on its tour of the middle west to unprecedented business. This is probably due to the methods employed by the advance delegation. They paper the towns in lavish fashion and spend money liberally in the newspapers, getting plenty of advance notices. All of these assets which are gained prior to appearance are taken advantage of when the outfit hits town, as was done here when a good fast snappy and big show was given.

Sam Dill heads the executive contingent as manager, with George Moyer his associate; Fred Ledgett is the equestrian director and in this capacity shows superb showmanship. Al J. Massey, is the musical director and he and his bunch are heavily featured in both billing and program.

"When Knighthood was in Flower" is the allegorical spectacle which gets the proceedings under way. The entire retinue of performers and employes are used in this specialty which consumes 15 minutes. It serves as a good relish for the performance.

The initial display discloses a combination of dogs, monkeys and bucking mules, presided over by Bernie Griggs in the ring and Victor Bedini in the other, with Joe Lewis on the center platform.

In the second display were nine elephants, four under the direction of Mme. Montgomery. The feature was "Major" a mammoth pachyderm walking on his hind legs around the track. Miss Montgomery seems to be most versatile. Starting off with the elephants as an appetizer, her entree she does a bit on the swinging ladders; then her compot consists of work on the trapeze, with high school riding, bare back riding and several other specialties, which round out a full days work, whether it is one or two performances.

The third display reveals the Four Lums on a web over the center platform, with the Bernards and the Arleys doing perch acts on what look like the tallest poles seen with a circus. All of their work seems perilous and is properly awarded from the standpoint of appreciation.

Display 4 has Reno McCrea and Joe Hodgini, doing bare back stunts in the rings. Hodgini is of the famous Hodgini Family and his performance lived up to the standard established by that group of equestrians.

The fifth display trotted out the clowns around the track, headed by Doc Keene, who is greatly overshadowed and forced into the background by the gyrations and stunts of "Silvers" Johnson and Billy Lorette, the talking comedy cop. Johnson stands out most noticeably through his productive ability. He works up all his tricks and stunts to the point of finesse in execution and does not pull a "bloomer" with a single endeavor. Lorette on the other hand can be classified as the host of the outfit. Not alone does he pull a score of falls for his efforts, but he acts as escort to patrons when they take their seats; watches with keen interest every stunt and endeavor of the numerous performers and burlesques the stunts, and as well as serving as applause leader for the customers. He is a most valuable asset in every respect for an outdoor attraction.

Display No. 6 is the piece de resistance of the show. It is probably the biggest flash of any outdoor outfit. It has 16 women on swinging ladders in a display of strength and form, all at the same time, with two girls in the center on swinging ropes. Those in this display are Rosina Nelson, Estralia Nelson, Cecil Rogers, Miss Young, Ruby Chaplin, Irene Montgomery, Madame Lorette, Rose Russell, Onelda Nelson, Lulu Gibson, Dessie Bennett, Minnie Rooney, Irene Williams and Theo Nelson, with cloud swinging in the two center rings by the Misses Ward.

The seventh display was a liberty act, or posing, with John Smith, Madame Bedini, Fred Ledgett, presiding over the respective rings and platform.

No. 8 in the order of displays was a clown production of burlesquing a wedding. The next display was programmed as a "Dental Dexterity," otherwise known as a "strong tooth" turn. Participating in this were the Misses Lorette and Reger, in the first ring; the Three Le Roy Sisters, on the platform, and the Hodgini Sisters, in the other ring.

Then came the Famous Nelson Family, six girls, two men and a child, doing everything in floor acrobatics, risley work, and with a special announcement accorded them for one girl doing a series of flip-flops on a small pedestal.

Display 11 brought out the clown band, billed to do "everything that Sousa does not do," and lives up to its billing.

The twelfth display brought out the swinging trapeze artists, consisting of Lorette and Reger over one ring, with the Youngs over the center platform and the Bennett Sisters over the other ring, with Harry La Reno and Emmett Kelley working over the track on one side, and Walter James on the other.

"Lucky Thirteen" brought out Robinson's Famous Troupe of Arabs, who get a special announcement on their pyramid building and whirlwind work on the track.

The fourteenth display consisted of high and slack wire work, with Tetu Harriman and Minnie Rooney

(Continued on page 10)

SHRINERS TAKE OVER CIRCUS FOR ONE SHOW

**Ringlings Turn Performance
Over to Masons—Parade
and Ceremonies**

Buffalo, June 7.

The Shriners' ceremonial staged here last week in connection with the Ringling-Barnum circles proved one of the biggest amusement events ever seen in Buffalo. The Shrine took over the show for one complete performance, said to be the first time in its history the Ringling outfit ever entered into a transaction of this kind.

The entire show paraded through the main streets together with Shrine patrols and bands from every part of the state. Every wagon, cage and float that the circus owned was put into the procession, with John T. and Charles Ringling leading the parade in person.

Reaching the show grounds, over 5,000 of the Masons were given supper in the cook tent, after which an initiation was held under the big top.

At 8 o'clock the regular show was staged for only Shriners and their families. After the show a banquet was given at a downtown hotel for the circus folk, at which both of the Ringlings were presented with diamond-studded emblems.

Frank Voole, manager of the show, and William Ferris of Buffalo are said to have engineered the deal. Both received handsome remembrances from the Shriners in appreciation of their services.

SLOW MOTION PICTURES FOR CON'S BASEBALLERS

**Errors in Hitting Pointed Out.
Waiting for Cuthbert and
Algy to Join**

Binghamton, June 7.

Dear Chick:

You haven't heard from me for a few weeks because I have been too busy lining up a ball club to do any sheet and scratch stuff. A flock of local business men got together and bought this ball club, offering me the management at such good jack I decided to put my fighters in dry dock for the summer and collect a mob of apple knockers.

We have been goin' good and are in third place in this league. I think I pulled one during the training season that will get a rise out of McGraw and all of the big leaguers. You know how ball players get hittin' to right field and doin' other things that they shouldn't do, and then try and correct the faults by guesswork? Well, I did away with all that this spring by having slow motion pictures taken of every one of my club while they were up there swingin'.

When we run the pictures in front of the bunch over at the clubhouse you ought to have heard the cracks. Some of them had been swingin' late at the ball and pullin' all their lives, and never knew it until they seen it with their own eyes. One guy who had never hit over the size of his hat since he has been playin' ball is now busting them on the snoot and up with the .300 babies for good. He used to take a step about a foot and a half too long, so that when he took a cut at the ball he didn't have enough leverage to get it past the infielders. He got a peek at himself on the screen and started to correct it.

Another guy used to put his foot in the bucket so far that he nearly spiked the visiting bench. He started practicin' with a bat laid on the ground behind his left foot, so that if he pulled he would sprain an ankle, and now he is hitting better than he ever done in his life.

I had slow pictures taken of the mob buntin' and slidin' into a base, and it worked wonders.

There isn't a guy on my club who can't put a runner down when he is ordered to, and most of them were ashamed into learnin' how by the pictures.

Nothin' will get a rise out of a ball player quicker than the thought that he looks amateurish. You would be surprised at the number of ball players in the big league who don't know how to sacrifice. You'll send them up to the plate with a man on first and none out, with everybody in the league knowin' they're goin' to bunt, and they take a cut at the first ball, then try to bunt the second, eight times out of ten poppin' into a double play.

When some of them seen themselves hook slidin' there was a rush for the slidin' pit, and I could hardly drag them away to get some battin' practice. They kept at it until even the pitchers can hook in on either side of a bag as good as anybody except Ty Cobb. When that guy croaks they'll have to screw him into the ground.

I have wired terms to Cuthbert and Algy, who are still with a show, and I expect that they'll turn up any day now. With that pair in the outfield I ought to come pretty close to coppin' the peanut in this league, if my pitchers hold up. Cuthbert is doin' his female impersonation, with Algy playin' straight, and they have been workin' pretty steady, but I think that when the sun hits them they will get a yen for the old apple orchard and report.

Cuthbert will probably bring his wife with him, which means trouble for me, for me and his old lady get along like a couple of police dogs, but if Cutley can deliver the base knocks in the pinch I'll put up with that bag of his. I understand he makes all her clothes and designs her hats, so it's barely possible that he and Algy will decide to go into the millinery business this summer instead of chasing the orange. I wish Bert Savoy could hit curve balls, then I wouldn't have to worry about the Duchess.

Keep your eyes on the standin' of the clubs in this league, and tell Hen Tone, Billy Jordan and the rest of the mob to keep their eyes open for prospects for me. I could use a couple of young pitchers that don't want too much jack. Your pal,

Con.

CON T. KENNEDY SHOWS

Under the auspices of the Veterans of Foreign Wars, the Con T. Kennedy Carnivals did a terrific business four out of the seven days (May 22-27) in Decatur, Ill. The other three days were spoiled only by rain. This show played what is understood to be a new lot for carnivals, outside of the main portion of the city. When paying an unannounced visit to this carnival on Friday, May 25, the first thing which struck the reviewer was the thousands of machines parked for blocks around the show. There was no admission charge—in other words, a free gate. So the general impression is that the carnival must have given the V. F. W.'s a percentage on the gross.

The Con T. Kennedy shows can be put down in the Class 1 list or under the heading of "White List" carnivals, although there are several things that Con T. Kennedy should give his personal attention to.

Whether it was the fact it was the day before leaving town (blow-off) or whether the hard work prevails all week is not known, but on this day the grind stores, ballyhoos and shows were working on all six and with full steam ahead. The first impression is that there must be dynamic force behind this organization. In casual talks to attaches of the carnival they all speak of the owner and boss, Con T. Kennedy, and one is made to feel his personality prevails.

The concessions of this carnival are all owned by one man, who, it is understood, pays Kennedy a flat sum for the privilege besides a percentage on the intake.

It was noticeable that there was not one wheel working on the grounds. Upon inquiry it was found that Decatur had barred wheels, but allowed other kinds of games of chance to run. The games which were on exhibition were all of the 10 and 25-cent species, and consisted of Hoopla (tossing rings around jewelry until the tosser won something). With every buy, or 10 or 25-cent purchase, the customer was given a small box of candy and told that this was necessary so as to conform with the law of giving something for their money.

There are several games that among shrewd carnival owners are said to be 100-to-1 shots, and with the owner of the game naturally on the big end. One of these games consists of a ball suspended on a chain with a bowling alley pin set up. The customer swings the ball forward, meeting the pin on the forward motion. Though not sounding difficult, it is almost impossible to do. There were several of these games running with beautiful displays of merchandise to tease the possible winner.

Another game, said to be another 100-to-1 shot, was crock bowls set up in rotation with the inside concave, with the purchaser trying to throw baseballs into the bowls and making them stay there. After staying around this stand a half hour, with this concession securing a remarkable play, not one winner was noticed. This game at one time was a favorite trick in small town hotels when traveling men gathered for over Sunday. It was done with a plain water bowl and pitching coins. The game as played then paid 10 to 1.

Another game that is said to be sure-fire is rolling a small ball down a miniature bowling alley and to try to knock two miniature bowling pins down at the same time. Still another game that can only be done after weeks of hard practice is to cover a four-inch red painted circle with four four-inch tin discs and not allowing any portion of the red circle to be visible.

These games sound simple, but are all said to be next to impossible to do. Several other games were throwing feather darts at colored spots on a board. If successful in making the darts stick into a red spot the winner is to receive a big prize. It is said that the backing behind the spots are portions of soft pine wood, all except the red ones, which is hard mahogany wood, which makes it next to impossible for the darts to stick in. There is also a fishing game, or fishing for numbers, that carries prizes, each fisherman receiving some kind of a prize. Several doll racks of stuffed dolls, with three balls sold for a quarter, with the dolls supported behind in a groove that made the player throwing accurately and swift with three dolls knocked entirely clear of the board, giving the customer a large kewpie.

These stands sooner or later are bound to cause trouble to descend on the Con T. Kennedy shows unless toned down. The stands were being run by girls. They were not working behind the rail, but among the people. They solicited their trade among the younger boys and became very insistent that every one take a chance, passing many broad remarks and such phrases as "Make a baby." At one stand one customer became so proficient it necessitated closing the stand and barring him from the play.

The biggest concession on the lot was a square stand with a tremendous merchandise store, where the customers played a game on the order of Keno, everyone purchasing

a board with the word "lucky" spelled out and with five numbers running under each letter; the game keeper calling out the letter and number and the player putting a kernel of corn on the number called. This, like in all other games, carried a small box of candy with each purchase, with a grand prize given if there is only one keno. If there are two or more, choice was given between three packages of cigarettes or a half pound box of candy. Easily 100 players could be accommodated around the counters. It received probably the most attention of all concessions, played by young and old. There were other games like throwing a ball through a hole, etc.

Although seeking a chance to play for money or trying to get a buy back on smaller prizes that he had won, this repeated was refused. The entire show was found devoid of this, in fact there was no gambling, outside of the above hundred to one shot games.

Also different in this show it was found the concessioners worked in front of their stands, "pulling" and trying to force the customers in.

Among the paid admission shows that made up for the carnival was a pit show of midgets, a pit show of animals, snakes, reptiles, etc., a freak pit show composed of human freaks, and also a mystery show. In the mystery show the feature was "Sawing a Woman in Two," using two women, on the order of the Goldin style.

Among the big front attractions was a girl show. It was noticed in this tent that during the ballyhoos and right after the girls came out on the outside platform for their free exhibition, they sit in the tent with the customers. It was only natural the town boys stood around, making facetious remarks to the girls. This could be easily eliminated by having the girls step into a parting curtain until called for their next ballyhoo. Though doing nothing while out front on the ballyhoo, the girls should be kept strictly to dancing with their feet, while some were trying very hard to impress with wiggles. The show itself is just of the small time type. On another big front is exhibited the famous Russian dancers. The impression is attempted, they are several Egyptian dancers, with the ballyhoo given with that idea. Also with a front display is a mystic mind act, with a man reading and answering questions, and an athletic show with boxing and wrestling, drawing attention from the athletically inclined, with the ballyhoo announcing \$1 to any local boy who can stay with the show's wrestlers for even one minute. Also a Noah's Ark, several trick houses, an aeroplane ride, a ferris wheel, two large three abreast merry-go-rounds, a small single box child's merry-go-round and a whip, but the piece de resistance was the paid attraction called Hawaiian Village.

This has always been so raw in many of the carnivals it has been done away with, but in the Con T. Kennedy Shows it is done in full blast, and either should be quieted down or done away with, as the rest of the attractions and amusements are too good to be spoiled by it. Before the Hawaiian show are shown three male Hawaiians, with two girls. One of the girls looked like an Hawaiian, but the other was a small blond, not over 16 years old and pure white. In the ballyhoo the people were told that there were 10 beautiful women inside the tent and that for "tonight only" they would do a Love and Passion dance that meant everything it implied. "This dance had been barred in many cities, but for tonight they would do it," etc. It was a ballyhoo that could only mean one thing. The girls did a short grind cooch dance that led one to believe that something would be uncorked in the main tent.

After paying admission, the same two girls and the same three men did all the work, with a very tame sort of entertainment, the girls not shaking nor dancing half as much on the inside as on the ballyhoo. The men played and sang with a steel guitar, banjo and ukelele. It is this misrepresentation and appealing to the senses that creates most of the distaste for the kind of a show and must hurt. The girls also passed remarks such as "shake it up, honey" that were unnecessary. The Con T. Kennedy Shows are said to travel in 35 or 40 cars, making it the largest carnival in the United States. It is said that in Decatur it was found impossible to display all the shows and that five cars of attractions could not be shown, among them a water show, minstrel show and several other paid attractions.

Business was tremendous. With a little more judgment among the girls and concessions, this carnival easily makes the white list and would stand above reproach.

The Log Cabin, Jersey City, under the management of Billy Cloom and John Ryan, was scheduled to reopen Thursday with vaudeville and pictures. It is an handsome recently opened for three days, but closed through having failed to secure the proper city license.

MUGGIVAN-BALLARD
READY 5TH SHOW

(Continued from page 5)

made to switch the route of the John Robinson show so that it could work the Canadian territory in conjunction with the Hagenbeck-Wallace property.

During these preparations the examination of Canadian conditions went on the circus side. It was apparent that the railroads would be benefitted by the visits of the big tops, not only from train movements but through local passenger traffic, such as excursions from rail points within 50 miles of circus stands. A special inquiry was made to check up the suspicion that the roads were over-estimating prosperity for their own purposes and this proved to be the case to the satisfaction of the circus men. The plan to route the John Robinson show into Canadian territory was abandoned before it had actually gotten under way, although the Hagenbeck show crossed the border this week, playing Quebec Monday and Tuesday. As far as the route has been disclosed, the show appears to be heading west, with all indications that it will travel across the continent to the Pacific coast, returning to winter quarters probably across the southern row of states. The present routing problem is how to lay out the mid-continental territory, so that the show will arrive in the far Western Canada wheat country at such a time as to escape the reaping and threshing period.

The Sells-Floto show played Boston last week under strict orders. The same was true of the Newark, N. J., stand the week before. The show was exclusively a big top entertainment. The Sells-Floto show didn't play the Newark stand last season although it arrived there and was ready to unload. There has ever since been a question whether rival circus men had brought that result about.

An interesting line of inside gossip is coming gradually to the surface in connection with the Muggivan-Ballard operations. It has always been pretty definitely understood that several of the carnival companies, of various grades, are owned either outright by the circus people or they have a hand in the management, but now it is reported the Muggivan-Ballard people have a tremendous hold on the carnival field, having an interest in several of them and constantly increasing their holdings.

While the Sells-Floto show was moving through New Jersey an extraordinary visitation of carnivals was reported in that state. A circumstance commented upon by Variety in connection with the Hagenbeck-Wallace stand in Johnstown, Pa., was that the Johnny Jones carnival occupied a lot just across the bridge from the old Meadowville lot upon which the Circus was set up. These and other similar circumstances which point in the same direction give color to the inside story that Muggivan and Ballard are seeking to build up a string of carnival companies to route in conjunction with their circuses.

The advantages of such a system would be obvious. All the information that the routing department collects at considerable cost could be applied to the routing of the carnivals as well. The advance work and other executive administration could be combined, the claim adjustment force could be consolidated, and in other ways the double cost could be cut in half. The circus people have to carry the administrative department costs anyhow.

ROBINSON SHOW

(Continued from page 5)

supplying the thrills in the first ring. Three Nelson Sisters doing likewise on the platform and the four Kimball Sisters completing the mission on the other ring.

Novelty bareback riding by Reno McCrea and company and Joe Hodgins and company were the common-places of the fifteenth display. Both of the principals in this display don "Poodles" Hamford regalia and makeup, but with Hodgins still instilling his individuality in his work while McCrea was an emulator of the automaton type.

Display 16 was a combination of contortion, ball rolling, cycling and juggling.

For the seventeenth some more high ladder and perch work was revealed, with the Arleys, the Richards and the Youngs supplying the entertainment.

As the anti-climax the big equestrian feature was introduced. There were 11 women on beautiful steeds, with Victor Bedini and Madame

THE SHUBERTS IN CHICAGO

By SAM GERSON

AMUSEMENT STOCKS

(Continued from page 5)

showed undeniable betterments in its inside financial position and the reported lopping off of Western connections ought to have been reflected in improvements marketwise. One market observer analyzed the situation this way:

There is a large volume of Loew stock in lots of 200 to 1,000 shares still in the hands of speculators who picked it up between 12 and 14. These holders are loyal partisans of Loew, Inc., and believe in its future. At 18 they had a substantial paper profit, but were abroad for a long ride, due to their conviction that the property has great possibilities for the distant future. When the price wavered between 16 and 17 their hopes were for the moment balked and they began cautiously to dispose of their holdings in 100 lots, anxious not to encourage a bad break by hurried liquidation. They still believed in the property, but they wanted to protect what profit they had on paper by realizing immediately, believing that they could renew their interest later on at lower prices. The consensus appeared to be that Loew might move to slightly below 15 before the decline was checked. It is said commission houses already have buying orders at and slightly under 15.

Orpheum Move Mystery

The move in Orpheum is cloaked in mystery. Saturday it didn't come out at all. Then Monday the turnover was 1,800 shares, with a peak more than a point over the previous close. It dropped most of the gain Monday, and by Wednesday was in low ground at 19 1/4. A circumstance that may be significant was that on Monday Boston prices were slightly better than New York. Boston holdings are understood to be largely in the hands of local bankers. Not a trade came out in Chicago.

The summary of transactions June 2 to 7 inclusive is as follows:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	2,400	86	85 1/2	85 1/2	- 1/2
Loew, Inc.....	300	17	16 1/2	16 1/2	+ 1/4
Orpheum.....	500	19 1/2	19 1/4	19 1/4	- 1/4
Friday					
Fam. Play-L...	900	85 1/2	85 1/2	86	+ 1/2
Loew, Inc.....	1,400	16 1/2	16 1/2	16 1/2	-
Orpheum.....	100	19 1/2	19 1/2	19 1/2	-
Boston sold 40 Orpheum at 19 1/2.					
Saturday					
Fam. Play-L...	3,500	86 1/2	85 1/2	85 1/2	+ 1/4
Loew, Inc.....	200	16 1/2	16 1/2	16 1/2	+ 1/4
Loew, Inc.....	7,000	16 1/2	16 1/2	16 1/2	- 1/4
Monday					
Fam. Play-L...	4,400	86 1/2	85 1/2	86 1/2	+ 1/4
Loew, Inc.....	200	16 1/2	16 1/2	16 1/2	-
Loew, Inc.....	1,100	16 1/2	16 1/2	16 1/2	-
Orpheum.....	1,800	20 1/2	20	20	+ 1/4
Boston sold 310 Orpheum at 20 to 20 1/2.					
Tuesday					
Fam. Play-L...	4,500	86 1/2	85 1/2	85 1/2	- 1/4
Loew, Inc.....	2,200	16 1/2	16 1/2	16 1/2	- 1/4
Orpheum.....	800	20	19 1/2	19 1/2	- 1/4
Boston sold 50 Orpheum at 20.					
Wednesday					
Fam. Play-L...	4,000	85 1/2	83 1/2	84 1/2	- 1/4
Loew, Inc.....	100	16 1/2	16 1/2	16 1/2	-
Loew, Inc.....	1,000	16 1/2	16 1/2	16 1/2	-
Orpheum.....	400	20	19 1/2	19 1/2	- 1/4

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn.....	10,200	8 1/2	8 1/2	8 1/2	-
Friday					
Goldwyn.....	7,800	8 1/2	8 1/2	8 1/2	+ 1/4
Saturday					
Goldwyn.....	2,100	8 1/2	8 1/2	8 1/2	-
Monday					
Goldwyn.....	8,100	8 1/2	8 1/2	8 1/2	- 1/4
Tuesday					
Goldwyn.....	1,800	8 1/2	8 1/2	8 1/2	+ 1/4
Wednesday					
Goldwyn.....	2,300	8 1/2	8 1/2	8 1/2	+ 1/4

Bedini holding the center of the stage. Madame Bedini, in the work here, establishes herself as the greatest living exponent of high school riding and training. Her mounts are the peers of any animals used for this type of work; they look beautiful, work beautifully and without forced efforts on the part of the rider. It is just a case of the equine knowing the mistress and the mistress knowing the equine, with the combined result that the liaison established between the two is letter perfect. For the comedy element of this display Slivers Johnson trotted out his old reliable "Maud the Mule" and went through a lot of grotesque imitations of the star rider.

Next was huddling by horses, to give a chance to set the paraphernalia of the Nine Flying Wards, who performed a routine of thrilling and sensational casting feats in mid-air. All of the people in this troupe are individual performers, with each one having a unique and spectacular specialty to disclose while they are being cast to and fro.

Closing the performance which ran two and one-half hours were the usual Hippodrome races, with the clowns, ponies, monkeys, runners and disciples of Roman chariot riding getting the last crack at a well-satisfied and pleased audience.

Chicago, June 7.

The 19th year of the Messrs. Shubert in Chicago finds them at the peak of their progress and with still higher levels of activity looming ahead. In 19 years the firm has progressed from the control of one theatre to the control of eight, and next year promises to add two more modern structures to its management. Under the direction of John J. Garrity, general western manager during the past nine years, their growth has been especially rapid, and today eight local houses, the Garrick, Studebaker, Central, Princess, La Salle, Playhouse, Apollo and Great Northern constitute the largest group of theatres operated by any firm in the city.

Although the Garrick called "at various times the Schiller and Dearborn before the Messrs. Shubert secured it in 1903, has displayed on its boards more great stars than any other theatre outside New York city, and has established records for receipts, the success of the firm in the Studebaker has been conspicuous also, long runs being the rule and certain seasons resulting in a great profit.

J. J. Shubert himself managed the Garrick in those first days of the Shuberts' invasion of Chicago, Chas. A. Bird assisting.

The Princess was next acquired, being leased from the Singer interests. Last year it was purchased outright from the Singers. The Great Northern was next leased, being turned back after two years, although it was acquired again last autumn when, with Sothorn and Marlowe in Shakespearean repertoire, it demonstrated that the business acumen of its new proprietors was most timely. For five years the organizations operated the American Music Hall on South Wabash street until business foresight showed them that with the changing population it would eventually become unprofitable.

Another feature of the steady and certain character of the firm's growth was its spectacular leasing of A. H. Woods' Apollo just before its opening and the conversion of it into the home of the highly successful vaudeville venture, known as Shubert Vaudeville.

When the two new theatres are erected in this same Randolph street section the dominance of the Shuberts in Chicago will be overwhelming.

A great part of the success of the Shuberts in the Windy City has been due to the highly organized business methods of J. J. Garrity, who, while preserving the best traditions of live exploitation and showmanship, has with the utilization of extremely large and well arranged mailing lists, circularizing systems, etc., established an atmosphere about the Shubert offices, usually to be found only in banks and institutions far from the temperament and turmoil of the theatrical world.

Chicago's theatrical history has grown steadily with the rise of the Shuberts in the amusement business. It was J. J. Shubert who "discovered" Chicago, when other theatrical producers looked upon it as an outpost. The fact that this firm sent its best attractions steadily year after year to Chicago, and that it has increased its holdings, proves in itself the fact that the Messrs. Shubert have great faith in Chicago and its people.

The Shuberts have always given Chicago the best, and Chicago has always responded in wonderful fashion.

With its eight theatres now in operation and two more contemplated, the Shuberts will have greater holdings in Chicago than in any other city outside of New York.

The new venture of Shubert vaudeville was firmly entrenched in the hearts of Chicago amusement seekers with this season at the Apollo, but next season its success is expected to be even greater at another house, probably the Garrick. What house will be used for vaudeville has not yet been announced, but whatever house it is, the vaudeville-going public of Chicago, can rest assured that it is going to get top notch performances.

BIRTHS

Mr. and Mrs. Max Holden (Holden and Graham), May 5, at Melbourne, Australia, son.

Mr. and Mrs. Joseph E. (Buster) Keaton, June 3, at Los Angeles, son.

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THE AFFILIATED THEATRES CORP.

By I. H. HERK

American vaudeville is recognized as the best variety entertainment in the world—when the bill is a strong one. The weakness of vaudeville has been the unevenness of the bills offered. Patrons would be enthusiastic one week and return expecting to see something as good only to be disappointed by a weak or badly arranged program. It is the object of the Affiliated Theatres Corporation in presenting Shubert vaudeville to remedy these defects by creating units of well-balanced vaudeville acts combined with revues of the highest character.

There is nothing new under the sun—and nothing new is needed, so far as the individual elements of entertainment are concerned. More effective selection and combination are the essentials of success. These require both experience in old methods and the gifts of invention, boldness, judgment and instinctive feeling for that which will appeal to the public. The leaders in this new development of vaudeville have demonstrated their possession of just these qualifications.

Building a vaudeville program, like building a house, has no mystery about it. The foundation must be well laid, the materials must be of the best and the structure must be put together with a due sense of proportion. This is the secret of the success that has marked the unit plan from the very first. Only the best performers are employed. And every effort is made to develop the best there is in each one. Sometimes an essentially good actor falls for lack of co-operation on the part of the manager.

While due regard must be had to economy, no money is spared in giving full value to every act. There is all the difference in the world between eliminating waste of money and saving at the expense of the enterprise. In this case a generous policy has proven superior to the penny-wise and pound-foolish attitude.

In an enterprise that covers national territory much responsibility must be placed in the hands of the various producers and others who carry out the corporation plans. These men are all chosen with the greatest care on the basis of their records. But if any fail to reach and maintain the highest standards, they are eliminated and stronger men substituted. The beauty of this type of organization lies in its flexibility combined with firmness. As time goes on it will grow stronger and better balanced. The members and associates of all kinds will absorb its traditions and acquire increased loyalty to its standards.

Only the best theatres will be selected for the exploitation of our units. Every possible element of danger or annoyance to patrons will be eliminated. As a matter of course, absolute fireproof structures will be insisted upon and theatre owners will be held to strict observance of law in every respect. It is the purpose of our corporation to build up in the minds of the theatregoing public an unshakable conviction that Shubert vaudeville is synonymous with high-class entertainment, safety, comfort and cor service.

"The Yorkville Sun," a sectional weekly of New York City, promoting the interests of the neighborhood known as Yorkville, has started a campaign against the reform propaganda and "blue laws," making a stand for the theatre.

Dr. W. B. Thompson, the healer, who played a few weeks in vaudeville around New York, is going to England very soon. It is said he failed to agree upon what he was worth to vaudeville over here.

Jack Elliott, recently resigned manager of Keith's Hippodrome, Youngstown, O., arrived in New York City Tuesday. Mr. Elliott

TOMMY'S TATTLES

By THOMAS J. GRAY

The rage of Russian and colored theatricals is causing a change in the up-to-date young ladies' attire. Russian boots with Southern plantation cotton-picking bonnets seems to be the proper thing.

Several Irish restaurants are installing Russian rooms and intend to dress the waiters up in smocks.

Southerners who come to New York to get a new atmosphere are forced to eat in lunch rooms or think they are back in "Song-writers'-sure-fire-land," very often called Dixie.

If it keeps on, next season's restaurant and theatrical advertising will read something like this:

Glitter Theatre—The Moscow Madcaps, presenting a rural story of Russia, with music. Hear the big Moscow song hit, "Ruble, Ruble, I've Been Thinking." Russian tea will be served between beards.

Robemeasy's Restaurant—Everything from the South, including the wind. See the new Southern revue, "Virginia Cut"—smoking and chewing. Tables reserved. Cash or Liberty Bonds taken.

Gayway Opera House—Kuffowsky's Giddovichs of 1922. Enjoy yourself in far away Russia! See the funny scene in the Siberia salt mines—full of pepsky. Hear ex-Princess Smoko sing the Russian folk song, "My Love Is Like the Caviar—It's Spread All Over You." The ushers have been instructed to accept no kopecks.

Fallguy Inn—Have a nice mid the cotton fields. Hear those darkies singing while you eat and watch "The Cotton Pickers' Frolic." Fifty cultured artists direct from the cotton fields. Southern cooking. Southern dishes. Southern fruits. New York waiters. Mohs, Francois La Blanc, the famous French chef, is in charge of our kitchen. Southern hospitality. Order your table early. No cheques cashed.

Leghorn Theatre—M. Kishkus presents the famous Russian drama, "The Cossack's Curse," with 75 women and children beating Cossacks. Spend two and a half hours midst the misery of the late Czar's old homestead. Bring the children.

Robber's Roost Road House—Just the place to dine. Special Southern feature, "The Pullman Porters' Parade." A vision from beyond the Mason-Dixon line from the days before the war. Hear "Smiling" Rastus Rasin sing, "The Tooth Brush Blues." Special rates to dyspeptics.

Spearman's Music Hall—D. Aarn It's Russian Circus. The animal life of Russia, before your eyes. Russian wolfhounds, Russian saibles, Russian dancers, Russian acrobats, including the famous Zoolak Troupe of Petrog and Pipe Puffers. See "Countess" Whinney, the famous bearded Russian horse, do his famous trotsky. "No herrings admitted."

Squirr's Casino—The ditty place to satisfy the inner man. Southern dishes. Special added attraction, the big revue of color, "Hello, Razor." Hear the big song hit, "Gillette Ain't Done No Favos For Me." Extra feature, Prof. "Cottonhead" Perkins, in his famous mystery trick, "Sawing a Chicken in Half." Southern gravy, Southern service, Coca Cola. Tables reserved by telephone, telegraph or radiophone. Bank references required. Northern Southerners welcome.

There are so many actors at the local race tracks this season that the bookmakers seem happier than ever.

Even the horses seem to smile while they are being led back to the paddock.

Managers have not yet appointed anyone to "Judge Landis-Will Hays" them. Probably waiting until the other half of America returns from Europe.

Reports from Berlin say German marks are easy to get, but American marks are easier.

Every German is full of ambition to make his mark.

It should be a great summer for the "Stay-at-home" acrobats.

INSIDE STUFF

ON VAUDEVILLE

Accounts from Chicago appear to agree the Orpheum circuit is mainly under the direct operation just now of Joe Finn, Marcus Helman and B. H. Cahane. Finn and Helman were partners before the Orpheum consolidated their middle western houses in the Orpheum, Jr.'s split-week group. Mr. Cahane is the secretary of the corporation, also its attorney. None of the stories touch upon the matters that may come under the supervision of Martin Beck, president of the Orpheum, in New York. Mr. Beck is at his offices in the Palace Theatre Bldg., New York, daily, and the Orpheum's main booking office is there with him. The many changes of late in the Orpheum's offices at Chicago suggests a strict efficiency policy has been placed into full force and effort. Rumors around persist in saying that Beck and Charles E. Bray have a harmonious understanding, though Bray left the Orpheum organization some months ago at San Francisco.

Lee Shubert is reported with another and added grouch against E. F. Albee. The latest is said to have cropped up when Albee appeared before the meeting of the Columbia Amusement Co. (burlesque) members and producers, urging them to solidly resist any attempted invasion of their precincts and pledging the Keith support in any effort they made. That looked more like Albee adroitly tacking on the Columbia forces than stiffening up the Columbia, but Lee is said to have accepted the circumstance as another declaration on the Keith's part. The vaudeville opposition was quite peaceful last season through Keith's adopting a thoroughly business method of combatting it, while the Shuberts were busy enough in their own offices, but opposition is opposition. Pretty nearly all show business, excepting that which might receive the worst of an encounter, believes everything is about fair in opposition fights.

The Lights Club of Freeport, L. I., held a meeting Sunday at the clubhouse to talk about its formal opening day, also its contemplated

denied that he was to return to the Hippodrome before next season's opening.

J. H. Lubin, Loew booking manager, has a new Stud-baker automobile.

Leo Gibson, porter for Arthur Horwitz, displayed affection for his

wife recently by slashing her clothes. Leo spent several days in the Tombs on the charge of malicious mischief, but his boss succeeded in getting him freed last Friday.

Gladys Hall, formerly in "Take It from Me," has gone to the coast, motoring to Los Angeles.

traveling circus. A suggestion is said to have been made involving the buy of a smaller circus for \$1,000 daily for six days. With star members of the Lights added to the performing personnel of the circus, and the Lights then not playing augmenting the clown division and the parade, it was thought by the majority of the Lights gathering economy could be practiced and at the same time by billing the show as "The Lights Circus," as much business done. Last summer when the Lights held its own circus for a day on its grounds in Freeport the circus played to a gross of \$4,000. It would cost the club \$1,000 a day, it is said, to rent a big top and secure equipment; were it to operate a newly organized temporary circus. The formal opening of the Lights may not be held until the end of June.

Julian Eltinge closed his vaudeville season last week at the Palace, New York. He had been continuously playing since recovering from the operation for appendicitis last fall. That operation has obliged another which Mr. Eltinge will immediately undergo. The wall of his stomach has broken as the result of the first operation. When the second period with the surgeons is ended Eltinge will return to his Los Angeles estate.

An act of seven or eight people coming into the Palace, New York, quite recently, played under odd conditions. The producer told the people it is customary in vaudeville to play the first two weeks on a half-salary basis, through acts having to take a "break in" salary for that length of time. As the act had played but one and one-half weeks of "break in" time prior to the Palace date, the producer told the bunch they would have to play on half salary for the first half of the Palace engagement, receiving full salary for the final half. This was equivalent to three-quarters of their full salary for the week.

William Rose, songwriter, recently returned from the coast, reports there is quite a "tin pan alley" colony on the west coast. Bryan Foy, Ballard MacDonald and Murray Roth, New York songwriters, are busy on the Fox lot grinding out comedy ideas. Coleman Goetz and Vincent Bryan are also in Hollywood, interested in jazzing up the screen. All are of the common complaint that Hollywood is really not so exciting as one might be led to believe from the newspapers—at least, as far as they are concerned.

For some reason every other national newspaper in writing the obituary of the late Harry Williams, songwriter, who died on the coast recently, mentioned him as the author of "Tipperary." In a lawsuit arising over that international song hit, Williams at great inconvenience testified he was not the Williams who wrote the song. An Englishman, also Harry Williams by name, wrote it in collaboration with Jack Judge.

The recent decision by the U. S. Supreme Court that baseball is not interstate commerce, seems to have raised the point once more among theatrical attorneys as to the effect of that decision on theatricals when the Sherman Act is sought to be applied. The same point has arisen before, several times in several different ways and from several judicial bodies. In connection, the U. S. Supreme Court some months ago in another matter not theatrical, but bringing in non-interstate commerce as a defense, the court held that as a brokerage had been charged, the business must be stamped as commerce. Some counsellors set up that one decision may be cited as well as the other as far as theatricals are concerned, and before the same court actually passed upon the status of the theatricals in any action brought under the Sherman Act. There have been some theatrical decisions of more or less importance on theatricals in this phase, but each action appears to go to its own conclusion without accepting a previous opinion as a precedent.

Several of the prominent figures in the Orpheum circuit have been in New York the past 10 days. Among them have been reported representatives of the banking interests behind Orpheum. The object of the gathering appears to have been in line with Orpheum's recently acute fever for efficiency. The visit to New York came about through a desire on the part of the Orpheum group, according to account, to see if efficiency couldn't be inserted into quotations on acts' salaries for Orpheum's routes. To actively go into this, the story says, the Orpheum people thought they would need eastern co-operation, but so far have been unsuccessful in securing it.

The Shubert-Keith lawsuit came up in the Syracuse, N. Y., courts the other day in an unusual way. Unusual, because it is seldom a defendant insists upon trial. The Keith office in the Shubert action is the defendant. Keith's attorneys asked the court for immediate trial, on the plea their witnesses were now prepared to testify; and they wanted the matter disposed of. The Keith attorneys cited particularly E. F. Albee, whom, they said, could give valuable testimony at present through his physical condition, but they had no means of knowing, as Mr. Albee is 63 years of age, what his condition might be at some future adjourned date. William Rubin, the Syracuse attorney for the Shuberts, asked for delay, on the ground J. J. Shubert is in Europe. The court answered the Shuberts' attorneys knew of the pending case, and if they allowed an important witness to leave the country that was their error. It refused to adjourn, and the case will probably be tried in Syracuse this month. The Shuberts are demanding a half interest in Keith's big time vaudeville theatre in Syracuse, an accounting of profits, and a legal declaration they are the holders to the extent of 50 per cent. in the Keith's Syracuse vaudeville franchise. It is the former Keith's franchise held jointly by Keith's and the Shuberts on the Grand opera house, Syracuse, that the present case is founded upon. The late Joe Jacobs would have been an important witness for the Shuberts, while the Keith side says the late E. F. and A. Paul Keith would have been equally as important for their side, leaving the question of testimony on whatever matter may be introduced between E. F. Albee and Lee Shubert.

Whether Harry Mundorf when going abroad for the Keith office to secure foreign acts for Keith time over here knew of the agreement H. B. Marinelli has with Keith's on foreign bookings, is, of course, unknown, but it now seems Mundorf was also working for Marinelli while abroad. Upon Mundorf's return Marinelli informed the Keith office he would expect commission as per his agreement upon all foreign acts booked by Keith's direct. Marinelli is said to have been allowed that commission. Mundorf booked about 20 foreign turns that are to come over in the fall, and probably more to follow. The circumstance may make unnecessary Marinelli's proposed trip to Europe this summer.

The rhymes, with the Palace (New York) for the excuse, that have been appearing of late weeks in Variety, at the head of the vaudeville show reviews, have been written by Blanche Merrill. Other names have been signed to them, but for the purpose of indicating the manner or style of speech of the principal person mentioned in the verso. Like Belle Baker last week. In each of the poems Miss Merrill sought to convey an intimate style of the person mentioned, prosing to the manner of speech. Perhaps a better example would be the verse credited to Bert Savoy several weeks ago. Miss Merrill has hit off the style of those al composés for in a remarkable manner. It is something entirely new in rhyming, and especially as Miss Merrill does it, waiting until the last moment. If Variety goes to press at six Wednesday, it may be depended upon that the Merrill copy will reach here about 5.50.

Some years ago Variety received anonymous verses by mail, criticizing vaudeville shows in and around New York. They came in for several weeks, aptly rhymed, and telling a critical story in a pleasing way. Each letter was signed "Blanche." No address and nothing to identify the writer. A note was placed in Variety, asking "Blanche" to reveal herself, which she did. It was Blanche Merrill. Miss Merrill continued versifying for Variety for some time, meanwhile teaching school in Long Island City, where she then lived. Later she gave up schooling for show writing. Probably one of the brightest minds among theatrical writers, she, like Tommy Grey, who classed the same among the men, just won't sit down and take it seriously.

DESERTION OF CHICAGO'S "LOOP" TRACED TO DANCE PLACES

15,000 Nightly Dancing on North and South Sides—
50,000 a Night on Week-ends—Loop Managers
Fail to Analyze Absence of Box Office Sale

Chicago, June 7.

On the extended querying now going on among the loop theatre managers as to what has completely demoralized the type of individuals who proceed to the box office windows of loop theatres within half an hour of curtain time and make cash purchases, and what has totally made absent the giggling young couples, who in the recent yesteryear have made merry the atmosphere of the loop before and after theatre performances, Variety has gone out and found facts in a very perilous situation for future welfare of loop legit managers.

At this time the loop managers, at least some of them, may be passing off the concerned querying with altogether too light a vein of thought and consideration but, just as sure as this is the seventh day of June, a new situation has arisen in Chicago that is bound to extend detrimental, if not wholly disastrous, effects to the Saturday and Sunday night receipts at loop theatres. With the week-end capacity trade slipping—and it has been slipping for more than five months—the legit theatre managers in the loop will have to look around for the reason for it. Variety has found that Chicago's entertainment is forsaking the loop by leaps and bounds, establishing itself, instead, in the areas known as the North and South sides.

To some who are commenting upon the utter "deadness" of the loop streets the moment curtain time is reached, and particularly after the theatre, when the usual merry throngs are missing at downtown cafes, with those who do go to the theatres making a bee line for either the North or South sides, the solution of the new change of night life for Chicago merry-makers is now visible, and the wisest of showmen claim it behooves theatre owners to unite and consider the rapidly changing conditions with more seriousness.

There are those who have financial interests in loop theatres, who are not residents of Chicago, who come here and realize Chicago is in the loop. That's a badly mistaken idea. At one time it was the truth. But times have changed and Chicago centres of amusement have changed with them.

Two mammoth dance halls, with their elaborate double offerings of extra inducements for the visitors, are the whole cause of the merry throngs forsaking the loop. In the whirl of modern day improvements and the double dish of entertainment the visitors find in these unbelievably arrayed dance halls, the youthful Chicago public, not to mention the older class, drawn more

closely together with the younger set these days because of various crazes springing up in the younger class which, naturally, the older folks want to observe, and do attend to get an eyefull, has switched to a new road for the expenditure of entertainment money. The road to the loop isn't as crowded as it was, and unless something is done to give opposition to the new direction of entertainment for the loop theatres, Chicago isn't going to have the usual number of long-run plays.

If the statistician will produce the rapidity with which plays in Chicago have had their runs cut short for the past year and one-half, perhaps the findings of Variety will be studied. It is a struggle to get a ten weeks' run in Chicago now and, while it is true certain shows do hold the oldtime runs, the number that flop before the eighth or ninth week is reached conclusively prove that there is a new era of theatrical atmosphere hereabouts.

So important have these dance halls become that the wisest of loop theatre owners have started an investigation, calling in the License Board officers at City Hall to ascertain the fairness of the license tax that are made for various sorts of entertainment privileges in Chicago.

It is said the owners of entertainment spots in the north and south sides are getting away with "murder" in the matter of assessments, and the wrath of the loop theatre managers, who are taxed beyond what conditions now prove they can cover financially successful, is gradually rising so speedily that a good clash is expected this summer in the endeavors of the respective parties to battle for their rights. City Hall authorities expect it and are prepared for it.

The outcome is apt to completely revise the center of Chicago's amusements and thoroughly encouraged the Shuberts to go in stronger for the idea of erecting a new legitimate theatre on the North Side, with its population of 800,000.

A taxi ride, such as the Variety man made last night to such places as Dreamland, 1761 Van Buren street; Arcadia, 4450 Broadway; Guyon's Paradise, 124 N. Crawford street; Hunting House, 4616 N. Clark and 4823 N. Kenzie streets; Vista Gardens, 824 E. 47th street; Palisades, 120 N. Crawford; Merry Garden, 644 Cottage Grove, and Driscoll's Dreamland, 3829 W. Madison street, quickly tells what ails the new conditions of night merriment in the loop district. The crowds at all these places indicated a night before a holiday trade, but it

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CONGRESSMAN HERRICK REFUSES TO BACK SHOW

\$20,000 "Angel" Proposition
Passed Up—Alleged Barter
for Alienation Suit

Manuel Herrick, Congressman from Oklahoma, who has broken into the pages of the dailies because of his self conducted beauty contest and an alleged breach of promise suit, for \$50,000, has again caused considerable interest. This time the lady, Anna Nuebel, it is stated, called at his office in the House Office Building and offered to drop her breach of promise suit if the Congressman would invest \$20,000 in a play in which she would be starred, named "Paradise Alley."

The Congressman stated he not only refused to donate the money, but that he feared no legal action on the part of Miss Nuebel. He states he has been taken for a hick Congressman and that the suit against him which has caused so much publicity has never even been filed and that he and his attorney had made a thorough search of the court records of New York and could find nothing. At a recent interview Congressman Herrick had the son of another Congressman concealed behind a book case and with the result that he presented a sworn copy of the conversation that took place between the lady and himself.

The Congressman stated that the interview ended in this manner: "Furthermore, I want to inform you that you thought you could slander a hick Congressman with impunity just because he happened to be a farmer, but if necessary I will teach you that I am not a hick Congressman after all, and that I know New York about as well as you do. I have been there and retained Ullman & Hunting, and I will furthermore inform you that I know more about your past than you have any idea. I know enough about you to raise the hair on your head, as you are in the habit of saying, but I will be guided by circumstances. It will be according to whether you stop this monkey business or not."

Since a number of interviews have appeared in the local press as emanating from the Congressman, he has practically refused to talk, the interviews being the instigators of a great deal of mirth. In a typewritten statement he said that, actuated by her manager, Carl Helm of New York City, the plan of financing the show was submitted.

The Congressman is emphatic that he will not marry the actress; that she doesn't want to marry him, just wants his money, but, on the other hand, Miss Nuebel states: "Yes, after all that has been said and done in the newspapers and the harsh things that have been said about me, I am still willing to marry him, and if he were to say the word that ceremony would be performed tomorrow." She also said that the Congressman's "ambitions" and her own conflicted inasmuch as he wants to live in Oklahoma with her, whereas she desired him to go on the stage with her.

"More monkey business" is the manner in which Congressman Herrick styles the whole affair.

DITTRICHSTEIN CLOSING

San Francisco, June 7. Leo Dittrichstein, who is appearing in a series of plays at the Century here, will close his tour in San Francisco at the end of the present engagement.

"The Unloved Wife," which played a week at the Orpheum, Oakland, and drew \$4,200, closed last week in Sacramento.

Pauline Frederick With Mother

Ogdensburg, N. Y., June 7. Recovering from a slight operation undergone in a New York hospital, Pauline Frederick has returned here, her home town, to spend the summer with her mother. Her husband, Dr. Charles Rutherford, will later join his wife here.

LUMINOUS PAINT IDEA JUMPED INTO 'DEARIE'

Placed Last Friday, Just
Ahead "Follies" Opening—
Geo. Choos Complains

The sudden appearance of the luminous paint costume idea in "Good Morning, Dearie" last Friday was the subject of complaint this week of George Choos, who secured the rights from Sauvage, a Parisian inventor. The novelty is made one of the features of the new "Follies," Choos having turned it over to F. Ziegfeld on a royalty basis calling for the payment of \$400 weekly to Choos. The latter inserted a statement about the matter in this issue of Variety.

Choos stated that C. B. Dillingham did secure the privilege of using the luminous paint before he purchased the rights from Sauvage, but complained that it was not until the eve of the "Follies" premiere that the idea was placed in "Dearie." Two costumes with the special preparation are shown in the "Kalanu" number. In the lace number for the "Follies" there are 60 costumes with the luminous paint. The cost of the scene is placed at \$30,000.

Dillingham and Ziegfeld are partners with Erlanger in the control of the New Amsterdam and other theatres, the trio also being jointly concerned in productions, of which the "Follies" is said to be one. Some time ago Dillingham stated that Ziegfeld just could not stop trying to wean artists away from other managers. Ziegfeld made no reply other than "Charlie is kidding," and has made no comment regarding the insertion of the novelty into "Dearie." The luminous paint idea was first shown in the "Music Box Revue," Sauvage also being the designer of it.

TWO YEARS FOR MILLER

Chorus Man and Stage Manager
Convicted of Bigamy and Perjury

Toronto, June 7. Gaynor R. Miller was sentenced to two years in the Kingston (Can.) penitentiary by Magistrate Jones June 2 in the local police court.

Miller had been chorus man and stage manager with "And Very Nice, Too," playing here several weeks ago, when Miller, registered at the Arlington Hotel as George Miller, married 16-year-old Thelma Budd, daughter of the hotel's proprietress.

His conviction for bigamy followed testimony showing Miller had married Mrs. Perseus A. Webster in 1918 in New York. The perjury charge was through Miller stating the girl's age as 18 when making application for the marriage license.

Miller, in his defense, said his wife had left him after the first six months of their wedded life and he had asked a friend to procure a divorce for him in Illinois. As it was easy, Miller said, to secure a divorce in that State, he thought his friend had properly attended to it, although hearing nothing further about the divorce matter.

The minister who married the couple in this city was scathingly denounced by Mrs. Budd after the trial, as the girl's appearance indicated she could not be over 16.

"SCANDALS" CLOSING?

George White is reported closing his "Scandals" at St. Paul next Thursday, and unless a change of plans is made the show will be brought back to New York. "Scandals" was routed to the coast. Business has been reported off in the week stands of the mid-west, but business in the one-nighters was quoted from \$2,000 to \$3,000 nightly.

White has produced "Scandals" as a summer revue for the past three seasons. Recently he announced he would not put on a new production until the first of the year.

ICE BALLET IN MEXICO CITY

Jack Mason, the producer, is preparing an ice skating ballet which will be headed by Charlotte, and will go to Mexico City shortly for an extended engagement.

The ice ballet will utilize a composition similar to real ice, but not having the latter's melting qualities. The ballet will appear in the principal bull ring of Mexico City.

OLIVE THOMAS' ESTATE MAY REACH \$26,000

Mostly Realized by Auction
Sale—Frank Carter's
Estate, \$14,000

Schedules showing the assets and liabilities of the estate of Olive Thomas, who died of mercurial poisoning in the American Hospital, Paris, France, Sept. 10, 1920, have been filed with the State Tax Commission, and are expected to be made public shortly.

The actress, the wife of Jack Pickford and divorced from Bernard Krug Thomas in 1915, left no will. With the consent of her husband; Lourene Van Kirk, her mother; and James Michael Duffy and William Leroy Duffy, brothers, the Surrogate's Court appointed Nathan Burkan, the attorney, administrator of the estate.

Pickford is reported as having assigned his one-half interest in the estate to his wife's mother. This is said to have been done to eliminate family friction.

Nov. 22, 1920, at a public sale conducted by Samuel Marx, an auctioneer and appraiser, \$26,921 was realized upon Miss Thomas' personal effects, said to have been almost her entire estate, the sales and what they brought being as follows:

Cadillac automobile, \$5,000; jewelry case, \$13; seal ring, \$7; silver snake ring, \$4.50; beaded bag, with sapphire clasp, \$32.50; lot of assorted pieces, \$11; jade ornament, \$42.50; band bracelet, \$50; twisted gold ribbon bracelet, \$26; jade necklace, brilliant clasp, \$185; 14k gold cigarette case, \$50; gold chain, \$22.50; gold and platinum cigarette case, \$250; gold cigarette case with gold chain, \$650; 14k gold mesh bag with sapphire, \$225; gold cigarette case, set with emeralds, \$170; gold toilet set, 20 pieces (bought by Mabel Normand), \$1,425, and a long pearl and sapphire necklace, \$875.

A diamond pearl brooch and sapphire pin, \$500; monogram set, \$30; platinum arrow pin, 40 brilliants, \$100; pearl necklace, with 100 pearls and diamond clasp, \$2,500; Pearl and sapphire bracelet, \$300; diamond necklace, 100 brilliants, \$2,600; crystal cigarette case, \$80; diamond and sapphire bracelet, with 200 diamonds, \$3,100; sapphire and pearl ring, with two pearls, \$110; platinum ring, with single pearl, \$200; cluster ring, with 21 brilliants, \$40; American button pearl ring, \$650; platinum set with star sapphire, \$425, and American bronze pearl ring with brilliants, \$375.

Platinum diamond ring, about 10 carats, \$3,050; chest of silver tableware, 167 pieces, \$825; velvet skirt and waist, \$15; velvet dress, \$37.50; velvet dress and blouse, \$55; velvet dress and blouse, \$40; velvet dress and velvet coat, \$47.50; orange velvet evening wrap, fur collar, \$110; Maroon velvet coat, trimmed with blue lynx, \$80; a stone marten stole, \$325; black velvet coat, with Fisher collar and cuffs, \$60; blue velvet wrap, trimmed with ermine, \$180; cloth coat with muskrat lining, \$70; Hudson seal coat, with belt, \$75; stone marten scarf and pair of stone marten cuffs, \$65; long sable coat, \$1,800; cocoa mat, \$12, and small frame, \$25.

An action was filed June 25, 1921, against Miss Thomas' estate by the executors of the Daniel Neuman estate for \$9,472 alleged due or furnishing her apartment. The largest item on the list was \$1,874 for a bedroom suite.

The deceased is also survived by a stepister, Harriet Van Kirk, eight years old.

The engagement of Jack Pickford to marry Marilyn Miller appearing in "Sully" has been announced. Miss Miller is the widow of Frank Carter, who was killed in an automobile accident May 9, 1920. Carter died intestate leaving (excluding \$25,000 in life insurance, payable to his widow and mother) an estate of \$14,163.73, out of which, according to an accounting filed in the Surrogate's Court, Miss Miller received \$5,894.95.

HIRSH'S ROAD "MUSIC BOX"

Max Hirsh has joined the Sam Harris staff and will be company manager of the "Music Box Revue" when that show takes to the road in September.

Hirsh has managed the Pavlova tours for a number of seasons. Next season the Russian dance star will tour the Orient.

OPPOSITION STOCKS

Belasco Players Open with Leads
from Garrick Stock

Washington, D. C., June 7. The new Belasco Players at the Shubert Belasco opened Sunday night to a capacity house in Sacha Guitry's "Sleeping Partners." Earle Foxe and Wanda Lyon, former leads of the Garrick Theatre stock, are heading this organization. The opening bill gives Mr. Foxe a "near monolog," which he handles exceptionally well.

Wallis Clark appears as the husband, while Jay Strong, last season here with the Garrick Players, appears as the servant. All give capable performances. Lumsden Hare directed the piece, while William Schaefer, Jr., is the scenic artist.

Arthur Leslie Smith, who is presenting the company, was treasurer of Mutual Productions, and this company is what might be termed an "upshot" of the inner misunderstandings of the business heads of the first company.

Next week the company is doing "The Ouija Board," to be followed by "Getting Gertie's Garter." It is the intention of Mr. Smith to present New York successes that have never been seen locally.

HERNDON'S REVUE

Opening "Pinwheel" at Carroll—
New Names to Broadway

Richard Herndon will have two new attractions under his management. First to appear will be "Pinwheel," designed along revue lines, which will open at the Earl Carroll theatre Monday. Michio Itow, Japanese dance star, will be featured. The show will be made up of 20 dance numbers, songs and comedy, with a company of 36 players.

In the show in addition are names new to Broadway, including Marguerite Agnell, Anita Enters, Rosalyn Fuller, Margaret Pettit, Valecia Soree, Senia Gluckoff, Zoltan Hecht, Yugi Itow, Sarat La Hiri and Yasuhi Wuriu.

"That Day" a new drama by Louis Anspacher has also been secured by Herndon. It will be tried out during July.

NEW STARR SHOW AT LYCEUM

"Shore Leave," the new starring vehicle for Frances Starr, produced by David Belasco, is scheduled to open August 5 at the Lyceum, New York. The company appeared two weeks out of town in the piece and has been disbanded until the New York opening.

SYNDICATE'S COMBINATION PLAN HELD UP BY INDEPENDENTS

Principal Legit Producers Want to See Money First—Selwyns and Harris' Offer of \$3,000,000 Each, with \$100,000 Yearly Salary

The booking and pooling combination of A. L. Erlanger and the Shuberts that promises to provide the most important managerial changes in the legitimate field for years and which is due to operate in the fall, still falls short of completion. Hesitancy on the part of Sam H. Harris, the Selwyns and A. H. Woods to subscribe to the plan is believed to furnish the reasons that have held up making the combination complete. Another angle and the one that perhaps is the key to the situation is the proposed formation of a \$100,000,000 corporation to take over control of the country's leading theatres.

Development of the combine has been made the more vital in the eyes of both the Erlangers and the Shuberts because of the more materialistic angle presented by the proposal to finance the major portion of legitimate theatricals in Wall Street. Downtown money moguls have become interested in picture and vaudeville fields of amusements, but the diversified interests in the \$2 field and the reports of heavy losses have counterbalanced inclination to investment in it until recently.

Erlanger and the Shuberts have placed their cards on the table for Wall Street. The plan to incorporate the legitimate theatre gained firm basis by proof of the equities in theatre properties and the certified accounts proving that theatre ownership is actually profitable, as against the speculative feature of production.

In order to turn over to the proposed corporation virtually all the theatres in the leading cities where \$2 attractions flourish, it is necessary for the two theatrical magnates to have the support of Selwyns, Harris and Woods. They are not only prominent in production, but are owners of valuable legit theatres in New York, Boston, Chicago and Cleveland.

It is understood the Wall Street idea has been laid fully before Sam H. Harris and Edgar and Arch Selwyn; that Harris and the Selwyns were offered \$3,000,000 each for their holdings; that they would receive salaries of \$100,000 per annum and

that they would retain at least 50 per cent. interest in their theatres and attractions as represented in stock equivalent to that figure.

This offer is believed to have interested the managers, but they have not agreed to the booking and pooling agreement entered into between Erlanger and the Shuberts, though it is pretty well understood pressure has been brought to bear. According to inside information, their attitude has been to "see the color of the money" anticipated from the conversion of theatres and shows to a corporation before signing as a member of the booking and pooling combine. For the past several years the Selwyns, Harris and Arthur Hopkins have been acquiring and building theatres in the big stands, the object of which they stated to be a protective one in the matter of bookings. Woods, though never openly affiliated with the other producers, is said to have stood in line to support them if occasion arose. His position is the same as theirs at present. With the new houses now nearly completed in Chicago, the Selwyns and Harris are protected in the major stands, barring Philadelphia, where they also intend building.

The probable reason these managers have refused joining the Erlanger-Shubert combine is that they have booking agreements for their attractions, and those agreements have several years to run. The combination would not bring about cancellation of the agreements, which continue unless specifically cancelled.

The proposed control of theatricals via big finance has been elaborated since the original plan was outlined. At that time it was supposed the corporation would only purchase theatres. It is now said that the theatre merger would include active production by the corporation. According to the plans, those producers selling out to the combine would be retained under salary and probably participate in profits on their own managerial efforts.

Levi Mayer, the Chicago attorney, is named as the leading figure in accomplishing the \$100,000,000 legit corporation.

U. S. COURT DECISION HITS THEATRE UNIONS

Labor Organizations Amenable to Sherman Act—Gompers Replies

The U. S. Supreme Court Monday, in deciding the Coronada coal case, held that labor organizations, although unincorporated, are amenable to the Sherman Anti-Trust Act and that, under it, such organizations may be prosecuted for restraint of interstate commerce. The court also held that labor unions are suable. The decision was unanimous, as announced by Chief Justice Taft.

The decision affects theatricals closely through the theatrical unions allied with the American Federation of Labor.

The Taft decision also affects unions whether incorporated or not, and is said to be an endorsement of the verdict in the Danbury hatters' case, when every member of the union was held responsible for damages, some to the extent of losing their homes and bank accounts. The A. F. of L. later made up the losses by assessments of all members.

Samuel Gompers branded the Taft decision "as the most obnoxious and unjust decision yet handed down by the Supreme Court of the United States and a fitting climax to the decisions of the last few months and since the ascension to the Chief Justiceship of Mr. Taft." Gompers said, in part, that the decision established the principle that unions of labor are to be held responsible for the conduct of any of their members.

The Taft decision followed an appeal by the United Mine Workers of America, District No. 21 of that organization and its officers; 27 local unions in that district and their officers, and 65 individuals, some of them not members of any union, from a decision by the United States District Court of Arkansas, approved by the Circuit Court of Appeals holding them guilty of violating the Sherman Anti-Trust Act during coal mine strikes in Arkansas in 1914, and imposing damages of \$200,000, trebled under the anti-trust law.

EQUITY PLAYERS, INC.

Albany, N. Y., June 7.

A charter has been granted to the Equity Players, Inc., of New York city, by Secretary of State John J. Lyons. The papers filed by the organization state that it was formed "to produce and present plays, dramas and other stage productions; to lease, own and operate theatres and to engage in all branches of the theatrical business."

According to the incorporation papers, the company shall begin business with a capital of \$1,000, made up of 100 shares with a par value of \$10 each.

The subscribers to the capital stock are: Paul N. Turner, 93 shares; Edwin G. Marks and Henry J. Farrell, one share each.

The board of directors, which consists of 15 members follows:

George Arliss, Jane Cowl, Augustin Duncan, John Emerson, Gilbert Emery, Katherine Emmitt, Elsie Ferguson, Frank Gillmore, Oliver P. Heggie, Mrs. Shelley Hull, Edith Wynne Matheson, Grant Mitchell, Joseph Santley, Paul N. Turner and Francis Wilson.

"QUARANTINE" FAMILIAR

London, June 7.

"Quarantine," produced at the Comedy last night, was disclosed as a light comedy built around the familiar situation of an entirely innocent woman taking the place of an eloping wife to save her from a rash act and thereby compromising herself as reward for her generous deed.

LEHAR'S "FRASQUITA"

Fritz Lehár's newest operetta, "Frasquita," will be produced here in the fall by Henry W. Savage. The piece is holding forth currently in Vienna.

VOLUNTARY CENSORSHIP GOING INTO EFFECT

Two Changes Made in Plan—Operative for One Year—P. M. A. Agreeable

Voluntary stage censorship for Broadway is now regarded as a certainty for next season. At a meeting of the combined committees held last Friday additional plans for censorship operating were adopted and the selection of a jury panel of 300 names was begun.

Two changes have been made in the general working rules adopted. One is that the jury chosen by paddle from the list, is to be instructed when a questioned play is to be judged. A line will be drawn between what is classed as a salacious play and that regarded as social or artistic. It is said this rule was adopted at the suggestion of Arthur Hopkins following the complaint against "The Hairy Ape" to Magistrate McAdoo, who however read the script and failed to interfere with its presentation.

The second new rule is the agreement that voluntary censorship be tried for one year only. At the end of the season there may be revision of the entire plan. It is known the combined committee has worked out its rules carefully.

Voluntary censorship was threatened with a set-back following the "Hairy Ape" matter. The Producing Managers' Association twice tabled final action in its participation to the plan. The P. M. A. will now agree to full co-operation through its committee. Hopkins is chairman of the P. M. A. censorship committee, the others being Winthrop Ames, C. D. Coburn, John Golden and Henry Miller.

"HEADS I WIN" FAILS TO SHOW AT CARROLL

Twice Scheduled, First May 30, and Then June 2—May Be Legal Action

"Heads I Win," a three-act comedy drama, scheduled to get under way at the Earl Carroll, first on Tuesday night, and then on Friday night of last week, failed to open on either of its slated premieres.

According to the Earl Carroll management, the Amphion Amusement Co., sponsors of the show, had agreed to pay the sum of \$1,000 as a forfeit if the show failed to open on Tuesday (May 31), and failed to do so.

It was then proposed by the Amphion people that the show should open Friday, June 2, but the Earl Carroll management then declared it would have to receive the sum of \$2,367.98, instead of \$1,000. The extension of the original forfeit, it is said, was based by the Carroll management on pro rata rent for the theatre for Wednesday, May 31, and Thursday, June 1, because of the house being dark on the dates mentioned. This was to have been paid over by Thursday, June 1, at 6 p. m. The Amphion refused to pay the \$2,367.98, and the Carroll people accordingly refused to permit the show to open.

The Amphion people turned the matter over to their attorney this week, with instructions to bring a legal action against the Carroll management for \$10,000.

TWO LOS ANGELES FLOPS

Both Elsie Janis and "Mr. Pim" Fail to Attract on the Coast

Los Angeles, June 7.

Elsie Janis and Her Gang and "Mr. Pim," two succeeding attractions which played the Mason here, both disappointed in point of receipts. Last week "Mr. Pim" drew less than \$5,000, while the previous week Miss Janis got around \$12,000, although it was hoped she would top that figure by at least \$5,000.

The indications are, however, that "The Circle," with John Drew and Mrs. Leslie Carter, will get at least \$18,500 at the house this week. The show opened strong on Monday night. Two weeks is the length of the engagement here, but the advance for the second week is not holding to expectations.

CORMICAN BANKRUPTCY PROCEEDINGS STARTED

Members of Stock After Salaries Due—Lease Only Asset

New Britain, Conn., June 7.

James Cormican, former manager of the Cormican Players, recently closing an engagement at the Lyceum here, was forced into bankruptcy Monday in the United States District Court at New Haven by Lawyer David L. Nair of this city, acting for Louis Mann, Lynn Starling, Rexford Kendrick, Marcelle Nelken and Frances Sterling Clarke, formerly under Cormican's management, to whom he owes salaries. The date set for the hearing in the bankruptcy is June 12, in the United States District Court at New Haven. Provided that Cormican is adjudicated bankrupt, a lease held by him on the Lyceum will be sold at auction. The lease, on which six months' rent at \$750 monthly has been paid, represents the only equity in Cormican's name. The lease has about three more months to run.

Claims against Cormican by former members of his company total over \$1,300. There are other claims by local business firms. Under the law those to whom wages are owed are preferred creditors. Wage claims against Cormican are as follows: Edna Archer Crawford, \$113.65; Frances Sterling Clarke, \$125; Marcelle Nelken, \$95.41; Kathryn Meredith, \$100.05; Lynn Starling, \$235.43; Rexford Kendrick, \$229.68; George Campbell, \$38.67; Desmond Gallagher, \$150; Thomas Meehan, \$45.32; and Horace James, \$146.64. Louis Mann also has claims against Cormican for \$50 alleged due on a note, and \$5.25 for transportation, and \$450 for royalty to A. H. Woods for "Friendly Enemies."

The decision to start involuntary bankruptcy proceedings against Cormican followed a conference between Lawyer Nair and the above-mentioned artists at White Plains, N. Y., last Saturday, where Mr. Mann and members of the former Cormican company presented "Friendly Enemies" last week. Practically the same cast as employed by Cormican are playing "A Prince There Was" at the White Plains this week.

Because the state police department Monday issued orders that the Lyceum remain closed until inspected and made to conform to the state building regulations as concerns theatres, the value of the lease is questionable. The state code requires that theatres be equipped with asbestos curtains where pictures are shown, which makes it possible, according to an interpretation of the law, for stock or straight vaudeville to appear at the theatre.

There has been some talk among members of Cormican's former company of their coming to New Britain and opening the Lyceum under the commonwealth plan whereby the company, stage crew and musicians would share the profits. Until the state police complete their inspection of the theatre, materialization of this plan is held in abeyance.

Cormican is still in New Britain, living at P. S. McMahon's Bronson Hotel. "P. S." it is said, has dropped about \$5,000 fostering Cormican's adventures since he adventured to New Britain. Following the "crash" of Cormican's company it was reported that Cormican would reopen the theatre with vaudeville and pictures within a week, but when members of the company consulted Lawyer Nair relative to collecting their wages the lawyer, finding that the lease had several months to run, attached it. This made it impossible for Cormican to transfer it, and, according to report, as "P. S." had been "hooked" for quite a chunk (and by an actor), he decided against putting any of his cash into the venture, advising Cormican to sell a half interest in the theatre and thereby get working capital. Cormican, it was understood, had interested a Bristol, Conn., party in the theatre, but with the attachment on the lease was unable to transfer the lease or to keep the party interested.

Folks in New Britain are watching developments with intense interest, for it is hard to imagine Patrick Sarsfield McMahon being "taken" by an actor after all his years of handling them.

TRYING NEW PLAYS AT FULTON, OAKLAND

George Ebey Has Plans—Engages Stock for Next Season

George Ebey, associated with Maude Fulton in the management of the Fulton Playhouse, Oakland, Cal., returned to New York after six months in Europe. Tentative arrangements were made by Mr. Ebey while abroad for Miss Fulton to stage "The Bat" in a London West End theatre next winter.

Crane Wilbur opened his summer season at the Fulton, Oakland, June 4. During the engagement Wilbur will appear in four new plays of his own writing, including "The Monster," controlled by A. H. Woods, and "An Imported Wife," a future George Broadhurst production. Mile, Susanna Caubet, recently married to Wilbur, will be co-starred with him, making her first appearance in "The Imported Wife."

Bessie Barriscale is to produce a new play by her husband, Howard Hickman, at the Fulton, during August.

During a three weeks' inspection of Eastern stock companies, Ebey has selected the following players for the Fulton company for next season: Isabelle Lowe, Dorothy Blackburn, Lora Rogers, Vaughn Morgan, Walter Weeks, John Miljan, Charles Bird (the latter to act as stage manager).

Nana Bryant closed last week with the Fulton stock, having completed two years with the company.

LYCEUM AND EMPIRE'S EXTENSIVE REPAIRS

Both N. Y. Theatres Remodelled Over Summer—McKay Succeeds Newman

The Lyceum and Empire, considered among the finest Broadway theatres a generation ago and during the height of the late Charles Frohman's activities, will be remodelled during the summer. A new stage will be built at the Lyceum, erected 22 years ago, and new carpets will be laid. The house is owned by Daniel Frohman, but is under the lease jointly to David Belasco and the Charles Frohman Estate, which is controlled by Famous Players.

The Empire is owned by the estates of Al Hayman and Frank W. Sanger, and is under lease to Charles Frohman, Inc., of which Gilbert Miller is manager, having been appointed by Famous Players last season. About 18 years ago, Charles Frohman expended \$175,000 in rebuilding the interior, he stating at the time that he would not permit the Empire to be outdone by the newer theatres.

It is understood Frederick McKay will succeed William Newman as manager of the Empire, the appointment having been made by Miller. McKay was manager of "The Czarina," which recently closed at the house. The piece was Miller's first production offering since moving his headquarters from London.

INSIDE STUFF

ON LEGIT

Al Jolson left for the coast last Friday, accompanied by Louis Epstein. The Sunday before Jolson had played the Sunday night performance at the Winter Garden, receiving 50 per cent. of the gross, which ran to \$4,292 at \$2.50 top; 260 standees were also there. The singing comet will remain on the coast for the greater part of the summer.

Geo. J. Appleton is arranging to take a continental trip during the summer. His first lengthy stop will be Berlin.

It's questionable exactly how far Sir Conan Doyle hoaxed the members of the American Society of Magicians at its annual dinner last week at the Hotel McAlpin, New York. Sir Conan presented a "spirit" film of animals, showing it seriously at the dinner and the following day confirming the stories in the dailies it might have been in jest. When it reaches magicians, spiritism is up against a hard boiled crowd. Harry Houdini, president of the society, likely invited the noted writer to be the society's guest. Mr. Houdini knows Sir Conan from the other side. Houdini also knows the fake medium work as utilized by magicians and often by those who are not. For some reason Houdini will not publicly disclose all he knows about magic. There are other magicians who will not. The ethics of the magical profession are against an expose of anything in mystery, but there could be exceptions. Magic is a science, perhaps not universally acknowledged. Now that leading lights of the world are influencing the world in its opinion of spiritualism, magic, as science, could go to the aid of the waverers. Spiritualism, through the war, may be akin to faith for comfort. Anything for the peace of mind or contentment ordinarily should be encouraged if there could be no after effects. Still the magicians understand these things far better than anyone else. If they conclude it's best to lay off, there doesn't seem to be any other in sight, not even scientists, to come forward.

The City of New York has condemned a tract of land of the Actors' Fund Home property in Staten Island, New York, and will improve it for purposes of a highway. Daniel Frohman, president of the Actors' Fund, and Mortimer Fishel, his counsel, were down to the corporation counsel's office this week fixing a price on the property, which the city will reimburse the fund with.

About the same time George Broadhurst started his \$50,000 damage suit in Baltimore against John Symon for assault on the high seas (aired in the daily press), the playwright-producer's New York attorney settled a \$1,230 claim against Robert M. Catts, a real estate man. Catts held a 10 per cent. interest in Broadhurst's flop mystery production, "The Elton Case." Catts was to share either way, profits or losses, and after all was said and done he owed Broadhurst \$2,230, \$1,000 of which he paid. The producer sued for the balance through Nathan Vidaver, but Catts settled before the case went much further.

A. H. Woods has abandoned his plans to build a theatre in Boston, and is negotiating for the disposal of the real estate he acquired for that purpose. Martin Herman is handling the matter for Woods. The resale of the property will be only at small sacrifice to the producer.

"The Follies" sent out invitations to the press for the first night, with a stub attached containing the seat numbers in ink. Also in ink on the body of the invitation appeared the name of the paper. As a preventive it should have proven effective. In previous years the Ziegfeld management sent out premiere tickets to the press by registered mail. It did not prove very satisfactory to the newspaper men. "The Follies" scale the first night was \$10, orchestra. Ticket brokers said they could have obtained \$100 a pair for the opening night, but could secure no tickets.

Louis Cohn, the billiard ball-headed ticket broker of Forty-second street, has won another bet by guessing the measure of a Broadway hit. The show is the "Music Box Revue." The bet was with Irving Berlin. Louie declared after the first few weeks the show would play until the first of June without falling under \$20,000 weekly. The wager was for a suit of clothes, not to cost under \$100. It is what Kid Cohn calls "easy pickings."

FRIARS' FROLIC

BACK STAGE

During the change of end men, Felix Adler and Harry Kelly on the way to their respective chairs (Kelly with his dog "Lizzie"), Felix in passing gave Harry the Friars' visiting card—the queen of spades.

The scent of moth balls when the minstrel first part mob that formed the background assembled.

Eddie Miller refused an "invite" from Andrew Mack to partake a real highball. Mack was accused of bringing along his own bartender.

The bunch lamped everything from the wings. Eddie Cantor turned to Ray Hitchcock, while Maurie Diamond was doing his difficult hoofing, and said: "Can you imagine that guy? He never loses a pound with all his hard work." Diamond appeared for the first time in three weeks. He was suffering with a bad leg. He almost passed out.

Bill Phinney ran the works on the Manhattan stage. His chief worry was digging up wash buckets for the boys to remove the burnt cork.

From the stage the house looked capacity from pit to dome, and it was inspiring to the perspiring Friars work in the Frolic. The total takings were \$16,000 and the club took down \$12,000 profit. Some show, and on a warm Sunday night (June 4).

Joe Mack lost his wig for the Hula number. Everybody else in the number started borrowing each other's, but there was still one shy at curtain time.

It was the first time for Lew Fields and Joe Weber to be back stage together for five years. They rehearsed their "Mike" and "Meyer" bit and were as nervous about it as two choristers. They are to pull a

comeback on the stage next season—maybe.

Several anxious players beat the fireman by stealing a smoke. It was framed to tell him that the cigarette was for the next act. Weber told the fireman he was holding his for fields, and got away with it.

Jack Mason, who did the dances, crashed on for the hoofing finale of the minstrel section. He flung a tambourine about and directed the steppers as the curtain rose and fell to thunderous applause.

George M. Cohan lapped Joe Weber trying to remember what he was going to say. George took off his straw lid and exclaimed: "Say, Joe, you're almost as gray as I am." Joe admits 54 summers and winters. George M. is about seven years his junior.

Cohan rolled in from Boston early in the day. He made three trips to Great Neck during the day.

The scene mask for the parlor set used for the "Barber's Ball" was placed 20 feet back of the "center stage fence" to give the mob room in the rushes "to the dining-room" when Dave Ferguson announced "watermelon now being served" and "champagne now ready." One of the football wedges was fatal to Jay Gould, who was stepped on and retired, leaving but seven "high browns" for the rest of the act. The boys have been rehearsing all day and were hungry. During one exit Bert Shadow was eating one of the free sandwiches and rushed on at the cue with the morsel in his hand. Bert didn't want to be called by Willie Collier for the slip, so looked about to dispose of it. He succeeded, shoving it down the back of Tyler Brooke, who played a dame—mustard and all.

Frank Tinney as an end man, paired with Hitchy, made a regular monolog out of his lining. Everybody thought it put something over on Collier in explaining that when actors get old they make interlocutors out of 'em. Collier and the entire circle laughed heartily. *Idee.*

LITTLE THEATRES

The Town Drama Guild of the Bronx, New York, gave a program of three playlets June 2-4 at the Provincetown Playhouse. They were "He" by Eugene O'Neill; "There Will Be No Performance," by Lajos Egri, and "On the Other Hand," by Gustav Davidson. The proceeds were placed in the Guild's building fund, from which it will erect a Little theatre in the Bronx. Several sections, somewhat remote from Times Square, have their own playhouses for amateurs or semi-professionals, but peculiarly these are all located in Manhattan (New York city proper—the island). The suburbs or those regional parts that go to make up Greater New York seemingly do not go in for the Little theatre movement as before joining the greater city. For instance, Brooklyn, many years back, was the best-known amateur theatrical town in the country. The Old Amaranth Society of Brooklyn gave regular performances, graduating many of the stage celebrities of the present. Perhaps the best known readily recalled is Robert Hillard.

The Pasadena (Cal.) Players, in playing "Ruddigore" for two weeks during May, take rank with the leading Little Theatres of the country. It was the first musical piece in the five years that the organization has been active. The Community Playhouse always has done long plays, finding no audiences for one-act efforts. Of the 20 plays produced this season up to the first of June, 15 have been royalty plays.

The Pasadena Community Playhouse is a civic enterprise, non-profit and for the sole purpose to keep drama alive in a community that would have had nothing but pictures until its success last year encouraged a stock company to open there last winter.

The cast for the presentation of "Ruddigore" was George Reis, Louise Dorr, Gretchen Altpeter, Walter Ogier, Edward Murphy, E. H. Atlee and Marjorie Sinclair, all being non-professionals. Gilmor Brown staged the show, with Will Rounds the musical director. Among the season's presentations were: "Pomander Walk," "Seven Keys to Baldpate," "Little Women," "The Dawn of Tomorrow," "His House in Order," "The Things That Count," "King Lear," "Too Many Cooks," "Good Gracious Annabelle," "Beyond the Horizon," "The Yellow Jacket," "Strife," "Sister Beatrice," "The Great Divide," "The Charm School" and "The Rejuvenation of Aunt Mary." The latter two plays followed "Ruddigore."

The spirit with which the Little Theatre movement has been supported in Pasadena has attracted attention along the coast. As the Community Playhouse explains itself, it is "not in competition with any other amusement activity, any more than the public library is with the bookstores. Our Community Players are amateurs in the best sense of the word, as they play for the love of it rather than as a business. The plays they give are incidental to the deeper purpose of the organization, which is not to make actors, but to provide opportunity for self-expression, as well as to bring the people together in joyful co-operation for their own entertainment."

Each summer a number of outdoor productions have been made in the open air theatre at Brookside Park, and the idea is planned for this season also.

The Inter-Theatre Arts, Inc., is presenting "Shoot," by Henry Wagstaff Gribble, at the Macdowell Gallery, New York, Wednesday, Thursday and Friday. Gribble's "March Hares" was an early Broadway attraction this season. Charlotte Granville and Donald Cameron are featured in the presentation of "Shoot."

The Philopatians, Philadelphia's amateur dramatic club, is presenting William Collier's comedy success of a couple of seasons ago, "The Hot Tent," at this week at the Broad Street theatre. James J. Skelly, well known here, has the role of Sam Harrington, and Alice Rothwell, who shortly begins a stage career, is the heroine. The performances are for the benefit of the House of the Good Shepherd.

The Little Theatre Guild of Newark, N. J., will present "Marta of the Lowlands," June 15-16. The Little Theatre movement has not received much support in Newark, but the Guild has managed to carry through its program this year. It probably drew not over 150 people

STOCKS

Roland Young will succeed Tom Wise with the Toronto (Robins) company for two weeks.

A dramatic stock under the management of P. F. Shay opened Monday at the People's on the Bowery, in "Scandal." The company is headed by Paula Shay and Frank G. Bond. Other members include C. A. Winters, William Balfour, Mortimer Martini, Eugene La Rue, Edna Van Buelow, Gwendolyn De Lany, Zora Garber, Dorothy Holmes and Herbert Astson. Bond, in addition to playing the leads, is the director. The same company recently appeared in Bridgeport under the Shay management.

The Wynters stock has moved to the Victoria theatre, Wheeling, W. Va., from the Court in that city.

The dramatic stock company which Freddie James and Richard Kraemer conducted in Poughkeepsie, N. Y., closed recently because of poor business. Mr. James, the leading man and manager, paid his cast in full. The cast members, Jack Bruce, Donald McMillan, Edith May (Mac), Virginia Zollman, Margie Duncan, Jere Taylen, Geo. V. Brooks and Dorothea Howard, have signed a statement acknowledging full receipt of any moneys due to disprove a report that the management had defaulted on the last week's salary of a two-week engagement. The company will reopen in the fall. Meantime Messrs. James and Kraemer are negotiating for a house in Greater New York to conduct a company over the summer.

The Drama Players' Stock Company at Kansas City (Grand) for a number of weeks closed Saturday. "Adam and Eva" was the closing bill. The company, which was under the management of J. L. Adams, opened the week before Easter, rather as an experiment, it being understood he would give it a three weeks' tryout. To the surprise of everyone the company "caught on" and business built up amazingly. The Grand is an old and far-from-modern playhouse, not at all suitable for a summer run. It was announced the Drama Players would try for a summer run in the Empress, but the deal was off before it was consummated. Adams decided it was best to close before the hot weather arrived. He has announced that the company will open its regular season at the Grand the latter part of August.

The Alhambra Players, Brooklyn, closed the week of June 19.

Cliff Thompson and Nana Bryant of the Fulton, Oakland, Cal., have left that stock and will join the Wilkes' Majestic stock, Los Angeles. George Barnes, at the Wilkes house in Denver, also goes to Los Angeles.

The Corse Payton stock at Keeney's Bay Ridge, Brooklyn, N. Y., closes Saturday. The same company will reopen there Labor Day.

George Gaul returned to the Stuart Walker Company, Indianapolis, in the current bill, "The Boomerang." For the third year the Walker company is admitting free to matinees service men in local hospitals and members of the Home for Aged Women.

Mae Desmond and her stock players will continue at the Cross Keys, Philadelphia, where business, after a slow start, has been satisfactory. It is claimed. The Broadway stock (South Philadelphia) closed last week after five weeks of poor business. The company was well above average, the plays were good and the foreign population down there could not be interested in anything but rapid-fire vaudeville. A public appeal for support was made from the stage, but no response was forthcoming during the final week.

Clara Joel, William Boyd, Pierre Watkin and Mabel Colcord of the Albany Proctor Players will be members of the stock which opens

for any of its productions this year, not very creditable for a city of 420,000. Its competitor, the Little Theatre Guild, Inc., virtually abandoned Newark and gave its performances in Orange to small but better audiences than it could attract in Newark. Both organizations, despite extreme economy, regularly face a deficit.

Proctor's, Troy, N. Y., June 24. Rena Titus of Troy, who was ingenious with the Proctor Players for many months, will be in the cast, as will Marion Lord, a former Proctor Player.

"Romance," by Edward Sheldon, is leading the voting contest being held at the New Lyceum, Baltimore, for the popular "request" week play to be given during the week of June 19 by the George Marshall company, now holding forth. Lilyan Tashman is being imported this week for "What's Your Husband Doing?" Elizabeth Risdon ended a two-week stay because of an engagement which she had with a Sam Harris tryout. Following the "What's Your Husband Doing?" "Sleeping Partners," by Sacha Guitry, will be attempted. For this production Talulah Bankhead will be brought into the cast. During the first three weeks of the company's stay in Baltimore it was hard sledding. The New Lyceum is way up on Charles street, far from the theatrical district. It is, however, in the heart of the choicest residential district in town. And now, despite the low prices, society is flocking en masse to the productions, and there is scarcely a night when the house is not sold out.

The Waldorf, Lynn, Mass., owned by the Moe Mark Amusement Corporation of New York, will open next fall, it is understood, with the Shubert Players, a stock company. This theatre, which formerly ran films, was closed immediately after its purchase last spring from the Black Amusement Co. of Boston.

It is announced the Arlington Players, last season at the Arlington, Boston, will open an engagement at the Auditorium, Lynn, Mass., Labor Day. This theatre has been closed since April, when the New Auditorium Players concluded their engagement and went to Duluth.

Maude Fealy's Players opened last week at the Broad, Newark, N. J., with "Smilin' Through" at \$1 top. The company, an excellent one, received extraordinary praise from the press. "The Call" in a full page headline Sunday called it the best stock company Newark has ever had. So far business has been bad, and, while picking up a little, it is far from giving an even break. Miss Fealy is working hard to win and is making personal appearances in many parts of the city. Of great interest was the virtually legitimate debut Monday of Kay Laurell in "Call the Doctor." Miss Laurell appeared in the part created by Charlotte Walker. She showed that she has much to learn as an actress, but her sincerity and personal charm won the day. She has decided possibilities.

Barry McCormick heads a dramatic stock company that will open at the Kurtz, Bethlehem, Pa., June 12.

Lionel Samuel, manager of the Alcazar, San Francisco, returned last week from New York and announced he had engaged Belle Bennett and Grace Valentine as leading women for the summer season that opens July 30. Dudley Ayres, the present leading man, closes June 20 and will be succeeded by Herbert Heyes, Fox film actor. Miss Bennett will open July 30, succeeding Gladys George. The Alcazar announces a reduction in prices. The night scale is to be \$1 top except Saturday, Sunday, and holiday nights, when \$1.25 will prevail. Week day matinees will be 25-50. Samuel also states that Willard Mack is coming to San Francisco to co-operate with Hugh Knox, the Alcazar stage director, in producing two new plays by Mack. Among other new plays to be staged at the Alcazar is "The Seventh Guest," week of June 18.

Coral Weston, daughter of Mrs. Ella Weston, of the Loew booking offices, is in charge of the concerts at Camp Curry, Yosemite Valley.

For the first time in three years, the Somerville Players, who have been presenting a varied repertoire of plays at the Stone opera house, Blightman, N. Y., are going to take a rest. This week's production of "Her Unborn Child" will mark their last presentation here for some time. Manager H. T. Addison says one of the reasons for the vacation at the present time is the serious illness of Ruth Fielding, leading lady.

34 B'WAY PLAYS THIS WEEK, LESS THAN 20 LEFT BY JULY

Three Openings Monday—"Follies" \$10,000 First Night—Biggest Show Yet—Decoration Day Worst for Legit House in Ten Years

Flo Ziegfeld raised his summer pennant for the "Follies" a month earlier than usual at the New Amsterdam, New York, Monday, while Comstock & Gest provided another class show in moving "Chauve-Souris" to the Century Roof with a new bill of novelties. The "Music Box Revue" and "Good Morning, Dearie," the season's outstanding musical smashes, both marked the advent of the "Follies" by revising their admission scales downward. At the Globe, the "Dearie" list was reduced from \$4 to \$2.50, top, the latter being high when the show originally opened. At the Music Box, the lower floor was kept at \$4 top, but the balcony was rearranged so that a larger number of moderately priced seats became available, and the front rows reduced to \$3.50 from \$4.

The 16th "Follies" is the biggest show of the series, as claimed by Ziegfeld before the opening. Its cost is between \$225,000 and \$250,000 and may run more, the increase over last year's expenditure possibly being \$100,000. The scale is \$4 top, Saturday nights included, that being \$1 under the \$5 attempt at the Globe last season. Matinees are topped at \$3, these figures being without the tax. The show can play to between \$36,000 and \$37,000 weekly.

The magnitude of the attraction is strong indication that Ziegfeld intends keeping the "Follies" on Broadway indefinitely, instead of the usual 16 weeks. That it will be held in until the first of the year is predicted, and it is a question if the show will go on tour then. The success of "Sally" in making a 70-week run, an average gross of \$32,000 weekly, is believed to have resulted in the producer planning a long stay in New York with the "Follies." The show could not be taken on the road in its present form, even with the cutting following the opening night. This was the first "cold" opening of the show since the first "Follies" was staged on the New York roof. Monday night's performance ran until quarter to one, the revue's advertisements stating that all material rehearsed would be presented the first night and that "ham and eggs would be served for breakfast if necessary." The cost of the week's rehearsals at the New Amsterdam is said to have been \$25,000, salaries being paid, since the show was due to have opened at Atlantic City and the rehearsal limit used up. The first night at \$10 top grossed \$10,000. There was standing room the second night for the first and the Wednesday matinee had a lobby full of people buying or attempting to buy.

The Century Roof theatre, especially re-decorated for the new edition of "Chauve Souris," was an opposed opening to the "Follies" Monday. It drew the smartest kind of audience and the new bill landed strongly. The first matinee drew close to capacity and the second night was as big. The show retains its \$5 top, but there are fewer seats at that price than at the 49th St. The roof can do as much business on the week as at the theatres.

Hot weather descended on Broadway this week and the list of attractions, notable for the number (Continued on page 21)

FRIARS' ELECTION

At the annual meeting of the Friars last Friday George M. Cohan was re-elected Abbot and William Collier, Dean, the post from which Anthony Paul Kelly retired.

Ralph Triller, treasurer, and J. Frank Stephens, secretary, were re-elected, as was William Degen Weinberger to the Board of Governors.

The new governors elected are Gus Hill, Leo L. Redding, Harry B. Nelms, and Paul Henkel. The balance of the board, whose terms continue, are George J. Appleton, J. P. Muller, Simeon Silverman, Alan Brooks, John Pollock and D. F. Hennessy.

LEGIT ITEMS

William B. Hanley, Jr., a member of the Players' Club, San Francisco, joined the Henry Miller company, during the Columbia engagement in that city. He will return east with the organization.

Crane Wilbur opened a special season at the Fulton, Oakland, Cal., this week. During his engagement he will produce four new plays written by himself. Miss Suzanna Gaubert is playing the leads in Wilbur's company.

"Business Before Pleasure," presented by a colored company under the management of Henry Fink and Sam Asta, opens June 12 at the Lafayette, New York, for one week. P. A. McDougal and Earl Kennedy will play the Potash and Perlmutter roles. Upon the completion of the week in New York the piece will be sent on the road.

Sessue Hayakawa's, the Japanese film star, Broadway drama next season was written by Fred de Grassac and will be produced by the Shuberts in association with Walter Jordan. Hayakawa appeared on the dramatic stage on the coast some time ago, featured in "The Typhoon," but has never appeared in New York. The de Grassac piece is a Chinatown romance.

The Reade houses at Long Branch and Asbury Park, N. J., will start playing legit shows during July and August, both reopening with Keith vaudeville in September. One of the first tryouts will be A. H. Woods' "Who's Who," called "The Dancing Lawyer" in German. Charles Ruggles and Ruth Terry will be in the cast.

A jury in the City Court awarded Edgar J. McGregor a verdict for \$1,637 in his suit against Philip Bartholmae and Paul B. Sips, authors of "All Night Long," for one-third of \$11,000 secured by the authors from Famous Players on the purchase of the screen rights to the play. McGregor alleged a written contract in consideration of which he was to get a third of the authors' royalties for his services in revising and rewriting the play.

Charles Rosoff has written the score to a musical comedy authored by Jack McGowan and A. Gousha. It is titled "Be Yourself."

The Southern theatre, Columbus, O., has passed to the control of James A. Maddox, former manager to the present operators of the Colonial theatre. A long term lease has been executed to Ben L. Hildingsfelt and Ike Labson, Cincinnati, and John T. Harris of Pittsburgh. The Southern will reopen in August, with Charles H. Welder the local representative and also manager of the Colonial.

A revival of "The Little Shepherd of Kingdom Come" under the management of E. Wee, opens a tour of the southern one-night stands the middle of August. Interpolated numbers will be used in the revival.

"Peck's Bad Boy," under the management of the Carlton-Lumpe Co. opens June 19 in Saugerties, N. Y. The show will play one-night stands in Northern New York and summer resorts in Maine. Felix Hermann, a magician, and Mlle. Gladys, a mind reader, will be carried as added attractions.

Will A. Page is again with the William Fox film forces and is handling the publicity for that firm's special picture "Nero" at the Lyric. Page handled "The Queen of Sheba" for Fox last summer. When "Nero" opened L. B. O'Shaughnessy was in charge of publicity. He resigned last week.

BROADHURST ASSAULTED

Theatre Manager Causes Arrest of Assailant on Shipboard

Baltimore, June 7. John Burness Symon, of San Francisco, was held under \$5,000 bond Friday before J. Frank Supple, Jr., Commissioner, for assaulting George H. Broadhurst, 56 years old, playwright and owner of the Broadhurst theatre, New York.

The alleged attack took place aboard the S.S. "Columbia," bound from San Francisco to New York, shortly after the vessel left Havana May 26. According to the story which Broadhurst related in the court here, he was about to retire on the night of May 26, and before getting in bed he opened his door to ask a boisterous group of men to ease down and let him get a little sleep. He said: "Boys, you've had a nice, long party and now I suggest that you give somebody else a chance."

At this Symon is alleged to have told Broadhurst to "go to hell," and Broadhurst is said to have replied: "Spoken like a gentleman."

Later, after he had retired and had crawled into one of the two berths in the stateroom, Mr. Symon, unclothed, and accompanied by a man and a woman, who was later learned to be Mrs. Symon, came into the room, and going over to the unclothed berth, said: "Lucky he isn't here or I'd kill him."

He left the room, so Mr. Broadhurst's testimony ran, but a few minutes later, burst in again, still unclothed, and turned on the light. He ran for Broadhurst, threw him to the floor, and later struck him in the face, and in the groin. Broadhurst lapsed into a semi-conscious condition and is now under the care of a physician. He told the court that he had never met Symon and that he was returning from Los Angeles, where he had been gathering material for a play to be produced in August at Atlantic City.

Mrs. L. T. Bradley, general manager for Broadhurst, was attracted to the room by the commotion and was a witness to the assault. She was called upon to testify, and their statements corroborated the testimony given by Broadhurst. Mr. Symon refused to talk to newspaper men.

Saturday Mr. Broadhurst's attorneys instituted suit for \$50,000 damages against Symon.

Agents of the Department of Justice were notified by radio of the happening and were on hand to arrest Symon as the steamer docked at Locust Point, Baltimore.

LOWER PARTY RATE LOOKS QUITE DUBIOUS

I. C. C. Apparently Passes Up Theatrical Interests—Salesmen Also Concerned

Instructions of the Interstate Commerce Commission to the railroads for a reduction of freight rates, with no other comment at this time, is regarded as a rejection of theatrical interests for a party rate. Immediately following the I. C. C. order the Railroad Labor Board at Chicago ordered reductions in labor wage scales. This may provide some opportunity for the sought for party rate later in the summer.

A meeting on the rate matter was held in the offices of the International Theatrical Association Tuesday. Though, announcement was made, it is understood, the managers will concentrate on their appeal to the railroads direct. I. T. A. members believe high transportation charges are responsible for the scarcity of attractions on tour, more than another cost increase since the war. This year, there were 64 per cent. fewer attractions playing towns of 200,000 or less, than last season.

The Traveling Salesmen's Association's request for a rate, via, a universal mileage book of 5,000 miles, has been tabled by the I. C. C. to date also. The association reports there are 22 per cent. fewer salesmen on the road than during the pre-war period. In addition to cutting down the number of men on the road, commercial houses have reduced the length of the trips of those men retained. Firms have reported to the association that high transportation rates aggravating the uncertain industrial conditions, compelled them to curtail investment in road men.

In an effort to launch a nationwide campaign for reduced transportation charges the Traveling Salesmen's Association has called a convention of its 23 affiliated organizations to be held in Cincinnati, Oct. 9-10. An attendance of 5,000 is expected.

The association is also sponsoring a measure for the elimination of Pullman car surcharges. The association has established connections with 64 hotel associations throughout the country, the understanding providing for a downward revision of rates as rapidly as conditions warrant. The salesmen's organization is credited with having secured the passage of the absentee voting bill in New York and aiding the same measure in New Jersey.

Leon Spachner, treasurer of the Vanderbilt, New York, has been confined to his home with erysipelas. He was reported improved early this week.

MUNICIPAL PLAYERS' FREE SHOW INDIANAPOLIS' OPEN AIR THEATRE

Mayor Lew Shank Trying Something New—City Starts Stock During Closed Theatrical Season—Playwright Pays Own Royalty On First Play

Indianapolis, June 7. The Indianapolis Municipal Players, a stock company of professionals paid out of city taxes, opened their season Monday at Brookside Park, where an open air theatre seating 2,500 has been established. G. Carleton Guy, who had his own company on the road for many years, is director of the Municipal Players, having been appointed assistant director of recreation by Mayor Lew Shank at the beginning of the year.

The Performance Will Be Free. A block of 1,000 seats are reserved each night, tickets being distributed in turn in various parts of the city through drug stores, groceries and other neighborhood centers.

"The Man from Home" was the opening bill, Booth Tarkington, the author, whose home is here, paying the royalty by way of a send-off.

"The city is not going into the theatrical business in competition with the established playhouses of

Indianapolis," said Mayor Shank. "Our idea is simply to present, during the season when legitimate theatres are closed, plays of the kind everybody can enjoy, and if the company can give an hour or so of entertainment to the people who throng the parks, largely because they have no other place to go during the hot months, the company will have accomplished its purpose. We are not concerned in the uplift of the drama or anything of that sort. All we aim to do is to provide entertainment. Bedroom farces will be taboo. The plays will be the old-fashioned, honest-to-goodness ones in which the hero always triumphs and the villain gets his just deserts."

In the company are, besides Mr. Guy: Jean Selkirk, Elsie Fowler, Irene Daniels, Bert P. Merling, Jackson Murray, Art E. Walton, Larry Atkinson, Earle Crook and Larry Fletcher.

Performances will be given five nights a week. Saturday and Sunday are the off nights.

DUGGANS' DAMAGE SUITS AGAINST CHICAGO HOTEL

Mr. and Mrs. Duggan Each Has Claim for \$25,000—Trials Coming Up

Chicago, June 7. Into the courts will go the damage suit registered against the Congress hotel by Mr. and Mrs. Walter S. Duggan last October, when they were ordered out of the hotel by the night house detective after having been guests there for more than two months, and at a time when Mrs. Duggan's mother was occupying an adjoining room at the point of death.

All chance for an amicable settlement out of court have been dismissed because of the plaintiffs' refusal to accept an indirect offer of \$200, suggested for a possible settlement by counsel for the defendant. The Duggans have filed individual suits, each for \$25,000. Close friends claim that owing to the haughtiness of the hotel management over the whole affair, they are going to fight the case tooth and nail in the courts, led by an array of legal support from New York and Chicago, headed by Ben Ehrlich.

A slip-up by the house detective mis-cueing the occupied room chart and then refusing to be guided by the night clerk (somewhat flowering the thought that the night clerks in Chicago loop hotels have no official standing with house detectives) is alleged to be the reason why the Duggans were disturbed at 2:45 on the morning of October 6, last. While Duggan was giving the detective a wordy battle after almost coming to blows, Mrs. Duggan fainted, hitting her head on a trunk.

This situation, on top of the disturbance causing Mrs. Duggan's seriously ill mother in the adjoining room to be made uneasy, necessitating a call for a nurse, made it impossible for Duggan to leave the hotel which it is strident he would have "done" to administer a stiffer suit against the hotel for the shortcomings of the executive management bearing on the detective forces. The mother died three weeks after the incident, but it is said this happening will not enter into the case. When the mother was removed from the hotel, the Duggans moved, after the hotel management refused to extend any consideration, even to the wishes of the plaintiffs demanding the immediate discharge of the house detective.

Counsel for the defendant is indicating that a letter written by Duggan to the hotel, calling for the expense that the affair incurred for him he paid, will offset the demand for the amount of the suits. This letter was written at a time Duggan was burdened with the interests of the Solwyn shows in town, and his decision to sue came after the hotel management refused to acknowledge its wrong in the mess, even to the extent of an apology from the Kaufmann offices. When the suit was filed, it came as a surprise to the hotel management. Counsel for the plaintiffs claim the opposing counsel made light of the suit, adding: "they were theatrical folks and won't be back in the city to fight the case."

Duggan's return to become a resident of Chicago as manager of the New Selwyn theatre has rekindled the situation.

It is known the conservative heads of the Congress hotel management realize the case should be settled out of court, but it is hinted there is rivalry between two of the managing directors of the hotel, and since the mix-up happened on the relief of one, the other is stubbornly holding out to cause whatever injury the loss of the case will bring the rival.

"Leave it to the jury" is the only comment local newspapermen can draw from the plaintiffs.

LACKAYE LEAVING 'GOLDFISH'

Refusing to accept a salary cut of 10 per cent., ordered for the entire cast of "The Goldfish" by the Shuberts last week, Wilton Lackaye received his notice, and will leave the play next week. "The Goldfish" has been at the 23th St. for the last six weeks.

George Revenant will succeed. Marjorie Rambeau is starred, and Lackaye featured in "The Goldfish." If any move in to an uptown theatre shortly.

BROADWAY REVIEWS

ZIEGFELD FOLLIES

Sunday night the dress rehearsal of the new "Follies" wound up at 2 a. m. Monday evening at the public premiere the performance ended at 12.55. Tuesday night it was over at 12.20, a gain of 35 minutes, mostly made through the elimination of a couple of songs from the previous performance and one comedy scene that didn't get what was looked for from it. That was the "talking backwards" bit. It was called "The Green Eyed Monster," and credit was given on the program for it to Andre Chariot of London, one of the revue producers over there. Lulu McConnell lost her first number in the eliminations. That was "I'm Satisfied," and Andrew Tombes had to pass up "Rambler Rose," the other cut song.

Tuesday night, with still an hour at least to be cut from the performance, the Ziegfeld bunch didn't know where to start or what to take out. "The Follies" opened "cold" in New York, transplanting the customary Atlantic City procedure right onto the stage of the Amsterdam. The Sunday ads told the people to bring ham and eggs with them. It's quite likely Flo Ziegfeld will make that an annual habit now, opening "cold," without the trouble and expense of transporting the bulky production, though expense seems to be the last thing Ziegfeld ever thinks of when putting on a "Follies." This new show represented before opening an investment of \$265,000. This season it holds its largest complement of stage people—31 principals and 84 chorus girls. "The Follies" at the New Amsterdam is \$4 top. At that scale the house can do between \$35,000 and \$36,000 weekly. Cutting the scale to \$4 from the \$5 of last season makes a difference of between \$4,500 and \$5,000 weekly. The present aim, through the cut and bigness of the show, is for an indefinite run, although opening in hot weather. The Amsterdam will use up the transients over the summer and expects to remain in New York through the fall anyway.

Before the premiere three comedy scenes were tried out in small-time vaudeville theatres. One, the baseball scene, by Ring Lardner, remained in, but the other two, one by Lardner and the other by Ralph Spence, were decided against. The comedy scenes the show retained will, when the performance is trimmed down to its proper length, probably give "The Follies" more laughs than it has held in years.

The star of this and all "Follies" is "Lace-Land," an exquisite, gorgeous display that gains immeasurably through a lighting and painting scheme that it was built for, although the number, really a lace ballet, could have stood by itself. It cost \$31,000 to stage this single number. In it is the radium paint or coloring brought over here by Geo. Chooz from the other side and sold to Ziegfeld. The paint costs \$185 a pound. A Parisian invented the process. "The Follies" first put the paint on 750 pounds, and the paint will last without renewing as long as the costume endures. The lace gowns and medallions of the scene are brushed over with the paint, the process calling for skillful brush wielders. Its finale to the color outline with the faces unseen is slowly developed. As the white lights are gradually turned off the magnificent lace gown worn by Mary Eaton, who leads the ballet, may be seen to be changing color. It looks like a light bronze. By this time everything in sight on the stage is changing, and as other lights are blended all are blacked out excepting the painted laces. The paint is of many beautiful colorings, especially on the medallions hung on the back drop. It's more striking and effective than the pearl scene of the "Music Box Revue." This lace ballet was preceded earlier in the performance by an ordinary black and white effect, something like Wayburn's "Phantom Dancers" of years ago.

Another handsome scene of luxurious design was the ballet, "Frolicking Gods," near to the closing of the first part. It was produced by Fokine, with music by Tchaikowsky, and scenery by Urban. This built up into a smash finale and was one of the several sight pictures. Another closely following was the first act finale that brought on about 72 of the chorus girls in lines, on steps, the girls coming to the apron, down the steps, and walking into the wings, to be afterward aligned in groups along each of the broad steps. For the finish the front of the stage opened, with the steps carried beneath, and the girls, still in groups and step, marched down below the stage and out of sight of the audience, leaving the stage wholly bare (without any principals in this finale) for the curtain.

Another sight number was the second act opening, "Farlandio," designed by James Reynolds, staged by Fokine, and with Victor Herbert music. Other production bits were for numbers, excepting the finale of the show. That was the stage door of the theatre ("Follies") from which emerged all the principals, one by one, assembling toward the left side,

with chorus girls coming down a spiral staircase and other girls appearing in the windows of the dressing rooms. It made a simple but effective finish, and also gave a certain line on how each of the principals stood with the audience, as the house applauded vigorously or otherwise as the principals walked across the stage.

The first act Monday night ran to 10.50. It meant too much show, and forecast the late closing hour. The cuts the second night occurred in the first part. Besides the "wireless scene," painted by the Law Studios, containing comedy and music, was moved into the second act. The wireless is in sections, to the right showing a radio broadcasting station. The comedy is from the studied manner of the concert announcer.

While no mention is made of its author, it probably was written by Gene Buck, who has had as much to do with this "Follies" as he has had with others for years. In fact Ziegfeld may engage writers by the dozens but it always comes out at the end that Buck has done the most of what is most important to the show. For Buck understands "The Follies" no less than Ziegfeld himself. It's also a question whether Ziegfeld or Buck laid out the running order for the first performance. That was no slight job. It makes framing up a vaudeville bill seem easy. To make but one shift in 31 scenes after the opening night is well-nigh a world's record for a production of this magnitude.

In comedy the show had a "Rip Van Winkle" scene (Lardner), that was on early and caught the laughs looked for from it, of a 20-year sleep with the wife of the sleeper returning as an ultra-suffragette. The first part was short on comedy the opening night and Will Rogers, next to closing in that section, was looked for to fill in the laughing gaps, but Rogers for some reason went off on a tangent, remained over 20 minutes, and talked about "inside stuff," as he called it, making it too intimate and taking too many chances. Rogers likely believed the wise first nighters would fall for something different, but they didn't, and they also muffed a couple of dandy new rope tricks Rogers showed. Tuesday night the talking lariat artist got back to his topical routine, did 17 minutes and made them laugh.

"The Disagreement (Disarmament) Conference" (Rogers-Spence) was inserted, taken from the "Midnight Frolic" Rogers headed. It's all Rogers with bits from his monologues and some slapstick business, with Rogers as Secretary Hughes and Brandon Tynan's performance, representing England, standing out, aside from Rogers' glib comment. It was a laugh all the way.

Another comedy scene in the second act was "The Bull Pen" (Lardner), a baseball bit with a bush-league pitcher complaining because the major team he is with won't send him in to pitch a regular game. He's warming up in the pen, with Rogers and Al Ochs, as other pitchers, kidding him along. Mr. Tombes is the bushier. Mr. Lardner made this fast and snappy. It's full of quips and cross-fire, all baseball, but the Tuesday night house picked the laughs without any trouble.

"Uppers and Lowers" was written by Charles C. Mather and Charles Sumner (program). It sounds like a vaudeville act that played the Orpheum but did not get east. It's the interior of a Pullman sleeper, with the drop down nearly to the stage. The story is told by feet. It runs rather lengthily and works into but one laugh at the finish, though that laugh is a howl. It's the gag of the woman in the sleeper trying to find her berth and all the berths answering her call.

The performance has several number productions, and also the Palace Girls, 16 John Tiller young women from London. John Tiller himself came over to put the Palace misses through their four dances, each scoring. Tiller left last Saturday without waiting for the premiere. These Palace Girls are a clean up. They appear to have more steps than the usual English troupe from the Tiller mechanical dancing school.

One of the numbers with girls behind her was lead by Gilda Grey, who had two or three appearances. Miss Grey still hangs onto her shimmy and sings as well as a good shimmy dancer could be expected to sing, but the shimmy thing looked colder Monday night than the premiere it was a part of. And if it isn't a shimmy it's a wiggle. They are twins anyway. Just depends with what part you do it. Miss Grey received plenty of applause, so much the other people in the house had to quit it down.

Gallagher and Shean did their "Mister" number. While it wasn't the riot in the \$4 house that vaudeville acclaims it continuously, the couple got it over to several encores. Next to closing of the entire show, it was repeated in a comedy way through Rogers and Tombes coming on first before the same drop, singing the "Mister" song, with Gallagher and Shean in street clothes

returning to the stage and demanding to know why such a trick had been attempted.

"The Sunny South" was a Coconut Grove production bit, with Lulu McConnell singing "I Don't Want to Be in Dixie" just before it. Miss McConnell did not seem to have any real opportunity for comedy or otherwise, and failed to live up to her production record of the past two seasons.

The show holds three good solo dancers among the women, one in particular, Martha Lorber, stealing the applause bit of the night through a corking two-legged kicking dance she did near the finish of the performance. It was really an exhibition and evidenced the utmost practice. Mary Eaton danced on her toes and Rita Owen did an eccentric.

About Mary Eaton, it's 20 to 1 that the "Follies" or any other show can't much longer keep this girl among the also ran principals. She can hold up a performance if given the scope. She has everything, also a sister, Pearl, who's not so bad, either.

Two young girls, the Connor sisters, provided likeable moments singing and dancing, used to fill in waits at times. Nervo and Knox, an English male team (from "Pins and Needles") did the slow motion bit they had in the de Courville show, also a dance travesty that made the second night house laugh. There's a good comedian in this team, and, speaking of that, this "Follies" will do more for Al Shean's reputation as a performer than anything he has previously done. Shean is showing the Ziegfeld bunch what a good performer he is, away from the "Mister" song and in all the bits he is employed.

Will Rogers looms up as principal comedian. He handles dialog (away from his monolog) as though flirting with production roles all his life. His sense of humor and knowledge of getting points over make it easy for him here. There seems to be less maneuvering for rail positions among the present "Follies" principals than has been known of in the past. Perhaps it's the better team work that is getting better results. Tombes is an instance. He also stands out in the show, tackling a lot and getting away with nearly all of it.

Louis A. Hirsch and Dave Stamper were also concerned in the music. Oscar Radin is orchestra director. Among other principals were Mary Lewis, Mark Truscott, Muriel Stryker, Helen Lee Worthing, Grant Simpson, with Jessie Reed still queen among the chorus or show girls.

"The Follies" has so much show it's only a matter of condensation. It looks to have more than any "Follies" has had, and should be the best of the lot when trimmed down and polished off. As that kind of a "Follies" there is no reason why it should not have a long run at \$4 top. The "Lace" effect will be a Broadway rave for a long while.

Just why in the summer, when openings are rare, there should have been three Monday night, each distinguished, is something the P. M. A. will never hear about, but each lost much publicity through the clash.

CHAUVE-SOURIS

(Second Program)

But a couple of seasons ago Morris Gest was the czar of the Century Roof. There he produced midnight revues when not deep in plans for spectacle productions such as "Chu Chin Chow," "Aphrodite" and "Mecca," the latter two put on downstairs in the enormous Century theatre. The roof enterprises were the Central Park echo of Ziegfeld's "Frolics" atop the New Amsterdam roof. Both types of late show have vanished, but Gest returned to the Century aerial garden last Monday. He maintains the late show stamping grounds, having been quite profitable for him at times.

With his producing partner, F. Ray Comstock, he brought Nikita Balleff's "Chauve-Souris" of the Bat Theatre, Moscow, up from the 49th Street theatre, where the attraction ran 18 weeks. The Russian importation slipped in on rubbers during the winter. It was known to have scored roundly in London and Paris. But New York knew little or nothing about it. "Chauve-Souris" landed as the novelty of the season, and the first announced plan of a limited engagement of five or six weeks was quickly forgotten. In the face of a sustained period of box office decline and downward revision of admission scales the attraction was offered at \$5 top, being the only show at the price except the "Music Box Revue" this season. The latter's management dropped the scale to \$4 after the first four or five months, that leaving "Chauve Souris" alone at the high scale. It is still in the position, the switch uptown carrying with it the \$5 idea.

A new program was staged on the roof, inaugurating Gest's idea of making the house (it is now seated like a theatre instead of the table system) a Russian theatre. The new bill, as with the original, is to be described as suited to special tastes—a liberal portion of imported caviar. Balleff, a comedian of extraordinary perception and quick thinking, again dominates the performance. The new show has less similarity to our own vaudeville than the first, but is far more

colorful, also more delicately staged. Some who raved over the first show may have believed it the best, but to that class of patron which "Chauve-Souris" makes its strongest bid—and that means the smart crowd and the literary—the new bill will probably be the heaviest scoring.

The half dome of the roof has been entirely devoted to mural paintings by Nicolas Remisoff, Balleff's artist. Legendary tales having significance in Russian tradition are portrayed. The subjects selected may be said to be astrological. A page of description in the program suggests the Byzantium origin, explaining that Russian art early absorbed much of the color and many of the patterns of the Orient. There is no doubt about the color. It runs much to reds. The entire roof decorations lent the suggestion that it is a Russian grotto, that impression furthered by the arched entrances near the boxes that trim the back of the house. Special designs cover the chandeliers, making the lighting devices Russian too. The general result is as successful as Gest intended. It is like walking into a theatre on the other side of the seas.

"Chauve-Souris" for its second premiere opened against the new "Follies." The first intention to open the latter show Tuesday night brought about the conflict. From the first-nighters at the roof show the opposed opening made no difference. There was a maize of evening costumes, with multi-colored shawls that rivaled the bright designs of the Russian players. The Balleff show has drawn a motor trade since its first night that made it one of the most profitable of the season's ventures.

There are two favorite numbers retained from the first show. They are "The Parade of the Wooden Soldiers" and "Katinka." The first named was regularly programed, taking the same spot at No. 3 and drawing down "encore" vigorously shouted by Balleff. The bit seemed as popular as when first presented. But no less so than "Katinka," the dancing lesson number presented upon a raised and enclosed platform. That came "next to closing," being inserted probably by request.

Balleff had advised the house that if it did not like some of the numbers to "let them pass." The first two seemed long, the humidity of the early evening counting against them. "The Moscow Planes" might have been a "Words Mean Nothing" number, for all the shouting and singing were meaningless to the laymen. The caricatures, however, were easily recognizable. "Evening Bells" was a trio song effort, well lighted, but "just number two."

"The Nightingale," which followed the soldier number, was the first of several cameos. Two very pretty songstresses within a bit of garden, pictured through a circle with splendid results. "The King Orders the Drums to Be Beaten" was described as an old French ballad. Five players were concerned, the song being taken up by each in turn. The king sees the wife of a marquis, whom he asks for. The marquis must obey the king, but the queen gives the poor lady poisoned flowers, the scent of which kills her. A jester monotonously sung a chorus so frequently as to be aggravating. Balleff said the whole thing was scandalous.

Four Spanish serenaders bid for the favor of maiden's love for the next number. The number was "Petita," and the whole a comedy quartet, interrupted when "papa" appeared at the window and hurled imprecations and a brick at the singers. Russian folk songs and dances ended the first part of the show. "Babi," as the peasants are called, frisked about with one lone male, who was finally elected to purchase the trinkets of a peddler for the whole lot. It was the biggest applause getter after "wooden soldiers," but Balleff appeared before the curtain as usual and deplored the call for encore. He said Russian girls are very sad and couldn't repeat the number.

The list of stranglehold names of the girls (the entire cast is now programed, with credits for all numbers) was a tip for Nikita. He petted the audience by telling how sympathetic it was, then read a cablegram from the Russian Art Theatre, Moscow, thanking the American artists who participated in the benefit at the 49th St. some weeks ago, when \$10,000 was realized for the impoverished players of that city. Balleff then said a doctor told him the various Russian names handles such as Itch, otzch, outch, and otch, if pronounced together made the general sound as sneezing. He tried to get the whole audience to try it, though one hero worshiper called out that it was unsanitary. At intermission the entire audience took to the promenade and the terrace outside, the whole making a brilliant picture.

"A Musical Snuff Box" opened the second part. That, too, was done upon a raised stage, the three players being automatons. "The Black Huzzars," at least and song came next, it being the best male ensemble singing of the evening. Balleff explained there were no more black huzzars, and since the revolution they have been called "Reds." "A Copenhagen Porcellene" proved an-

other cameo, splendidly done by three girls.

A dash of burlesque made its appearance with "The Three Huntsmen," who are interrupted by the appearance of a pretty peasant. All three bid for her hand, with the maid and the winner placing fingers to noses at the losers. This was curtain, and there was prolonged applause. An alluring maid in a tree warbled, her bare legs winning as much attention as the active participants. The gal may have been Mme. Komisarjevskaya, certainly one of the toughest names if not the real prize winner of the entire company.

"The Clown," a serious pantomime, done to the music of Chopin, won the artistic, while "Soldier Songs Before the Revolution" ended the show. For it a curious drop was used, the heads of the company peeping through. A count showed the Russian bunch to number 18 players in all.

Two artists are credited with the scenes and costumes. Remisoff did most, with S. Soudeikine credited with the others. Remisoff, though designing the roof decorations, had M. Tchernoff doing the actual execution.

The Russian theatre atop the Century seats around 800, which is in excess of the 49th Street's seating capacity. There are fewer seats at \$5 for the roof, that counting a revision of scale. "Chauve-Souris" in its new home can play to as much gross as when downtown. The Balleff show is still a real novelty, and if it can continue to draw repeat-ers here-as at the 49th Street it will live the Central park spot through the summer. *Ibec.*

THE RIVALS

Sir Anthony Absolute.....	Tyrone Power
Capt. Absolute.....	Robert Warwick
Faulkland.....	Pedro de Cordova
Acres.....	Francis Wilson
Sir Lucius O'Trigger.....	John Craig
David.....	Henry E. Dixey
Mrs. Malaprop.....	James T. Powers
Lydia Langueish.....	Mary Shaw
Lucy.....	Violet Heming
	Patricia Collinge

Opening against the Ziegfeld "Follies," the most formidable rival of the theatrical year for a smart turnout, "The Rivals" registered one of the most pronounced triumphs of the season, artistically, professionally and financially.

At the classic Empire, in the classic farce of Philip Brinsley Sheridan, presented by a truly classic cast and before a worshipful audience of the cognoscenti, this perennial gem of pre-Revolutionary wit and satire scintillated and sparkled.

Joseph Jefferson, who first produced "The Rivals" in America, would have been proud to see Tyrone Power in his role. And Sheridan, who saw his immortal lampoon on romantic, human foibles and social delusions a failure before John Hancock signed the Declaration of Independence, might have been compensated by its ultimate success for its original cropper.

The Players is a dignified and venerable club of legitimate artists. Booth was one of its founders, and it lives up to its traditions today. This enterprise at the Empire is to be the first of an annual presentation of one of the great plays of all times. If those to follow are as worthy and as meritorious as the first, the Players is to become a figure in the theatre of this nation that will lend glory to the institution and laurels to the Players.

The magnificent spirit in which this presentation was made breathed from every item associated with it. The players, without regard for rank or reputation, played the main roles and the bits with sincerity and evident preparation that reflected respect for their calling and their art. The entire atmosphere was so refreshingly apart from the present-day retching after "billing" and "starring" and those other pernicious affectations of egotism and self-selling which unfortunately damns the stage of the day and turns it into a market place for only dollars and "recognition."

Henry Dixey, who was a star before most of the present day flickers saw the light, played a servant, and played him with all he had. James T. Powers, ditto, ditto. Miss Collinge, also a star in her own right, followed their example. The famous Mrs. Malaprop, one of the first "gravy" roles and one of the most lasting, was done by Mary Shaw, comparatively obscure. And Robert Warwick, the only one of the cast who is not a Player, was given the romantic lead.

Mr. Power, stentorian and mellow, unctuous and fine, gave Sir Anthony all that Sheridan might ever have dreamed for him. Warwick was marvelously true and understanding, and for a young player amazingly malleable to the stilted forms of the old English methods in playwrighting and playacting. And Powers was delicious as a Scotchman as was Francis Wilson in the Acres role and John Craig as the fiery Irishman.

For delightful amusement as well as an exhibit of the truest worth of the theatre in its happiest memories and its nicest episodes, this presentation of "The Rivals" is a tidbit that must not be missed by New York, even though the air din welters in the temples once dedicated to such plays as "The Rivals" and such performances as it is getting at the Empire. *Lat.*

OUT OF TOWN REVIEWS

HOLLYWOOD FOLLIES

(Principals, order of appearance: Charles Calvert, Josef Swickard, Will Morrissey, Peggy Worth, Joe C. Smith, Joseph N. Look, Albert N. Curless, Katie Pullman, Margaret Marsh, Betty Moore, Leo Armstrong, Francis Renault, Prosper and Marguerite Marsh, and Roscoe Ails and company.)

Chicago, June 7.

When this review of the "Hollywood Follies" appears on the street there are apt to be only three performances remaining of the Playhouse attraction, but it is well worth while, because it has given Will Morrissey a chance to tell the playgoers of Chicago why he was put out of the Lambs.

After what the critics did for "Hollywood Follies"—at least tried to do—it cannot ever be truthfully said the Chicago judges of art for newspaper reading are "tough guys." There were many reasons why a legion array of friends wanted this attraction to be "set-in" pretty, and the critics took it upon themselves to set the pace for the admiration. Ashton Stevens became so enthusiastic he broke all precedent and cornered Will Morrissey long enough to draw out many valuable things in Will's life that should make him an everlasting favorite in Chicago.

Stevens got Morrissey to admit that he was put out of the Lambs because there was altogether too much Irish propaganda in that famous playlet, "The Dawn of Ireland," thereby making him a "Number Thirteen George M. Cohan, since he sings, dances, acts, writes, produces and is out of the Lambs." Because of all the co-operation Morrissey has been given by the local newspaper men since he popped into town with his latest attempt, executed so fast that Morrissey now holds the world's record for producing a show in the unveiling of "Hollywood Follies," he is heralded from one end of Chicago to the other as the "Shoestring Ziegfeld." Bill takes the new honors modestly, but prefers spending the time convincing the creditors that "Hollywood Follies" has a chance if a third and fourth week are allowed.

Morrissey's ambitions would—and at that they may be yet if the bank roll holds out—be realized if some kind-hearted individual has gotten hold of Will at Bloomington, where the offering was tried out prior to its third-rail rapid entrance into the premiere, and persuaded him to delay the opening in Chicago, and array the entertainment as it was given last night. There was so much uncertainty as to what would constitute the program after the unsatisfactory tryout at Bloomington and the personnel of the organization wrangled so fiercely en route back that the audience for the opening night was seated, before a definite program was decided upon back stage. That best tells the atmosphere which predominated. Under the conditions the opening performance gave everything a black eye except Bill's smile. Dismissing the time that Ashton Stevens consumed getting him to reveal a few inside secrets about his life, Morrissey has been straightening out the mania until now there arises a dying hope that the entertainment will go into a third week. The bank roll is the worrisome item, plus the readjustment of the commonwealth basis on which the whole affair is proceeding.

Loop constituents are pulling hard for Morrissey to overcome the bad premiere. In the show as now presented one finds good summer pleasure. Last night's audience proved this when the applause was so prolonged that the performers lost their stage presence because of no encore numbers on tap. These encores weren't so earnestly awarded the opening night, although they were there because of the house being filled with friends. Last night's performance, featured with changes for the best, won its applause on merit alone.

Morrissey worked along his familiar lines of putting on a show when it became positive he was able to get a theatre. He found the Playhouse dark and grabbed it from Lester Bryant. Contracting Josef Swickard and Marguerite Marsh for roles, his title was clinched, for there he had movie folks, and so "Hollywood Follies" became known. The show, classed as a hokum musical revue in two acts, has nothing to do at all with Hollywood except for Morrissey's insisting at every possible opportunity that reformers should be chloroformed who attack the certain section of California now under a cloud. Says the program about the title: "This show has nothing to do with Hollywood whatsoever, but it's better than U Needa Biscuit or Campbell's soup."

Morrissey gets under way assuming a Raymond Hitchcock atmosphere of acquainting himself with the patron. This idea is at laughable heights when the flapper chorus is surprisingly and speedily introduced. The chorus and dances were handled and staged by Joseph C. Smith, and just where Morrissey collected the chorus is a spot Leon Errol must have missed, although it is known Errol hasn't been out here for some time. The chorus is the outstanding feature and the individual endeavors of the girls in pick-out numbers proves there are chorus girls here—

abouts that can stand a once-over from the best of four Broadway chorus directors. There is one girl who kicks high who won't have to look for a job next summer if she goes to New York.

It's impossible to make a review of the scenes and bits at this writing for they are undergoing changes at every performance. Morrissey is such a rapid worker in the matter of introducing scenes that a playgoer could go to one of Morrissey's outpour every night and find a new scene or bit. Some day Bill will sift his complete assortment, and then, when properly directed as to when to make the premiere, will strike gold. It's coming to Bill if for nothing else than for hard work in the past with nothing more than a dime for a bankroll.

Roscoe Ails is featured. Just what Ails is capable of doing, the theatrical world knows. He's working hard with Morrissey, as is evidenced by his placing his entire headline vaudeville act in the show. Ails' act runs away with the whole show, and it is so placed that if other scenes were built up to it, the entertainment would solidly be "there," for at least the summer entertainment intended for the Playhouse. Kate Pullman and Charles Calvert, as everybody connected with vaudeville knows, give the Ails act the added jazz enthusiasm that makes the whole act worth the thunderous applause it got last night.

Marguerite Marsh hasn't much to do now that the show has been changed over the premiere. It was for her name alone that Miss Marsh was contracted, and this should have been kept in mind on the opening night, when the young lady was tossed into scenes that were as foreign to her as a good glass of beer is to red-blooded Americans these days.

Peggy Worth needs no apologies. Her general appearances prove that she stopped at no expense to cast wealth into the general dress of the troupe. Betty Moore was another girl who stood up well. Joseph M. Regan contributed the only real voice in the array of talent. His efforts were the big feature. He was aided in his numbers and at the piano by Alberta Curless.

Francis Renault offered his "Fashion" exhibit in two spots in the show, one toward the close of the first act and the other at the opening of the second. His display of raiment was gorgeous and his female characterizations were artistic. Prosper and Maret, local gymnasts, came at the right spot for feats of strength and equilibrium. A surprise team was offered—dancers, who were not programed, and it's well that Morrissey dug them up before Geo. M. Cohan sighted them for his ideas of dance insertions such as featured "Mary" and "The O'Brien Girl." They have the Cohan idea of speed.

It's the spirit that Will Morrissey sprinkles around a cast that will keep intact the organization at the Playhouse if stipends aren't forthcoming. The house is being heavily "papered" for the balance of the week to gain the advertising of word-of-mouth. The critics had a chance to "massacre" the presentation the opening night. They didn't, however. Instead they gave the Chicago public a good drift of the spirit that prompted the organization, because both Will Morrissey and Lester Bryant are liked here.

LOVE AND KISSES

Atlantic City, June 7.

"Love and Kisses," a musical comedy with the play by Daniel Kussel, music by Albert Von Tilzer and lyrics by Neville Flesson, opened at the Globe theatre Monday for a week.

Leon Barnstable.....Martin Gibbons
Sally O'Day.....Clarence Bellair
Libby O'Day.....Nola St. Claire
Jack Hayden.....Low Brie
Mary Thompson.....Helen Ford
Harrison Bartlett.....Edwards
Mildred Ripley.....Elizabeth Alden
John Cousins.....Eddie Buzzell
Sonya Mason.....Berthe Beaumont
Mae Lelewer.....Dolly Lewis
Sophie Frank.....Helen Van Hous
Pauline.....Valdine Smith
Paulette.....Dorothy Smith
Mimi.....Helene Coyne
Armand.....Henri French

"Love and Kisses" gets all of its attractive emotions from the musical score and the dancing. That should be sufficient plenty for most folk. These two being of a high standard keep the evening quite merrily filled. There is a motif song, "As Long as I Have You," and many others pleasantly worth-while. They are all of the light and tinkling melody of the Al Von Tilzer mood which has long been popular.

There are three acts and four scenes, some effective novelty costumes, several specialties, not much humor, no voices, and a tale that starts off poorly but grows better rapidly.

The plot deals with a country girl who makes biscuits while a rich man has a blowout advantageously at her door. They all go to Greenwich Village and come back to prosperity in the country town.

The Smith Twins as dancers, Helen Ford, Eddie Buzzell, Berthe Beaumont and Nola St. Claire are outstanding figures in the cast.

Schuer.

ROMANCE OF YOUTH

Atlantic City, June 7.

"A Romance of Youth," a play by Myron C. Fagan, opened at the Apollo Monday.

IN THE PROLOGUE.....Carroll McCormas
Margaret.....Charles Trowbridge
Hob.....John Webster
William Noel.....Wm. H. Harcourt
Sally.....Florence Kidney

IN THE PLAY
Don Dudley.....Marshall Birmingham
Helen Morse.....Ethel Jackson
Chris Craig.....Fanchon Campbell
William Noel.....John Webster
Irene Burton.....Beth Varden
Frances Ainsley (Margaret).....Carroll McCormas
R. Warren Burton.....Chas. Trowbridge
Sally Waters.....Florence Kidney

It was with recollections of Pinero and Arthur Henry Jones that we sat through the offering of Mr. Fagan's authorship at the Apollo and learned of the depth of artificiality necessary for forced emotional acting. It was with additional interest we enjoyed the pleasure of watching the depths and variations of play incident to the Carroll McCormas of today.

As an actress she has long been absent from Atlantic City, where she once appeared frequently. In those days of youth and glamor her promise was more keen than opportunity saw fit to give her frequently. Now she has a role that offered at first great youth and later a motherhood of 17 years hence. There were stresses of trying consequence to the nerves of womanhood, there were fears and retribution, and there were moments of trickery and falsetto acting, all of which tried the artist and furnished one of these roles so full of shades and tints as to dazzle before the player who seeks opportunity.

Miss McCormas gave her full to this play of love enstrain, though, as has been her wont of recent years, she was inclined to overact. In this direction the script of Mr. Fagan was a perfect help. He wrote for overactors. Of no recent writer does he remind except the earlier "Ghost Between" of Mr. Lawrence.

The play is strictly artificial. The plot offers nothing new. It was once borrowed from Ibsen. Having been thoroughly theatricalized in Sardou style by Pinero et al., and having escaped the moderns, we are treated to a vehicle that may succeed with a powerful cast, but because of its inherent tendency to hang to the Bernhard-Sardou type might lose out on appeal to the Broadway audience who favor Miss McCormas.

The tale in brief deals with a wealthy young man who lives in Venice with his sweetheart. Both are from New York. The young man's father opposes his marriage for financial reasons. The father's death calls the young man away before the proposed marriage is consummated and family ties keep them apart. The girl is told her baby has died and the father that the girl's mother has died. Seventeen years later they meet in New York, with the girl opposing her own daughter's marriage. There is reconciliation and an ending that at least draws sympathy and tends to the modern school in acting. The seventeen-year lapse proves a considerable stumbling block to the make-up of the cast, including Miss McCormas.

An event of the performance was the promising adventure of Beth Varden in the role of the daughter, a bit of acting that placed her in the school successfully graduating Miss McCormas, and affording us at present Betty Lindley and her more renowned successful colleagues, the Tobin girls and Helen Hayes.

Schuer.

MILLER'S \$22,000

Big Business in Frisco With New Play

San Francisco, June 7.

Henry Miller's season at the Columbia topped all records last week with "La Tendresse," a new play from the French, in which Miller, Blanche Bates, Ruth Chatterton and Bruce McRae played the principal roles. The scale was \$3 and the house entirely sold out for the week.

The box office receipts were in excess of \$22,000.

Deltrichstein at the Century climbed considerably at the opening of his second week, presenting "The Great Lover." He is offering a repertoire of successes and has a fine company in support.

This week the Miller company is playing Oakland, with "Her Friend the King" the first three days and "La Tendresse" for the later days.

The third piece tried here by Miller was "The Awful Truth," which also has possibilities. A fourth play, written by Thompson Buchanan, may be done for the first time in Los Angeles. The Miller company is aimed for the southern California stands.

RAY DOOLEY IN COMEDY

Last Saturday Ray Dooley and Florence O'Denishawn left New York for Porto Rico, where they will spend the month.

A nervous breakdown caused Miss O'Denishawn to leave the rehearsals "Pollock" last week.

Miss Dooley upon returning will be starred in a straight comedy.

BED-SIDE CHATS

BY NELLIE REVELL

Sir Conan Doyle is quoted as saying "Hell is only a ward in Heaven's hospital." Well if there are hospitals there it is not Heaven.

Another paper quotes him as saying there is no hell. I wonder what he would call being hung up by the wrists and having his chin bandaged to a board, his mouth packed so he wouldn't bite his tongue off, his knees strapped together and the box kicked from under his feet and be left suspended by the wrists for 15 minutes to straighten his spine, and then encased in a plaster of paris cast from his neck to his heels and left lying on an 18-inch board without spring or a mattress for 18 months, and if the lord imagination that created Sherlock Holmes could call that "Heaven," it is—like hell.

The same paper has a headline reading "would quit if out." That's all right for those union firemen to "quit if cut," but patients in hospitals are not organized.

"Gives away money so he may die poor," reads a story of a man who wants to get rid of his wealth. He might try spending a few years in a hospital. I can assure him he will have no trouble getting rid of it.

One of the doctors sent the elevator boy to the corner for an "Evening Mail." The boy returned with another paper instead. "No," said the doctor, "I want the 'Mail.' I want to read Miss Revell's column." "Does she write for the 'Mail'?" inquired the elevator boy. "Good Lord, she even picks out a newspaper."

My oldest and youngest visitors were both named John. The oldest was John Rogers, who, according to his own statement, is eighty. The youngest is young John Cort, son of Harry L. Cort and grandson and namesake to my old boss, John Cort. Young John was just a week old when his father, while calling at the hospital in which Mrs. Harry Cort had awaited her son's arrival, suggested that he be permitted to take the young man downstairs to show him to a friend who didn't like to come into a hospital, but was waiting outside in the car. The nurse carefully wrapped young John in a blanket and handed him to a proud but trembling father, who climbed into the waiting auto with instructions to "drive like sixty to St. Vincent's hospital." Harry presented a humorous picture as he deposited a pink bundle in his arms and said, "Here, I thought you might like to see your new boss." But we had to call in the two prettiest nurses in the hospital to teach the young father how to pick the boy up and hold him. Harry couldn't put his hat on or light a cigarette while carrying the baby. It began to look for a moment as if he might regret his adventure until the nurses offered to help him out of the pending difficulties. The young man behaved very well and slept as soundly through it all as some first nighters I might mention. And I'm betting he is a good Elk and doesn't tell his ma anything paw and he did on their first outing together.

Jennie Henley read I wanted round wash rags because the square ones had too many corners to drip water over me and environs, so she crocheted some nice circular ones embellished with lace scallops. They certainly were most artistic and I was not wholly to blame for mistaking them for boudoir caps. As I never wear the latter, I had them put away for safe keeping in a bureau drawer and didn't learn until six weeks later that they were wash rags and had been sent by Miss Henley, for the letter accompanying the gift had gone astray in the mails.

No doubt you all know Al Darling got married last week. As soon as Al learns just exactly how much coffee you put in the percolator for coffee for two and learns how to properly set the table and learns what all of the spoons are for he is going to go on a still hunt for those senders of the following telegrams which came to him signed by historical characters, but Al has his "doots" about where they came from: "Dear Al: I used to chop their heads off when they got fresh. Can't be done in your case. Any girl that would marry you has no head.—HENRY VIII." "Dear Al: Don't be too polite to her. Lizzie didn't even offer to pay to have my coat dry cleaned.—SIR WALTER RALEIGH." "Dear Al: Congratulations. I never told a lie, you know, that is, until I was married. It's a great life, though.—GEORGE WASHINGTON." "Dear Al: Glad to hear the good news. Keep away from the Nile on your honeymoon. It ruined me.—MARC ANTHONY." "Dear Mrs. Darling to be: Have trained many wild animals in my day, so can sympathize with you.—BOSTOCK."

Please page Carolina Nichols, the band leader. I want her address to tell her how much I appreciate something big and fine which she did for me two years ago, and I have just learned she has never even been thanked for it. I can plead extenuating circumstance. I thought the letter had gone to her.

Mary Moore, whom you recall as having acquired a broken neck last year through an automobile accident, writes me she is rapidly regaining her health and strength at her home in Little Neck. I suppose my recuperating period should be spent at Back Bay.

Henry Ford is overlooking a great opportunity to get the boys out of the trenches in Ireland by Christmas Day.

Why don't the perplexed European statesmen gathered in Genoa to solve the world's financial problem send for Ponzi?

A New York youth who stole \$250 with which to clope is spending his honeymoon in jail. There may be times when love laughs at locksmiths, but here's where the locksmith laughs last.

A man in Philadelphia demanded a divorce because his wife provided table d'hôte meals instead of a la carte service. It looks as if the liberty bell isn't the only thing in the Quaker City that is cracked.

A Pennsylvania judge refused to divorce a couple married 24 years because the wife wore a hair "switch." He probably decided one switch was enough.

My guest book for the past month includes: Mrs. Fred Thompson, Mrs. Reed Albee, Mrs. Irwin Connelly, Mr. and Mrs. Fred Bowers, Mr. and Mrs. Chas. Bray, Clara Ruhl, Bonnie Gaylord, Sadie Kussell, Edward Oakford, Mrs. Judge Weeks, Mr. and Mrs. Rex Beach, Fritz Scheff, John Tennant, Gus Klumacke, Mr. and Mrs. Will Cressy, Monica Russell, Mr. and Mrs. Jas. Morton, Mrs. W. H. Donaldson, Mr. Wm. Grossman, Hamilton Reveffe, Harry and Herman Weber, Mr. and Mrs. Babe Ruth, Sally McDougal, Amanda Hendrix, Mr. and Mrs. Lee Stewart, Rosalie Stewart and her parents, who still answer to the name of Muckenfuss; Jean Archibald, Katie Rooney, Nellie V. Nichols, Edwin Barry, Ina Claire, mother and sister-in-law, Mr. and Mrs. Henry Chesterfield, Phil Benedict, Mrs. Farber and daughters, Flo Irwin, Edward Darling, Nora Bayes, Mrs. Walter Sanford, Mrs. Alice Oppo, Thos. J. Ryan, Emma Garus, Walter Leopold, Jemie Jacobs, Pauline Cook, John Pollock, Frank Evans, Yvonne Maddock, Laura Bennett, Dorothy Dahl, Mr. and Mrs. Larry Jacobs, Wm. B. Sleeper, Mr. and Mrs. Theo. Deltrich, B. S. Moss, Brigadier General Mullaly, George Goodwin, Mathew White, Jr., Carolyn Lowry, Thos. Gorman, Mr. and Mrs. Isaac Steinfeld, Wm. Stuart, Harry L. Cort and son, Mrs. J. J. Murdock, Mr. and Mrs. Barney Davis, Chas. and Sadie McDonald, Zoo Beckley, E. E. Hart, J. C. Niles, Mrs. Lucretia and several others who did not sign the book.

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.

"Abie's Irish Rose," Pullon (3d week). First two weeks proved only fair, with gross not up to advance expectations. Liberal billing being done. Second week's takings quoted at around \$6,500.

"Blossom Time," Ambassador (37th week). Fair chance for operetta to last into next month. Since downward revision of salaries for summer continuance business has been around \$10,500, which is profitable. Last week it dropped to a little under \$9,500.

"Bronx Express," Astor (7th week). May stay another two weeks. Show was adapted from the Xid-disb. Its title and reputation may make it better for road than Broadway. "Spice of 1932," a revue, listed to succeed June 26.

"Captain Applejack," Cort (24th week). One of Sam H. Harris' title still in running. "Applejack" is English adaptation; has been pulling one of smartest audiences in town and has been with non-musical money leaders since premiere. Dipped to \$12,000; still counted big.

"Cat and Canary," National (18th week). Mystery play that figures to run into next season. Has been affected by general decline at age-end of season. Led the dramatic list at start. Last week about \$10,500. Should run into next season.

"Chauve-Souris," Century Roof (19th week). The Ballet. "Bat theatre of Moscow" organization moved here by Morris Gest Monday. Roof house especially made over for attraction and new bill presented. Attraction has been outstanding novelty success of season. Aimed for all summer.

"Drums of Jeopardy," Gaiety. A mystery play that failed. Opened last week, drew panning, no business and closed Saturday. One week. House dark.

"Fanny Hawthorn," Vanderbilt (5th week). Final week for this revival, originally called "Hinde Wakes." House goes dark.

"Follies," New Amsterdam (1st week). F. Ziegfeld's 16th "Follies"; opened "cold" for first time. Show biggest attempt of series, producer aiming for longer stay on Broadway than heretofore. \$4 top, \$10 opening.

"First Year," Little (85th week). Takings over \$6,000 last week; netted profit for house and show. Comedy run leader may pool and try for second summer continuance, although last two weeks were advertised.

"Good Morning, Dearie," Globe (32d week). Easing off in business one reason for revision downward of admission scale; top now is \$4 and balcony front \$3.50. Last week's gross better than \$24,000. Show will try all summer.

"He Who Gets Slapped," Garrick (22d week). Theatre Guild giving several performances this week of "Morn to Midnight," a special production, with "He" being offered on other days.

"Heads I Win," Earl Carroll. To have opened here Tuesday; premiere put over until Friday, then called off when management of house and show backers disagreed over postponement.

"Kempy," Belmont (4th week). Corking comedy brought in on eve of summer. Business has drawn excellently from start and lines up as Belmont's first hit offering. Last week with extra matinee (Decoration Day) gross went to \$9,100—new house record.

"Kiki," Belasco (28th week). For Belasco-Ulric dramatic smash capacity was claimed for Tuesday night (Decoration Day), the worst on Broadway in years. It continues the best call in agencies with over \$16,000 right along.

"Lawful Larceny," Republic (23d week). Will try running through the month. Classes as one of the dramatic successes of season. Changes in cast on account of salary cutting; new players went in Monday.

"Make It Snappy," Winter Garden (9th week). One matinee cut to relieve hard work of star (Eddie Cantor). Business little under \$20,000, satisfactory for early summer.

"Music Box Revue," Music Box (25th week). Extra performance last week; gross around \$25,000; attendance not capacity early days but takings best in town. Balcony scale revised, with \$3.50 now top. Lower floor remains \$4.

"Partners Again," Selwyn (6th week). Perhaps only attraction to use holiday scale, \$3.30, same as Saturday for Decoration Day

performances, gross on the day \$4,600. That established a new high gross for show, takings going over \$18,800.

"Pinch Hitter," Henry Miller (2d week). English play called "Other Correspondent" there, presented by Allan Pollock; opened Thursday night last week. Good property though casting not to best purposes.

"Red Pepper," Shubert (2d week). McIntyre and Heath show, out all season, was brought in as summer filler that house could be kept open. Opening week's gross nearly \$10,000.

"Rose of Stamboul," Century (14th week). Some talk of this big \$3.50 show moving downtown for summer try at 44th Street. Reported under \$12,000; question if that is even break here.

"Rubicon," Hudson (17th week). Change in cast, Violet Heming replaced by Estelle Winwood for final weeks of run. Another week or two to go. Around \$6,000 now.

"Shuffle Along," 63d Street (55th week). Business holding up so well, management is claiming continuance well into second year. Cut rates account for fresh popularity, but if show sticks, will probably eliminate bargain tickets in fall.

"Six Cylinder Love," Sam Harris (42d week). This week equals "Tangerines" run record this season. "Love" going week to week; takings last week jumped, for a gross of over \$7,300.

"The Bat," Morosco (94th week). Has 10 weeks to go to achieve solid two-year run which was decided on. Broadway's run leader with the aid of extra matinee moved upward last week for gross of \$6,300.

"The Blushing Bride," 44th Street (18th week). Another week will let this musical show out for season. Was to have gone to Chicago, but leads refused, summer booking away from New York. Between \$7,500 and \$8,000.

"The Charlatan," Times Square (7th week). Two for one ticket plan now being used. Mystery show came late and could not better fair gross of first weeks. Has been sliding, but will try to last into July, house and show pooling. Around \$4,000.

"The Dover Road," Bijou (25th week). Probably will stick until the end of the month. Business around \$3,000, with show hooked up to operate on moderate business.

"The Goldfish," Maxine Elliott (7th week). One of the few offerings below 42d street. All other houses except National and Empire dark. "Goldfish" probably turned little profit last week, though gross under \$6,500.

"The Hairy Ape," Plymouth (8th week). On "worst" Tuesday O'Neill drama got four figures, standing up much better than most of others. Totals about \$1,000 under previous week; gross around \$5,500, which is considered very good.

"The Nest," 48th St. (19th week). Final week for Brady drama. Some critics list it as one of the best plays of the season. Business has only been fair and of late has dropped off markedly, like the others.

"The Perfect Fool," Coban (33d week). Figures to continue another three weeks, with run of 36 weeks aimed for. Business last week about \$9,400. House to get picture early in July.

"The Rotters," 39th St. Was taken off last Saturday. Stayed two weeks, the salary period arranged as minimum with players. Business last week under \$1,500.

"To the Ladies," Liberty (16th week). Final week; decision to close comedy which started off briskly made Tuesday after week Monday night. Business lately between \$6,000 and \$7,000. House goes dark.

"Up the Ladder," Playhouse (14th week). About ready to depart with many others which have been running on week-to-week basis. Best of many productions tried in this house since last July.

"Truth About Blayds," Booth (13th week). One more week for this Milne play, which has done rather well. Business around \$5,000 or bit better.

"Silver Wings," Apollo (4th week). Doing very little. Heavy loss on exploitation showing figured to be balanced when picture is released.

"Nero," Lyric (3d week). Last week average takings reported \$600 daily, or about \$5,000 on week. Hardly third of what was expected following excellent notices.

"LETTY'S" SUCCESSOR

Walnut Street Taking "Romance of Youth" on Summer Trial

Philadelphia, June 7.

After numerous rumors and chapping of minds, the Walnut Street, is definitely announcing a successor to "Letty Pepper," which ends Saturday.

The newcomer will be Wallace Muhro's "Romance of Youth," written by Myron Fagan, which is playing Atlantic City. The cast contains Carol McComas and Ethel Jackson.

Opening June 12, "The Romance of Youth" has no limit announced to its engagement, which may extend three or four weeks. Much depends on the success of this play whether or not the house goes out after a summer running.

"Letty Pepper" has been so successful that the Walnut management is hopeful of setting a precedent here by swimming through the summer months. Little more than a break-even is asked. The overhead will be small for this house, which can save on juice and a few minor expenses.

It is no secret the management would like to get a corking good musical show for July and early August. The nearest approach to summer going in recent years was "Mary," which came close to making the grade, although playing a return engagement.

The big problem is the week ends, when all Philadelphia seems to go to Atlantic City and the Jersey resorts. In this respect Philly is unique among the big eastern cities. Hotels here, even during the vacation season, are nearly empty at week ends. With some inducement to get the crowds Friday and Saturday night, it is figured the Walnut could very nicely slide through the dog days.

"Letty," which has had a number of changes in cast recently, again hovered around \$10,000; though not quite achieving it. With the spell of bad weather and hot wave combined, this was excellent.

BOSTON'S TWO

Only "Sally" and "Tavern" Running in Legit Houses

Boston, June 7.

True to the prediction of last week, Boston this week has but two legitimate attractions playing here, and both making good money at the present time. "The Tavern" is still at the Tremont, where it will probably remain until the end of the month at least, and "Sally" is at the Colonial.

"The Last Waltz" at the Wilbur, "Ladies' Night" at the Plymouth, and "Smooth as Silk" at the Selwyn, all closed Saturday.

At present "Sally" looks good for about three more weeks. It is doubtful if the local time will be stretched beyond this period. Last week, for the first time, signs of lagging interest appeared and at the eight performances \$31,700 was grossed. This is about 2,000 below the figure prevailing in the several weeks the show has stayed here.

In the case of "The Tavern," which business was off last week with a total of \$14,000 for nine performances, an extra matinee being staged on Memorial Day, it can run out this month without serious effect. Even at \$11,000, this show will make money. Then Coban will get busy on his musical show and probably will have the town clear for his opening and will encounter no serious opposition until Labor Day, at which time he will be about ready to turn the house over to "Savage" for his annual production, a sort of tradition at the Tremont.

APOLLO RETURNING TO WOODS

Chicago, June 7.

The Apollo will return to the Woods management Aug. 15. The Shuberts will relinquish all present holdings in the managerial direction of the Apollo, and it is believed that "The Hotel Mouse" will be the last show at this house under the Shuberts' house management.

The Apollo will come under the full charge of the Woods offices, with Lou Houseman directing its destinies, in addition to the management of the Woods theatre.

This situation is going to make guesswork as to where the Shuberts intend to play their vaudeville in the local field, next season. Right now there are reasons to believe the Garrick will play the vaudeville, but matters are so complicated the definite selection is not yet reported.

SUMMER SEASON IN CHICAGO

SHOWING SURPRISING RESULTS

"Hotel Mouse" Walks Into Immediate Favor—
"Anna Christie" Can't Get Chicagoans Going—
No Weather Interference as Yet

Chicago, June 7.

Short-lived was the "flash" of "Lilliom's" strength.

Great is the surprise at "Anna Christie's" inability to excite a public to celebrate with patronage because it carries the prize play medal, being awarded same while in our midst.

Pleasant indeed is it to observe Frances White winning back a public that she first heartily captured with her singing of "The Flower Garden Ball" at the La Salle theatre during "The Candy Shop" days, long before Broadway knew of her, but later lost because she became apparently indifferent.

Tremendous is the effort to yank the "Hollywood Follies" out of dire straits because of a premature premiere.

"Aces" has been the weather condition for show business, causing those who know the heat of the Loop theatres to wonder what's going to happen to shows not gaining headway under chilly atmospheric conditions when the mercury races upward. (And as this was being written there were good indications that old Sol was preparing to positively chloroform the zephyrs which have been making backward, the straw hat parade.)

The above five paragraphs are a gist-peep for the fellow who takes his Loop theatricals on the run.

For those who are lingering hereabouts, happenings are popping up with such rapidity that more than gists are necessary to explain the surprising manner in which the season is holding up. Weather is primarily responsible for Chicago's theatrical activities. There's been no such animal as "damaging" weather for show business. For moment on Memorial Day it looked as though old Sol was going to knock the lid off, but Wednesday came, and with it the coolest weather of the entire spring. Next week's estimates are apt to include the effects of warm breezes. "Until it is observed just what hot weather will do to certain shows, the theatricals will continue, to bounce along at more than a normal condition for this time of the year."

"Lilliom's" moving to the Great Northern won't help to stop the skidding Theatre Guild presentation unfortunately encountered when "For Goodness Sake" took away the Garrick. Switching houses is generally costly. It will be a good guess to say three weeks more will have "Lilliom" out of town, much regretted by those who class it with "Anna Christie," viewed from dramatic study.

Just why the Chicago public don't make more of a fuss about "Anna Christie" with all the country-wide attention this O'Neill prize play is receiving is one of those affairs that can't be explained when a community deserves to hold high its dramatic appreciation. It's either proving that the public takes no notice of the splendid tributes paid the presentation by the local critics or else with the late spring goes thoughts of a musical play like "The Hotel Mouse," which has scored heavily.

Frances White made the opening at the Apollo for "The Hotel Mouse," what it gloriously turned out to be—namely, the starting of a solid eight weeks' run, if not longer. Frances was on her good behavior and entertained the first-nighters so well that it is doubtful if critics anywhere ever paid the young lady the compliments the local papers carried for her. It's not known just how New Yorkers viewed this musical piece, which has Taylor Holmes as a co-star, but Chicago likes it, and as the first week's business terminated the advance sale for future performances indicate the weather is going to have a hard time catching "The Hotel Mouse" in any kind of a heat trap.

Will Morrissey can't be blamed for the poor start of the "Hollywood Follies" at the Playhouse. When Will was working the way he did producing the show somebody should have erected man-

agerial judgment and insisted the presentation be kept out of town until it was ready. Morrissey can successfully put on a show of the sort that the Playhouse's attraction will turn out to be, provided the bank-roll lasts, but no human being can overcome the obstacles that shortness of time for an opening date affords emphatically so in this case, so why did they expect it of Morrissey? Everybody was rooting hard for a success, and the critics joined the prevailing atmosphere, so perhaps the work now going on will bring the Playhouse's summer show that will make money for all.

"Molly Darling" isn't set in, tackle the hot weather plus the division of business that the coming of "Irene" and "For Goodness Sake" is bound to make. Some big idea has to be added to the Palace attraction, and what this idea can be or where it will be functioned is what confronts Jake Rosenthal. Jake has received several unexpected bad breaks, but the shrewd showman that he is will do more to better the show's average than anything else that has been advised.

"Just Married" ran wild with the extra performance, making 10 for the week. It's doubtful if the owners expected this splendid business in considering the Chicago engagement. Profitable business was naturally expected via the sensible manner in which the attraction is organized, but the present huge profits proves what Chicago will do for a show that is liked irrespective of the time of season. "Lilies of the Field" now has an office companion in "For Goodness Sake" at the Garrick, for both these shows are owned by the Broadway Productions, Inc. (Geo. Leifer, Bill Gorman), and every prospect indicates the month of June will be very good to both.

"Irene" came back Monday to say a proper good-bye; and if it can stay three weeks the owners will probably be satisfied. Donald Brian comes as a Cohen star, Sunday night to Cohen's Grand and the most interesting reading will come from the critic, if there happens to be one, who saw "Garrison and the Girls" in New York under the title of "Madeleine" and the "Movies." This situation is very doubtful for the Chicago critics have been kept busy, with no chance for New York trips, so Brian's show will probably be reviewed on its merit and not by comparison. This gives the new Cohen's Grand show its best chance.

With the way the Chicago situation now holds, there'll have to be wholesale June closings, or else the old and new season will be so hitched together with attractions that the first nighters, for the first time in years here, will not be afforded an opportunity to ascertain just when his vacation can be started.

Last week's estimates: "Lightning" (Blackstone, 39th week). First changes in cast brought usual interest. No further speculation needed, since word is out even year's run will be completed if Frank Bacon's idea of vacation can be altered. Reported at \$10,800.

"Anna Christie" (Cort, 8th week).—May be hoodoo for play to receive prize medal. If house and company are satisfied with \$8,200, no chance for new show until Aug. 20.

"The Hotel Mouse" (Apollo, 1st week).—Came in quietly and landed "right." Cut into everything in town. Night before holiday opening helped trade to reach \$2,300 for get-away. Frances White's seriousness with her own talent won her compliments of ultra-superlatives from critics. Thoroughly liked presentation, holding co-star interest with Taylor Holmes. Without Sunday, tallied \$14,500.

"Hollywood Follies" (Playhouse, 1st week).—Critics and big army of well-wishers "broke their necks" endeavoring to send this one off on right foot. When the one-night stand, tryout was made at Bloomington, owners should have kept on.

(Continued on page 21)

WHEN I WAS WITH THE "FOLLIES"

By FANNY BRICE

Washington, D. C., June 7.

This week I'm playing vaudeville—first time in seven years. This week the "Follies" opened—and ringing in my ears are the applause and the excitement that thrills those opening nights. And makes the Ziegfeld "Follies" the greatest of theatrical flights. I've been with the "Follies" so long that tonight I'm kinda blue, thinking of all the fun I've had, and now all the fun is through. I can hear Flo say, in his drawly way: "Now, Fanny, listen here. You better get some good songs or you'll be a flop this year." And Urban with his accent—giving the lighting cue—And saying, "Flo, a little more blue, just a little more blue." And nervous Billy Schroder—back stage how he does shine, sniffling about, shouting the shout that keeps the girls in line—And Gene Buck calling "Bring on the gals," and Stamper, quiet Dave, sitting around and sitting around, so musical and grave. And Rosenbaum, our manager, with his bobbing beard aglow, talking with his cane and saying, "Who is running this show?" And little Rosie Rosenbaum, always digging up a game—And my sweet old pal, Ned Wayburn, with his great big frame wrapped in his old grey sweater, shouting out to all: "Better do that number better, girls, or you'll get an early call." And looking back there's Hitchy—always so quiet and neat—His welcome somehow was different from anyone's that you'd meet. And Lil Lorraine—her dressing room always next to mine—The laughs we've had together! Oh, you could laugh sync—And W. C. Fields, sneaking in with a brace every night, And Eddie Cantor with his hula hula eyes and suggestions, so brilliant and bright. And little crying Penny, practicing constantly. And every time we'd all go out she'd say "Everyone's looking at me." And little Ray Dooley, always alone, away from all the bunch; How I miss that prize fight—nobody now to punch. And Van and Schenck, the harmony kids, sending notes between each scene; Maybe Gus won't understand, but Joe knows what I mean. And pretty Mary Eaton, with her sunny smile and pout, Always fresh as a daisy when everyone else was worn out. Jessie Reed, with her English accent, and Eva Brady, with her Irish wit, And Dolores, always talking clothes, saying "Girlie, that don't fit." Do you wonder why I'm lonesome, even tho' I know In the fall I'm going out with another show? I don't know who'll be with me, tho' Flo is managing me, But if he'd put this bunch together what a great show it would be.

PALACÉ

Nothing unusual about the current Palace show. Just an average big time arrangement—eight acts, mostly familiar. While the show held entertainment that sufficed, it played in a cut and dried sort of way. Monday night was rather sultry for early June, but the weather didn't hurt the attendance any. The regulars filled the downstairs section earlier than usual, it seemed. By 8:30 no gaps were visible, and the rear of the orchestra held the customary standees. Both Pat Rooney and Marion Bent with their tab, "Rings of Smoke," and Francis X. Bushman and Beverly Bayne probably had considerable to do with any draw responsible for filling the house. Bushman and Bayne closed the first half with "Poor Rich Man," a satirical comedy playlet by Edwin Burke. It's an ideal vehicle for the picture players, taxing neither as to acting, and giving both an opportunity to shine. Mr. Bushman's voice wasn't overstrung, several of his speeches being difficult to catch in the middle of the house. His performance was otherwise smooth and intelligent and marked with a repose that lifted it out of the class of oral acting that has featured the work of so many picture stars when they leave their native element of the studio for the speaking stage. Miss Bayne is gifted with splendid diction that meets the best standards of the spoken drama. The act landed for a solid count, the couple being recalled for a speech. Rooney and Bent closed the show. The only other member of the original cast of "Rings of Smoke" is Maude Drury, who plays the Irish girl, a pretty blonde, whose performance was marked with ability and who assisted materially in building up the comedy in the Irish scene. Ted and Kathryn Andrews are the new dancing team, and all of their doubles rang the bell. Rooney whanged 'em for a row of opera houses with his waltz clogging, as usual. Funny thing about that Rooney clogging. Hundreds of acts do it in vaudeville, but Rooney endows it with such a force of personality his name has become synonymous with it. The buck a d winging also hung up a 100 per cent. for Rooney. The house held itself intact until nearly the finish, and then a number of the rear rows started to walk. Rooney's on-stage speech held most of the others. Marcus Brothers, programmed for closing, didn't appear. That billing seemed to hold a bit of kidding. It could just as well have been Hocus Brothers, if comedy was aimed at, for the act that wasn't. Preceding, Harry Fox and Bertie Curtis entertained with a glib routine of polite nonsense that kept the giggles bubbling. Mr. Fox inserted a touch of human interest

out of so many musical productions she is probably the best known singing ingenue in musical comedy. If nothing else made her name familiar the waltz song from "Maytime" did. The folks out front recognized that, Miss Wood concluding her routine with it in an ante-bellum number. Miss Wood radiates personality, wholesome looks that get over. It's a neat, sweet, thought not complete, little act. What there is of it is all right—only there isn't sufficient to hold it up worthy of topping a Riverside bill. A couple of the supporting turns eclipsed Miss Wood's offering on volume returns. It is classy, but not saucy enough to demand and command slathers of proletarian approbation. Harold Levy and Zella Sears, that veteran actress-authoress, composed and wrote the offering. The same team were responsible for the score and libretto of "Lady Billy" (Milt's show of two seasons back). Immediately preceding Miss Wood, "Blackface" Eddie Ross spoiled his chatter and strummed his African harp for the getaway to whopping returns. Ross struck an exceedingly responsive chord Monday night, clicking sweetly on all six.

Another highlight was Miss Ryan with her comedy sketch, "Peg—For Short," assisted by Edmund Seragham. A successful two-people comedy skit is a novelty in itself, although more often a fizzle as far as tension and plot development are concerned. The tension and tempo here command attention throughout. The plot itself is quite thin and obvious, but Miss Ryan's individual work carries it across. Peg has fainted across the doorstep of an author-woman hater. He must necessarily administer first aid, but after that he becomes almost antagonistic in his attitude towards her. When he plants his particular anti-path against a persistent sob sister of the "Daily News" who has been trying to secure an interview with him for many days, one knows Peg is the p. s. s. Dion Titherage wrote the skit produced by Joseph Hart (Attractions). The piece winds up with a proposal, Peg chatting chummily as is her inherent wont, as the curtain drops slowly. At least it tried to. Her ad libbing, and the pseudo-intrusion of a hasty stagehand who seemingly knocked over a backed-up fly disclosing himself, suggest it's a frame. If it isn't it should be, for it extended a probably four-curtain acknowledgement to twice that many.

Valda started the show snappily with a fast terp routine. Lynn Burno assists at the piano. Crafts and Haley twiced with songs and patter. They are neat appearing youngsters, which is a decided asset, cross-gagging on "Wimmin," a seemingly natural and fitting topic to them, and mixing it up with songs, pop and restricted. Some of the specially written patter was clever and appropriately appreciated. The Four Readings proved their claim to a spot in No. 3 in more than fair measure. Looking immaculate in duck trunks and gym shirts they uncorked a striking routine of human puppet juggling. They interchange as top mounters and under-standers in the throws and lifts, catapulting one another through space to flashy-looking hand to hand catches. The slide down the incline to a hand catch was sensational for applause returns.

Gertrude Moody and Mary Duncan (New Acts) reopened after intermission. As usual, Julius Lenzberg and orchestra made the stretch period a spot with his instrumental solo.

Business about half capacity. House dressing could not camouflage the population sparsity. Abel.

STATE

A most unsatisfactory pop frame-up the final half. It is fairly swamped in talk and had only one clean-cut specialty which, by the way, made the hit of the performance Tuesday night, Joe Roberts, straight banjo player. Everybody else talked and talked and talked. If a second-class pantomimist had only walked on and made faces it would have been a relief as long as he didn't engage in conversation. It was a sweltering night.

Even down about relatively would have been Row K in a theatre of small proportions you couldn't get the drift of the chatter. To make it worse everybody who couldn't hear was asking his girl or her beau: "What did he say?" and that didn't make it any better.

There was only one turn in which there was any dancing and that was at the finale in "At the Party." Then it was too late to get any speed into the show. That made it worse, and altogether it was a wearisome evening. Business was surprisingly good. One would have looked for an empty house, considering the weather, but it was better than half occupied. The picture selection was high-class, abundant, and well varied, infinitely better selected than the vaudeville.

Ruge and Rose, comedy acrobats (New Acts) opened the show. Even they talked incessantly. Stephens and Brunelle, a splendid singing team, No. 2, made something of a stir principally on the woman's excellent soprano voice and stunning costumes. They held to their song routine consistently, and talked very little or not at all. Maybe it's the amber spot she uses or the yellow crinoline dress she wears, but some-

thing is amiss, for the fine impression she made on her entrance was injured by a changed appearance. The numbers are musical and soothing, and they have a splendid melodious novelty for the finish, Miss Brunelle singing "Mme. Butterfly" straight, while her man partner sings a particularly syncopated song that seems to merge harmoniously into the operatic score. It was a decided novelty and won them a fair demonstration.

Joe Roberts walks on cold and, after tuning up his trained banjo, plunges into a tenacious rendition of "Poet and Peasant" from its introductory flourishes to its bitter end. May be it was "William Tell," whatever it is that the xylophonists always play, that's it. It takes nearly four minutes to complete the number, and on a warm night it's trying. Roberts follows with several imitations and then goes into jazz that brings him returns. Returning for an encore he paused to tune up with the orchestra again, and then gave 'em another rag number with comedy effects that was stimulating. He held the show up and drew the hit of the evening.

Fox and Kelly, in their domestic wrangle sketch, were all talk, amusing talk, probably, to an audience that could hear it, but wasted on the State crowd. The vehicle is an ingenious affair in its framework. It starts with a wrangle of husband and wife in neighboring drug store telephone booths, carries the battle home in a taxicab and then continues it in the parlor. This scaffolding serves to suspend all the hokum of the familiar give and take of a family fight.

Cooper and Ricardo look up about 15 minutes with their familiar talk and did best with their finish, he playing a toy tin horn and she a ukulele as they walked off. For the rest Miss Cooper does an impersonation of Florence Moore's clowning, and her partner merely feeds her, although he displays a likeable straight man style and an agreeable voice. They did nicely with the songs and comedy, but the talk scattered.

"At the Party" is a splendid flash and might have made an impression earlier with its fast dancing, particularly that of the man, and its other simple specialties, but it was 10:30 when it came on and then the show couldn't have been redeemed by Al Jolson himself. Rush.

ROYAL

The Royal is making a brave battle to survive through the hot months. It is also becoming real artistic, with Lionel Atwill (New Acts), the young English dramatic star, headlining the Bronx house this week and Lou Tellegen, billed as the hero of a hundred romances, topping the procession next week.

Mr. Atwill made an impressive debut into two-a-day circles in the Edgar Allen Woolf sketch, "The White-Faced Fool." It's one of the finest dramatic moments that the vaudeville patrons have had dished up to them for seasons. Mr. Atwill, unlike many of the legitimate brethren, takes vaudeville seriously, having secured an excellent vehicle and surrounded himself with an excellent cast. The star held the second after intermission spot and was accorded an ovation at the final curtain. The show played smoothly and looked well on paper, but none of the acts received their customary returns. This was probably due to the slim attendance, there being only about one-fourth of a houseful present.

Sherwin Kelly, a neat opener, started the evening. Miss Kelly is a versatile miss, who sings, dances and does trick bicycle riding. It is an ideal summer turn on account of the girl's appearance, costuming and pleasing personality.

The Le Groha, one of the best turns of its kind, were second. The two men and the girl did their marvelous contortioning to good returns considering the attendance.

The Ford Dancers followed. The turn holds Johnny, Edwin and Lottie of the Fords, the fourth member being Evelyn Bennett. William Cutty is at the piano. The hard-shoe stepping on the dancing mat is unique, being almost extinct in these days of jazz and shimmy. Johnny Ford's solo of buck and real "wings" got over well, most of the younger element being unfamiliar with the difficulty of the style. The act hoofed to honors and fair returns.

Jones and Jones ran strongly under a severe handicap. The quiet crossfire methods of the colored boys and their real character delineation also through the unfamiliarity of the house with real Southern negro types. They thawed them out finally and were in safe circles by the time they reached the closing song. The colored lads are still closing with "He's in the Jail House Now." With a real finish this act should make history in darktown circles. It's a real novelty.

Harry I. Conley, closing the first half, also had to go and get 'em. Conley's surefire finish stood him in good stead for the usual surefire gags and bits got about half their usual totals. "Rice and Old Shoes" looks good for a comedy repeat next season. It is one of the few characters that hasn't been done to death in vaudeville.

After intermission Jack Inglass, the "nut" comedian, hooked his way to one of the comedy hits of the bill. Inglass had quite a time with the customers, but finally made them

like him by sticking to his knitting. The telephone business of answering the phone at various times being cued by the blowing of a fish horn, revolver shots and other things except the ringing of the bell, was worked up for good laughs. The travesty recitation with the hats also got a fair share. A new finish took Inglass off nicely. It is a comedy song to an old Spanish melody sung without any accompaniment except a few strums from a wheezy banjo.

After the headliner had goaled them Morris and Campbell, next to closing, hung up the hit of the bill in their nut comedy turn. The act remains the same as when last caught around the big-time houses, and is still one of the best comedy turns in the two-a-day. Morris is a comedian of parts and a knowledge of values that cinches it for him. It's sure spot-holding combination.

Sansone and Delia, a man and woman in a corking balancing turn, closed one of the best bills of the summer season. Con.

FORDHAM

The warm weather aided by a drizzle kept the house to about three-quarters Monday night. A pleasing show with one featured turn, Franklin and Charles Co. holding down No. 3. Only five acts, a Keaton comedy inserted, with the regular feature "The Fatal Marriage" starring Wallace Reid and Lillian Gish.

Baggett and Sheldon opened the vaudeville in a peppery club wailing and hat twirling act, giving the show a good start. Ann Day, assisted by her harp, took care of the duce spot with ease. She took command at the start with a neat solo. She followed in with two vocal numbers, earning enough applause for an encore.

Franklyn and Charles Co. stopped the show with their burlesque Apache dance. Upon their appearance in lights for the lifting, the audience was taken by surprise and even more so with the hand balancing that followed. The warm weather made the work harder and left them ringing wet at the finish. Pressler and Klais capably filled the next spot in their comedy song act. Miss Klais's coon shouting delivery pleased and helped Pressler's entrance. He got many laughs with his long limbs. Finishing in a double comedy number in which Pressler again used his legs for some eccentric piano playing, they had to make a speech to get off.

"A Night in Spain" closed the vaudeville. The four men and four women all Spanish, danced and sang. The turn may please closing shows on the small time.

23RD ST.

Three single-reel pictures started the show at the 23d Street Tuesday evening, with the first devoted to baseball, showing the Giants in action. The other two were the customary Topics and news reels. An illustrated song was the next offering, the number itself passing muster, with the slides woefully old. The opportunity offered a publisher to plug a number in this manner should be handled with discretion. The slides used at the 23d Street were entirely out of date, being of the vintage of 1900. The manufacture of slides has not become a lost art, one concern in the city turning out on an average of 6,000 a day, which practically eliminates any necessity for a publisher relying upon those he has had on the shelves for years.

The vaudeville secured its start with Electra, with a novelty offering. The showy manner in which electricity is handled by this man started the bill moving smoothly. The talk at times is overdone, with the turn having sufficient interest to even the average pop bill. The Three Macks, boys who sing and dance, experienced little difficulty. No. 2. The three divide their work up evenly, each given an opportunity for individual returns. The harmony work with a pop number let them off to applause.

Sophie and Harvey Everett furnished an offering along novel lines No. 3. The couple possess a smooth-running vehicle with a novel idea. The act is in good working shape and is productive of laughs. They were a welcome relief from the general run of sketches placed in a similar position on the average bill. The audience accepted them as such. The show was tied up No. 4 by Florence Brady, a youthful singer of rag numbers. Miss Brady has developed strongly as a singer of this order. She placed each of her numbers with telling force and shared the applause honors of the evening with Dooley and Sales, who followed. Single women No. 4 at this house are a rarity. This miss lived up to the position and gained the applause of the audience to a man. Dooley and Sales, next to closing, created laugh after laugh with their coolers, the intimate work with the audience having a strong appeal for the neighborhood clientele. Dooley finished with a short speech regarding his experiences at the same house 20 years ago. This couple furnish their best efforts whether the house be three or two-a-day. Harbo and Melvill supplied six minutes of fast hand-balancing work in the closing position, gaining applause with each feat. Hart.

LIONEL ATWILL and Co.
"The White Faced Fool" (Dramatic)
20 Mins.; Full Stage and One
Special Cyclorama and Drop
Royal

The star of "Deburau" and "The Grand Duke" is making his first American vaudeville appearance in the playlet by Edgar Allen Woolf. It is far and away the best thing that Woolf has ever done, surpassing his other vaudeville efforts amazingly.

The story concerns Gabrielle Davazet (Mr. Atwill), a noted French comedian, in his premiere as a tragedian. Davazet is an exponent of the French school who believes the portrayal of an emotion by an actor doesn't necessarily include a previous actual experience. Philippe Croisset (Manart Kippen), a French tragedian of the opposite school in the same company, is jealous of Davazet's debut in tragic fields. Knowing he is estranged from his wife, though deeply in love, plots to have her seated in a stage box, also making desperate love to her. Croisset is present in Davazet's dressing room in character make-up the opening night. Davazet arrives late, having waited for his wife to keep a dinner appointment. He is upset and discouraged when she disappoints him.

Croisset attempts to get Davazet intoxicated, but is foiled when the latter slips the drinks to his inebriated dresser (Will Hindson). Davazet's wife (Elsie Mackay) arrives while he is absent. Croisset discovers her and is making love to her when Davazet discovers him. He is interrupted in his denunciation by his curtain call.

His wife enters a stage box out front. Her face is illumined by a spot light held in her lap. A scene in "one" between Davazet and Croisset marks the big scene of the supposed premiere. Davazet as Pierrot is denouncing Croisset for luring Pierpette (Daphne Malone) away and accomplishing her ruin. The big scene where the clown runs the gamut of the emotions from jealousy to murderous rage had previously been discussed by the artists. Croisset claimed he should have been cast for the part, as he was the hero of a hundred inspirations. He accused Davazet of being a dead man.

During the scene the clown, maddened by the proximity of his wife in the stage box and her lover on the stage, chokes Croisset until he thinks he has killed him. Returning to his dressing room after an ovation he is showered with praise from the manager who proclaims him the greatest tragedian of his time.

Davazet, quaking with terror and remorse, thinking he has killed his rival, is astounded when the latter bursts in with denunciations of his rough treatment. His wife follows, explaining that it was a trick on her part to rouse him and inspire the necessary emotions required by the part.

The interest is held in a vise. Mr. Atwill is splendid, as the role allows him ample scope for his dramatic powers. Miss Mackay was a beautiful, sympathetic heroine, inspiring sympathy. The rest of the cast is on a par with the high standards of the entire production. In a distinctly vaudeville atmosphere this dramatic breath from the 33 world stands out like a Woolworth building. It's a natural for vaudeville and a shining example of the wisdom of intelligent preparation by legit stars making their advent into the two-a-day. The author has surpassed himself (though the story has a familiar French sound). It's a real headline attraction that will make friends and keep them.

Con.

ALTON and ALLEN.
Talk, Songs, Dancing.
12 Mins.; One.
Fifth Ave.

Two big time dancers who have interpolated talk and songs. The pair open with crossfire having to do with stealing a pair of handbags from two girls they just left. One misses his watch, and later discovers that his companion has it among a miscellaneous collection. A song recitation, "Money," didn't get much, but they sat up when the boys began to hoof, displaying as neat an assortment of stepping as has rolled around this season.

A song double, "That's Changed," got a laugh at the finish, with a catch line followed by a soft shoe dance that landed solidly. The turn can get by in an early spot on the big bills on the dancing alone. If a talking interlude must occur, new material is needed.

Con.

"PETTY LARCENY" (4).
Comedy Drama.
16 Mins.; "Two"; Special Drop.
Fifth Ave.

Milton Aborn produced this sketch for vaudeville, also handling a small role therein. The story is constructed around an old piece of business, namely, the switching of three identical grips.

A week end party at a country home, with the house represented by a special exterior, suffices for the background. The act opens dark stage, with inserts showing man and girl at telephone at opposite ends of the stage. The phone conversations enlighten the audience that they are about to spend a week end at a country home. The hosts have been called away, but inform the prospective guests that the key is under the mat and that they can go right in.

This skeleton and the fact that the host and his two guests have similar initials develops the plot, which concerns the stealing of some valuable documents, the mistaking of one of the guests for the thief and his later exposure as a secret service agent, and a love affair that develops between the detective and the girl guest.

The host returns in time to straighten out the differences arising before the final curtain. A comedy role of an Irish policeman had some good lines, but the artist's speaking voice was a distinct handicap. The other three roles were inconsequential.

The act showed nothing that would warrant its elevation beyond three-a-day circles.

Con.

WALTERS and GOULD
Songs
One

Walters and Gould are two boys who affect the style of Van and Schenck in general outline of appearance, working and stage bearing in general, without reaching the originals in any division, of course. There is the similar physical contrast between the two. But neither really attempts even a slight imitation of either Van or Schenck.

This couple appear in derbys and tuxes, first in boob song fashion. That is the initial error and one they have difficulty in recovering from. If the opening is aimed for comedy it flops. It's the derbys and the slow double number that seem to make for the missing laughs. After that it's songs, with one of the boys at the piano, singing, cross-legged, and playing, doing more playing than singing. The other end tries a little comedy effort and secures a laugh or so during his numbers.

It may be the songs or it may be the singers, but if it isn't the singers, perhaps different songs will push them out of that No. 2 position. It does seem that in this case with the boob song opening out the couple with proper numbers should classify for a much better spot on small time.

Sime.

HICKEY BROTHERS (2)
Comedy Act
12 Mins.; One

The Hickeys closed recently with a road "Greenwich Village Follies." For vaudeville they are offering a regulation two-man comedy act, the comedian doing a tramp characterization, using loose fitting clothes and a putty nose. His partner is an up-to-date straight.

The routine consists of numbers, stepping and gags. Among the latter is the "Tiz" joke. The principal comedy business is a burlesque mind reading bit, the comedian doing the medium and his partner the spieler. It is business that will appeal to a pop audience.

The turn is completed with a dancing finish in which the boys do a somersault over a table locked in each other's arms. The Hickeys can be relied upon for comedy returns in houses of the three-a-day grade.

LEIGHTON and DUBALL.
Blackface Song and Dance.
13 Mins.; One.
23d St.

Two men in blackface with mixed routine which is subsidiary to the stepping. They engage in a dance contest, each trying to outvie the other. Their individual efforts are nothing sensational, in fact, quite average. For an encore they announce an original novelty, the "crashshooters' paradise" dance. A baseball dance number, done before in idea though not in style, took them off nicely.

A body of the bill act for the three-a-day.

Abel.

PETE GRIFFIN
Talk, Songs, Dances
14 Mins.; One
American Roof

Griffin is an eccentric monologist with a turn framed along old school lines. In a frock coat, flat hat and checked trousers, he opens with a comedy song written to an old tune.

A monolog follows with some familiar material about "baseball" and biblical history worked in. Another comedy song to an old song and dance melody is followed by a hard shoe dance that lands heavily. An Irish jig and buck dance next stamps Griffin as a pip of a hooper. This portion of his specialty cinched it for him, as it will in any of the three-a-day houses.

Griffin's monolog lacks originality, some of it being excerpts from the talk of the late Charley Case. On the Roof the talk went as if new with commensurate results.

Con.

HOLMES and WELLS
"Lilacs" (Musical Skit)
16 Mins.; Two (Special Drapes)
5th Ave.

Fred Holmes and Lulu Wells have a new act. Two baby spots are focused from the footlights, one on the male pianist (unprogramed) and one on Holmes, who enters to converse with the pianist. Both, in tux, had just dropped in on Mary (Miss Wells), the song idea being developed as how each pictured her at one time or another. She does an "old fashioned girl" number, a wedding song, etc., Holmes handling the vocalizing capably for the introductions. He then explains how he had a falling out with Miss Wells. Both men exit and she enters for a personality number in sox and abbreviated costume. He is supposed to be sitting in a stage box, but shouts from the wings for her to stop and put on more clothes, gumming up the pseudo-performance of the actress (she has become that after being an old fashioned girl too long), and a man from the opposite side of the house (wings) fires a shot.

It develops that both men were the contestants of yesterday for the girl's hand. She is heard offstage telling mother to keep those silly boys quiet—she has just married her bootlegger. Lights up and then, colloquially, they decide they must finish up their act somehow (evidently intended to show it was all a rehearsal, which takes the sting off much of the hokum), and they farewell with a song and dance.

It is nicely developed and looks right for bigger bookings. But why not mention the pianist? He deserves it.

Abel.

BUNNIN SISTERS
Songs, Talk, Dances
16 Mins.; One and Two
Special Drop

The Bunnin Sisters were last seen around in a trio turn with Harry Downey, the female impersonator. The girls have enough talent to make the grade in the three-a-day houses. They have fair voices and mastery of the jazz technique and "cackie" delivery that is the stock in trade of most of the pop song singers.

They also flash a bit of dancing that gets over smoothly, exhibiting some fair kicking. The act goes in for considerable production carrying a special drop, with each song carrying a costume change, which is made in "two" with the special divided drop parted to allow the audience to glimpse the girls in lingerie.

Most of the numbers are popular songs and handled acceptably. A bit of "nutting" by one sister met with indifferent results. A buck dance at the finish landed mildly. They passed safely on the roof and can duplicate in the three-a-day houses.

Con.

GERTRUDE MOODY and MARY DUNCAN

Songs
14 Mins.; One
Riverside

A sister team developed on the Watson Sisters and Howard and Sadler idea of one doing bold comedy and the other acting prim. The act is titled "Opera and Jazz, Inc." The comedienne struts the pop stuff, the serious lady handling the coloraturas.

It's a good combination, reported hailing from the Middle West. The routine is intelligently developed for maximum returns. Both have pleasing voices, the comedienne scoring individually with her coon shout and jazz strut. They were well received, reopening intermission at the Riverside. Moody and Duncan are good for a spot in the body of big time bills.

Abel.

BILLY SCHOEN
Talk and Songs
16 Mins.; One
American Roof

Billy Schoen has been around the three-a-day trails for several seasons. In a certain speech he mentioned how glad he was to be back on the roof and referred to his new act. The act consists of a collection of material purloined from about every single heard around. Even the final speech is a "choice."

Opening with a turban entwining his head and holding a long cigarette holder, Schoen sings "The Sheik," following a bit of monolog travesty of the mind reading acts. This starts him well and raises false expectations of originality.

"Mother Eve," a moth eaten comedy song, next, followed by more talk which stamps Schoen as having a remarkable memory. A mock ballad next, then more released gags and stories, among them the story about the priest knowing more than the rabbi, because "You tell them everything," and others equally well peddled.

A new ballad follows and concludes with a couple of familiar applause acknowledgments. Schoen, with all vaudeville to pick from, should never lay off on the small time. The only thing that can stop him is an injunction. For the big time houses he's mashed potatoes.

Con.

CASSLER and BEASLEY TWINS
Piano, Violin, Songs
14 Mins.; Full Stage
American Roof

Dan Cassler, pianist, assisted by two girls who play the violin. One solos vocally just before the finish. Cassler is a capable musician with a nice touch, which he exhibits in the accompaniments and in a classical solo. His left hand technique in one number drew applause.

The girls in Gypsy costume double several violin selections. On an encore one twin sings a popular song while Cassler and the other girl stick to their instruments.

It's a neat, likable turn for the intermediate houses and qualifies as such. On the Roof they passed nicely No. 4. The refined appearance of the twins helps much.

Con.

MEEHAN and RICHARDS.
Skit.
15 Mins.; One (Special).
23d St.

Man and woman working before a cottage exterior. It is a quarrelling married couple routine. The man—Henry—is planning a get-away that evening back to the city. He has forgotten it's the first anniversary of their marriage. She accuses him of the fact, but Henry fabricates by producing a bonnet he has been entrusted by his friend Spivins to deliver to Mrs. Spivins. How Henry convinces his wife that she ought to pass up the chapeau and palm it off on Mrs. Spivins makes for some healthy laugh returns.

Some song and dance work is mixed with the patter. The turn should develop into a big small time standard.

Abel.

RUGE and ROSE
Comedy Acrobats
7 Mins.; Full Stage
State

Just one of those turns framed by a couple of men for a flyer. The acrobatics are exceedingly mild and the two men talk without stopping from the minute they come on until they depart. Most of the tricks on the revolving ladder could be duplicated by an amateur with a month's practice.

It is not exactly a revolving ladder. They use a solid spar hooked into a trapeze instead, but the principle is the same. The revolving finish after three minutes of stalling and comedy misbalances got a mild hand, but the pair have nothing really worth while to offer. Opened the show. Small timers.

Rush.

STEVENS and TOWELL
Songs and Talk
12 Min.; One (Special Drop)
58th St.

Two colored boys with songs and talk before a drop representing the deck of a ship. The larger chap is dressed as a sailor with his partner in cook's garb.

The talk is of the customary cross-fire order and of the three-a-day grade. The taller chap handles a ballad nicely with a pop number used as a double for the finishing touch.

The boys appeared No. 2 at the 58th St. and appear right for a similar spot in the general run of pop houses.

Hart.

"R. U. MARRIED" (3).
Comedy Playlet.
20 Mins.; Full Stage.
American Roof.

Cato S. Keith, with a man and woman in support. It is a story of two pals. One had married during the eight years since they met. It is a mystery to the married man how the other escaped matrimony. He explains that though he picked the gal, a dream caused him to call off all bets.

The dream is enacted, lights out for a moment. Keith, as an engaged man, dreams himself in the home of his friend, who pictures all the disadvantages of marriage. Wife enters to prove his theory by handing out a bawling. The picture does not impress the caller, who insists it's the other way around. He then draws a picture; enters stewed at 4 a. m., to be greeted by a cooling mate who is most endearing, even when he admits the saloons closed and there was no place to come but home. The answer from his friend is that such a thing is impossible—there isn't any such woman. The action next is not logical, since it participates the same wife and husband in a grand row, without cause, as usual. But it serves to show why he had broken off his engagement.

The playlet occupied the usual sketch spot, second after intermission here. It was built for small time use, and served, the players being successful with the comedy points.

Ibce.

BARKIN and BEATTY
Dances
10 Mins.; Full Stage
American Roof

Man and woman dancing team. The man is evidently a graduate from acrobatic ranks, judging by his awkwardness and bulky muscular calves. The opening dance in Colonial costume with the man in knee breeches should be changed, for this type of costume accentuates his lower limbs.

An adagio toe dance with the man posing the girl is followed by her solo toe dance in ballet costume. Meanwhile the man has changed to tuxedo for a series of Russian steps, awkwardly executed, but about the only style of dancing he seems proficient at. A double dance of acrobatic and Russian stepping concludes.

The girl is graceful and an average performer. The man is handicapping the turn as now constructed. A suggestion would be to cut out the doubles except at the finish. In its present shape a very light opener for the small time bills. They closed the show on the Roof.

Con.

"IN 1999" (3)
Athletic
12 Mins.; Full Stage (Prop Ring)
American Roof

Two girls and man. One of the girls prologs in "one" with an announcement about the "emancipation" of women or something similar. The act goes to full stage, disclosing a 12-foot ring. The girls are in athletic outfits. A boxing bout follows an "announcement," the girls getting comedy from some old ring stuff, such as socking the referee, a "dumbwaiter" count, then a fast one. One of the girls offers to box the referee and knocks him cold.

A wrestling bout follows. A comedy finish is aimed at when one of the girls who has been thrown protests the decision and throws the referee and her opponent, handling each of them roughly for comedy effect.

It's an interesting small time turn. The girls look familiar and may have been identified with a similar turn known as the Bennett Sisters.

Con.

GOLDEN and LEWIS.
Songs, Dance and Saxophone.
14 Mins.; One.

Two men in alpaca Tux jackets and grey trousers. Opening with a popular number vocalized a la double, one introduces his partner as "my wonderful saxophone man." The other enters for some saxo work, not bad, not extraordinary. His saxo specialty is followed by another solo by the sparse-haired chap. He puts it over—in fact, he clicks sweetly with all his numbers, though it's a pity they are not better selected. A "Ginsberg's Band" special number brings the other back piping a clarinet and low-stepping. It took them off nicely.

Their attempt to get away from the cut-and-dried published number idea is some recommendation. They should develop into a standard early spot team for the small time, with possibilities.

Abel.

SHUBERT VAUDEVILLE

(Continued from page 6)

Shuberts recognized that and were prepared for losses during the first season and always maintained the vaudeville project was to be permanent. As big time opposition, it attracted more attention than any other venture along the same lines. It was opposition without "fire-works," both sides being calm all the way.

The Shuberts are believed to be satisfied with the result—not financially profitable at a number of their stands. The weakest spokes developed the first season will be dropped. They include the Rialto, Newark, though another house will be used in that city, and the Liberty, Dayton, O., which was the first house taken from the books.

CONEY'S GETAWAY

(Continued from page 4)

every player, and valuable prizes to players scoring high gross numbers in successive plays. But the Jap gift prizes for single 10c rolls cost the Japs about a penny per.

At the Jap games the score you make goes to your credit on a little slip. If you come back often enough by the end of the season you may have won a 50c. cigaret case for a flint investment.

The Jap invariably smiles while he is loosening you from your jack, an item in his favor since the psychoanalysis of all the other of the Island's game dime grabbers is to scold coming and going.

The target shooting of Surf avenue and the Bowery is still one of the value-received concessions of Coney. Ammunition costs money, and a patron gets good action for what he invests, save in the instance of the air-pop prize-winning booths, where you're offered as prizes any setup object you can bowl over. As the objects, cigaret cases, boxes of standard brand cigs, and similar prizes are less than three feet distant, to knock them over by a shot from the short-range cork-loaded rifle seems a baby's stunt. But the objects shot at rarely get struck despite the short distance, for the reason that it wouldn't pay the standman. The trick here is in the misplacement of the sight of the rifles and the air curvature that a tiny cork experiences even at so brief a catapult.

Bowery Freaks

The Bowery's two freak shows are run by the Wagner Brothers, Herman and Harry, ex-service men from Sheephead. They were so successful with one they planted near Tilyou's last season that this season they've blocked off opposition by the one set down at the Jones Walk and Bowery junction. Sam Gumpertz, daddy of the Island's present freak regime, senses the encroachments his opposition is making on his Dreamland freak business, for the foot high letters on his Surf avenue resort front warn the public that the Dreamland freak exhibit isn't related to any other on the Island. The Wagner Brothers' freak shows are sturdy competition to Gumpertz, for at their one near Tilyou's they have an astonishing array of attractions of the freak class, which, at a 10c. gate take, get crowds going toward and coming from Tilyou's. The Jones' Walk freak show, while not putting up as strong an exhibit numerically as its family rival, still offers invincible value. One of its recent arrivals is "Betty Snookum," the chimp popularized by film comics all over the country. "Betty" is the most cheerful of all the simian post-graduates, and in swift perception and understanding is easily the peer of "Consul," the Bostock chimp of a generation ago.

The Wagners' freak show at the west end of the Bowery gives a full hour's diversion, and includes in its program Edna La Blanch, psychic strong armer, successfully challenging any male husky to lift her an inch from the floor, also Hal Hall, who road-tours his own black art shows when not tenting it for a salary during summer lay-offs.

The Island's freak influx has created an unusual social situation. With the colony of pituitaries and thyroids as the medics term them rubbing shoulders on their rainy-day off hours with Coney's norms, something like a general understanding of the little and big men and women is permeating the brain pans of the blown-in-the-bottle Islanders. Invariably cheerful despite their deformities, the denatured ones offer persistent object lessons in content to the rank and file of brawling, complaining Coney penny-catchers of normal bodies. For the first time since Coney has harbored freaks, the shut-ins are getting invitations to some of the Islanders' homes. And the hosts and hostesses of the little

and big men and women are discovering that the freaks, for the most part, save when morons, are astonishingly informed, a result of their mental contact with peoples of all countries met during their exhibit tours.

Salaries for Freaks

Freaks are hired by the season. Salaries running from \$50 per week up, are governed by supply and demand. As in vaudeville, and for that matter legitimate theatricals, it's the drawing power that scales the take. There's no commission cut, for the abnormal do their individual booking. One has but to socialize with Coney's present numerous freak colony to realize what a brave little band of shut-ins are, as a whole, and to wish that over-squeamishness on the part of normals didn't make their lots in life so much a thing apart from the routine living and companionship of everyday people.

(Continued Next Week)

DESERTION OF LOOP

(Continued from page 12)

wasn't. It was the usual early part of the week patronage, for the week-ends draw such enormous crowds that they are unbelievable unless seen with the naked eye.

These dance palaces are rightly named palaces, and it is doubtful if one theatre manager out of ten has ever taken the time to look them over. One dance hall in particular is probably the most beautiful and artistic place in America. It is located at 62d and Cottage Grove, and was formerly the Edelweiss Gardens. It has both an outdoor and indoor dance floor. The building faces Jackson Park and is fashioned along Japanese architectural lines with pergola high points and what not; it is beautifully illuminated both inside and out. The inside is cozy and comfortable, with little nooks and corners fitted up for rendezvous. It has two balconies running around the entire floor, with a gable and rough brick effect that is very artistic. It was known as Chicago's most beautiful cafe, but succumbed to the dancing craze. The outside dance section has three raised cement dance floors, each floor separated by a row of tables and chairs. There are plants, flowers and trees that show the work of an outside landscape artist. The orchestra is half covered by a shell-like box, which throws the sound outward; there are two orchestras at all times, with light refreshments served. The outdoor portion will accommodate 5,000 dancers, while the inside takes care of easily 2,500.

Guyon's Paradise is another mammoth dance palace, the wise ones saying Guyon has profited to the extent of over \$100,000 a year. It was nothing for Guyon to run full page ads in all of the dailies, with the dancing restricted to two steps and waltzes.

Probably the quickest ones to realize the amount of people that frequent these places were the music publishers. It is nothing to have from three to five publishers make one of these halls to get in a "plug." It is easy to estimate among the ten biggest and best patronized dance halls that they play to 15,000 people a night, with this amount more than tripled on Friday, Saturday and Sunday. Saturday and Sunday the big places are open from 2:30 until 5, and from 7:30 until 12. The charges range from 25 cents a couple to as high as \$2 a couple.

It is pathetic to observe the refusal of some of the loop managers to credit the reason for the disappearance of the box office window sale approaching certain time to the enormous opportunities the merry-makers find in dance halls outside of the loop.

In the management of the dance halls the owners are more liberal to the public than the loop theatre managers are at the present time, and the whole solution is that the public is going where it is receiving the most for its money, particularly the young fellow who is striving to keep up with the pace of going steady with his girl.

A visit to the offices of the elevated lines also proves the finding that North and South side patrons are not flocking downtown at night as in former days. "Too much entertainment in North and South side dance halls and neighborhood theatres," is the quick claim of the elevated line officers.

A roll-call of the audiences at loop theatres Saturday and Sunday would undeniably prove that Chicago isn't supporting the loop theatres. Instead, out-of-town people are, and since, with but one or two exceptions, there isn't a Chicago theatre manager who consistently makes a campaign for out-of-town trade via billboards or newspapers, the whole situation sums up as one

of luck for the loop managers to be drawing this week-end business when the local clientele which those managers who don't know the situation honestly believe is supporting the loop theatres for the average good houses on Saturday and Sunday. Chicago's clientele is out at the dance halls and neighborhood theatres on those two nights, and if anybody disputes the claim of Variety, the best way to be accurate about it is to make the trip that the Variety man made, and then, perhaps, one of the most interesting situations now prevalent in any city in America will be quickly depicted.

Short runs have become the habit in Chicago, and to ascertain why, the New York theatrical magnates should spend one night out here, and the strength of plays won't be blamed so much as the rapidly changing state of neighborhoods which are cropping up without the managers moving into them and creating the cordial spirit that the owners of dance halls and neighborhood theatres are doing and have been doing while the legit managers have been asleep.

The loop these nights is "dead" as far as drawing the crowds that will make a late box office window purchase. The loop hotel cafe magnet is gone.

Blame the whole change of affairs on the enterprise of the dance hall owners on the North and South sides, and you have the solution or the situation.

CHI'S SUMMER SEASON

(Continued from page 16)

going through sticks, whipping, offering into shape. As it broke, crudeness predominated at premiere. If "the day is saved," Will Morrissey will have accomplished best piece of showmanship Chicago has witnessed in years. Midnight oil burning, all pulling for what the renewed determination deserves. Clocks at \$5,100.

"Liliom" (Garrick, 4th week).—Lost its "punch" moment news was released switch was to be made. Opened at Great Northern Sunday night with Elise Bartlett (Mrs. Joseph Schildkraut) in role made vacant with departure of Eve Le Gallienne. If "Liliom" holds steady at the Great Northern with its tumble to \$11,700 past week, it will be doing more than conditions forecast.

"The O'Brien Girl" (Cohan's Grand, 9th week).—Getting usual late comers for all run plays when final two weeks are announced. Harry Ridings has everything ready for opening of Donald Brian in "Garrison and the Girls" Sunday night. \$13,400 keeps up good average for outgoing show.

"Lilies of the Field" (Powers, 5th week).—Trifle off from previous week, but far from requiring red ink for owners. Critical ones apparently like it better than "Gold Diggers." Only weather to contend. Winning at \$8,900.

"Molly Darling" (Palace, 4th week).—Not getting stability with which to face first hot wave. Displayed promise of hitting an upward gait, but found itself bucked by a new musical show, so had to be contented with \$12,500. Richard Carle working hard for success of presentation.

"Just Married" (LaSalle, 6th week).—Juggling of prices and extra matinee raced this hit to its highest figures. Won't take much more popularity to have it rightly called the smash hit in town. Matinee posters being prepared for July 4, and if owners so decree can be here to greet the late August arrivals among shows. Stepped fast for \$13,900.

BROADWAY STORY

(Continued from page 15)

of mediocre draws, is shrinking rapidly. There were 34 shows in going this week. Up to Wednesday four would exit Saturday and only one new attraction is listed for next week. Next week is marked for a flock of closings, with at least half of Broadway dark then and the number of shows remaining probably less than two dozen. By the end of the month the number is sure of dropping under 20.

This is the final week for "Fanny Hawthorne" at the Vanderbilt, "To the Ladies" at the Liberty and "The Nest" at the 48th Street. "The Rivals," revived for the benefit of the Players Club at the Empire, is for this week only. Next week "Pinwheel," a revue, is announced for the Earl Carroll. The other musical shows in sight are "Spice of 1922," now mentioned for the Casino instead of the Astor, and "Love and Kisses," which opened at Atlantic City this week, not definitely assigned a Broadway house up to Wednesday.

Last week was featured by the

"worst Tuesday in 10 years," the perfect weather of Memorial Day making for an out of town exit. That left too few theatre patrons and too many attractions. There were exceptions. "Partners First" at the Selwyn, the only house to use a holiday scale, at the extra matinee, drew \$4,600 on the day and went to a new high gross for the show at nearly \$18,000. "Kempy" at the Belmont also played an extra performance and established a new record for this house of moderate capacity, the takings being \$9,100. "Kiki" held its capacity trade at the Belasco, its draw being counted phenomenal. The musical shows all were affected, with "Music Box" and "Dearie" now being under capacity for the early days of the week.

"The Drums of Jeopardy" lasted but one week at the Gaiety, "The Rotters" sticking for two at the 39th Street for some reason. "Heads I Win" never did get opened at the Carroll and may not put in an appearance. Among the other new shows there is nothing promising. "Red Pepper" pulled a fir week at the Shubert for a gross of about \$10,000. "The Pinch Hitter" at the Henry Miller looks like good property, but is miscast. It is topped at \$2 with matinees at \$1.50. "Able's Irish Rose" has proved but fair at the Fulton, with the second week about \$6,500.

The rain of Monday night made theatre going all the more to the bad. Tuesday night there was a recovery for the leaders, there being evidence of an influx of summer visitors. Some non-dramatic attractions dropped \$600 under the takings of the previous Monday, with the majority slipping surely and ready to vamp until fall and the road.

LILLIAN RUSSELL DEAD

(Continued from page 7)

stage name of Lillian Russell came about as follows: When asked what name she was to be billed under by the late Tony Pastor, Miss Russell looked over a list of acts scheduled to appear at Pastor's, and noting one containing the name "Russell," selected that for the last name. The selection of "Lillian" as her first name was done similarly. At Pastor's Miss Russell received \$40 a week and played an extended engagement.

Following the Pastor engagement, Miss Russell then joined the chorus of "H. M. S. Pinafore." She arose to the rank of a principal rapidly and soon established a reputation as a prima donna in a series of light operas, including "Olivette" and "Paul and Virginia." A truly remarkable beauty of face and form, combined with a singing voice of range, sweetness and cultivation, made her the toast of the town when she made her initial appearance at the Casino, New York, in 1885.

At the Casino she appeared in "The Sorcerer," "Princess of Trebizonde," and other light operatic successes of the period. Her next engagement was "Pepita," in which she played the title role, at the Union Square theatre, followed by the creation of the prima donna role in "The Maid and the Moonshiner," at the Standard.

Other operettas in which Miss Russell created the prima donna roles were "The Queen's Mate," "Nadly," "The Brigands," "The Duchess," "Poor Jonathan," "The Mountebanks," "La Cylae" and "Princess Nicotine." In 1894 she appeared in London in "The Queen of Brilliants," and later played the same piece at the Abbey, New York.

Miss Russell then joined the travesty company of Weber and Fields at their theatre, making her debut in the burlesque, "Fiddle-de-dee," in September, 1899. She remained with Weber and Fields for five years, appearing in all their burlesques, including "Whoop-de-do," "Twirly-Whirly" and "The Bib Little Princess." After this engagement she played the title role of "Lady Leazle" at the Casino in December, 1904, and the following season made her debut in vaudeville.

Following this Miss Russell was presented in dramatic roles without vocal accompaniment, the first being Barbara in "Barbara's Millions," at the Savoy theatre in October, 1908. In September, 1908, she appeared as Mrs. Henrietta Barrington in "Wildfire" at the Liberty theatre, and at the same theatre played Mrs. Laura Curtis in "The Widow's Might" in September, 1909. In 1911 she went on tour with "In Search of a Sinner." During the season of 1911-12 she was in vaudeville and also as member of the Weber and Fields Jubilee production at the Broadway theatre in February, 1912.

In March, 1913, Miss Russell lectured at the Fulton theatre in this city on "How to Live a Hundred

NEWS OF THE DAILIES

Ethelind Terry has succeeded Wilda Bennett in "The Music Box Revue" at the Music Box, New York.

Eugene Powers appearing in the "Bronx Express" at the Astor, New York, has written a farce entitled "Hush It Up."

It is reported Mrs. Mary Carr will withdraw her case in the Supreme Court of Brooklyn, N. Y., against her husband, Alexander Carr, now appearing in "Partners Again" for back alimony to the amount of \$20,000, until after the run of the play at the Selwyn.

At the annual meeting of the Actors' Fidelity League last week the following officers were unanimously elected: President, Henry Miller; vice-president, George M. Cohan; second vice-president, Louis Mann; secretary, Howard Kyle, and treasurer, Ruth Chatterton. The directors elected for three years were: Margaret Anglin, Ivah Wills Coburn, William Collier, Ernest Eilton, Arlon Hackett, Helen Hayes, Leater Lonergan, Wilson Reynolds, Thomas E. Shea, Otis Skinner and Robert Vaughn.

Maude Adams' estate of 1,400 acres at Lake Ronkonkoma, L. I., which she presented to the Roman Catholic Sisterhood of Our Lady of the Cenacle was formally opened last week by Archbishop John Bonzano, Papal Delegate at Washington, and other members of the clergy. Miss Adams was unable to attend, but she sent her companion, Mrs. Hugh Rolilly.

A decision was handed down in the Supreme Court of Nevada upholding Mary Pickford's divorce from Owen Moore last week at Carson City, Nev.

The Eureka Theatre, Hackensack, N. J., was robbed of \$2,000 in cash last week. The robbery was discovered the following morning by George H. Holler, the manager of the theatre.

The first important change to be announced by Walter Dickey, owner of the Kansas City Journal, who recently purchased the Kansas City Post, came when the Sunday edition of the Journal came out as the Journal-Post. The combining of the two papers for the Sunday edition leaves Kansas City with but two Sunday papers, the new hyphenated one and the Star. This will mean a lot to the theatre managers, as it is one less medium of advertising to be paid for, as the two will cover the field. During the week the Post will continue as the evening edition of the Journal, both papers being delivered as a unit, the same as the Star and its morning edition, the Times.

The carnival planned by the Authors' League of America to be held in Central Park, New York, June 9, was shattered by Mayor Hylan. The carnival will be held at Madison Square Garden, New York, instead, with champion swimming races, diving contests and dancing. The Garden has been donated by Tex Rickard, one of the owners.

Patrick Connelly, 27, said to be a theatrical property man residing at 2794 Eighth avenue, New York, was held in \$10,000 bail this week, charged by James J. Dunn, automobile demonstrator, 90 West 103d street, with highway robbery. (Continued on page 55)

Years. The lectures were widely attended owing to the fact that for more than 20 years she had been known as one of the most beautiful women on the American stage, and it was remarked that despite the fact that she was well over 50 years old, she was still remarkable for her beauty.

Miss Russell was appointed a special immigration investigator by President Harding and went abroad several months ago to study immigration conditions. On her return from a European trip in fulfillment of her mission she presented to the Department of Labor a report that favored an "immigration holiday" of five years, the sifting of immigrants on the other side, and 21 years' residence here before naturalization.

JUDGMENTS

(First name is judgment debtor; second name the creditor.)
Roscoe Ails; J. J. Dillon; \$435.41.
Philip Bartholomae; E. J. McGregor; \$1,726.50.
Guy A. Moore; J. T. Lanagan; \$2,495.38.
Pantheon Pictures, Inc.; S. Efrus; \$217.70.
Storey Pictures, Inc.; State Realty Co.; \$28.15.
John Cort; Barron G. Collier, Inc.; \$242.24.
Garnette Sabin; Jaxon Film Corp.; \$34.87.
Glenn M. Congdon; R. Schumann; \$174.94.
Key Holding Corp.; Claremont Film Labs, Inc.; \$3,121.45.
Armand Kaliz; Hotel Claridge, Inc.; \$349.34.
Harry J. Susskind; F. Schwed; \$111.43.

BILLS NEXT WEEK (JUNE 12)

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 the program positions.
* before name denotes act 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
V & E Stanton
Kitty Doner Co
Bryan & Broderick
Fanny Brice
Lucas & Inez
Vincent O'Donnell
Harry Johnson Co
Keith's Riverside
Moss & Frye
Bailey & Cowan
Sydney Phillips
Reck & Recktor
Cleo Gascolgro
Ted Lewis Co
W. J. Clarke Co
Beauzy Clifford
Davis & Darnell

KEITH'S ROYAL

Bernard & Garry
Morton & Glass
Bowers Wiers & C
Morris & Shaw
Jean Gracioso Co
Ormsby & Remig
Lou Telegraph Co
Moss Broadway
Hamilton & Byrnes
Lahr & Mercedes
Billy Glasgow
W & J Mandell
L. Lenore H. Deo
(Others to fill)
Moss' Coliseum
Black & White
Clayton & Morton
Howard & Sadler
Williams & Wolfus
(Two to fill)
M. Diamond Co
Seed & Austin
Gordon & Rice
(Others to fill)
Keith's Fordham
Small's Rev
Joe Darcy
Tyrell & Mack
Seed & Austin
*Obligato
*Gailacher & M
*L. Forster Co
*Lazio Dorjock
2d half
*Reilly & Walters
Burns & Lynn
White Sis
Dooley & Sales

CLIFFORD WAYNE TRIO

FEATURING

MASTER KARL WAYNE

The World's Foremost Minuteman Star.
Booked Solid: Orpheum and Keith Circuits.

ROB HALL

W. Van Dresser Co
Nanty & Boys
Moss' Franklin
*Corinne & Humber
Herschel Henline
Rat Samuels
*Symphony Flende
(Two to fill)
Ben Meroff
Gladys Deimar Co
Quixey 4
(Others to fill)
Keith's Hamilton
Sultan
4 Readings
Warren & O'Brien
(Others to fill)
The Kitaros
Welch & Norton
Marvel Grant
(Others to fill)
Keith's Jackson
Zella Santley
"Sister Wives"
Byron & Flint
White Sis
M. Diamond Co
Ben Welch
J & V Olms
Joe Darcy
*Symphony Flende
(Two to fill)
Moss' Regent
J & N. Olms
H. J. Moore
Welch & Norton

MR. GEORGE CHOOS

PRESENTS

EDDIE VOGT

Playing Still Circuit in England.

PRINCESS WAHLETTA

Rob Hall
Holland Travers Co
2d half
Black & White
Ann Grey
Howard & Sadler
Clara Howard
Princess Wahletta
Keith's 81st St.
The Stanleys
Al K Hall Co
Wilton Sis
Chic Sale
Sheldon Thos & B
Foley & Latour
Keith's H. O. H.
2d half (8-11)
Shneider & Gray
Allen Collins & L
Dixie Hamilton
Al K Hall Co
J Glasgow Maids
(One to fill)
1st half (12-14)
Ann Gray
Sherman & O'Rrke
Lambert & Fish
(Others to fill)

B. Arlington Co

1st half (12-14)
Eddy & Miriam
Veterans of Variety
Harry Green
Jack Irving
(Two to fill)
2d half (15-18)
Hurns & Hughes
Loney Haskell
Arthur Edwards
Franklin & Charles
Farrell & Owens
McKenna & Fap'ck
Keith's Greenpoint
2d half (8-11)
Lans & Whalen
Sid Gold Co
Rice & Wegner
Willie Solar
P. Damsi Co
(One to fill)
1st half (12-14)
Furnman & Nash
(Others to fill)

ALBANY, N. Y.

Proctor's
Buddy Walker
Cardo & Nell
Green & Parker
Kavanaugh & Eyrill
(One to fill)

BRIDGEPORT

Ross & Ross
Adelaide & Dwyer
Burt & Rosedale
Joe Cook
Alex Bros & Smith
2d half
Kay Hamilton & K
McFarland & P
Carson & Willard
Lawson & Clair
Carson & Willard
Walter Manthey Co
2d half

HARTFORD

Capital
Meehan's Dogs
Prests & Prests
Boyden & Lee
Walters & Walters
Brown's Co
2d half

GERTRUDE

Proctor's
Buddy Walker
Cardo & Nell
Green & Parker
Kavanaugh & Eyrill
(One to fill)

MOODY and DUNCAN

GERTRUDE and JAZZ, INC.
Direction: HARRY WEBER

NEW ORLEANS

Palace
(Mobile split)
1st half
Portia Sisters
Kew & Lee
Misses Campbell
Hirrier & King
"New Doctor"
NORFOLK
Academy
(Richmond split)

BALTIMORE

Maryland
Spencer & Williams
(Others to fill)

CLEVELAND

105th St.
Reddick & Grant
George Yeoman
Don Berrale
Leo Vine & Walters
Hall & Shapiro
Murray & Gerrish
Melody Sextet
DETROIT
Temple
Harry Cooper
Ed Janis Revue
Three Weber Girls
Stella Mayhew
Moore & Jayne
B & E Gorman
Weston's Models
Tayanna & Co
LOUISVILLE
Keith's National
(Nashville split)
1st half
Grant & Wallace
Morati & Harris
Briscove & Raub
Elizabeth Murray
MOBILE
Lyric
(New Orleans split)
1st half
Clayton
Weber Beck & F
Crisp Sisters Co
Nestor & Hayes
Althea & Lucas
MT. VERNON, N.Y.
Proctor's
2d half (8-11)
Kitaro Japs
Fridkin & Rhoda
Mrs Eva Fay
Glen & Jenkins
Warren & O'Brien
Ann Gray
1st half (12-14)
Billy Arlington Co
Lee Tracey Co
Clara Howard
(Others to fill)
2d half (15-18)
Ted Eyrill & Wiley
(Others to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Larotte
Jed Dooley Co
Swor Bros
Three Lets
NEWARK, N. J.
Proctor's
2d half (8-11)
Clayton & Norton
Marion Murray Co
McCoy & Walton
Sherman & O'Rrke
Officer Hyman
(One to fill)
Neil McKinley
(Others to fill)
2d half (15-18)
"Veterans Variety"
Kenny & Hollis
(Others to fill)
NEW BRUNSWICK
State
Dobbs Mason & P
Bobby Polson
"Memories"
O'Neill & Flippen
Jack Hedley Trio

POLI CIRCUIT

Callen & Mathews
Archer & Belford
Silk & Fisher
Jack Irving
Runaway 4
Brown & Whitaker
NEW HAVEN
Palace
Kay Hamilton & K
McFarland & P
Carson & Willard
Lawson & Clair
Carson & Willard
Walter Manthey Co
2d half
Rose & Ross
Adelaide & Dwyer
Burt & Rosedale
Joe Cook
Alex Bros & S
SCRANTON, PA.
Poll's
(Wilkes-Barre split)

CHAS. J. FREEMAN

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INDEPENDENT CIRCUITS
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NEW YORK
PHONE: BRYANT 4917

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WILLIAM CUTTY

STUDIO
112 West 47th St., New York City
VOICE PIANO CELLO
Special Orchestration Bureau

ORPHEUM CIRCUIT

Neal Abel
Carnosins & Wilkins
LOS ANGELES
Hill Street
Bronson & Baldwin
Rubin & Hall
Fern & Mario
Cervo
Clinton Sis
Boyle & Cavanaugh
Orpheum
Trixie Priganka
Frawley & Louise
Minstrel Monarchs
Margaret Waldron
Lester Brown
Hall & Decker
Sheila Terry Co
Mason & Shaw
KANSAS CITY
Main Street
Alex Patti Co
Fred Hughes
MILWAUKEE
Palace
P. Parlor & Bro
Ruby Norton

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

(Continued on Page 23)

1st half

Hanton & Clifton
Margaret Merle
Belle Montrose
Dorothy Sadler Co
SPRINGFIELD, MASS.
Palace
Parlane & J
Day & Malinda
Berwick & Hart
Brown & Whitaker
Walter Manthey Co
2d half
Hanaka Japs
Philson & Duncan
Hudson Co
Morrissey & Young
E. Parker & Boys
WATERBURY
Palace
Callen & Mathews
Archer & Belford
Fritz Scher
Silk & Fisher
L. Hall's Rev
Parisian 3
2d half

BOSTON-B. F. KEITH

BOSTON
The Herberts
Weyth & Wynn
McL'ghlin & Evans
Clinton & Rooney
Mr. & Mrs. G. Wilde
Gordon's Olympia
(Scollay Sq.)
Johnny Harrigan
Crane May & Crane
Faber & Borger
Ramsdell & Deyo
(One to fill)
Gordon's Olympia
(Washington St.)
Jean & Jacques
Honey & Morgan
Zeck & Rhandolph
CINCINNATI
Palace
Four Valentines
Douglas & Leary
Simpson & Dean
Flanders & Butler
Byal & Barly
Fuller's Band
INDIANAPOLIS
(Others to fill)
B. F. Keith's
Chong & Moe
Roder & Marconi
Bob Mills
Sternad's Midgets

CHICAGO-KEITH CIRCUIT

CHICAGO
Palace
Four Valentines
Douglas & Leary
Simpson & Dean
Flanders & Butler
Byal & Barly
Fuller's Band
INDIANAPOLIS
(Others to fill)
B. F. Keith's
Chong & Moe
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Lester Brown
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Sheila Terry Co
Mason & Shaw
KANSAS CITY
Main Street
Alex Patti Co
Fred Hughes
MILWAUKEE
Palace
P. Parlor & Bro
Ruby Norton

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

(Continued on Page 23)

"Dainty Marie"

Sealo
4 Ortons
Sandy Shaw
MINNEAPOLIS
Hennepin
(Sunday opening)
Mantell Co
Blick & Dunlop
Van Hoven
Jiggins & Bates
"Juvenality"
Brady & Mahoney
John Steele
Melody Rev
SAN FRANCISCO
Golden Gate
(Sunday opening)

LOEW CIRCUIT

NEW YORK CITY
State
4 American Aces
Corinne Arbuckle
Exposition 4
Thos P Jackson Co
Trovato
Wyatt's Lads & L
(One to fill)
Romas Tr
Roder Kraemer
Clay Crouch Co
Avenue B
Nazarov & Ivanoff
R & H Walzer
Mabel Whitman Co
The Gregoris
Collins & Pillard
2d half
Kling & Rose
Joe Mack & Girls
Jim Reynolds
Vee & Tully
(One to fill)

HUGH HERBERT

HOTEL HARGRAVE
WEST 124 STREET, NEW YORK CITY

BROOKLYN

Metropolitan
R. Selden & Bro
Joe Roberts
Cecory & Ricardo
Margaret Farrell
Cavanaugh & E
2d half
4 American Aces
Walman & Berry
V & C Avery
Bert Walton
Wyatt's Lads & L
Fulton
May McKay & Sis
Jack Hanley
Ash & Frank
4 Rubini Sis
Exposition 4
LeRoy Bros
Toilette & Bennett
(Two to fill)
Victoria
Hartley & Joe
E & M Williams
Wyoming 3
LoVan & DeVine
Downing & Lee Rev
2d half
Das Downing
Walsh, Reed & W
Hall & LaVere
Cavanaugh & E
Bollinger & R. Nolds
Lincoln Sq.
Dura & Feeley
Jimmy Reynolds
G Stanley & Sis
Hais & LaVere
Horlick & Sarmpas
2d half
Arcler Bros
Lind & Treat
The Leightons
Margaret Farrell
Wyoming 3
Greeley Sq.
Hector
Loftus & Lynch
Miller & Rose
Constar & Heasley 2
Al Raymond
Les Sylvas
2d half
E & M Williams
Rubin & Rosa
Cook & Vernon
Schaeffer W & C
Billy Schaben
The Gaudschmidt
Delaney St.
Royal Spyness
Lind & Treat
Ash & Frank
Schaeffer W & C
Billy Schaben
The Gaudschmidt
2d half
Corinne Arbuckle

ATLANTA

Grand
DeLyle Don & E
Elroy Sis
Shea & Carroll
Hedberg & Davis
Les Aradach
Van & Emerson
Alf Ripon
Eddie Clark
Wilson & Kelly
"Yachtin'"
BALTIMORE
Hippodrome
Ruge & Rose
Morris & Towne
Walters & Gould
Stevens & Prunelle
Hobby Jarvis Co
BIRMINGHAM
Blond
Chiff Bailey 2
Mardo & Rone
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2d half
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G. B. & Rose
Cooper & Co
Constar & Heasley 2
HOB
CARRIE

LOS ANGELES

State
Zeno Mull & C
Irene Trevette
Joyedah de Rajah
SAN ANTONIO
Princess
Theodore Trio
Fletcher & Pasq'ale

HARRY KAHNE

SIX CYLINDER BRAIN
NEVER MISSES
Again Touring ORPHEUM CIRCUIT

MEMPHIS

Loew
Kawana Duo
Carletta & Lewis
Fred Schwartz Co
Mohr & Eldridge
Hubert Kinney Co
2d half
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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

Crosby Gaige, representing both the Selwyn and Harris interests in the erection of the twin theatres at Lake and Dearborn streets, spent four days here functioning the contracts which will cause no further delay for either theatre. Gaige left on the Century Saturday, accompanied by Robert Beck of the Long Acre Construction Co. The Harris theatre is one month behind the Selwyn, caused by delay by plasterers, but an extra force of laborers were put to work yesterday on the Harris with a view of opening the twin theatres on consecutive nights. The Selwyn could be made ready for August 15, but it is a certainty the Selwyns will adhere to their original plans and open under more appropriate weather conditions around September 15.

Vera Gordon, a loop favorite, has planted herself at the Colonial, Columbus, with her offering "Your Best Friend."

A. B. Marcus show closed at Grand Rapids last week, owing salaries.

The summer iron gate has been placed in front of the Olympic, with a blank three-sheet board awaiting due time for the announcing of the Flske O'Hara engagement. George Wharton, has been re-engaged for the new year as manager.

The first meeting of the creditors of Ralph Dunbar will be held in Chicago in June.

J. C. Matthews was one of the committee of the Chicago Rotary club which entertains visiting Rotarians who were in Chicago on their way to the international convention at Los Angeles. There are 1,218 Rotary clubs in the world and nearly all located east of Chicago had representatives who were entertained for a lesser or longer period on the way to the coast.

Local theatrical columnists are overlooking the fact that "The Unknown Purple" has never played Chicago in the references being made of plays the loop theatres either have to miss or wait for beyond a season. On the strength of what "The Night-Cap" did at the Playhouse, there are independent promoters, who now believe Chicago's fondness for mystery plays would unload success for a booking of "The Unknown Purple" after these many years of delay for a Chicago premiere. At any rate, negotiations are going on, and the New York promoters are trying to interest Lester Bryant at the Playhouse to take the show for the middle of August.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

Singer's Midgents headlining and good comedy acts supporting provided an entertaining and interesting bill. The Midgents with new scenes and specialties closed the show. The little people displayed their usual skill and showmanship with the cleancut work securing applause. Paul Decker and Co. in a pleasing comedy sketch with a good idea capably handled. Ned Norworth supported by Zoe Howell and Evelyn Wells, next to closing, caught on strongly.

Wellington Cross concluded his turn for the second week with a burlesque mind reading bit and was well to the fore in the laugh column. The Browne Sisters, presenting a dainty appearance and well-chosen selections on the accordeons stopped the show in the No. 2 spot. Their local popularity counted heavily in the returns. Yost and Clady, a mixed team of clay modelers, opened the show with amusing touches of comedy that secured appreciation. A portion of the chatter should be eliminated.

Edith Clifford had the bottom billing and added class. Good comedy numbers requiring delicate handling were expertly put over to big returns. Miss Ingraham, a pretty blonde, offered a song and accompanied at the piano creditably.

A smashing good comedy bill prevails at the Golden Gate this week. Bronson and Baldwin headlined.

The Four Camerons scored their customary big hit.

Rubin and Hall with amusing talk and clever dancing were a hit next to closing. Joe Bennett in black-face, employing a dramatic opening, got the audience immediately. McIntosh and Musical Maids with an attractive set with the girls neatly clad in kilts offered instrumental and vocal numbers to excellent appreciation in the opening spot. Luster Brothers closed the show handily.

The current Warfield bill hit a fair average. "Cameo Revue," featured in the billing, closed the show. The mixed dancing team pushed the act over, with the violin and vocal work also enjoyed. Lester and Moore, dancers employing comedy makeup, workings along the lines of Miller and Mack in spots, were next to closing. The dancing brought the best returns. Bart Doyle, possessing good appearance and voice, did exceedingly well with gags and songs No. 2. Frank Cornell and Co. kept the audience laughing with the comedy automobile business. Bender and Herr won liberal favor with their clever routine of lifts and ring work.

Len Barnes, the Australian baritone, who is to leave soon for London, was the soloist last week at the California theatre concert.

Farris Hartman, San Francisco's musical comedy favorite of 25 years ago, has done a "come back" in association with Paul Steindorff, the musical director, and at the Oakland Auditorium are presenting a revival of the musical successes of a quarter of a century ago. The opening show was "The Idol's Eye," an opera of a vintage of 1897, and like old wine it still holds a sparkle and tunefulness that was decidedly refreshing. It looks like the venture is a winner, for Oakland theatregoers have taken to the production. The opening night was a gala occasion at which a crowded house vociferously demonstrated its approval and insisted upon many curtain calls as well as a speech or two. The Victor Herbert score, old as it is, was delightfully new because it was so old.

Steindorff wielded the baton in the orchestra pit and with Hartman on the stage these two veterans scored a personal triumph. The entire production of "The Idol's Eye" moved with precision and the smoothness was decidedly pleasing. The cast includes John Van, Louis Fitzroy, Robert Carlson, Butti Bernardi, Rafael Brunetti, Lillian Glazer, Hazel van Hatten, Nona Campbell, Alice Tyrrell, Edna Malone and others.

Construction was commenced on another theatre in the neighborhood of the Twin Peaks last week. Samuel H. and Alex E. Levin are the owners of the project. Reid Bros. who designed the Coliseum are the architects.

The local branch of the Theatrical Mutual association at a ceremony and banquet held here last week initiated the following members: Lionel R. Samuels, manager of the Alcazar; Victor De Lorme of the Orpheum; William Casey, manager of the Hippodrome; Edward Belasco and Charles Jacobs. There were also initiates from Stockton, San Jose and Oakland. Adolph Dohring stage manager at the Orpheum and president of the national organization presided.

Victor B. Fisher has been engaged as supervising director of the Belasco Productions in this city. He moved up from Hollywood.

The Sacramento Pictures Corporation has purchased the McGinn studios in North Sacramento and five acres of ground where it will begin work on a five-reel feature film, entitled "Graft." It is from a story by William R. Lighon. The chief role will be played by "Baby" Itchie Headrick. Reeves Mason is to direct. Forrest White, Oakland capitalist, is president of the new company, and William Jobbleman, vice-president.

Ed Armstrong is taking a musical comedy company to Portland, Ore., to open at the Oak Park there June 18.

The musical comedy season at the Rialto in conjunction with a picture feature has failed to catch on. Attendance has been very light. This

house has been trying to hit upon some policy to change its repeatedly bad business, but the musical comedy idea was not a success. The present plans are not made public, although it is not thought that the musical comedy idea will be maintained.

Frank Vincent, of the New York Orpheum booking department, is in California.

Trixie Friganza, who recently announced her intention to head a vaudeville road show during the summer, has changed her plans and decided that she will spend the summer resting at her Hollywood home.

Kenneth Dalley has succeeded his father, the late Bill Dalley, as road representative for the Bert Levey Circuit. He will travel through the northwest territory. Bert Levey is reported to be negotiating for a house in Long Beach to add to his chain.

Eugene Roth, managing director of the California theatre, took a ride to the police station in the patrol wagon last week when he was charged with crowding the aisles of that theatre against police regulations. It appears that a policeman on the beat stopped to the box office and told the girl to quit selling tickets. Roth grew indignant and said he was running the California theatre, no one else. The policeman then placed Roth under arrest and bundled him into the wagon with a lot of vagrants and other characters.

Frank Newman, manager of the Strand, also arrested for crowding the aisles, made the trip to the police station in a taxicab.

Boyce Combe, recently on the Orpheum Circuit, has been engaged to appear at Tait's Cafe in this city.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S.—Vaudeville. WIETING.—Second week of Westchester Players, in "The Copperhead." This is by far a better production than "The Mirage," and it's a pity that it wasn't used to open the season. Leslie Adams, leading man, carries the burden and never falters. The supporting company also shows to better advantage. Next week, "Peg o' My Heart."

LITTLE THEATRE.—Drama League players in three original sketches, prize winners in the re-

cent contest of the league. "George's Women" opens the program. It's a satirical playlet, written by Jennie A. Mallette of the "Binghamton Sun." "The Madonna of the Lake," which follows, was written and directed by Morris Gnesin, who likewise plays the principal role. It's medieval in theme, and is sophisticated for an amateur. A blithe and impertinent farce rounds out the bill. It's "Malthusiasm," by R. W. Chamberlain.

TEMPLE.—Vaudeville. SAVOY.—First part, "Through a Glass Window."

EMPIRE.—First part, "Her Mad Bargain."

RIVOLI.—First part, "The Silent Call."

STRAND.—All the week, "Fascination."

The State association of Elks is in full possession of this town this week. It's the annual convention, and the attendance on Tuesday hit 15,000. At the elections Monday, George J. Winslow of Utica was elected president and Amos J. Foote, also of the Pent-Up City, was re-elected secretary. Foote is city editor of the Utica "Observer-Dispatch." Jay Ferrier of Oneida was the choice again for treasurer. Vice-presidents were named as follows: William Holloway, Lyons; John Murray, Troy; A. L. Waters, Medina; Howard Warthoud, Binghamton, and M. B. Wright, Mount Vernon. The oldest Elk at the convention is Augustus J. Heckler, 77, of New York, who, back in 1875, was editor of the "Dramatic News." Heckler joined New York Lodge No. 1 in 1881. The convention, as was to be expected, drew a large representation of theatrical men, and there was hardly a local theatre that wasn't unofficial headquarters for some contingent.

The Central New York Amusement Co., of Herkimer, has been incorporated with a capitalization of \$100,000. The directors are Charles H. Moyer, Charles T. Gloo and Robert Earl, all of Herkimer.

Reports circulating to the effect that circus animals are subjected to unusual cruelty when in training resulted in the Jefferson County S. P. C. A. naming a special committee to investigate at the Ringling Brothers-Barnum & Bailey's circus, playing Watertown this week.

Harry C. Stowell of Watertown, during the present season conductor of the orchestra at the Stratford theatre, Poughkeepsie, will be in charge of the orchestras of all of the houses in the Bardavon theatre

chain next year. Stowell during the summer will direct the house orchestra at the Thousand Islands House at Alexandria Bay. He plans to recruit his theatre orchestras from Central New York musicians.

James K. Hackett will remain in England for another season and will not return to the United States this summer, he cabled his representative at Clayton, where his summer home, "Zenda," is located.

The Crescent and Strand, Ithaca, will close alternately for intervals during the summer. Both houses will be renovated. The Strand has its last vaudeville next week.

Old Forge will have a new theatre at once. The Thompson Brothers will erect it opposite the Forge House and it will be under the same management as the resort.

James J. Cunningham, who broke into the front pages via the Walter S. Ward murder case, was a former press agent for the Temple theatre here. Ward was employed by the Temple some years ago, and for a time was a familiar figure about the city. His penchant, however, was sleuthing, and he drifted into that line as a private detective.

Cunningham's reputation among his intimates here was good, in spite of the fact that he was arrested both in Syracuse and Watertown. The two charges, however, were dropped. In Watertown he was mixed up in an auto theft case. Here it was his departure from a hotel without settling the bill that caused his detention by the police for a time.

Cunningham at the present time is suing Commander J. K. L. Rosa, wealthy turfman, in a mysterious action brought through Attorney Richard P. Byrne of this city. Only the summons has been filed to date in the suit.

Charles D. Ingram, manager of the Ogdensburg opera house, has been engaged by the De Grasse Paper Co. of Pyrites to stage a street fair and carnival in Pyrites second week of July. The fair will be backed by the New York World interests, which own the paper company.

Purchased in 1918 for \$39,000, the Park, Utica, now involved in litigation, is now appraised at \$88,500, according to the appraisers' report filed in connection with the suit launched by the Goldstein Amusement Co., Inc., against Utica Theatres, Inc., in Supreme Court for over \$25,000 on notes.

BILLS NEXT WEEK

(Continued from Page 22)

Mathews & Ayres Paul Conchas Co ROCHESTER, N.Y.	TOLEDO, O. Rivoli Harry Tauda Marlowe & Thrs'n A. & M. Royce S. Sanderson Co R. Hughes & Pam 30 Pink Toes
---	--

Walter Newman

In "PROFITTEERING"
Keith World's Best Vaudeville
Direction W. S. HENNESSY

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 Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS
Pantages
(Saturday opening)
Victoria & Dupree
Charlie Murray
Springfield Frivis
Crane Sisters
(One to fill)

WINNIPEG
Pantages
"Last Rehearsal"
Homer Sisters
Fred Borens
Parish & Peru
Schicht's M'rites

G.T. FALLS, MONT.
Pantages
(12-14)
Helena 15
O'Hanlon & Z'nal
Bob Bender Tr
Jim Thornton
Gladys Green
Coscia & Verdi

BUTTE, MONT.
Pantages
(12-14)
Helena 15
O'Hanlon & Z'nal
Bob Bender Tr
Jim Thornton
Gladys Green
Coscia & Verdi

JACK NORTON and CO.

In "RECUPERATION"
By HUGH HERBERT
Direction CHAS. MORRISON

(10-13)
(Same bill plays)
Anacanda 14
Missoula 15
Pettit Family
Judson Cole
Mile Rhea Co
Britt Wood
Bryant & Haig

Clinton & Capell
"Time"
Travel
(Open week)
Euster Quillan Co
Early & Early
Seymour & Jean'to
Jack Conway Co
Clark & Verdi
Erford's Oddities

SAN FRANCISCO
Pantages
(Sunday opening)
Hori & Nagami
Berman & Grace
Hibbitt & Malle
Powell Quintet
Lulu Coates

OAKLAND, CAL.
Pantages
(Sunday opening)
Mrs H. Janan
Walter Brower
Craig & Hollaworth
Kuma Four
Ford & Price
Chas Rogers Co

LOS ANGELES
Pantages
Mole Jaca & M
4 Popularity Girls
Nelson & Madison

Who Is FRANCIS?
Ask ANNA CHANDLER

Everette's Monkeys
Pot Pourri Dancers
Mack & Lane
SAN DIEGO, CAL.
Savoy
Wilton & McAvoy
Cinderella Revue
Duval & Symonds
Four Erretos
Little Jim
Waldeman & Fred
I.O. BEACH, CAL.
Pantages
Farrell & Hatch
Futuristic Revue
Lady Alice's Pets
Dunley & McMill
Miller Elint Co
Moran & Wiser

MEMPHIS
Pantages
Norman Telma
Kline & Brilliant
Pot Pourri
Bison City Four
"Eyes of Buddha"

CLEVELAND
Miles
Pasquall Bros
Del Baily Japs
Three Senators
Jack Haddon Co
King & Irwin

DETROIT
Miles
Zara Carmen Trio
G Saunders Trio
Lillie J Paulkne
Burns & Wilcox
Differend Revue
Regent
E. & E. Adair
Lazar & Dale

"Current of Fun"
Langton Smith & L
Five Patroways
TORONTO
Pantages
"Spider's Web"
Meredit & Snoozor
Oklahoma Four
Roland & Oden
"Romantic T'cher"
Ward & Gory
HAMILTON, CAN.
Pantages
Wyoming Trio

WALTER—
WARD and DOOLEY
"What We Can Do"

Green & Dunbar
Alcko
Pan-American Trio
Al Sweet's Huzzars
Mendoza
SCRANTON, PA.
Miles
(Wilkes-B're split)
1st half
Dunbar & Turner

WESTERN VAUDEVILLE

ENID, OKLA.
Criterion
Bell Trio
2d half
M D'Armond Co

FREEPORT, ILL.
Lindo
Bob Hardy
Harrison & Darling
KANSAS CITY
Globe
K & L Sterling
Bohby & Steward
Williams & How'd
2d half
Florlan J
Knight & Knave

M'ESPIE/TWN, IA.
Cauldo
Knight & June
NORFOLK, NEB.
New Grand
Florlan Trio

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Lawrence Bros & T
2d half
Kimball & Goman
Leo Haley
Rosaow Midgents
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Empress
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The Theatre of Let's Pretend

By OLIVER M. SAYLER

A STUDY OF BALIEFF'S "CHAUVE-SOURIS"

REPRINTED IN PART BY PERMISSION FROM THE CENTURY MAGAZINE FOR JUNE

COME with me to the theater of "Let's pretend!" Nikita Balieff's "Chauve-Souris" from Moscow, which has conquered New York, will suffice until we construct one of our own. Maybe it will seem strange and confusing at the start. We are accustomed to sitting aloof in the playhouse. We let the actors do all the acting, and we ourselves maintain a bleak and rigid detachment. We take our seats in the auditorium with chips on our shoulders, as much as to say: "Fool us, if you can, believing what you tell us. Kindle our emotions, break down our complacency, if you dare. And convince us, if you are smart enough, that this is a slice of life that we have come to see." We are so used to this attitude of challenge and non-participation that it will take a considerable wrench to lift us out of the rut. But the fascinations of the theater of "Let's pretend!" are sufficiently alluring to tide us over any initial period of awkwardness and self-consciousness.

The theater of "Let's pretend!" is simply one in which the audience takes part—an actor and active part. It is an ancient axiom of the theater that no play is a play until it is acted before an audience. But this theater we are considering requires something more than mere passive attendance. It requires something more even than sympathetic and tolerant observation. It demands participation, cooperation, mutual creation on the part of both spectator and performer, a natural, instinctive blending of the functions of entertainer and entertained, with the former in the role of pace-maker.

Like a poor relative, this theater has been banished from the artistic calendar. The actors and the signores of our esthetic aristocracy will not deign to notice its existence. It is common, vulgar, trivial, beneath contempt. What has the clown in the circus, with his slap-stick and his practical joke, to do with art? Art is refinement, austerity, reserve. There is no darkening of the auditorium, no sound of bell or gong to put the creative faculty of the spectator to sleep. Instead, the house lights are left burning. There is a constant of tiptoe silence. Cautiously, the pudgy form of the proprietor of the "Chauve-Souris" slips through the curtains. Leisurely, silently, with a complacency that commands the same expectant silence on the part of his guests, he surveys them, from the back of the head-row to the highest god in the gallery. When the chuckles have died away and a rustling program can be heard all over the house, when he has every one in the theater agog with eager attention, he speaks:

The reestablishment in grace of this despised vagabond has been a difficult task. . . . needed and lacked a concrete example until Balieff came.

With the droll countenance of the born clown and the mock dignity of the clown as actor, Nikita Balieff promptly banishes from the playhouse illusion, cold reserve, and all other bodyguards of the traditional theater. In their place he puts warmth, cordiality, alert expectancy, and the spirit of play. The orchestra has finished the overture. There is no darkening of the auditorium, no sound of bell or gong to put the creative faculty of the spectator to sleep. Instead, the house lights are left burning. There is a constant of tiptoe silence. Cautiously, the pudgy form of the proprietor of the "Chauve-Souris" slips through the curtains. Leisurely, silently, with a complacency that commands the same expectant silence on the part of his guests, he surveys them, from the back of the head-row to the highest god in the gallery. When the chuckles have died away and a rustling program can be heard all over the house, when he has every one in the theater agog with eager attention, he speaks:

"Good evening, laddies and gentlemen. Allow me to introduce myself. I am Balieff, proprietor of the *conférenciers* of the 'Chauve-Souris.' It was the duty of my manager, M. Gest, who brought me to this country, to introduce me. But he is timid of the stage, and besides he speaks bad English. Therefore I introduce myself. I, too, speak bad English, but I give you my word, in ten or twenty or forty years I will speak better English than you."

Then with the distended lungs of the barker in the circus, "The first number on the program is Porcelain de Saxe!" A further moment of ruminative and amusingly hard silence, and the director retires in favor of his *conférenciers*.

What Balieff accomplishes in these quaint and unconventional introductory remarks amounts simply to saying, "Let's pretend!" He does it a little less baldly and more vocatively. But he has established an intimacy with his audience that could not be earlier or more friendly if he had called from midstream in leafy August, "Come on in; water's fine." The mood of reserve is broken. The spirit of challenge is forestalled. The chip on our shoulder is forgotten. The circle of entertainers has been extended to include the entertained. We have shaken imaginative hands with the captain, and his name is ours. He has made us participants, willing and morally responsible participants. If the result isn't satisfactory, the fault will be partly ours, just as the credit will be partly ours if it all goes well.

The program proceeds. It might be any one of many kinds of program. With Balieff it is a disconnected succession of episodic numbers in song and dance and pantomime, exquisite, now grotesque; naive, sentimental, sophisticated, by turns. There is a satirical "Parade of Wooden Soldiers," as perfectly impersonal as Punch and Judy; a polka of the 1860's, "Katinka," blood-brother of the barn dance of today in vocal and physical abandon; a masterpiece in mock heroics, "The Sudden Death of a Horse or Greatness of the Russian Soul," a hilarious travesty on the conventional elopement of a dramatist we are accustomed to consider grave and somber, Anton Chekhov; a wild and sensuous burst of Romany harmonies when the Gypsies entertain the diners at Yard's Restaurant in Moscow, 1840; a Tatar dance in solo borrowed from the "Ballet Russe"; and ends of song, both grave and gay, each delivered against a snatch of characteristic background, from the courtly ballades of Glinka to the rollicking tunes of the muzhik.

Balieff, you must understand, is not content with his initial mental handclasp. Like a clown in evening dress, he parts the curtains before each act and comes out to shake hands all over again. He resembles nothing so much as a breezy and garrulous guide in a picture-gallery. As he moves from one exhibit to the next, he shouts with ever-increasing rapidity and with a ludicrous impression of boredom, "The next number on the program is—" He ridicules his own wares; he praises them with unabashed extravagance. He announces the "Quartet of Merry Artists" "over which the two biggest theaters in the world disputed. The Theater of Petrograd wished them to sing in Moscow, and the Theater of Moscow wished them to sing in Petrograd." Heralding the Tatar dance of Anton Chekhov, he steps vocally on each consonant and then exclaims, "What a name!"

"Stage-autocrat," Balieff calls himself, and he might as well add, "audience-autocrat." But he is a benevolent despot. He permits, nay, he even encourages, his guests to back at him. And when they have done so, he is never at a loss for the last word. It is a game of give-and-take with a pace-maker who makes you wonder sometimes at the possibilities of your own nimbleness when you are pressed to it. Balieff is startlingly energetic, too, in the shameless way that he patronizes his guests. When they applaud they do more spontaneously and less self-consciously than they have ever done in a theater, he remarks blandly: "Very good audience. Audience that understands a-act. 'S no flattery. 'S no flattery. From the heart." And he is never more autocratic than when he dispenses and withholds encores. Quietly the storm-tossed auditorium after the "Wooden" soldiers have paraded, it is he who shouts "Encore!" just as if his guests had dreamed of such a proceeding. "The human voice is a thing very fragile," he remarks in his effort to save the Gypsy singers from exhaustion. "The human voice is a thing very fragile," he repeats with sober solemnity in denying a repetition of the Tatar dance. His murderous assaults on the English language are an excruciatingly funny addition to the entire affair, but they are not really essential to his method; as he proved in Moscow, where he treated his native tongue with suave respect.

The role this droll Russian really plays in his "Chauve-Souris," then, is that of mentor, interpreter, liaison officer between his players and his patrons as cooperative participants in a game of make-believe. "Let's pretend," he says in effect, "that these assistants of mine are soldiers, Gypsies, peasants. I know they really aren't, and so do you. Their

voices are very fragile, especially those of my women when they sing. When they speak, that's not so fragile. But see what a lark it will be if we take them at their word when they pretend to be soldiers, Gypsies, peasants."

There are three collaborating elements in this strange theater: the entertainers who provide the stimulus, who toss the ball in the air; the entertained who stand ready and expectant to receive the stimulus, to catch the ball and toss it back; and the coach on the side-lines who directs the play and keeps the excitement at fever pitch.

The chief obstacle in America to a theater in which the audience participates is the American audience itself. We take ourselves, our work, and our play too seriously. We are a childlike people at heart. Witness our extravagant enthusiasms, our susceptibility to panic, our flaring newspaper headlines, our flaming magazine covers, our fads of apparel and carriage and speech. But we like to pretend that we are very staid and grown-up and self-possessed. Our incessant busy-ness, whether real or artificial, induces a tenseness and a strain which admits of no genuine relaxation even when we have the opportunity for it. What we need when we go to the theatre is to let loose, to give our minds, our emotions, and our imaginations full rein, to yield ourselves to the playwright and the player not passively and dumbly, but alertly and creatively, as so much sensitized paper on which they may record their message.

And if we need this unwearied, unprejudiced, wide-awake, creative audience for the traditional theatre, how much more essential it is for the theatre of "Let's pretend!" An audience unhampered by lassitude on the one hand or by callousness on the other is absolutely requisite if it is to participate in the game of make-believe. No wonder, then, that it has taken a Balieff with the intriguing filip of a foreign reputation, the provocative persuasions of novelty, and the arresting stimulus of an unusual personality to jolt us out of our rut, to reveal to us the unsuspected satisfactions of a new pastime, and to call our attention to our own undeveloped resources in the field of which he is master.

What are these resources, after all? I have already sketched them briefly, but let us examine them more carefully in the light of this fascinating and provocative object lesson from Russia. Our light musical and vaudeville stages abound in talents that need not fear comparison with the company and the repertory of the "Chauve-Souris." To cite at random, there are: Ruth Page among the dancers and, if she would submit to rigorous guidance, Margaret Severn; Rosalind Fuller in old English melodies and dances, assisted by Constance Binney; John Alden Carpenter's jazz ballet, "Krazy Kat," with Fred Stone or Leon Errol in the leading role; Ruth Draper in anything her fancy favors; the Rath Brothers, acrobats; almost any one in Benda masks; the Three Legros; Joseph Cawthorn, with his accordion; and the Six Brown Brothers.

Robert Edmond Jones, Norman-Bel Geddes, Lee Simonson, and Herman Rosse are ready to enter the lists as rivals of Balieff's artists, Nicolas Rimeloff and Sergel Soudeykin. Robert Benchley, Brian Hooker, Alfred Kreymborg, George Jean Nathan, Heywood Brown, Don Marquis, Franklin P. Adams, George S. Kaufman, and Marc Connelly are a few of those who might be drafted to write lines and compose sketches equal to the unexpectedly ludicrous episodes by Chekhov which Balieff has disclosed. And such hits as "Swing Low, Sweet Chariot," "Nobody Knows the Trouble I Have," "Inchin' Along Like a Poor Inchworm," and scores of other hauntingly beautiful negro spirituals; or the secular melodies, "De Massa Run, ha! ha!" and "Massa 's in de Cold, Cold Ground"; or even such collegiate chorals as "Bingo Farm" might hold their heads high in the presence of the ballades of Glinka and the folk-tunes of muzhik and Gipsy.

But all this, admirable as it might be in its skilful combination, is not enough, as I have pointed out in analyzing the "Chauve-Souris." It is not sufficient to set on the stage these snatches of song and dance and pantomime and episode, no matter how dexterously, if the audience remains aloof and detached. To sit through an evening with these Russians is to realize how diverse is the resulting satisfaction, how different the same material can be, when it is merely placed before an audience impersonally as in the traditional theatre and when it is presented intimately with an invitation to the spectators to be participants. The gaiety of light-hearted moments is more buoyant, more sparkling, more spirited. The gravity of a sober episode is more tender, more sympathetic. Every one in the theatre, therefore, must be enticed into the game of "Let's pretend!" And inasmuch as we are novices at the game, we must have, at least in the beginning, a mentor, a guide, a coach—a Nikita Balieff.

Probably, those who have dismissed our revues and our vaudeville as vulgar and trivial pastime outside the range of art have begun to wonder since the coming of the "Chauve-Souris" whether they haven't neglected something. Certainly, the devotees of the various idols of our light musical stage are ready at this point to suggest to me candidates for Balieff's post in our own "Chauve-Souris." I hear, for instance, the name of one of the Russian comedian's staunchest admirers and steadiest patrons, Al Jolson. Raymond Hitchcock is placed in nomination? Yes. And Will Rogers. And Frank Tinney. Remember "Watch Your Step!" And Ed Wynn and Fred Stone. A member of the Lucy Stone Club suggests Elsie Janis and Fannie Brice, but I would save them for *conférenciers* in our "Chauve-Souris." Admirers of our guests and visitors from abroad will propose Mme. Guilbert, Sir Harry Lauder, Albert Chevalier. But haven't we enough of our own? Personally, I am inclined to trust to Jolson, Hitchcock, or Rogers. Who knows what they might do if they had half a chance? And who could say that they would hold out for fabulous salaries if they had a whole chance? How about Stephen Leacock or Vachel Lindsey, if salt could be placed on their timid tails? And I am not so sure we could not trust one of those swaying comedians from "Shuffle Along," that throbbing and vibrant example of the negro's instinct for the theater which has been packing an obscure music-hall since last May.

America, I am confident, is ripe for the experiment, riper and readier than staid and conservative and formal France and Great Britain and Germany. It is riper, even, than Balieff's own Russia, where the intelligentsia share the inhibitions of western Europe and where the peasantry are still groping their way, though with virile instinctive equipment, toward a conscious appreciation of art of any kind. It is we who have created the modern circus, we who permit the clown to penetrate the stands and play practical jokes on us. It is we who have dramatized religion and carried it from the formal pulpit and the mysterious shadows of the cathedral into the tents and the tabernacles of Moody and Sankey and Billy Sunday. It is we who have made our athletic sports into huge dramatic spectacles, with the spectators as active participants, a custom which, with the exception of the Spanish bull-fight, requires a trip back to ancient Rome for parallel. Few if any modern popular and variety stages can show as many undeveloped talents as ours for a theater conceived in this same spirit.

Why, then, have we not taken these talents in hand, applied the process of selection to them? Why have we not borrowed the impetus of our other mass expressions of the same spirit and applied it to the theater? Why have we not made these forces conscious and deliberate and pointed, instead of letting them go to waste as random and contemptible by-products of our civilization? Why, in short, have we not garnered in the playhouse these virile and deep-seated emotional reactions and made them obey the rules and perform the services of art? Is it because we disdain the familiar? Have we so pedantic and artificial an idea of art that we can not conceive of its springing from the market-place, the music-hall, the foot-ball field, the church? Or is the Puritan tradition still so potent that we yield to the theater only a grudging attitude of detached observation and refuse to release therein a free and creative spirit?

Whatever be the reason, it seems as if we were on the eve of correcting our neglect. A new spirit is moving in the theater, and this theater of "Let's pretend!" is likely to be one to which we Americans will pay heed at least as much and possibly more than to the subtler forms of realistic detachment which delight the esoteric and intellectual audiences of Europe. Balieff has broken the ice. He has brought to a head a swarm of vague, unconscious desires, hitherto suppressed. And if we really mean our enthusiasm over the "Chauve-Souris" and really wish to construct our own, there is plenty of evidence at hand waiting to guide us.

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Prints of Remington art masterpieces are being given away as souvenirs at the Grand this week. As usual, the artist's popularity and acquaintanceship were both played up in the ads of "Out of the Dust."

Work has started on the new \$300,000 theatre in Fairmont, W. Va. Clarence D. Robinson, of that city,

is back of the venture, in which some local capital is reported interested. The policy of the theatre is undecided.

Bennett Admur, manager of the Garden since the Friedberg-Adler interests acquired control of that house, has exploited that house through newspaper and neighborhood publicity until it is regarded as the leader of the Northside theatres.

M. Gordon, superintendent of the Shubert and Duquesne, vaudeville stands for the Shuberts last season, is filling the role of restaurant manager in the off-season.

The Nixon is undergoing extensive alterations to its interior. Whether the renovation is being made to fit the theatre for Shubert vaudeville could not be learned.

Mrs. Edith Taylor Thomson, in charge of various concert series here during the winter, is summering at Skowhegan, Me., where her son Kenneth is playing in a local stock company.

Harry Powers, of Chicago theatricals, is a frequent visitor here. He is known to be much interested in a tire corporation whose plant is not far from this city, and whose fiscal agents are located here.

Leading department stores are

showing large feature films in their auditoriums as attractions for children, with no admission fee. The disfavor of local picture house magnates is likely to result in concerted action to stamp out what they fear is liable to grow into a real opposition.

The Verdi, a small picture house on Wylie avenue, is using old-fashioned ballyhoos to draw on the working population that resides in the neighborhood. Two weeks ago it was a Civil War veteran drummer, and last week an Indian, thickly painted, was the object of interest outside.

Two dailies here, "Press" and

"Post," are competitors in the radio field. Each with a separate broadcasting station, is trying to outdo the other in attractive entertain-

ment. The "Press" is featuring Davis professionals this week, notably Stella Mayhew and Eva Shirley.

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"Reported Missing," good business at Capitol; heavily advertised and exploited, with actual motor race on stage. "Sonny," Adams, with Warling's Dance Orchestra added; "One Clear Call," Madison; "Crimson Challenge," Broadway, and "Up and Going," Washington.

The Liberty has closed for the summer and John H. Kunsky has discontinued the Garden, although his lease did not expire until the fall. The Drury Lane closes July 1 and the Columbia may close for a few weeks during the summer.

The Harris Amusement Co. has closed for a 50-year lease of the

ground on which the Family theatre now stands, and in 1923 will erect a new theatre on the site. The company comprises John P. Harris of Pittsburgh and Detroit bankers.

Tom Ealand has leased the Orpheum from C. H. Miles for the summer and will play pictures exclusively, starting June 11. Miles has not decided on his policy for next season. Several deals are on for leasing, Miles asking \$75,000 yearly rental. The lease has 14 years yet to run.

MONTREAL

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LOEW'S.—Fred LaReine, "Songs and Scenes," Jimmy Lyons, Morton Brothers, Wilbur and Girlie.

DOMINION PARK.—Outdoor attractions.

PICTURES.—St. Denis, "Joan of Arc"; Allen, Allen Concert Co., "The Invisible Fear"; Capitol, "Beyond the Rocks"; Capitol Opera Co.; Strand, "Arabian Love."

Capacity business is reported by the Hagenbeck-Wallace circus,

which showed here for two days. Good weather helped the circus. A special show was staged for the little crippled children of the Children's Memorial Hospital, which resulted in much sympathetic publicity.

Civic authorities are anxious as to the fate of money they voted some years ago for the furtherance of a Montreal industrial exhibition. An association has existed to promote this for a good many years, but nothing has come of their efforts, and the aldermen are coming to the conclusion that the money should be returned to them if the exhibition is not to be held.

While on his way to Dominion Park to fulfill his engagement of making a double parachute drop from an aeroplane, Farley, aeronaut, experienced engine trouble and was forced to descend and abandon his engagement. Thousands of patrons were disappointed as a result.

The continued support to the executive by the entire organization and the determination to fight for their rights were expressed at the annual meeting and election of officers of the Montreal Theatrical Managers' Protective Association.

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In the reports read it was pointed out that the association had accomplished a good deal for the benefit of the theatres during the past year and that the managers feel that they have not received the consideration due to them in the past year. It was the intention of the association, backed by its members, to fight for their rights, particularly as they were taxed more heavily in Montreal than in other cities.

H. W. Conover, manager of the Imperial, was re-elected president of the association; vice-president, Abbie Wright, Princess; secretary and

treasurer, B. M. Garfield, Gayety. G. A. Coughlin, of Brown, Montgomery & McMichael, was appointed attorney for the association.

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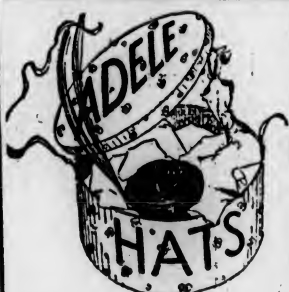
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STATEMENT

The Globe Theatre is showing TWO luminous gowns which I am informed were made by a party who happened to be able to purchase some of this luminous paint previous to my arrangement with the inventor of same.

I wish to state that I have the exclusive rights for the United States for "RADIANA" Luminous Paint, and Mr. Florenz Ziegfeld, Jr., made arrangements with me to use same applied on something like SIXTY gowns, scenery, shawls, feathers, fans, laces and flowers in his newest production of the "Ziegfeld Follies" now at the New Amsterdam Theatre.

I wish to state that Mr. Ziegfeld is the only one who legally purchased the right to this luminous paint effect and is presenting it right.

I venture to estimate that the cost of this luminous scene amounts to something like thirty thousand dollars.

Perhaps the management at the Globe Theatre instead of making every effort to take the credit away from Mr. Ziegfeld could learn professional courtesy from Mr. Charles B. Maddock, our vaudeville producer, who also happened to have in his possession a luminous gown which he intended using in his vaudeville act, but which he immediately discarded the moment he heard that Mr. Ziegfeld purchased the right from me and of the enormous amount of money Mr. Ziegfeld was spending for this luminous scene of his "Follies" production.

GEORGE CHOOS,

NEW YORK EVENING POST
New "Follies" a Dream of Beauty

"Lace-Land" a Crowning Triumph

Nothing more beautiful than this "Radiana luminous" has been seen on the New York stage in half a century. When the lights were on it was hard to tell which was the most exquisite, the girls or their lace gowns—both were dreams of beauty. But when the lights were out and the gowns became luminous in the faintest of colors the audience fairly shouted in its joy. The effect was astonishing. There have been other beautiful "radiana" stage pictures, but nothing like "Lace-Land." It was the climax of the evening and should have marked the end of the entertainment. It probably will. C. P. S.

NEW YORK TIMES
New "Follies" is Prodigious

Ballet "Lace-Land" One of the Startling Effects of Ziegfeld Show

As for the more showy portion of the entertainment—and this is always some 75 per cent. of it—no pains have been spared to achieve startling effects. There is one number, for example, that will give the onlookers a real thrill—something certainly rare in a musical show. This is a ballet entitled "Lace-Land," in which luminous paint is used upon lace with striking success.

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CENTURY ROOF—Midnight cabaret.

The production of the Lyceum Players, "What's Your Husband Doing?" got over much better than "The Pigeon" of last week, although it is entirely different. "The Pigeon" won much of the finest comment that local critics could give, yet its business went back at the last of the week. The new farce, by George V. Hobart, won excellent notices, and started off its week's business with a bang. "Sonny," a movie play by Hobart, is at the Rivoli this week, and is also playing to good business. It won excellent newspaper notices, all of which is in direct contrast to the way that Hobart's work, "Letty Pepper," was panned without exception while it was here. At that time Mr. Hobart grew very indignant, and visited the newspaper offices in an effort to get some favorable publicity through—but the papers stood by their critics. And "Letty Pepper" was forced

to sail away to New York without any Baltimore boost.

Sol Lachs, formerly of the Keith Circuit, and the D'Arville Sisters, playing at the Maryland this week, are used in the cabaret scene in "What's Your Husband Doing?" at the Lyceum. Their work adds much spice to the show. A jazz band is also a feature.

DeWolf Hopper will head the cast which is being assembled for the midsummer Gilbert and Sullivan festival at Carlin's Park. Frederick A. Bishop, former stage director for the Gilbert and Sullivan festivals of the St. Louis Municipal Opera Association, has been engaged as stage manager here, and the entire business will be under the direction of John Pollock. "The Mikado," "The Pirates of Penzance," "Pinafore," and other works will be included on the list. The presentations in the Carlin's Park Arena are expected to be of a high-grade nature. The grand opera presentations have been, and although the publicity has not been begun yet for the DeWolf Hopper engagement, there is every reason to believe that the town will be barricaded with dope from the agents. Many billboards were hired last season when Johnny Dooley played at the Park. The opera season won much comment, and each of the dailies devoted much space to detailed criticism of the work. The grand opera presentations are being

made at a \$2 top, and it is understood that this price will remain for the light opera season. This will be the first time in eight years that Gilbert and Sullivan operas have been given professionally in Baltimore.

"Jump Steady," the new negro musical show, with Whitney and Tutt, opened at the Douglas (colored) for the week. The negro comedians have always played the

Lyric in the past and have made their appeal to white as well as colored people. This year, however, their advertising is being done in papers owned by negroes and apparently they have no intention of catering to a white audience in Baltimore, at least.

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DULUTH

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ORPHEUM—Orpheum Players in "Buddies."
NEW GARRICK—"Love's Redemption," film.
LYCEUM—"North of the Rio Grande," film.
NEW LYRIC—"Gas, Oil, Water," film.
ZELDA—"Reported Missing," film.
STRAND—"Shackles of Gold," film.

The first heat wave of the summer hit Duluth last week and theatres

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suffered a slump, although it is but a recurrence of what happens every spring. The picture theatres are retrenching, and orchestras have been eliminated at some of the playhouses during afternoons. This policy is not meeting with favor from patrons, as music is the most enjoyable feature of picture house programs here.

The Orpheum Players are making their first venture in musical comedy this week in "Buddies," and the production promises to be one of the big hits of the season. Violet and Alice Dunn, who played with the original, came here from their home in Toronto last week. Mary Hart, a Duluth girl, who has been in stock three seasons, is taking the leading feminine role. Her work and her costuming have attracted wide attention.

May Collins, picture star, leading woman with the Orpheum Players, completed her engagement in "The

Hottentot" Saturday. Miss Collins will go to New York. Leona Powers, who ended her season with the Baker Stock of Portland, Ore., will replace Miss Collins next week. Miss Collins played with the St. James Players in Boston, at Dallas, and in Portland last season. While at Dallas she lost \$10,000 worth of costumes in a theatre fire. None of the costumes were insured.

When Martha Hedman, who is the wife of Capt. Henry Arthur House, of Duluth, comes here as star guest at the Orpheum in "The Boomerang" she will find all of Duluth ready to greet her. The Trinity Cathedral guild is arranging for a great reception June 26 with a big program of local features. The week will bring a series of daily features.

The controversy between the city and the Clinton-Meyers company came to court Saturday, but owing to numerous features of the case to be presented, the action was continued for two weeks. The company asserts that it would take \$75,000 to make the changes in the Lyceum the building inspector demands. State fire officials inspected the theatre and they declare that the asbestos curtain is sufficient and that the demands for a steel curtain are not required by the State. The case is one of wide interest and will affect the status of theatres all over the State. The house was granted a permit last week to operate as a picture theatre, but no road attractions can be presented until the court gives its decision, unless special permission is given.

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With the Drama Players closing at the Grand nothing is left in the amusement line except popular priced theatres, and the "Follies" at Electric Park. The weather was cool and disagreeable all week and business off. The number of the vaudeville houses will probably be cut to two as the Globe, playing W. V. A. time has its two week's notice up and can close any Saturday. It will probably go until July unless extremely hot weather sets in. It is the understanding the Mainstreet and Pantages will go through the summer.

Rhoda Nickels, prima donna with the Electric Park Follies, is playing

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(burlesque) next fall, and another rumor had it as the home of Shubert vaudeville.

Although June first, in past years, has been the date on which the local musicians union required the theatre managers to have their year's contract signed, nothing so far has been done regarding the agreements for the coming year. Usually the unions present their contracts to the managers some time in May and set the first of June as the last day for signing. In some cases they have added a clause providing for a ten per cent. penalty in case the contracts were not signed on the designated time. This year, however, the musicians are holding off and no agreements, or contracts have been offered. It is understood that some of the managers, if not

all, will insist on a reduction from the 1921 scale, not only with the musicians but the stage hands. This will be resisted, at least by the latter, as they will base their scales on the recent scales adopted for the road crews.

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BUFFALO

By SYDNEY BURTON

Shea's Court Street closed Saturday for the summer. It is the second time the house has gone dark in 17 years, the first last summer when the theatre was completely redecorated. Further iterations was

given out as the reason for this summer's closing, although it is no secret business has been off for some weeks.

Vincent McFall, new manager of Shea's Hippodrome, where he succeeds Harold B. Franklin, entered pictures only about a year ago when he went from treasurer of Shea's Court Street to the managerial position at the Criterion. With the closing of that theatre late last winter, McFall was shifted to assistant management at the Hippodrome. Raised in the theatre business in Buffalo, McFall is one of the best known and liked men along the local rialto.

The James M. Benson Shows (carnival) turned a neat trick here this week when they pulled into town several days ahead of the Ringling-Barnum circus and set up

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on an adjoining lot, with their drink stands monopolizing most of the choice locations near the circus lot. The carnival got a great play from the circus overflow.

Some weeks ago it was stated Shea's Hippodrome appeared to need an exclusive feature to keep it ahead of the running. Rumors leaked out this week Shea is installing the largest and most complete organ ever manufactured. The house orchestra, now the largest in town, is also to be augmented. M. Shea himself is directing the policy of the theatre.

Samuel Goldenberg (Yiddish theatre) returned to Buffalo Sunday in "The Love Nest." The gross ran close to \$1,000. Goldenberg has developed into one of the surest money-getters on the Yiddish stage.

The Shea Amusement Co. is said to have closed with Famous Players the largest picture contract for first-run releases ever entered into in Buffalo. Allan S. Moritz of the local F. P. office negotiated the deal.

PHILADELPHIA

The Olympia, scene of many a famous ring fight, which was closed a number of months ago by order of the Fire Marshal, has been reopened by the management for pictures. A limited number of seats on the main floor are now available, but the balcony is still closed, because of violations of the building code. It is the intention of the management next summer to make a number of structural changes in the building which will enable the whole house to be thrown open for picture purposes.

Hyman Stiefel of the Grand and Jackson theatres has returned from an 11 months' tour through Europe and England. He brought back with

him, not without many difficulties in the securing of passports and so forth, several members of his family.

WASHINGTON, D. C. By HARDIE MEAKIN

The advent of a second stock company is adding interest to what would otherwise be a mighty dull summer. The new company at the Belasco got away to a dandy start Sunday night, and indications point to a good season for them. The Garrick evidently did not suffer because of the loss of their two leading people in Earle Foxe and Wanda Lyon, they also having a good Sunday night house to see William Harrigan in "The Acquittal." The local press gave both organizations splendid notices, the Garrick play possibly getting a little the better of it.

COSMOS—"A Symphony in Dance-land"; Foster and Seamon; Connors and Boyne; Ann Suter, local girl; Mr. and Mrs. Dave Clark; Two Ladellos. Feature film.

STRAND (Loew vaudeville)—Closed for summer.

PICTURES—Moore's Rialto, "The Worldly Madonna"; Loew's Columbia, "The Woman Who Walked Alone"; Loew's Palace, "Wild Honey"; Crandall's Metropolitan, "A Question of Honor."

The summer parks are doing less by one-third this year than the same time last season. This can be attributed to many things, but principally the unsettled weather. Glen Echo has spent considerable money on additional amusements, and the drop in the anticipated business is hitting it particularly hard.

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Mann and Mallory, Four Marx Bros., and Libonati.

SWALD

WOODSIDE
KENNELS
WOODSIDE
L. I.

LE and VIRGINIA
THE GINGER SNAPS
Direction: WILL JACOBS
LEW GOLDER

LYONS DUO
finished Loew's Western and
Southern Time.
continuing on Loew's New York
Time.
anks to ABE FEINBERG

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Mason Ruth
Meade Anne
Merced Vera
Millburn Bottle
Miller Leon
Mowatt & Mullen
Roberts Mr.
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Schwarz Harold
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Adelaide BOOTHBY and CHARLES
EVERDEAN
Novelty Songs and Travesty

Ask: WILL JACOBS
MAX BLOOM
AND
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"That's My Horse"
in "A TAIL OF THE LONESOME SPINE"
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America's Premier Aerialists
The Only Lady in America Doing the
Toe-to-Toe Catch.
Playing Keith and Orpheum Circuits.
Eastern Rep.: JOE SULLIVAN.
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Barnes Stuart
Benson H C
Borman Evelyn
Bell Jessie
Brown P. "Cookie"
Bollas Ned
Barclay Jack
Cathro J L
Cross W A
Clooney Joseph
Carus Emma
Chief Little Elk
DeHaven Mike
Davenport Paul
Day George
Declane Dale
Earl Billie Miss
Francis Marie
Frances Doris
Gorman Eugene F
Gardner & Aubrey
Hendrickson Jas
Howard Julius Mr.
Iverson Fritale
Jordan Josephine
Jackson Evelyn
Johnson Babe
Kennedy James L
Kennedy Molly
Kuehn K & E
Khaym
Leslie Ethel
Miller Viola
Murphy Gene
Obismit Mary L
Poole Patricia
Parry Rhodes
Phillips Jess
Polly & Oz
Riverside Three
Raye Sylvester
Riley Joe
Smith Winifred
Stone George
Sherman Dorothy
Thompson & Berri 3
Van Alostyne & C'is
Verobell R C Mmc
Vert Hazel
Wayne Clifford
Wakzak Tony
Wendels & U'study
Werner Elsie

NEWS OF THE DALLIES
(Continued from page 21)
According to the complaint, it is al-
leged that Connelly, assisted by
three other unidentified men, at-
tacked Dunn at 48th street and
Tenth avenue. Connelly disclaimed
any knowledge of the affair, but it
is said evidence was found on the
clothing of the prisoner following a
search at the 47th street station
house.

"The National Anthem," by J.
Hartley Manners, with Mlle. Marthe
Regnier in the leading role, will be

AMERICA'S FOREMOST THEATRES AND
HITS—Direction, LEE and J. J. SHUBERT—
WINTER GARDEN Broadway &
60th Street.
Even. at 8:20. Matinees Thursday & Saturday.
EDDIE CANTOR
In the Winter Garden's Annual Revue
"MAKE IT SNAPPY"
With NAN HALPERIN

AMBASSADOR 49th St. nr. B'way.
Phone: Circle 8752.
Even. at 8:30. Matinees Wednesday & Saturday.
The Musical Sensation

BLOSSOM TIME
Maxine Elliott's
MATINEES WEDNESDAY AND SATURDAY
MARJORIE RAMBEAU
in THE GOLDFISH
with WILTON LACKAYE

BIJOU Then, 45th W. of B'way. Even. 8:30.
Matinees Wednesday & Saturday
—THE—
DOVER ROAD
By A. A. MILNE with Chas. Cherry
Dir'n of Guthrie McClintic

SHUBERT Theatre, 41th W. of B'way.
Even. 8:20. Mats. Wed. & Sat.
McINTYRE and HEATH
In Their Greatest Success
"RED PEPPER"
A Musical Extravaganza With a Cast of
Favorites and a "Giddy" Chorus
"LIVELY SUMMER SHOW."—TRIBUNE.

TRIXIE FRIGANZA

Weeks of June 12 and 19
Orpheum, Los Angeles
Still Leading All Others

CARL EMMY
AND
HIS MAD WAGS
CHAS. and CECIL
McNAUGHTON
Let's get acquainted now, so next
season the new act will need no in-
troduction.
Direction MARK LEVY

produced at the Theatre Antoine,
Paris. "Peg o' My Heart" will be
revived this summer and play at the
same theatre.

Irene Franklin and her husband,
Burton Green, arrived in New York
June 3 from England.

Shirley Kellogg has filed a suit for
divorce against Albert de Courville
in Paris.

Arrangements have been made to
produce "The Night Boat" in Paris.

Marion Bertram sailed for Europe
on the Olympic with a script of
Adolph Klausner's "The Charlatan,"
now appearing at the Times Square,
New York, for Jane Cowl. Klausner
sent the script over upon the receipt
of a message from Miss Cowl asking
for same.

Ernest Toller, a radical dramatist
of Germany, now in jail for partici-
pating in an uprising against the
government, is being assisted by
prominent citizens in trying to get a
release so that he can see his own
play, "Massmann," featured in Ber-
lin's largest theatre.

William A. Brady has bought two
plays now running in Berlin. The
one, "Die Herren Von und Zu," a
musical comedy, will be produced
next season.

Blanche Sweet, picture star, is to
be married to Marshall Neilan, pic-
ture producer, the latter part of this
month.

"Tribby," by Du Maurier, was re-
vived in London, with Phyllis Neil-
son Terry in the leading role.

Action was started in the Supreme
Court by Mrs. Mary Opp, the mother
of the deceased wife of William
Faversham, whom she is suing for
property signed over to him, al-
leging she did not know at the time

BOOTH West 45th Street. Even. at 8:30.
Matinees Wednesday & Saturday
WINTHROP AMES Presents
"THE TRUTH
ABOUT BLAYDS"
By A. A. MILNE

CENTURY THEATRE, 624 Street and
Central Park W. Even. 8:20.
MATINEES Wednesday & Saturday at 2:20.
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.
Even 8:30. Mats. Thurs & Sat., 2:30.
CECIL and CLEO
LEAN and 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
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Matinees Wed. and Sat.

PAUL—KENDALL

Savoy and Capps
"A Few Different Things"

Booked Solid—W. V. M. A.
West. Representative: POWELL & DANFORTH
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SILVER AND DUVAL
ORPHEUM CIRCUIT
UNTIL JULY—THEN HOME

GEORGALIS TRIO
Sensational Rifle and
Pistol Shooting
Playing W. V. M. A. and B. F. Keith
(Western) Circuits
Direction SIMON AGENCY

she was relinquishing all rights.
The property was left to her and
her daughter by her husband. The
East Side Savings Institute is made
co-defendant in the suit.

Sam H. Harris will place "A Gen-
tleman's Mother," by Martin Brown,
into rehearsal next week. The cast
includes Jeanne Eagels and Eliza-
beth Risdon.

Otis Skinner, accompanied by
Mrs. Skinner, sailed for Europe
last week on the "Celtic." Upon
his return next season he will go
on tour with a revival of Booth
Tarkington's "Mister Antonio."

William A. Brady and his wife,
Grace George, were robbed last
week while stopping at a hotel in
Berlin. The things were returned
after another quest offered a re-
ward for articles stolen from his
apartment. Upon the presentation
of the stolen articles the man was
arrested and confessed robbing the
Brady apartment with his com-
panions, who were also arrested.

Virginia Harriman, professionally,
Virginia Dixon, of the "Music Box
Revue" chorus, announces her en-
gagement to Ebert Jansen Hunt, a
student at Brown University.

Sam H. Harris has taken over the
Cort, New York, for the coming
season. "Captain Applejack" will
continue at the house indefinitely.

Elsie Ferguson has been engaged
by Marc Klaw for the leading role
in "The Wheel," by James B. Fagan.

NEW YORK THEATRES

SAM H. HARRIS Attractions
Sam H. Harris Theatre, W. 42d St.
Tel.: Bryant 6344.
Even. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUOX

CORT West 48th St. Even. 8:15.
Mats. Wed. & Sat. at 2:15.
WALLACE and MARY
EDDINGER and NASH
in "CAPTAIN APPLEJACK"
MUSIC BOX West 45th Street.
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"Best Musical Show Ever Made in America."
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IRVING BERLIN'S
MUSIC BOX REVUE
With a Cast of Metropolitan Favorites

GEO. COHAN THEATRE—
Broadway and 43d Street
Even. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT
Farewell Appearance Saturday, July 1

—MARK—
STRAND
A National Institution—B'way at 47 St.
Direction: Joseph Altonetti
VITAPHONE Presents
"MY WILD IRISH ROSE"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

New Amsterdam Theatre—W. 42d Street
A National Institution
ZIEGFELD
FOLLIES

RIGBY

ASSISTED BY
CALVIN & O'CONNOR

SCHAFER
WEYMER
—DOT—
—AL—
—MABEL—
—CARR
HARMONIOUS
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SKETCH-
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DIRECTION:
HARRY
ROGERS

JACK and JESSIE
GIBSON
In a Cycle of Laughs and
Thrills
Opening on Orpheum Circuit August 13.
Direction: JACK GARDNER

which has finished its season in
London. The name of the play will
be changed to avoid confusion with
Winchell Smith's comedy of the
same name.

Robert T. Haines, now appearing
with Marjorie Rambeau in "The
Goldfish," at the Maxine Elliott
Theatre, New York, was elected
president of the Actors' Order of
Friendship. The organization was
established in 1849 by Edwin For-
rest.

"Leslie's," one of the oldest illus-
trated weeklies, and "Judge," one of
the oldest humorous weeklies in the
country, have combined under the
name of "Judge." The first issue
will appear June 24.

Marjorie Rambeau was awarded
\$2,712 in the Supreme court, New
York, against the Albert Capellini
Productions, Inc., picture producers,
for the breaking of a contract held
by Miss Rambeau, which called for
a salary of \$2,500 a week for six
weeks. She was paid for five of the
six weeks and sued for the balance.

Crystal Hamilton, who was an
assistant treasurer at the Casino
and Apollo theatres, attempted sui-
cide in Hotel Claridge over the loss
of money invested in a film com-
pany that failed.

The monument erected in mem-
ory of Frederic Thompson, the
creator of Luna Park and the New
York Hippodrome, by his many
friends and associates, was unveiled
at Woodlawn Cemetery Tuesday
afternoon.

BELASCO West 44th St. Even. 8:20.
Mats. Thurs. & Sat. 2:20.
DAVID BELASCO Presents
LENORE ULRIC
as KIKI
A New Character Study by ANDRE PICARD.

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 WEST 45th STREET.
EVEN. 8:15. MATS. WED. & SAT. 2:15.
THE BAT
—THE BEST MYSTERY PLAY IN TOWN—

SWANN THEATRE, W. 42d St.
BARNEY BERNARD and
ALEXANDER CARR in
a new comedy
"PARTNERS AGAIN"
By Montague Glass & Jules Eckert Goodman.
Prices. Evs. \$2.50. Mats. Wed. & Sat.

But Above All—Adolph Klausner's
The Charlatan
AT THE
TIMES SQ. THEATRE
—It's a Great Entertainment!

Belmont Then, W. 48th St. B'way. 48.
Evs. 8:30. Mats. Thurs-Sat.
"KEMPY"
WITH
GRANT MITCHELL
And THE NUGENTS

THE CROSSROADS of NEW YORK

MACK SENNETT'S

thrilling comedy melodrama that smashed all Broadway box-office records during the week it played at the Capitol Theatre, New York. It topped all Broadway motion picture business by \$10,000 for the week and all legitimate theatres by \$7,000, according to Variety's weekly report.

ASK ROTHAFEL!

He played it because he knows what the public wants. He predicted it would be a greater picture than "Mickey" or "Molly O," and he cleaned up on it.

ASK ROTHAFEL!



Mack Sennett

You all know what kind of a showman A. H. Woods is, and whether he knows a winner when he sees one. Read his letter to Mack Sennett:

"You have created something different. Your latest even thrilled me, who has been producing melodramas for years. When I saw this comedy melodrama before a regular audience and saw the way that discriminating audience were absorbed and thrilled, I said, 'That's a hit.' The ideas are absolutely new, and the picture is distinctly different from anything that has ever been produced. I predict it will be one of the biggest box-office attractions of the year."

Exhibitors and Critics Call It Bigger Than 'Mickey' or 'Molly O'

"It travels like a shooting star. And you'll say it carried a kick. Try and keep 'em out. The title is a winner. It will attract a crowd anywhere. Rich with mirth and melodrama."—*Motion Picture News*.

"It is fine entertainment and of a type of which there is too little."—*Moving Picture World*.

"Its value as entertainment should be far-reaching and wide enough in its scope to satisfy the taste of the whole audience. If they like comedy, they'll get it. If they like melodrama, they'll get that, too. There's laughs and thrills, and you can promise them it keeps going from start to finish."—*Wid's*.

"Enough variety to appeal to young and old alike—thrills—and comedy—pure, unadulterated fun. Judging its value from the enthusiastic manner a large audience received it at the Capitol, it will prove a money maker of the first water."—*Exhibitors' Trade Review*.

"It accomplishes its aim—entertainment. What more can one ask. A good hot weather picture—thrills and laughs."—*Exhibitors' Herald*.

"Any exhibitor can go hook, line and sinker on this one and not be afraid that it won't get the money. It looks like another 'Mickey'."—*Variety*.

"Mack Sennett has hit upon a novel idea—a new departure in screen entertainment which is guaranteed to tickle the palate of even the most jaded theatregoer. It is a happy combination of thrilling melodrama and uproarious comedy fashioned in a new way."—*The New York Evening Telegram*.

"Entertaining throughout and provides a welcome change from the cut and dried cinemas. The audience at the Capitol thoroughly enjoyed the picture."—*The New York Telegraph*.

"The Crossroads of New York' is distinctly refreshing and is chock full of funny business. It looks as if here was a picture that would cause a great deal of comment."—*The New York World*.

"Mack Sennett is in a class all by himself. It is all beautifully funny, and it will mean a rollicking hour if you care to take my humble word for it."—*The New York Daily News*.

"A comedy photoplay that hits the bull's eye. Sennett, the man who makes the whole world laugh, deserves a personal card of thanks for a play that amusingly and cleverly combines all the worth-while elements of comedy, tragedy and drama."—*The New York American*.

"For simon pure entertainment, it is decidedly 'there.' Its comedy passages are in the true Sennett vein, while the melodrama speeds on with a 'zip' that continues until the final thrill."—*The New York Evening Mail*.

"Better and faster than 'Molly O' and tickles you on the spine when it isn't tickling you on the funny bone."—*The New York Herald*.

"A rattling good play with a rattling good plot well seasoned with comedy and gripping drama."—*The New York Evening Journal*.

A CAST OF UNSURPASSED EXCELLENCE

including Ethel Grey Terry, Noah Beery, Katherine McGuire, Herbert Standing, George O'Hara, Billy Bevan, Mildred June, Ben-Deely, "Dot" Farley, Eddie Gribbon, James Finlayson, Charley Murray and Raymond Griffith

Directed by F. RICHARD JONES

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OVER THE BORDER

feature (Paramount). "pre-Adolph Zukor," adapted by Al-Adolph Zukor from the novel "She of the Cheyenne," by Sir Gilbert Keith Chesterton, supported by Betty Compson starred, supported by Moore. Designated as a Fenhyrn production.

Betty Compson...Tom Moore...J. Farrell MacDonald...Chas. Foran...Sidney D'Albrook...L. C. Shumway...Jean DeBraile...Edward J. Brady...Joseph Ray

of the best examples of fine, romantic melodramas the has seen in many a day. The has everything—story, star, and gorgeous backgrounds snow-piled Rockies of West-Canada, not to mention the al- dependable picturesqueness of Royal Northwest Mounted Po-

that the film makers "intimately the snow stuff" is wonderful. is one passage involving a ard that is a knockout for eff-iveness, and the whole picture immense interest from its stretches and snow-covered picturesque trading posts wilderness types.

to the story itself, there does come to mind a film production which the element of suspense is skillfully handled. There are mo- in which even the hard-boiled ever gets a thrill and the whole is convincing in its illusion. is an apt contrast between the Border" at the Rivoli and the Woman Who Walked Alone" at Rialto this week. The former urdy, simple romance; the latter mere theatrical contrivance, terfeit and artificial. The two are as far apart as "Ham- and "Bertha the Sewing Ma- Girl," although their materials almost identical. And the dif-ference amounts to nothing more integrity of design, right in the case, insincere in the second. ably in the case of Parker, the now we inspired from a clear of romance; while John Col- author of "The Woman Who ked Alone" was just writing a to sell. Both moods are indel- written on the product.

"Over the Border" there is the of far places and interesting ed, notably the men of the med, who will live as long as ance does as the ideal of cour- honor and adventure, types of and ready white men, Indians half-breeds, all framed in the ing frame of the wilderness. in place of the bad, white er the plot revolves around he in whiskey and the liquor ers in their fight against the gers.

ies Compson, always an ap- ing type of heroine, has a splen- part as the daughter of a al but scheming rum runner, in with a sergeant of the Mounted m Moore). In the early portion role is rather pale, but it grows action to a stunning climax. re is one of the few screen rs who can get a high comedy or into the most melodramatic es in a way that intensifies the ma without making it stilted. never had a better character for exhibition of this peculiar ck.

eter Galbraith is a rum runner a large scale, although ostensibly is a tavern keeper a few miles th of the U. S. Dominion line. , his daughter, is deeply con- ed for the dangers that this bus- involves for her father and her Val, her attitude being com- ated by her love for Sergeant Flaherty of the Mounted, whose ness is the capture of the deal- in forbidden liquor, the western vince being prohibition as well the United States.

om is in love with Jen and has om for a discharge from the ser- , and as the climax of the inter- ing play approaches it appears his release takes effect tomor- morning at 8 o'clock. After t they will wed and buy a farm. anwhile Val, Jen's brother, has t an Indian spy in the service he Constabulary and the troopers on his trail. Tom is ordered to ry orders for his capture to a dis- it post, but stops at the Galbraith to make an inspection under ers from his commander, never pecting that the sealed orders ill doom for the brother of his eath.

Val's father alone knows what the ical envelope contains. He drugs to delay its delivery, but Jen ale the soldier's outer uniform he sleeps and, riding through the rn, delivers the secret orders, not owing their import, but anxious y to save her lover's honor. So night passes. The brother has come lost in the blizzard on his t to the border and returns e just as the troopers, acting on orders received, catch up and him prisoner. It is then lack- a few minutes of eight, when e is to be free of the service. e stands fast to the code of Mounted until the minute of re- and then brings about the there's escape, and how the whole e is straightened out makes the exciting 15 minutes of tension eady can imagine.

the picture ought to be a as-up, and probably will be. As e well up among the best half the screen has ever known.

Rush.

DOMESTIC RELATIONS

A First National release, presented by B. P. Schulberg, starring Katherine Mac-Donald. Just a fat melodramatic story, directed by Chet Whitney from the story and script by Violet Clarke.

Barbara Benton...Katherine MacDonald...Judge James Benton...W. P. Carleton, Jr. ...Joe Martin...Frank Leigh ...Mrs. Martin...Barbara LaMar ...Bandy...Gordon Mullen ...Pierre...George Fisher ...Dr. Chester Brock...Lloyd Whitlock

Just another of the regular run of pictures in which Katherine Mac-Donald has been starred. It isn't any better or any worse than any of the others in which she has ap- peared. If anything, this one seems to have a little the better of it on direction, but even Chet Whitney seems to have been unable to stir the unemotional Katherine. Just a program feature release and that is all. It got into the Strand, New York, this week because "I Am the Law" was withdrawn at the last minute through the legal tangle over that picture for the present.

The title, "Domestic Relations," fits the story. The tale is of com- bat between husband and wife in high and low circles. Miss Mac-Donald plays the society wife, whose husband, a Judge, neglects her for his profession. Discovering her in a compromising position not of her own making, he immediately ad- judges her guilty and turns her from his home. This follows a day in court when he has just sentenced a man to a year's imprisonment for having beaten his wife when he found her in a position very like that of the Judge's wife.

A year passes and Joe Martin is released from prison and in on his way to "get" the Judge. The lat- ter's wife has made her home in the tenement district of the town and became acquainted with the wife of Martin, who runs to tell her of the plan of the husband that has just been released from prison.

There is a quick ride to the res- cue, the Judge is warned by his wife of the impending danger, and Martin is caught. But the plea that the Judge's wife makes for the cul- prit in which she likens her own husband unto Martin in respect to brutality, has its effect and Martin returns to his wife, while the Judge begs forgiveness of his.

Miss MacDonald is entirely too stiff in enacting the role assigned her, but William P. Carleton, Jr., gives the picture a tone of sincerity that helps immeasurably. Frank Leigh as Martin gave a corking character performance, as did also Barbara LaMar as his wife. This latter girl certainly is a comer, although her working in this picture appears to have been done some time in the past, before she got opportunity to do some of the real good things that she has been seen in recently.

Chet Whitney has handled the picture with his usual skill, but he could not be expected to put any- thing into it that there wasn't in the script or within the range of the star's possibilities.

Fred.

FALSE FRONTS

Kelth Drummond...Edward Earle Heien Baxter...Barbara Castleton John S. Lathrop...Frank Losee Marjorie Kemble...Madeleine Claire

The Herolds Brothers produced "False Fronts" adapted from the story by S. Barrett McCormick and released through the American Re- leasing Corp. The feature is a non- star production directed by Samuel R. Bradley, featuring Edward Earle, Barbara Castleton and Frank Losee. The picture includes four roles of importance with Madeleine Claire the only unfeatured member of the quartette.

The Herolds Brothers produced the picture with backing furnished by Cleveland interests. They are newcomers in the independent field and confine their efforts as far as financial backing is concerned to the middle west city. For their in- itial production "False Fronts" should secure fair returns as an independent release. It is not a big picture, but contains sufficient in- terest to entertain audiences that are not too discriminating.

The acting reaches a fair stand- ard with the greater portion upon the shoulders of the three featured members. The production fits ac- ceptably with no great attempt made for pretentiousness. The photo- graphy displays the handiwork of a capable cameraman.

"False Fronts" has as its leading light a youth possessing a family name but no money. His main ambition life is to be in the social foreground. He makes no progress in a business way but marries a wealthy girl whose mother has social aspirations. His family name brings his wife and her mother into the limelight of society. He depends en- tirely upon his wife for support. Tiring of the life he leaves home to make his own way. He secures a position with an oil company in a distant town. Internal trouble in the company causes unrest among the employees all of whom own stock. His wife proves to be the controlling stock holder. She arrives upon the scene and discovers that her hus- band has been the one to save her interests. They are happily reunited he having made good in a com- mercial way.

Hart.

WOMAN WHO WALKED ALONE

Jesse Lasky presents a George Melford feature from the story, "The Cat That Walked Alone," by John Colton. Scenario by William A. Ritchey. Penwyn Stanlaw is credited with supervision and Thompson Buchanan with a hand in the production, starring Dorothy Dalton.

The Hon. Iris Champneys...Dorothy Dalton...Clement Gaunt...Milton Sills...Earl of Lemster...E. J. Radcliffe...Marquis Champneys...Wanda Hawley...Marchioness Champneys...Maym Kelso...Sir Basil Deere...Harris Gordon...Schriemann...Charles Ogil...Hannah Schriemann...Mabel Van Buren...Jock MacKinney...Maurice B. Flynn...Earl's Butler...John MacKinnon...Muller, Iris' Maid...Temple Pigott

English society play, which switches to South America, where it leaps from polite drama to art- ificial and forced melodrama. The story has some swift action and many real surprises, besides numer- ous tense situations, but always it is theatrical. Many slight incidents are extremely hard to swallow and the culminating weight of this forced illusion pretty completely and one can never get away from the feel- ing that it is just a fabricated story.

Motives are counterfeit and ac- tions take on the complexion of dime novel invention rather than that of plausibility, not because of the acting, which is extremely good, but because the play itself is just a contrivance of fiction. It isn't entirely that the play is melo- drama—nothing can be more enter- taining than honest melodrama—but the thing doesn't ring true. In its making somewhere somebody has resorted to stage trick and de- vice instead of depending upon an integrity of purpose. You might almost imagine that the author was "writing down to his audience" and nothing is quite so fatal to screen effect. The whole tale is cheapened and its sincerity destroyed. These undertones of insincerity register upon the audience as inevitably as if they were framed into titles and announced publicly.

To make the theatrical artificiality even more obvious, Dorothy Dalton, the star, wears a blonde wig. It would be interesting to know what dictated this curious twist. Miss Dalton's raven tresses are as fa- miliar to the film fan public as Charlie Chaplin's toothbrush mous- tache. The minute she appeared in a blonde thatch a fixed and fa- miliar figure was made different and unreal—an invitation at the outset to regard the whole affair as "just a story" and a blow at illusion.

Another thing that would be in- teresting to know is why they are constantly handing Miss Dalton a story with a twisted romance? Only recently she was a two-gun woman. This time she plays a part in which she is the aggressor in a courtship. First she leads her lover into a difficulty and then saves him, while he is merely the passive party to the wooing. Why is it that so beautiful a woman and so charming an actress cannot be cast for an old fashioned romance? These things are beyond explaining. Not so long ago, she played Aphrodite and was the talk of the town in that part. You'd suppose that such a circum- stance would be tip enough for her producers to turn her out in strongly feminine roles. Instead they make her play rough and tumble masculine parts.

Hon. Iris Champneys (Miss Dal- ton) is forced into a loveless mar- riage to an old English nobleman in order to mend her family's for- tunes. An emergency of travel brings her into casual contact with Clement Gaunt (Milton Sills), an American who "stayed on in Eng- land after the war" and is working as a chauffeur. Their ways part, Gaunt going on to South Africa in search of adventure and Iris be- coming the nobleman's unloved and unloving wife. A blackmailer plots to exact money from Iris's sister and while she is trying to outman- euver him she is caught in his room by her jealous husband, who di- vorces her.

Gaunt is working for a Boer in South Africa when the farmer's stupid wife tries to strike up a liason. The husband finds them in what looks like a compromising sit- uation and the angry woman shoots him, throwing the guilt on Gaunt, who has to flee for his life. While he is in flight he happens upon a tavern where he seeks supplies, and, lo and behold! it is presided over by the disgraced and exiled Iris.

The South African Constabulary are on Gaunt's heels and Iris, with- out knowing his identity as Gaunt, but only as the supposed murderer, "Yankee Jim," delivers him to the troopers. By a chain of circum- stances that puts a heavy strain on credulity, the troopers' leader make the pair marry. They try to escape, but Gaunt is recaptured. Mean- while Iris has gone back to the Boer's wife and by playing on her native imagination forces a con- fession that it was she and not "Yan- kee Jim" that fired the fatal shot.

It is a long time since the screen put so severe a burden on Old Man Coincidence.

Rush.

STROKE OF MIDNIGHT

Metro presents this feature at the Cri- terion (rented from Famous Players). It is a Swedish Biograph production written by Dr. Selma Lagerlof and adapted to the screen by Victor Seastrom, who also plays the star part.

David Holm...Victor Seastrom...His wife...Hilda Borgstrom...Edith Larsson...Astrid Holm...Geller...Tore Svennberg

The picture is murky with Scan- dinavian gloom. It is as depressing as Ibsen at his very worst and then some, but up to a certain point it has an impressive atmosphere of dignity and its brutal realism is undeniably compelling. This effect of strong drama lasts so long as the picture keeps to its pattern of humble tragedy, but somewhere about midway of the making of the picture somebody concerned in its manufacture must have said to himself or herself, "Here, we're making a commercial picture for the public, which likes a happy end- ing. We must have by all means a happy ending."

So they applied themselves to that end and wrecked the picture. After that it was merely theatrical, before it had been startling tragedy. The net result is much as though Ibsen had at the last minute decided that "Ghosts" must have a cheerful final curtain, had called in a wizard blood specialist and ended the play with a scene of happy, peaceful domes- ticity. Nobody would recommend "Ghosts" to a seeker after enter- tainment and you'd scarcely call it a popular success. But if Ibsen had given it a happy ending it would never have been heard of after the first production. The comparison is absolutely pat. Up to the middle the play is heart rending in its reality of human suffering; after- ward it is a sort of pollyanna mixed with Dickens' "Christmas Carol." It starts out in funeral blacks and grays and ends in a bouquet of spring flowers. It can't be done.

Except for the wretched happy ending the play has the depth and proportions of Ibsen himself and a meaning as profound as almost any- thing the Norwegian wrote. Briefly its message is that evilly inclined humans must work out their own salvation or shoulder the conse- quences of their own crimes, and that sentimental souls, however well disposed, who seek to help them, only make them worse and bring down ruin on their own heads and the heads of other innocents. It's pes- simistic, if you like, but who shall say it is not true? As much of the story as deals with this thesis is absorbing and entirely without art-ifice. Then the twist to the inappro- priate happy ending and the whole thing goes to smash. Anybody that can endure the depression of the tragedy without rushing hence to a discreet bootlegger's would be proof against melancholy and the happy ending wouldn't penetrate to him.

We first meet David Holm on the eve of his departure from jail, an unkempt, burly, vicious brute, whose noxious influence has brought about a murder for which another pays the penalty. On reaching home he finds his wife, after suffering from his violence and neglect, has fled. He takes up her trail, vowing vengeance for the desertion "when he needed her most." His wander- ings bring him to a Salvation Army salvage station, where a girl charity worker named Edith Larssen does her generous best to aid him to regeneration. He puts aside her good intentions with a curse.

Presently David, more unkempt and surly, wanders into a rescue mission where, unknown to him, his wife is present. Miss Larssen con- ceives that she should bring hus- band and wife together and per- suades the woman that her duty lies in helping her husband to re-es- tablish himself. By her persuasion the pair are reunited in the neat, clean home the woman has built for herself and her children. A year passes. David has gone back to his old habits, drunk, surly, violent, and the neat home has returned to

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"Rich Men's Wives"
by
Agnes Christine Johnson and Frank Dazey
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CAROL HALLOWAY	MARTHA MATTOX

LITTLE RICHARD HEADRICK

All of which speaks for itself

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qualor and wretchedness. The consequences of a sentimental good intention pile up into a crushing mountain. David returns home drunk and abuses his wife again and she seeks again to escape, only to be balked and to relapse into hopeless uncomprehending submission to her fate.

The wretchedness she has wrought comes upon Miss Larsen as she lies on her deathbed and she sends for David and his wife, in a last effort to help the man reform. But it is New Year's eve and he declines to be distracted from his drunken revel (who but a pessimistic Scandinavian would have had the creepy ingenuity to stage the celebration in a graveyard?). David and his drinking companion get involved in a brawl and David is knocked unconscious and left for dead. Here's where they began to "plant" the happy ending. While David lies stunned he dreams a grisly dream of a ghost wagon driven always by a man who died at the stroke of 12 on New Year's eve, bond servant of Death, who must collect the dead. In the dream he is compelled to take this ghostly task and his rousers take him to his own home where it appears the distracted wife is about to poison her two children and commit suicide. He awakens and rushes home to find that it was all a dream, and then and there, with many religious flourishes, resolves to reform and be a good husband. The finale shows them all a year later, re-established and comfortable.

To ask an audience to accept the solution that a mere dream would reform a creature so far gone in viciousness and guilt is too much. It leaves one cold and impatient. Some of the dream stuff (the audience doesn't know it is a dream until it's all over) is pictorially impressive and rich in quivering spookiness.

An attempt is made in the lobby billing to give the play some of the lure of a spiritualistic theme. "Do the dead really come back? Or is it all bunk?" says one caption. Without going into the merits of the subject matter of the billboard question, the attempt to capitalize the vogue for Sir Conan Doyle's theories just now current, all in order to exploit a moving picture, is "all bunk."

The picture has to stand on its merits. On the side of its moral teachings—and who shall say that a picture that mirrors and clarifies a real human problem is not as educational as a travel subject that shows the Louvre or "Native Life in Calcutta"?—on the side of its moral teaching the picture would be as valuable a contribution to the screen as "Ghosts" or "A Doll's House" if its original purpose had been sincerely carried to its logical conclusion.

THE GRAY DAWN

Milton Keith.....Carl Gantvoort
Nan Bennett.....Claire Adams
Jon Sano.....Robert McKim
Cathoun Bennett.....George Hackathorne
Krafft.....Shitz Edwards
Chase.....Stanton Heck
Charles Cora.....Omar Whitehead
Mrs. Bennett.....Claire McDowell
Mimi Morrell.....Maude Wayne
Sam.....Zack Williams
Mammy.....Grace Marvin
Red Coleman.....Charles Arling
King William.....Harvey Clark
Marshal Richardson.....Charles Thurston
Chinaman.....Mae Robbins
Bill Collector.....Charles B. Murphy
Mr. Morrell.....J. Gunnis Davis

Hodkinson release produced by Benjamin B. Hampton based upon the novel of the same title by Stewart Edward White. The screen version was furnished by E. Richard Schayer and Marie Jenney with direction by Eliot Howe and Jean Hersholt.

This latest Ben Hampton production is the utmost in melodrama. It consists of a series of melodramatic bits linked together by a slight story which at no times reaches importance as far as the screen version is concerned. The picture starts with a shooting includes several hangings with lights thrown in for good measure. The action is heated any number of times with the picture the proper offering for houses where the patrons are dime novel readers.

The cast is long and includes no names of importance. Robert McKim in a character role. Carl Gantvoort and George Hackathorne take first honors among the men. Claire Adams is alone in her field. The handling of a number of atmosphere people has been well done. The production and displays discretion on the part of the director. A large street scene predominates the picture. It is a well devised set. The photography is on a par with the rest of the production. The print shown at the Broadway, New York, was exceedingly bad in spots.

The White story centers around activities in San Francisco about 1862. The city has a lawless and unscrupulous element that predominates the situation. Their activities become so great the respectable citizens are forced to form an organization known as the Vigilantes. The latter overthrow the city authorities and take the law in their own hands. Hangings, battles, etc., take place. A light love story is worked in with the melodramatics. "The Gray Dawn" is 10-20-30 melodrama brought to the screen where in this instance it is only worth a dime.

FIGHTING STREAK

Andrew Lanning.....Tom Mix
Ann Withers.....Patsy Ruth Miller
Charles Merchant.....Gerald Fring
Jasper Lanning.....Al Fremont
Bill Dozier.....Sidney Jordan
Hal Dozier.....Bert Sprotte
Chuck Heath.....Robert Fleming

Fox feature, starring Tom Mix, story by George Owen Baxter, adapted by Arthur Rosson, who also directed it. Lovers of western stuff and Mix fans will relish this picture, which contains some thrills, although not the best of the later Mix releases by a long shot.

An obvious effort to insert some new "stunt" punches is visible, as in a scene where the hero stops a team of runaway horses by vaulting onto the back of one. This and Mix's superb horsemanship were the high lights.

The story concerns a peaceful blacksmith in a western town who is bullied into a brawl by a bad man. The hero knocks him down and flees, thinking he has killed a man.

An eastern girl, the survivor of the runaway incident, has fallen in love with the blacksmith. Her eastern suitor offers the sheriff \$5,000 to bring in the outlaw dead.

A series of "chases" with Mix exhibiting his horsemanship follow. He joins a band of outlaws, saves the life of the sheriff's brother after he has shot the sheriff, who refuses to accept his surrender on account of the reward, and finally wins his way back to civilization and the girl.

The story is far from original but suffices. Mix plays the lead in his usual stolid manner, getting most with "action." His attempts at emotional portrayal are vague, which necessitates close attention else the thread of the story is sometimes lost.

Patsy Ruth Miller, as the storm center of the warring passions, turned in a capable performance, registering lightly in the conventional ingenue role.

Good program addition. Com.

FATAL MARRIAGE

D. W. Griffith produced "The Fatal Marriage" several years back with Lillian Gish and Wallace Reid, both of whom had probably not reached the stage of stardom at the time of the making. Their names and that of the producer are the predominating features of the picture at the present time. As a present-day production it does not reach the usual standard of program releases. Notwithstanding this fact certain touches of the master hand of the producer which have predominated in some of his later productions are visible in this. The picture shows bits which have been developed materially by the director as his efforts reached a wider scope.

Cost of production was an important factor in the making of "The Fatal Marriage." The general layout called for no great expense with the possible exception of the sinking of a sailing vessel. A large portion of the action takes place on location, with the interiors of a simple nature. The cast is short including, besides the co-stars, Alfred Paget and Griffith himself in a minor role. The work of both Reid and Miss Gish has improved as time has gone on. The story is based upon "Enoch Arden." It deals with the faithful wife of a seafaring man who refuses to wed an admirer of several years' standing, regardless of the fact her husband has not put in an appearance for several years. She finally succumbs to the entreaties of the admirer and marries. The husband returns but does not reveal his identity, allowing her to live peacefully.

THE CRADLE BUSTER

Five-reel comedy-drama, presented by Frank Tuttle and Fred Waller, Jr., written and directed by Frank Tuttle. Distributed by American Releasing Corporation. Star, Glenn Hunter. At New York Cameo, May 29.

Benjamin Franklin Reed ("Sweetie")... Glenn Hunter
Gay Dixon.....Marguerite Courtot
"Hilarity" Dixon.....William H. Tooker
Melia Frost.....Foy
Sally Ann Parsons.....Lois Haines
"Cracked" Spoony.....Osgood Perkins
Holcombe Derry.....Townsend Martin
Mrs. Reed.....Beatrice Morgan

"The Cradle Buster" is a finely conceived and delightfully presented problem play done in a splendid spirit of sympathetic humor, a picture play of wholesome intent and purpose, and entertaining withal. Certainly the "movies" are awakening to a new sense of human values when so many new pictures touch upon universal experiences in so kindly and constructive a way.

"A problem play" used to mean invariably some twist of the eternal triangle, usually a reverse twist involving a scarlet woman in some capacity. The situations ordinarily were entirely theatrical and the circumstances far remote from everyday experience. Here is a problem play of commonplace life—nothing more highly colored than the struggle of a young man, too much pampered and petted by his household, who seeks to break away from crippling environment and make his own way in the world. Nothing more startling than that, but it makes an absorbing tale, told as it is in gentle and kindly comedy. Ben Reed (Glenn Hunter) reaches 21 bearing a crushing handicap in the nickname of "Sweetie," bestowed by a doting mother and worshipful family entourage of servants. Of course, he's the butt of the other boys, until in revolt and

with the determination of establishing his sporting blood he visits a local cabaret and there falls in with Gay Dixon (Marguerite Courtot), the belle of the small town.

In jest Gay at first kids the boy along, conspiring with the other boys of the town, until she finds something real and substantial behind all his awkward male flapper exterior. Then she falls for him in earnest. Here begins a pretty little love story, rich in high comedy incident, leading to the plan of the pair to elope. They go to a fashionable hotel in a nearby big city where a celebration is going on. Ben hires a misfit dress suit in order to qualify for admittance, and about this detail is built up a lot of extremely funny (and equally touching) comedy. Ben's family trace the elopers and there follows the battle of the kid to stand on his own feet and fight out his own little individual battle. He goes down to temporary defeat, of course, but suddenly there arises a crisis. The girl's life is threatened and all the half-grown manhood of the youngster asserts itself in her defense. Young Ben saves the girl and wins her for the happy ending—happy in more ways than one.

It's a simple, almost trifling, story, except for the dramatic climax, but it has a real thrill of adventure to the sympathetic observer and it delivers the finest kind of a miniature etching of human experience that cannot but touch the majority. The title is extremely put after you, have seen the picture, but it lacks something of pull in the lights before a theatre. It is too open to misinterpretation. Until one has followed the story the title doesn't mean anything.

A more descriptive title would

help the picture a great deal, but the film itself is the best kind of modern screen high comedy and ought to make its way on merit.

Rush.

NEWMAN'S FROLIC

Kansas City, June 7.

With a program starting with the "William Tell" Overture and closing with the winning of the "Across the Continent" automobile race by Wallace Reid, interspersed with variety ranging from a jazz band to comic opera and classic dancing, the Newman, Kansas City's "Dominant Theatre," is celebrating its third anniversary week. When this beautiful picture palace opened June 5, 1919, Wallace Reid appeared in person and one of his pictures was the feature of the bill. The "William Tell" overture was also the opening selection used for the premier of the new house. Since then, whether sentiment or superstition, the same overture and always a Reid film have been the offering on anniversary week. This year the week's festivities have been called "The Frolic," and it lives up to the title.

Opening with the overture, with a descriptive stage setting, with elaborate scenic and electrical effects, the first scene of the Frolic disclosed three huge birthday cakes embellished with three candles. The Three Bakers—Ridge, Bartram and Saxton—offered the introduction. The cakes were lifted showing the jazz band and the Kelley Dancers, and the fun was on in earnest. "Just a Little Love Song," by Lillian Crossman and Frank Ridge, was a pleasing number, followed by the jazz band and Bartram and Saxton in the "Virginia Blues," a wailing affair that pleased the regulars, and

they were all out. A neat little city dance by Margaret Shell, Luella Lee was next, and the Bendix Male Quartet, together the Kelley Dancers in an offering, "Song of India." Leonard talked "Mine All Mine" was followed by Ruth Pryor, ty toe dancer, one of the things on the bill. Lloyd G and the Kelley Dancers came the "Legend of the Pearls" and "Music Box Revue," a most pious number. An eccentric dance by Le Roy Prinz was done and followed by an novelty, "Up in the Clouds" Crossman and Ridge. Bartram Saxon gave a modeling set with comedy accompaniment then came the Bendix Singers "Old Heidelberg" from the "Pilsen." The singers were in tune, and the old favorite also enthusiastically applauded. Leonard appeared as "The Fool," but did not dance. Prior offered a solo, "Souvenir" one of the daintiest classical seen here for some time. This is a youngster, but will be from in fast company before. Another big number, "My Girl," by Lloyd Garnett and the was well received, as was the from "Mignon" by the Kelley Dancers, and then all on for the finale. Although the show pushed and hurried to the ran 50 minutes, which, with overture and picture, gave the trons two hours of entertainment. The Frolic was produced the personal direction of M. Feld, managing director for L. Newman, and will be sent to the Grand Central theatre Louis, for a two weeks' run, mencing June 11.

Hugh

JESSE L. LASKY PRESENTS A
George Melford
PRODUCTION
"The Woman Who Walked Alone"
with **Dorothy Dalton**

"DOROTHY DALTON is a whole show in herself, particularly when she puts up a fierce fight as she does in this picture. In addition there is a whole cast of stars. It looks as if all of Hollywood got into this photoplay. The cast calls to mind 'The Affairs of Anatol'."
—New York Herald



From the story "The Cat that Walked Alone" by John Colton, Scenario by Will M. Ritchey

Cast includes Milton Sills, Wanda Hawley, John Davidson and Maurice Flynn

A Paramount Picture

(3-col. Adv. Mats at exchanges)



COAST FILM NEWS

Los Angeles, June 7. A portion of the "Manslaughter" company left the Lasky lots under the direction of Cecil B. DeMille for several weeks of location at Santa Barbara. Thomas Meighan, Leatrice Joy, Lois Wilson and a number of extras are busy on the production. Jeanie Macpherson is the author of the adaptation of Alice Duer Miller's novel.

Wallace Reid is working day and night on his newest Paramount special, "The Ghost Breaker," direction of Alfred Green. Lila Lee supports.

The gowns worn in "Pink Gods," the Cynthia Stockley story adapted for Paramount by J. E. Nash and Sonya Levien, promise to bring much favorable comment. Bebe Daniels and Anna O. Nilsson, who play the feminine leads, are both having an opportunity to wear some nifty clothes. It will be a Penrhyn Stanlaw production.

Mary Miles Minter is ready for "The Cowboy and the Lady," in which she will share the lead with Tom Moore.

Having finished "The Siren Call" for Paramount, Irvyn Willat, will begin preparations for his next production, "On the High Seas," with Dorothy Dalton and Jack Holt. Mitchell Lewis is cast for an important part. The story is an original by Edward Sheldon, his first original for the screen.

Sam Wood is about to start "The Impossible Mrs. Bellew," with Gloria Swanson. Miss Swanson is due at the Hollywood Lasky lots from her European visit.

"Borderland" is completed. Only a few scenes of minor importance remain to be taken. Paul Powell directed; Beulah Marie Dix, author; Agnes Ayres, star.

James Cruze is well under way with "The Old Homestead," which is to be a Paramount special. Ann all-star cast, including Theodore Roberts, T. Roy Barnes, George Fawcett and Fritz Ridgeway, is used.

Constance Talmadge is making "East Is West" under Sidney Franklin's direction at the United studios. Millard Webb is assistant director. Edward Burns plays opposite the star. Frank Lanning, E. A. Warren and Warner Oland are also in the cast. Tony Gaudio is head cameraman, Stephen Goosen, art director. The production is bringing more Oriental characters to the United studios than ever seen here before. Many Chinese have been imported from San Francisco.

Richard Walton Tully has made elaborate preparations for his second screen production, which is to be "Omar the Tentmaker," starring Guy Bates Post. Wilfred Buckland, who toured with Post in the legitimate, is the art director. Georges Benoit, cinematographer. Virginia Faire Brown is to play the feminine lead. James Young, who directed the "Masqueraders," will remain as director for "Omar."

Pat Powers, head of R-C, has issued an order in Hollywood warning all directors and independent producers working under the R-C banner that bedroom scenes of questionable type will not be tolerated.

Burglars had their day in Hollywood last week when two members of the picture colony were robbed of jewelry and other valuables. Daylight thieves entered the home of May McAvoy and stole jewelry valued at \$2,500. At the time Miss McAvoy was at Lasky's studios. Lois Wilson, also of Lasky's, returned to her home the same evening to discover a badly mused bedroom and the absence of \$500 worth of jewelry. It has also developed that Miss McAvoy was twice robbed last month while in New York.

Considerable interest aroused out this way by the announcement that William Fox is to release the Theda Bara production of "Salome" made several years ago as competition to Nazimova's version of the famous story.

Cracksmen looted the strong box of the new Glendale of \$700 in cash last week, using a sledge hammer and cold chisels to smash the combination lock of the safe.

Eva Tanguay was summoned last week in Sawtelle for speeding. She was released on \$25 bail after telling the officer a story that gained some prominence in local papers.

Pat Connors, chauffeur for Priscilla Dean, struck and injured Myrtle Powers, aged 42, last week while driving Miss Dean on a shopping tour. Connors was exonerated of the accident as he was going about 10 miles an hour and pedestrians claimed the accident unavoidable.

Headed by Sid Franklin, a new producing company has started in Hollywood. A series of two-reel baby comedies are to be made. The new organization will be known as Franklin Features. Chet Franklin is vice-president while Lou Anger is secretary-treasurer. Priscilla

Morari, three years old, is to be starred.

Ray Leek, publicity director for Metro, is to become a production manager this summer, when Metro plans an elaborate campaign. He will be succeeded as a P. A. by Howard Strickling, who is also secretary of the Western Motion Picture Advertisers.

Mabel Normand is going to Europe surely. She made application last week for a passport and plans to sail from New York June 13 to fulfill a long desire for a tour of the entire continent. Incidentally Miss Normand's passport shows she was born November, 1897, which makes her but 25 years of age, although a veteran of the screen.

The new clubhouse of the Motion Picture Directors' Association, was opened on North Wilcox avenue, Hollywood, last week, when a banquet was given for members. Flowers were received from the New York lodge of the organization.

Sid Grauman headed a large list of picture folk at a benefit picnic given by the Hebrew Sheltering and Home for the Aged last Sunday. Mr. Grauman donated seven acts for the affair.

Jobyna Ralston, leading lady in "Snub," Pollard comedies at the Roach lots, has purchased a new automobile, on the strength of which she has broken into print in startling motor stories. Miss Ralston doesn't know what it is all about but is agreeable.

It has been settled "Oliver Twist" will be distributed as a road attraction. Already preliminaries are being made by Sol Lesser, producer of the Jackie Coogan special, for the rental of Coast legitimate houses for the showing of the film this autumn.

The West Coast Film Corporation, that made "The Great Alone," with Monroe Salisbury, announces that work will be started immediately upon a second feature in which Salisbury will be the star and Marie Draga the leading woman.

LONDON FILM NOTES

London, May 25. International Artists Company will take over the Famous-Lasky (British) studios at Islington to make the first film of the series which Donald Crisp will produce for them. The work of casting is now in progress and among the principals already engaged is Cyril Morton York, one of the few legitimate actors who has taken to the screen and stuck to it with success. York was the "villain of the piece" in the water spectacles, which were a big feature in the programs of the Hippodrome in the first years of its existence. Some of his best film work has been done with the Gaumont firm.

George Bernard Shaw has been telling the Authors' Society of the riches which the film industry holds for authors. Fortunes are to be had almost but not quite for the asking. The film rights of a single story, according to Shaw, may be worth £10,000. He himself had been offered £20,000 a year for five years in return for providing material for two films a year. This sounds all right, but all authors are not Shaws, Barries or Hall Caines. Not very long ago, at a dress luncheon, following the showing of a new feature, the managing director of the producing company impressed the wealth waiting for them if they'd only write his company stories; £500 for a rough story was quite their usual price, he said. The author of the picture which had just been shown, and who was listening to the golden words, cast a different light on the subject, however. The speaker, he said, had told him a vastly different story when they had discussed terms. He thought that £50 for the complete scenario was nearer the producer's figure.

Henderson Bland, the Cristus in "From Manger to Cross," will play the lead in an adaptation of a story by Arthur Applin, "The Clatter of the Clogs." The story will be made in the north of England. Owners of cotton mills and steel works have promised their support and the sensation will be the burning down of a country mansion by a mob of infuriated strikers. It seems impossible to write a story dealing with mills or iron works without introducing labor troubles and a strike or riot. All of which has been done to death.

Controlling something like 95 first class picture houses in London and the provinces the Provincial Cinema Theatres Co. is in course of reconstruction. A clean sweep is being made of the present directorate and staff and great secrecy is being observed over the matter. Wardour Street, never very reticent when other people's affairs are concerned, puts the "spring cleaning" down to a somewhat tardy attempt to eliminate "graft." Film travelers are

particularly cheerful over the changes being wrought. Some of these allege the company used to employ four viewers each and all of whom had to report favorably on a picture before it got the circuit. These viewers, say the travelers, often proved expensive before they saw eye to eye with the man whose job it was to get a feature over.

Business seems to get worse and even worse. Few producing companies are doing much at a time when they should be in full swing, and London is full of out of work picture players of every grade, from star to super. The trouble as far as the producers are concerned is that the public is growing ever more wary of investing in film producing concerns. They have been bitten badly on many occasions. This naturally affects the player, but in the majority of cases their great trouble is that they should not be in the business at all.

The British film in which Georges Carpentier will appear under the direction of Stuart Blackton will be a version of John Overton's novel, "My Lady April." The action takes place during the sporting days of the Regency and the hero is a gentleman who assumes the role of a prize fighter for sheer love of the game. Flora Le Breton will be the leading lady.

Film exhibitors, not only in London, are up in arms against the new conditions of censorship set up by the London County Council and will contest them. The chief condition to which they take exception is that which comes into force on July 1, by which no child under the age of 16 is to be allowed to witness the exhibition of films passed for "adult" showing only. This will, of course, destroy the "for adults only" boast, which was a popular method of attracting the coppers from factory lads and lassies and others on the verge of maturity when any rubbishy junk with a doubtful title was showing. The London County Council's Theatres and Music Halls Committee recently received a deputation on the matter, but their attitude was such as to lead the showmen to abandon any hope of redress in that direction. Therefore, they have decided to oppose the order in every possible way. Resolutions have been passed protesting, and members of the Cinematograph Exhibitors' Association have received notification from that body in the event of any member being prosecuted for disobeying the regulation that member will be given all legal and financial support. Nothing can now be done until July 1, when the L. C. C. will be forced into court with a test case, and upon the verdict given will depend many of the trade's future plans.

Beryl Mercer, who was last seen in "Three Live Ghosts," has been engaged for the comedy role in "Broken Chains," the \$10,000 prize picture to be made by Goldwyn.

The American at Breckenridge, Tex., has reopened.

FILM ITEMS

Edgar Lewis the director, sailed for Germany Saturday. He will remain abroad for several months and may possibly direct a production in Europe. He is carrying a number of commissions from picture men abroad for the purchase of available material for this country.

Dennis F. O'Brien, of O'Brien, Malevinsky & Driscoll, has evolved a plan whereby the forthcoming Douglas Fairbanks picture is to be protected from leech productions. The plan is to register the title of the picture as "Douglas Fairbanks in Robin Hood," and in this manner it will prevent exhibitors playing a reissue of an old Fairbanks production.

Lou Rogers has made an arrangement with John Cort to place the Italian production, "Retribution," in the Park, New York, beginning June 5. Rogers will be able to play the house from Monday to Saturday of each week inclusive, but will lose his Sundays as Blm has the house for pictures on that day. "Retribution" is a film version of a historic nature, inasmuch as it deals with the life of Lucretia Borgia.

Harry Leingard from the coast reached New York last week and will start west the end of this week.

The Appellate Division in Albany has gone into recess until July 6, which means that the Pathe test case against the State Censor commission will not be adjudicated until after that date. The Pathe people contend the censors had no right to delete a bathing girl scene in a Pathe news reel, on the ground such films, like newspapers, are not to be censored on the constitutional vestage of the freedom of the press.

George Naylor and Margie Bishop (non-professional) were married May 27 at Ironton, O. Mrs. Naylor is the only daughter of Mr. and Mrs. S. R. Bishop of Huntington, W. Va., and graduated this year from Marshall College. Mr. Naylor is the sales manager of the eastern division for the Tisdale Industrial Film Corporation, with headquarters in Pittsburgh.

A picture house at Anawalt, W. Va., is due to open June 10. Pete Santy, manager.

Howard Jameyson, for the past 18 months handling the publicity for the Harding theatres, Liberty and Doric in Kansas City, leaves this week for Milwaukee, where he will assume the management of the Butterfly theatre.

A Movie Players' Carnival at Starlight Amusement Park in the Bronx, New York, June 5-10, to establish a benefit fund for the Film Players' Club, Inc., an organization of small part players of the screen. B. S. Moss has accepted membership on the General Committee for the carnival. The executive committee comprises Paul O. Walters, chairman; J. Francis O'Reilly, treasurer; Allan Calvert, secretary; Capt. E. Whitwell, Chris Wolfe, J. E. Poole and A. D. V. Storey, general manager.

Among the stars and directors in the East who have volunteered to contribute their services are Vera Gordon, Mariam Battista, Fay Marbe, Baby Peggy Rice, Rita Rogan, Florence Rogan, Veronica and Vera Myers. Directors Alan Crossland, Ray Smallwood, George Terwilliger and Lem Kennedy will appear on the first day of the carnival.

The Chaplin-Mayer Pictures Co., Inc., has brought suit against Mildred Harris Chaplin in the New York Supreme Court on a \$3,000 note representing moneys advanced by Louis B. Mayer to the actress during their screen association last year. Mayer assigned his claim to the plaintiff corporation which is suing through Nelson Rittenberg. Miss Harris was served at the Riverside, New York, where she is playing in vaudeville this week.

The Warner Bros. believe they have a tremendous find in Mary Jane Sanderson, whom they are going to present under the name of Mary Jane. She is a Johnstown, Pa., girl and was the winner of one of those movie contests which gave her a trip to Los Angeles and a chance to be shot for a test. Sam Warner out at the Warner studios managed to take 100 feet of test stuff just as a matter of form and when it was developed and projected everyone in the room practically fainted. The result was so great that the girl was immediately signed for three years.

Harry Garson is planning an invasion of the independent market during the fall with a special. It is based on the James Whitcomb Riley poem "An Old Sweetheart of Mine." The picture is almost completed on the coast.

Lady Diana Manners is to appear in another J. Stuart Blackton production to be made in England.

The Sunshine, Newport, Ark., was lately damaged by fire.

FOR THE COMING YEAR

We Will Release

60

TO

70



WATCH

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FOR OUR

SENSATIONAL ANNOUNCEMENT EARLY IN JUNE

A Line-up to Suit the Times

Selected by the Biggest Exhibitors in America

HEAT AND RAIN HOLD DOWN RECEIPTS ON BROADWAY

Capitol Retains Lead in Gross—Rialto Tops—Two Fox Specials Proving Disappointment at Lyric and Apollo

Three days of rain at the end of the week, coupled with the fact that the early part of the period had very warm weather, combined to hold down the receipts at the box offices of the Broadway motion picture theatres. The Capitol with its tremendous capacity held the lead in receipts, getting almost \$35,000, with the Rialto as the runner-up, having a gross of \$26,000. The Central with \$8,600 set a film record for the house. The picture shown was a reissue of "Once Unto Every Woman," in which Rodolph Valentino appeared in the support of the star and he was billed equally with her.

This week the Central is playing another reissue, "The Delicious Little Devil," in which Mae Murray and Valentino appear, and the billing of the latter in type equal to that of the former caused an advertising row for a few days. The picture opened strong on Sunday, pulling \$2,250 on the day.

The Strand was compelled to switch its attraction at the last minute last week, and instead of "I Am the Law" being the attraction for the current week a Katherine MacDonald feature, "Domestic Relations," is being shown here.

The estimated business last week follows:

Apollo—"Silver Wings" (Fox Special). Seats 1,200. Scale, \$1.65 top. Picture is in for a run, with Fox renting the house. Proving a costly proposition, with the losses weekly aggregating around \$5,000. Last week the business was below \$2,000 on 14 shows. Papering heavy to keep up appearances.

Cameo—"The Cradle Buster" (American Releasing). Seats 550. Scale, mats., 55; evens, 75. Held over for its second week. Drew around \$3,200.

Capitol—"Yellow Men and Gold" (Goldwyn). Seats 5,300. Scale, mats., 35-55-85; evens, 55-85-110. Business exceedingly good, going to \$34,870, even though picture was only a fair one. A comedy on the bill helped the returns.

Central—"Once Unto Every Woman" (Universal). Seats 960. Scale 55-75. A reissue brought about a record in business for the house, the gross being \$3,500. Advertising of Rodolph Valentino as one of the stars credited with the pulling. Another reissue, "The Delicious Little Devil," used this week, managed to bring \$2,250 to the box office on Sunday of this week.

Criterion—"Missing Husbands" (Metro). Seats 1,100. Scale, 55-59. Failed to draw on its second week, getting only around \$4,000.

Lyric—"Nero" (Fox Special). With a \$1.65 scale top for evening performances this picture is proving a tremendous disappointment as a drawing card. Last week the business averaged about \$600 a day, the gross going to approximately \$4,300 on the week. The first week, about \$3,700 was drawn.

Rialto—"The Ordeal" (Paramount). Seats 1,960. Scale, 50-35-99. Agnes Ayres, star. Drew exceptional business, getting around \$26,000.

Rivoli—"Loves of Pharaoh" (Paramount). Seats 2,210. Scale, 50-85-99. Did not pull the business that was expected of it, but managed to get around \$21,000 on the week.

Strand—"Sonny" (First National). Seats 2,939. Scale, mats., 30-50-85; evens, 50-85. From entertainment this feature was the best of the crop on Broadway last week, but it did not pull extraordinary business, the gross on the week here going to about \$18,500.

PLACING NAZIMOVA FILM

The releasing arrangements for the Mme. Nazimova production of "Salome" were still in the air the early part of this week, despite the readily formed and accepted conclusion the picture would find its way to the market via the United Artists. Mme. Nazimova is reported on her way to New York from the coast.

Charles Bryant, the star's husband, has been in New York several weeks.

PITTSBURGH HOUSES GETTING GOOD RESULTS

Warm Weather Not Hurting—Grand Leading Competitors

Pittsburgh, June 7. Picture men here have assumed a sanguine air over summer prospects. The first few weeks of warm weather have come up to all expectations, and last week proved no exception.

The Grand provided no extra attraction beyond the Jackie Coogan feature, but during the current week is giving away souvenirs. Harry Davis, pioneer showman here, who controls the Grand, is leading competitors a merry chase with perhaps the strongest bids for patronage by means of added features.

The Regent and State, two of Rowland & Clark's largest, both with "Turn to the Right" last week, both drew heavy attendance. The Manor, their newest house, is getting a healthy response from Squirrel Hill folk, and judging by the warm weather receipts, the theatre should work into one of the most successful in the city by fall.

Estimates for last week:

Grand—"Trouble" (First National). (Seats 2,500; scale, 25-40-55.) Jackie Coogan's newest was strong enough to be shown in two of the three largest houses here and carry both over for good week. Grand's attractive lobby display, with a "personal" message from Jackie, and good notices in the dailies all contributed. About \$19,200.

Liberty—"Troubles" (First National). (Seats 1,200; scale, 25-40-55.) Gross here fell off a trifle over the preceding week, on account of slight slump at the week-end, usually counted on to make up for usual mid-week drop. About \$3,500.

Olympic—"Good Provider" (Paramount). (Seats 1,100; scale 25 and 40.) Picture got much commendation on all sides, but belief that for once local publicity end fell down, in not making a stronger appeal to Jewish sections. However, figure of previous week equalled. About \$9,000.

The Blackstone found the Mae Murray vehicle "Fascination" strong enough to come close to the receipts noted during the first week the picture was shown there. Mae Murray is one of the few stars who holds the honor of a two-week draw at that house.

FAT MAN GETS 30 DAYS

Los Angeles, June 7. Hallard S. Karr, 350-pound picture actor, was sentenced to 30 days on the county chain gang by Judge Shenk last week for running down and injuring Gussie Schuster and failing to stop and give her aid.

Karr is charged with driving away from the scene of the accident and returning later to find that someone else had taken the injured woman to the hospital.

In giving sentence Judge Shenk said: "The chart calls for a stretch on location. Prepare for a prolonged stay."

Victory, Cisco, Tex., has discontinued.

The question of censorship is being discussed at Beaumont, Tex., and will be decided upon in the near future by a vote.

A film house is in the course of construction at Highland Park, near Dallas, Tex.

William H. Leahy has been appointed general sales manager for the Houdini Picture Corporation. He will undertake to dispose of the first Houdini production, "The Man From Beyond," via the State right market. This is the picture which ran for a few weeks at the Times Square theatre, New York. Leahy assumed his duties with the company this week.

LOS ANGELES STILL IN MIDST OF SLUMP

Exhibitors See No Relief in Sight—Conditions Bad Since January

Los Angeles, June 7. Picture business at the theatres here is seemingly going to continue at its present pace, despite the heroic efforts exhibitors are making to stimulate it. The returns are so far down that the theatre directors are "cryin' out loud," but there seems to be no relief in sight. Even the legitimate theatres are suffering frightfully, although a good attraction gets a fair return. There has been a natural slump at Miller's because of the fact that "The Silent Call" had a long run at the house and although unusual advertising and exploitation has been employed the public will not come to the attractions which the house has been offering.

Grauman's—"Over the Border" (Paramount). Seats 2,300. Scale, mats., 35; evens, 55. Betty Compson and Tom Moore featured. Also a Baby Peggy comedy (Century). "The Little Rascal." Business last week started great, being aided by the Tuesday holiday. Got \$14,800.

California—"Out of the Dust" (Supreme). Seats 2,000; scale mats. 25-35; evens, 35-55. Cast headed by Russel Simpson, Dorcas Matthews, Robert McKim and Pat Moore. Also Elinor's concert. Gross, \$10,500.

Kinema—"Trouble", star Jackie Coogan, and "The Pale Face," star Buster Keaton. Both First National releases; seats 1,800; scale, mats., 25-35; evens, 35-55. This program drew usual Kinema business first week, but was held over a second week, probably because of the improvement shown by other features in their second week at this house. Business ordinary.

Mission—"Monte Cristo" (Fox). Seats 800; scale, mats., 55; evens, 55-80; lodges reserved, \$1.50. Film in its third week has been doing a good business and should continue at least two more weeks to profitable returns.

Grauman's Rialto—"The Good Provider" (Cosmopolitan); seats 800; scale, mats., 25; evens, 55. Vera Gordon and Dore Davidson starred. Fannie Hurst's story was booked into Rialto to follow a six weeks run of "Beyond the Rocks" on the strength of its stars who are favorites here, especially true of Vera Gordon. The film got off to a big start and has been receiving heavy exploitation in the Hearst papers. Should run a couple weeks; \$6,300.

Miller's—"The Ruling Passion" (United Artists); seats 900; scale, mats., 30; evens, 40. George Arliss, star. Picture had a week's run at the California a short while back and was put into the Miller's to fill in for a week until the opening of Sennett's "The Cross Roads of New York." Only \$3,500.

CHICAGO OFF

General Apathy Strike's Windy City Fans

Chicago, June 7. Without anything special to draw people in and for some unknown reason a general apathy has struck the entire picture clientele. This is true of everything in the loop, with one or two spots in the residential district holding a little better than their own. There seems to be several reasons, with the reasons depending upon who you talk with. The theatre manager blames it on the weather and the slow money market. The patrons blame it on the pictures and sit back and wait until that particular film plays their neighborhood.

The high rate of car fare in this city hasn't helped the picture business any and what with the real large amusement parks all opening in the last few weeks, seem to have put the skid on the silent drama for a few weeks to come.

Estimates for last week:

"Trouble" (Chicago). Jackie Coogan still retains popularity as tremendous draw with young and old. Added to this was Tom Brown and the Six Brown Bros., booked in for the next 11 weeks, gave the patrons something to both hear and see. Business around \$25,000.

"The Trap" (Roosevelt). With Lon Chaney and comedy "Straight from the Farm" with Al St. John, worked up half hearted interest, without any high lights. \$11,000 to \$12,000.

'FRISCO UP

Business Better in First Run Houses Last Week

San Francisco, June 7. Business in the first run picture houses picked up considerably last week, and it is believed that the large influx of visitors here for the Shrine convention that takes place next month has been in a way responsible. The California topped all others, while at the Tivoli the box office receipts were much better than the week before.

The Granada is showing a Jackie Coogan picture that is well worth while, but the money did not come in as expected nor as a picture of the merit of this one should have.

Tom Mix in "Trailin'" at the Strand did a good week's business, the picture proving popular with Strand patrons.

The Imperial was not up to expectations, although the house drew fairly well.

California—"Across the Continent" (Paramount). Seats 2,780. Scale, 50-75-90. Wallace Reid, star. Stranded out big and held up to \$18,000.

Granada—"Trouble" (Sol Lesser). Seats 3,100. Scale, 50-75-90. Jackie Coogan, star. Did not get all the picture deserved. Drew \$13,000.

Imperial—"Where Is My Wandering Boy Tonight?" (B. F. Zeldman). Seats 1,425. Scale, 35-50-75. Cullen Landis, Patsey Ruth Miller featured. Drew only fairly well, getting \$5,500.

Strand—"Trailin'" (Fox). Seats 1,700. Scale, 25-50-75. Tom Mix, star. Drew well, \$7,500 being the gross.

Tivoli—"R. S. V. P." (First National). Seats 2,240. Scale, 25-40. Charles Ray, star. Considerable improvement over last week, with \$7,200.

BUFFALO'S WORST

Last Week Had Everything Against Films

Buffalo, June 7. Business at local picture houses skidded badly last week for the worst flop in many moons. Humid weather was the main cause, with Ringling-Barnum two-day engagement contributing. Week opened strong, town being filled with visitors, largely Canadian, for holiday. Decoration Day too hot for indoor business, Lafayette only getting anything over fair attendance.

Wednesday reported worst day in months for theatres. Circus and Shriners staged two-hour parade, which kept thousands lining the streets all afternoon and early evening. End of week failed to bring business up to standard. With Barnum show playing to over 60,000 during two days, some dent in theatre patronage was to be expected.

Closing of Shea's Court Street should aid business at other houses. Lafayette Square, feeling fall-off, showing tendency to cast about for features. Has been leaning toward strong vaudeville cards past few weeks, utilizing much unemployed Shubert time. Shea's closing apparently hastens decision, house now openly going in for headline features. Eva Tanguay booked next week, \$2,500 mentioned for the act. With large capacity, should prove money-getter, even at 50c. top. Others, including Nora Bayes, sought after for immediate booking. Conceded that plan looks good, and will be watched with interest.

Estimates for last week: **Loew's—(Capacity, 3,400; matinees, 20c.; nights, 30-40c.)** "Chasing the Moon" and vaudeville. Mix usually money-getter here, and this one sizes up with his best. Picture cleverly subtitled, and drew steady laugh fire. Show measured up to high standard, but forced to succumb to general conditions. \$3,500.

Hippodrome—(Capacity, 2,400; matinees, 25-35c.; nights, 35-50c.) "Good Provider," first half; "Spanish Jade," last half. Struck snag despite good notices and comment on "Provider." Had Pietro, accordionist, extra attraction. Business moving, but appears to lack stamina. Will probably ride close to cushion for summer, planning for smash in fall. Between \$6,000 and \$7,000.

Lafayette Square—(Capacity, 3,400; matinees, 15-25c.; nights, 35-50c.) "Reckless Youth" and vaudeville. Laying more emphasis on vaudeville than on picture end. Conditions in local film market making good features hard to get, thus forcing house toward vaudeville policy. Turning in substantial business, but not sensational. Looking for novelties. Between \$8,000 and \$9,000.

BAD WEATHER STREAK STOPS PHILLY'S BREAK

Getting Away From Spring Slump, Business Receives Setback

Philadelphia, June 7. Just as the bigger local film houses were recovering from the disastrous spring slump, a spell of both hot and rainy weather has hit the city, and the grosses tumbled again.

Last week the weather breaks were about as bad as they could be, and from Wednesday to Saturday the audiences at some of the picture theatres were not more than enough for a hand at poker.

With the Stanton closed for the summer, the Stanley Company is now concentrating on the Karilton, its new Chestnut street house, which has been off ever since its opening last fall. Lon Chaney, in "The Trap," was well liked there last week, and, with better weather, might have attained a profitable figure. This week "The Beauty Show" with Raymond Hitchcock, is the feature, and the ads in the dailies contain the entire cast, printed in program form, with the hope of drawing by the strength of the favorites' names. Next week "Smilin' Through" gets its second Philly showing at this house. Thereafter, at least during the hot months, the Karilton will be the second-run, instead of the Palace, which, being a drop-in house, can get away with program stuff.

The Aldine has been working a number of last-resort advertising stunts to try and draw crowds to the house. Last week's gross with "Woman, Wake Up" was an improvement, and this, considering the rain, was a cheerful surprise. It is believed the added attraction of Lloyd's "I Do," an old one, but very popular here, had some effect on the boost. This week the house has "Beyond the Rainbow," and features the long cast of favorites.

The Stanley theatre itself dropped last week, even with the double bill of "Penrod" and "His Wife's Relations." It is believed that the Wesley Barry film was shown at an inauspicious time, many children who might otherwise have come or been brought staying away because of exams. Then, too, the film was greeted with mixed notices, and the Keaton comedy was pronounced inferior to "The Boat." This week looks very good, with Thomas Meighan in "The Bachelor Daddy." This star has not had a picture here since Christmas.

The Stanley company, in its endeavor to aid some of its downtown houses, is booking in United Artists films, following the break between that company and the Felt people at the Aldine. As a result, "The Three Musketeers" is to be shown at the Victoria next week, and "The Ruling Power," with Arliss, at the Palace. During the summer months, when few companies are releasing any big ones, it is probable the Stanley company will make quite a spurge on these Big Four specials which, formerly, had showings at only two Philadelphia houses, Aldine and Ambassador, in West Philadelphia.

Estimates for last week:

Stanley—"Penrod" (First National). Wesley Barry feature, only mildly successful, dailies commenting on its length. Buster Keaton comedy, "His Wife's Relations," while not considered as good as recent comedies, helped immensely. Gross for week decidedly off, dropping to around \$25,500. "The Bachelor Daddy" in, with "Polly of the Follies" underlined. (Capacity, 4,000; scale, 35-50c. matinees, 50-75c. evenings.)

Aldine—"Woman, Wake Up" (Associated Exhibitors through Pathé). Special advertising stunts, with heavy papering, made some showing for house, but gross only slightly boosted. Considering weather, even this favorable. Harold Lloyd's "I Do," revived, enthusiastically received. "Beyond the Rainbow" this week. \$6,000. (Capacity, 1,500; scale, 50c.)

Karilton—"The Trap" (Universal). Lon Chaney picture, vigorous and well liked, though probably better choice for lower Market street house. Got nice notices and, with good weather, might have scored decisively. As it is, may have grazed by \$5,000. (Capacity, 1,000; scale, 50c.)

The Arcadia, with a good picture, "Spanish Jade," started the week fairly well, but flopped when rainy days came.

LIVELY PRODUCING ON COAST TAKES IN ABOUT ALL COMPANIES

July 15 Set as Latest Date for All Cameras—Scarcity of Pictures for Next Season Starts Activity—Salaries "Down to Earth"

Los Angeles, June 7.

The long promised picture production activity on coast studios has arrived. Los Angeles is now enjoying its busiest production program of the past year and a half. Practically every studio out this way is showing considerable life, with even the small independents continuing on their output.

By July 15 it is a certainty the clicking of the camera will be evident in every available studio. The most important part of the present output is the bigger and better type of film. All of the programs under way are spotted with big name stories and pretentious construction. Even Metro, which has been "dead" for some time with the exception of Rex Ingram's individual pictures, is launching a good sized program.

The scarcity of big pictures on the shelves of the various distributing companies is held partly responsible for the present activities.

There is quite a difference in the casting of pictures at present. The massive salaries of yesterday are down to "earth," although there are still a favored few receiving new contracts with big figures. Most of the players drawing big money are doing so on old contracts.

In the current contracts a clause gives the producer a right to protect his investment in case of a scandalous act by the player.

Lasky's, with 13 feature companies at work for Paramount, heads the production list, held up well by Fox's, where eight features and eight comedies are in the making. Universal has nine specials under way and a couple of comedies. At the United studios are half a dozen of the bigger First National producers working on elaborate programs. Goldwyn, with three specials ready and a fourth in making in Europe, is going at full force. Century is making four comedies.

Charlie Chaplin is in his 10th week of a special two-reeler. Syd Chaplin is directing Edna Purviance in a comedy drama. Christie is keeping his program for Educational with two companies at work. There are half a dozen independents preparing for an early start at the newly reconstructed Cosmoart studios. Among these is a Zane Grey special. At Fox's are Tom Mix, Dustin Farnum, Shirley Mason, Buck Jones, William Russell, John Gilbert, Al St. John, Clyde Cook, Chester Conklin, Pee Wee Holmes, Lupino Lane, Syd Smith, Emmet J. Flynn, Earl Kenton, Del Lord and Jack Ford. Four companies are at the old Fine Arts studios.

Rupert Hughes is whipping a new comedy drama into shape for Goldwyn. Maurice Tourneur is working on "The Christian" in London. Allan Hollubar is under way with "Broken Chains," as is D. A. Walsh with "Captain Blackbird."

Thomas H. Ince has just completed "The Sunshine Trail," with Thomas McLean, and "Someone to Love," a John Griffith Wray production. Leah Baird starts a new one the first day of July. "Affinities," a Mary Roberts Rinehart story, is in production.

"The Old Homestead," direction of James Cruze, with an all star cast, is under making at Lasky's. Others at Lasky's are "The Siren Call," in the cutting room; "To Have and to Hold," "Burning Sands," "The Bonded Woman," "Pink Gods," "The Ghost Breaker," "Manslaughter," "The Impossible Mrs. Bellow," "Clarence," and three to start next week. Under Louis B. Mayer's supervision John M. Stahl and Reginald Barker are preparing two dramas, "The Black Orchid" is finishing at Metro under the direction of Rex Ingram. Douglas Fairbanks, Mary Pickford and Jack Pickford are all doing specials for United Artists. R-C has Robert Thornby finishing the "Wreckage," the Carter de Havens on a series of 12 two-reel comedies of domestic life, Dori May, Jane Novak and Harry Carey.

All of the Hal E. Roach companies are working. Harold Lloyd heads the list, which includes

Charles Parrot and Paul Parrot comedies and Harry Pollard comedies. The "His Rascals" company of kids and animals is active all the time.

Universal, having finished several chapter plays, is turning its attention toward specials under the Universal-Jewel banner. Vitagraph has Larry Semon, Alice Calhoun, Bill Duncan and Earle Williams at the grind. Wesley "Freckles" Barry is finishing "Rags to Riches" under the direction of Wallace Worsley for Harry Rapf and Warner Bros. Rapf is to produce "Brass" for Warner Bros. within the next month.

Two Selznick pictures are in the making at United lots. One by Elaine Hammerstein is the biggest yet for this star. Owen Moore is the other Selznick player. Richard Walton Tully has started "Omar, the Tentmaker," starring Guy Bates Post. Constance Talmadge is making "East Is West," while Norma Talmadge is preparing a story. Ruth Roland is finishing a serial for Pathe through M. C. Levee, president of the United studios. Lloyd Hamilton is started on his biggest program to date. Jackie Coogan will soon begin another.

Metro's "Peg o' My Heart" will start by July 1. King Vidor is to direct.

FRANKLIN LEAVES

Shea's General Director Walks Out on Buffalo

Buffalo, June 7.

The retirement of Harold B. Franklin as general director of the Shea Amusement Company, this week furnished the principal topic for the local rialto. For some time past, it has been known that considerable friction existed between Franklin and certain members of the company, the situation culminating about 10 days ago in a conference between Franklin and M. Shea, after which the former's resignation was handed up. Franklin leaves Buffalo this week to take up position as controlling director of a string of theatres for a film company, with headquarters in New York city. Current talk here traces Franklin's Buffalo activities back to 1915, when he came here on a small salary to handle the New Lyric for Max Spiegel and the late Mitchell Mark. Shortly after, the family also came under Franklin's wing, he putting both houses across despite adverse conditions and indifferent backing. Coming to the Shea banner in 1917, he forged rapidly into a commanding position in the business here, and subsequently in the industry at large.

His going is hailed with relief by his competitors, with curiosity by those who have wondered at his methods, and with regret by the newspaper fraternity. His departure marks the exit from Buffalo of one of its most striking and picturesque showmen.

MISS SWEET COMING EAST

Los Angeles, June 7.

Blanche Sweet left here today for New York, where she is to marry Marshall Neilan, the director. Neilan was divorced by Gertrude Neilan in April, 1921, and although Miss Sweet was not named as co-respondent she was prominently mentioned in connection with the action. It is possible that Miss Sweet is to return to the screen after the honeymoon.

SCREEN FAVORITE DIES

Los Angeles, June 7.

Marjorie Manning Jackson, wife of the Joseph A. Jackson publicity director for the Goldwyn studios here, died June 3 after an illness of eight months. Prior to her marriage to Jackson, Miss Manning was prominent on the screen. She was 24 years of age, and is survived by her mother and sister. The burial took place yesterday, with a number of studios suspending work.

FILM ACCELERATED BY SPECIAL AT POP SCALE

Kansas City Has "Horsemen" at Newman—Fox Pictures in Two Houses

Kansas City, June 7.

Extensive advertising, free newspaper publicity given the star, and bargain-counter prices were the combination which put over the "Four Horsemen" at the Newman for one of the biggest weeks of the season. Seen here last August at the Shubert at regular Shubert house prices, the picture failed to draw anywhere near what was expected, but the 35-cent mats and the 50-75 night prices at the Newman were more to the fans' liking. It has been held over, but sent to the Royal for this city week.

Several unusual incidents were noticeable last week in connection with the bills at the five principal downtown houses. At two Fox pictures were running, both having been produced by the same director. The Novak sisters were also seen at two of the houses, Eva in the "Last Trail" and Jane in the "Rosary." In the latter picture local interest was also centered in Wallace Beery, a local boy who made his first professional appearance with the old Woodward Stock here some years ago.

Estimates for last week:

Newman—"The Four Horsemen" (Metro) (Seats 1,980; scale, mats 35, nights 50-75). Rodolph Valentino. Picture put on with brilliant musical setting and with vocal selections as added feature by Lillian Crossman and Frank Ridge. Grossed nearly \$22,000.

Royal—"Shame" (Fox production) (Seats 900; scale, 35-50, children 10 all times). John Gilbert, new star to Kansas City, looked upon as comer. Picture pleased. Lloyd Garrett, tenor, added attraction. Business, about \$6,000.

Twelfth Street—"The Last Trail" (Fox) (Seats 1,100; scale 30, children 10). Regular thriller from Zane Grey's novel, featuring Eva Novak and Rosemary Theby. Breaking of huge dam and flooding of village big scene. Reported \$2,400.

Liberty—"The Rosary" (First National) (Seats 2,000; scale 35-50). Lewis S. Stone, Dore Davidson and Jane Novak. Story intensely dramatic and well acted. Picture did not create special interest; business around normal.

Doric—"Beauty's Worth" (Famous Players) (Seats 1,000; scale 50). Marion Davis, with Forrest Stanley as leading man. Interest in story offset by magnificent costumes exhibited by star. Picture heavily advertised and played on percentage basis, but did not go over for any great amount.

Other feature pictures in opposition at the vaudeville houses: Mainstreet, "Her Winning Way"; Globe, "The Heart of the North"; Pantages, "French Heels."

CAPITOL THIEVES SENTENCED

The three men who robbed the Capitol, New York, Dec. 18, last, were sentenced Monday by Judge Talley in General Sessions.

John Buckley and Thomas Donovan were given from 7 to 15 years in prison; William Singleton, Jr., a negro porter at the house, who was said to have planned the robbery, was sentenced to from 5 to 10 years. The three pleaded guilty to first degree robbery.

Singleton received clemency because he made a confession which later led to the arrest of Buckley and Donovan. Donovan's mother committed suicide April 24, the date originally set for sentence.

ACTRESS DENIES CHARGES

Los Angeles, June 7.

Anna Q. Nilsson has answered the charges made by the wife of Henry Kolker in the suit for separation filed by her in New York, by stating that she doesn't know Kolker well. She brands the accusations as ridiculous and absurd, and maintains that every charge made against her is a falsehood.

U's FOREIGN FILMS

Company Formed in England—E. S. Smith in Charge

London, May 28.

The latest important company to be formed here is the European Motion Picture Company, Ltd. In future it will handle and distribute the entire forthcoming output of the Universal Film Manufacturing Co.

At the first meeting of the directorate, Edwin J. Smith was appointed managing director. He set about collecting a 100 per cent. British staff which, when completed, he says, will rank second to none with any other in the home trade. One of the first men to join the new organization was E. M. Bates, M. C., formerly secretary to Film Booking Office. He holds the same position with European.

The plans of the new company call for the release within the coming year of some 356 subjects of varying lengths with a total negative footage of over one million feet. The list includes Jewel super productions, five-reel Universal attractions, Universal serials, two-reel Century comedies, two-reel Western dramas, one-reel Star comedies, together with several brands and specials yet to be announced.

While the new arrangement for the distribution of Universal's product becomes operative at once, it is announced it does not conflict with the present bookings of Universal features being operated through Film Booking Offices, whose contract with Universal has expired so far as further releases are concerned.

Carl Laemmle, who is the majority shareholder in the new company, leaves New York for London about June 15.

WASHINGTON'S OPENING

Moore's Strand to Start Again—Business Dropping Off

Washington, D. C., June 7.

Summer weather is beginning to creep into the business of the picture theatres. None apparently complaining, but the business seems to be a little off. Uncle Sam is continuing the earlier working hours, the stores their regular time, and had it not been for considerable rain throughout the week the summer parks where pictures are shown should have gotten a splendid aggregate of business.

Considerable interest is being manifested in the reopening of Moore's Strand on Ninth street, closed for nearly a year. The film, "The Spirit of '76," opened there Sunday night.

Estimates for last week:

Loew's Columbia (Capacity 1,200).—Vera Gordon in "The Good Provider." Considerable interest, and shared first honors on drawing, with little Jackie Coogan at Crandall's Metropolitan. (Scale 35 mat, 35-50 night.) Warm weather forced gross down to about \$7,500.

Crandall's Metropolitan (Capacity 1,750).—Jackie Coogan in "Trouble." This little star has won firm spot in the hearts of Washington picture fans and picture held business up very well. Usual second feature was Ben Turpin in "Step Forward." (Scale 20-35 mat, 35-50 nights.) May have gotten above last week's figure, or close to \$8,000.

Moore's Rialto (Capacity, 1,900).—Lon Chaney in "The Trap." Appeared to be steady draw for afternoon and evening shows, and had it not been for warmer weather may have held up. (Scale, mornings 30, afternoons 40, evenings 50.) About \$12,000.

Loew's Palace (Capacity 2,500).—Agnes Ayres in "The Ordeal." No complaint could be registered on business. This house goes along evenly and with usual business practically each week. (Scale 20-35 mat, 35-50 nights.) Looks to have shipped little, possibly to \$12,000.

FILM ON "ACHING HEARTS"

Al Lichtman is preparing a screen version of Harry Von Tilzer's world famous ballad, "The Mongoose of Aching Hearts." Arthur J. Lamb, who wrote the lyrics of the song, is doing the scenario.

HOLD OVER PICTURES DRAW LITTLE GROSS

"Good Provider" and "Your Best Friend" Fail to Hold Over Engagements

Boston, June 7.

The slump continues from bad to worse in first release pictures, with muggy weather more than offsetting any possible pick-up following the closing of all legitimate houses except Tremont and Colonial. The parks continue heavy film plans for the summer and Sells-Floto for a full week last week and Barnum and Bailey in for a full week next week put the final crimp on business. The suburban houses, which have been holding up well as compare with the nose dive the first release houses took, have at last been hit, and last week saw gloom at its height from the out-of-the-city managers, who up to now have been preaching optimism and "peppy bills."

The new Loew house, the State, with its 4,000 capacity, is showing surprising strength, apparently to continue with unchanged policy as Boston's only really big feature house. Located in the heart of the apartment house belt in the Back Bay, and big enough to be able to keep out the heat, it continues to register above \$7,000, its minimum summer operation figure. Present plans call for a 21-piece orchestra all through the summer with a return to the 28-piece orchestra on Labor Day.

The pop houses are openly out for first release feature pictures with names, but are encountering a discouraging walk-out after the vaudeville acts.

Park (40-60c). Third week of "The Good Provider" and "The Young Painter" being tried for reasons best known to the management as the second week is reported at close to \$3,000 for a 2,400 capacity house. Apparently the policy is to mark time until the gloomy days have passed. No aggressive campaign for business is being tried and even Sunday copy was cut to the bone. If the gross passes \$2,000 this week it will be regarded as lucky.

Tremont Temple (25-50; capacity 2,400). "Your Best Friend," second week to poor business, flop being even worse than "Smilin' Through" tragedy of previous week where takings are rumored at less than \$1,000 for a full week. "Your Best Friend" reported at about \$2,000 last week with every indication of worse to come.

Loew's State (25-50; capacity 4,000). "The Man From Home" and Viola Dana in "They Like 'Em Rough" this week opening well Monday night. Last week Thomas Meighan in "The Bachelor Daddy" and Nazimova's "A Doll's House" passed \$5,000, real surprise.

Modern (28-40; capacity 800). "A Virgin Paradise" with Pearl White, and "Handle With Care" hoped to break the jinx this week with a good Sunday expenditure on copy, featuring the White film as "lurid love, hot hate and roseate romance" apparently as an aftermath of the Sells-Floto alliterative programs. Last week "The Bigamist" and "The Old Oaken Bucket" did little over \$3,000.

Beacon (20-40; capacity 800). Bill identical and gross practically the same as Modern.

Bert Siebel has started work in Vienna on the first of four pictures to be distributed through the American Releasing Corporation after October 1. His contract merely calls for foreign locales but he is required to use American methods, an American cast and American script in his productions. Siebel was formerly associated with Fox and Ince.

Alice Fleming, of "The Nest" cast, has been engaged by D. W. Griffith for his next picture.

The foreign representatives of the United Artists have been called to this country for the sales convention of the organization which is to be held in Los Angeles.

Guy C. Smith, who is the general European representative, arrived from Paris, and A. C. Berman, its London representative, is also in New York.

The United Artists is now operating 11 exchanges in European countries, the latest opened being in Czechoslovakia. Hiram Abrams left New York Saturday for the Coast.

FAMOUS PLAYERS-LOEW RECORD DEAL; ZUKOR MAINTAINING PRICES

Exhibitors Said to Have Exploited Low Rate on Reissues in Price Arguments to Other Distributors, Concealing Class of Service

Famous Players has concluded what is said to be the largest contract ever negotiated between a producer-distributor and an exhibitor. It is with Marcus Loew and involves all classes of service from first run to commercial run.

The Zukor organization's campaign of 42 pictures up to late January has been in the open only about two weeks, but from sources outside the company it is declared that results have been satisfactory. Prices are being maintained throughout, according to the best information obtainable.

When the fall and winter schedule of prices was laid down, the branch managers are said to have been discouraged. They had been expecting the home office would indicate some disposition to leave the exchange men some discretion in prices, so they could have some leeway in negotiating a tough sale. Nothing of the sort happened. The scale was laid down cold, and at a higher rate than the exchange men had looked for.

The out-of-town sales force is said to have regarded the price declaration with misgivings, since it made their sales drives so much more difficult. Results so far are said to have greatly encouraged them.

There is another angle to the price question. The exhibitors, who realize the necessity of getting down admission prices, are trying to save in rental prices, and have been using all sorts of arguments on the distributors. One of them addressed to the competitors of Famous Players was most ingenious. A New Jersey exhibitor who had been dealing intermittently with an independent distributor, sought an interview with the general manager, and demanded a lower rate of rental. He said that unless he received concessions he would have to go over to full Famous Players service, because that company was offering bargains. The exhibitor cited the fact that he had an offer from Famous Players to furnish a feature and a comedy daily change for \$52 a day.

The distributor threw up his hands and admitted he could not meet such a price. The best he could do for the class of service described was more than twice the price quoted. The exhibitor displayed a folded contract on the Famous Players' form which seemed fully to substantiate the exhibitor's statement. The distributor could not make the price, and the two parted, but the incident, repeated in several exchanges and to several distributors, gave rise to the general rumor Famous Players was beginning a throat-cutting campaign.

The whole trade was frightened until the story got around to one of the shrewdest film men in the business. He caused an inquiry to be made. It developed the \$52 rate was being made only on reissued pictures, such as the series released about a month or two ago at the Rivoli and Rialto.

The rate that looked ridiculously low for new material then took on another aspect. Most such services would be sold at probably \$25 a day, since all rentals from reissues are pure velvet for a going producer, particularly at this time of year, when new releases are small in volume and reissues are handy to fill in a producing gap.

At another time the reissue is a pretty expensive proposition for the producer. Summer time is a period of low production and normal demand. The producer has to stretch his product over the widest possible area. In the regular season, every playing date for a reissue at a reduced price would absorb that much potential time for a new and high rental picture, so that in the end the producer would be out of pocket. He would be getting from \$10 to \$30 for a play date on a reissue that would otherwise have brought him in three times that sum for a new picture.

\$1,250,000 ALREADY ON FAIRBANKS' FILM

Estimated "Robin Hood" Will Have Cost \$1,500,000 When Finished

Douglas Fairbanks is said to have spent, or planned to spend, in sets and other charges \$1,250,000 on his production of "Robin Hood." The picture has been in the making several months. It is expected it will take at least four more months to complete it, the release probably being set for late September or early October.

The negative cost, it is said, probably will reach \$1,500,000. Those who have looked over the plan declare it is by long odds the most ambitious picture Fairbanks has ever attempted.

LEGION FILM AUSPICES DISPUTED AT K. C.

"A Man Without a Country" Disclaimed by Central Committee Chairman

Kansas City, June 7. The Twelfth Street theatre has been teased from the Newman interests for the week for the showing of "The Man Without a Country." The picture is advertised as "The Official American Legion Picture." Its showing and the preliminary advertising have started a split in the ranks of the city central committee, representing the various Legion posts in Kansas City.

The advertising, which has been most extensive, appeals to the patriotism of all Americans and states the picture is presented under the auspices and for the benefit of the American Legion.

The first notice of a misunderstanding at least came in a published letter from O. E. Stark, chairman of the city central committee, who said: "In view of the fact the public is being solicited for the sale of tickets to a showing of the motion picture, 'A Man Without a Country,' in the name of the American Legion, I feel the announcement should be made the American Legion posts of Kansas City have no financial interests in these performances and will not benefit thereby. The city central executive committee, representing the combined Kansas City posts has not given its sanction to the exhibition and is not interested in the sale of tickets."

This started things and brought an announcement from the officials of the state department of the Legion that the picture was under their supervision and that the proceeds would be used to purchase the picture for free showing at various posts in the state.

A number of the city central committee sided with their chairman and declare the presentation of the picture is unnecessary, as posts here are not short of funds, and that the public has been called upon often enough recently to support the Legion affairs.

The same picture played (under auspices) three weeks at the Woods' theatre, Chicago, renting the theatre from A. H. Woods at a weekly rent of \$3,500, paying the management \$10,500 in all for the engagement. The picture was reported to having done quite well the first week, fairly the second, and the third week barely drew the rental.

The Wellmont theatre will open in Montclair, N. J., Friday. It seats 3,000. Frank L. Smith will direct the Wellmont.

GEORGIA EXHIBITORS LEAVE NATIONAL BODY

Follow Lead of N. Y. Exhibitors—Meeting Over Uniform Contract

A development within the past week in connection with the split in the national organization brought about by the re-election of Sydney S. Cohen as president, was the breaking away from the national organization of the Georgia exhibitors. At a meeting of the Georgia exhibitors it was voted that they would follow in the wake of the New York state organization and walk out on the M. P. T. O. A. and allied themselves with the proposed federation of state units which is shaping and in the process of formation at this time.

The New York organization has had three meetings with Will H. Hays in regard to the uniform contract.

The first meeting took place Monday afternoon. It was followed by subsequent meetings Tuesday and yesterday mornings. A committee comprising John M. Quinn, of Vitagraph; Sidney Kent, of Famous Players, and Carl W. Kirchway, attorney for Select, representing the producers and distributors, and Bernard Edlshertz, Lou Blumenthal and Leo Brecher for the T. O. C. C. Mr. Hays and Senator James J. Walker are also acting with the committee.

Thus far the points that have been taken up are merely general inasmuch as they cover only tentative points of the contract. Neither side has submitted a rough draft as yet as to what they would want to embody in the proposed contract. It is settled the points that will be discussed are the delivery of all pictures contracted for on the part of the distributor, the play or pay phrase and the active operation of the contracts immediately on the signing on the part of the exhibitor. The latter angle will do away with the holding of contracts by sales forces for the betterment of terms with opposition houses.

Just what the status of the Cohen organization will be when they walk into the conference with Hays Monday is more or less conjecture at this time.

Atlanta, June 7. The Georgia Amusement Protective Association held its first general meeting here Monday. They adopted by-laws which prohibit affiliation with any existing exhibitor association. This means that the Georgia state exhibitor organization is breaking away totally from the M. P. T. O. A.

The officers elected are Joseph Burton, president; Mrs. Charles Cinciola, first vice president; R. J. Edensfield, second vice president; Y. F. Freeman, secretary and treasurer, and Willard Patterson, chairman of the executive committee.

S. A. Lynch, who heretofore has not been affiliated with any exhibitor organization and who is the Famous Players associate, is 100 per cent for the new organization, even though Patterson, the First National franchise holder in the territory, is the dominant factor in the new organization.

New Haven, June 7.

W. A. True, firm Cohen henchman and one of the men behind the steam roller in the Washington convention of the M. P. T. O. A., was re-elected president of the Connecticut state organization of exhibitors at the meeting held here on Monday.

MACDONALD, AN R-C UNIT

Los Angeles, June 7. Another producing unit has been added to the R-C roster. Sherwood MacDonald, one of the early picture directors, who has been out of pictures for some time, returns as director and producer of Gloria Joy comedies, to be released in two-reel form. Miss Joy is but 11 years old and has just completed a tour of the Pantages circuit. MacDonald has contracted with R-C for 12 such comedies.

PROTECTION IN ORIENT

The matter of the Japanese pirating American pictures, as reported in last week's Variety, is followed up by George Mooser, who uncovered the film pirates in Tokyo and made them return the duped "Way Down East" by saying that until the American producers get together to strengthen their hands by refusing to supply film to any exhibitor in the Far East who shows a pirated American picture, after they have been notified, there will be no security for buyers or sellers of American pictures in that territory.

Mr. Mooser says Ramos of Tokyo and Goldenberg of Shanghai are the most flagrant offenders. They are exhibitors, he adds, and would not be able to operate were their supply of American films cut off.

In Variety's story last week Mr. Mooser explained how the dupers in the Orient secured the duplicated pictures. Mr. Mooser went to Japan in the interests of United Artists. His personal letters leave the impression he is convinced the Far East may be protected for American film interests if the subject is seriously taken up over here.

PUTNAM LEASES STUDIO

Takes Over Thanhouser Plant to Make Whitlock Series

A. M. Putnam Co. Tuesday concluded a lease on the Thanhouser studio plant in New Rochelle, N. Y., where the remainder of the 26 short subjects, "Tales of the Tempests," will be made.

Four of the series have been completed, and it is planned to spread the series out to 26. Stories are by Major Ross Whitlock. William P. Burt will direct.

LILLIAN GISH'S OWN PRODUCING COMPANY

Will Produce Series of Features for Big Four Under Griffith

D. W. Griffith, Inc., has about completed plans for Lillian Gish to produce a series of features under her own management and with her own organization for release via United Artists.

She is the second Griffith star to branch out into independent enterprise, Richard Barthelmess having gone into independent production on his own some time ago.

Miss Gish will use the Griffith studios in Mamaroneck, N. Y., and her ventures will be made under the supervision of Mr. Griffith and under the auspices of Griffith, Inc., although her producing unit will be under her own control.

WHY INJUNCTION WAS GIVEN

The appeal by Horace Goldin from New York Supreme Court Justice Delehanty's decision denying his motion to restrain the Weiss Brothers Clarion Photoplays, Inc., from releasing a film expose of "Sawing a Lady in Half" will be argued June 16 before the Appellate Division.

Meantime Goldin has secured a temporary injunction up to that period restraining the further release of the film, although Justice Delehanty previously denied him temporary relief. The case was referred back to the jurist when counsel for the magician showed that the affidavit of Jean Belasco charging collusion was not served on them, although the judge did have it on which to adjudicate the injunction. Through this failure to serve the damaging affidavit no defense was interposed.

TALMADGE DIVORCE EARLY

Los Angeles, June 7. Asking that the court hold an early trial on the divorce suit of Constance Talmadge against John I. Pialoglou, tobacco man of New York, Milton Cohen, representing the picture star, explained there will be no defense offered by the husband.

In the suit Pialoglou is charged with cruelty and such nagging that "her life was a burden."

Miss Talmadge is shortly to sail for Europe, and is anxious to determine the outcome of her suit.

Pialoglou accepted service from his attorneys, filed an appearance and then defaulted, which is a sign he is not going to contest his wife's charges.

Hastings' New Job

Charles W. Hastings, formerly publicity man for Distinctive Pictures, and before that a film trade journal editor, has joined the Merrit Crawford publicity office as assistant to Crawford.

Madge Kennedy will return to the screen under the direction of the Kelma Corporation, a new firm. She will make six special productions supported by an all-star cast.

"BIG 4" CHIEFS ON WAY TO THE COAST

Abrams and Foreign Agents Leave for Los Angeles June 5—"Deal" Denied

Hiram Abrams, president of United Artists, left for the coast Monday (June 5) accompanied by the principal officers of the company and its main foreign agents. In the party were Mr. Abrams, Charles W. Berman, London manager; Guy Crosswell Smith, Paris manager; Edward Prager, financial advisor; Paul Lazarus, director of publicity, and Sales Manager Green.

The principal object of the trip is to attend the annual convention of branch managers, but it is said Abrams wants to discuss matters of policy with Charlie Chaplin, Douglas Fairbanks and Mary Pickford. The home office is always in touch with D. W. Griffith, whose studio is in the East, and his views on the matters pending are fully known. He is engaged in the making of a new picture, the working title of which is "At the Grange," and does not accompany the officials on their trip.

Mr. Abrams, before his departure, declared there is nothing in the trade gossip which connects United Artists with a possible alliance with First National-Goldwyn if that combination goes through. The flat declaration that such a deal is pending has never been made, but trade authorities still persist that some sort of agreement involving United Artists and its subsidiary and either Goldwyn or First National-Goldwyn, although it probably will be in the distant future, is the only logical solution of the present business situation.

10c. OR ANY OLD WAY

Binghamton House Trying Hard for Business

Binghamton, N. Y., June 7. Binghamton gets first run pictures at 40 cents this week as the result of a new price policy instituted at the Binghamton theatre by Managers H. M. Addison. Bills, which will feature Goldwyn and Paramount films, will be changed Mondays, Wednesdays and Fridays.

To those persons who have never visited the Binghamton, the management this week is offering free admission, upon application at the box office. To parties of women making previous arrangements with the management, there will be a special matinee price of "a dollar a dozen." For children in arms no admission charge.

BEBE DANIELS THREATENED

Los Angeles, June 7. The life of Bebe Daniels was threatened again last week. This time the film player was warned she would be slain unless depositing \$1,000 at a specified place. Miss Daniels' mother, who received the note turned it over to federal authorities. They believe it was sent by the same person who recently threatened Theodore Kosloff.

Charles Caprice, alleged to have gone to Miss Daniels' home for the alleged purpose of slaying her a few weeks ago, has been granted liberty by the lunacy commission and will be sent back east.

During the Caprice hearing the defendant denied he intended to kill the film star and said he was sent here by a man named McNamara to do as directed or he himself would be murdered.

The American, Belton, Tex., opened last week.

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FILM MERGER VOGUE ON

SPECIAL RUNS MEAN NOTHING,
CLAIM THE EXHIBITORS

"Nero" and "Silver Wings" Being Watched in New York—Bearing Out Predictions—Public Is Too Wise

A general survey of the business done within the last few months and particularly within the last two weeks of special features presented along Broadway with a view to nationally advertising them, has brought about the realization that the day of the special extended run is about ended. Those actively connected with the presentation of pictures for these special runs within the past few months who have been present at the theatres while the pictures were being exhibited state that they have experienced some rather remarkable scenes at the box offices.

The public is now wise up to the fact that when a producer or distributor of pictures presents a picture on Broadway for one of these runs he is only doing it for advertising purposes and that instead of paying the advanced prices asked for the premiere showings they can get back and get the same productions at their neighborhood houses at the regular prices.

During the run that the Griffith feature "Orphans of the Storm" had at the Apollo, New York, it was noticeable the prediction made last fall when Mary Pickford in "Little Lord Fauntleroy" and Douglas Fairbanks in "The Three Musketeers" failed to set the world on fire as special attractions at advanced prices, to the effect that special runs had lost their pull, was on the way to be verified.

William Fox's experiences during the last three weeks with two of his special for the coming year, "Silver Wings" at the Apollo, and "Nero" at the Lyric, are bearing out the prediction more fully.

"Nero," really a super-feature, made abroad under the direction of J. Gordon Edwards, and replete with thrills that rank it with "The Birth of a Nation" as an attraction, is failing to draw. The picture during its initial week at the Lyric did around \$3,700. Last week it did slightly better, but not enough to warrant elation on the part of the producers. An average business of about \$600 a day was done with the week going to about \$4,300. This business is figured ruinous for a picture that should get at least \$10,000 to \$12,000 on the week with two shows a day at \$1.65 top.

At the Apollo "Silver Wings" is hardly attracting any patronage and the house is being operated at a loss of about \$5,000 weekly. Fox is renting both houses.

Exhibitors in the New York territory are watching the business on the two Fox features very closely because of the manner in which "Over the Hill," a real money maker for Fox of a season ago, was handed to them. They feel the producers will soon see the foolishness of the run on Broadway idea, which they really comes out of their pockets in the form of increased rentals to pay the losses that the producer claims and add to the production cost and then apportion to the exhibitor in the sales quotas.

The exhibitors point out that instead of getting any advantage out of the advertising that the picture accumulates through these runs, they lose, for a certain amount of patronage that should rightfully come to the regular picture theatre, diverted through some to the regular picture theatre is diverted through some patrons that do see the picture in advance.

FILM "IF WINTER COMES"

Paris, June 7.
Harry Millard and Percy Marshall, who are in Paris this week en route to London, they propose to make a film version of the A. S. Hutchinson novel, "If Winter Comes."

3 DEALS SHOW
TENDENCY OF
TRADE

Robinson-Cole Alliance with Universal Indicated—Al Lichtman Frames Distributing String with Schulberg and Bachman—Look for Four Big Amalgamations

Three actual film combinations came out this week; all of them minor affairs, but the trade was boiling with rumors of more consolidations to come. The gist of all the conflicting talk, rumors, suggestions and speculation gets down to about this:

When things settle down to the season's grind by early fall, the situation will probably have sifted down to four major producing and distributing concerns—Famous Players, First National-Goldwyn, United Artists and some pool of other interests. This last amalgamation is vague and not yet in even the preliminary stages of development, but with the trade situation as it is, a fourth big unit is looked upon as inevitable.

This week's box score of new alignments includes a partnership of Al Lichtman, B. P. Schulberg and J. G. Bachman as distributors; a deal between Robinson-Cole and Universal and an association of Maurice Tournier, J. Parker Read and another independent for State rights production. These are relatively small affairs, to be sure, but they furnish a straw to show the direction of the wind toward new combinations.

Things are boiling also within the First National organization. There is a great deal of dissatisfaction among the producing units releasing through that machine. Some of the minor units are protesting that their product is not being properly pushed by the sales force. The home office meets this kick by pointing out that the material that is moving slowly is only product of poor quality, and that merit rather than lack of energy in the sales force, or favoritism, is the answer. Meanwhile the question of what position Richard Rowland is going to occupy and where J. D. Williams will stand when the dust settles is agitating the whole organization. The franchise holders are not, at all pleased at the way they have been kept in the dark over the Goldwyn deal.

Lichtman does not love the First National administration, which recently turned him down, and it would seem on the surface that his organization of an exchange chain just at this time may be designated to draw away producers who are footloose into new affiliations.

The entire United Artists administration is on its way to the Coast this week for the annual salesmen's convention next week. Hiram Abrams will confer personally with Chaplin, Fairbanks and Mary Pickford, and out of this exchange of views will probably come a settled policy for the future.

When the First National Goldwyn deal is set, United Artists stands between two fires. It must broaden in scope to make a fight in the three-cornered struggle for business and in all probability will draw in a number of other organizations of greater or less proportions. Here is practically already formed a triangle of business competition, with all the odds on Famous Players, which gradually has been forced into expansions and extensions by the development of stronger and stronger opposition.

Outside of these three there are a host of minor producers and producer-distributors such as Pathé, Vitaphone, Robertson-Cole, Universal, Hodkinson and others. By the very nature of the situation it would appear imperative for them to ally

HAYS ISSUES FLAT WARNING
ON MORAL CONDUCT OF STARS

Bulletin Posted in Coast Studios—Banishment from Screen Threatened—Former Mrs. Valentino to Be Made Star

themselves somewhere for self-protection, but how this is going to be brought about is still a matter of the future. Nothing definite has come to the surface. William Fox also figures in the dope, but Fox is a lone player and always has been, and there is nothing to indicate that he has changed front. Another whose future is in the dark is Metro. All that has come into the open about the Loew subsidiary is that it contemplates expanded production beginning immediately.

It has been decided that Joseph Schatzler, general manager of Robertson-Cole, will retire from that post before the end of the month and will be replaced by L. A. Berman, general manager of Universal. The two men will change positions. Schnitzer going over to the general management of Universal, the job vacated by Berman.

Out of this circumstance it was promptly predicted in the trade that Robertson-Cole and Universal were on the eve of an amalgamation. Such an alliance would solve a number of difficulties in which companies are involved. It would cut off one distributing organization at an enormous saving to both units and it would bring back into association the triumvirate that formerly ruled Universal. P. A. Powers, who has taken over control of Robertson-Cole within the last five months, Robert Cochran and Carl Laemmle, who have been together in control, one on the financial side and the other on the production side, ever since Powers bowed out from the organization.

Pending the announcement of the First National-Goldwyn deal, there is a good deal of stir in First National, particularly as to the future of several of the independent units that have been releasing through that concern. The first deal to get into the open was the departure of Preferred Pictures, Inc., which made the Katherine MacDonald features, heretofore distributed by First National.

This material will be handled by a new company headed by Al Lichtman, who was for a time in negotiation for the sales management of First National; B. P. Schulberg and J. G. Bachman. It is called the Al Lichtman Corporation. Lichtman is quoted as saying that physical distribution will be handled by an existing organization in which "exhibitors as well as exchangemen are interested."

In the trade the assumption is made that this refers to the original First National co-operative exchanges, which still exist and which handle a quantity of old product. This exchange chain is entirely independent of the present First National distributing machine.

In addition to the major amalgamations that are being discussed, a flock of the smaller independent producers are out seeking new affiliations. The first to get into the open came this week when it was disclosed that Maurice Tournier, J. Parker Reid, Jr. and one other independent had formed a three-cornered combination each pledged to put out three or four productions a year to be handled via the state rights plan.

With the substantial elimination of Associated Producers by its absorption into First National, and with the signing up of several of the leading independent producers on the coast by strong units like Goldwyn (Nolan and Holdbar), the number of independents remaining in the field is constantly being cut down. This is bound to have its effect upon the remaining independent distributors and they probably will be forced into active

Los Angeles, June 7.

The film colony got its first real jolt from Will H. Hays in the form of a warning that they would have to lead morally clean lives in the future or be banished from the screen. A bulletin was posted in all of the coast studios yesterday to the effect that instant dismissal would be meted out to anyone, whether star, director or executive, who fails to follow the straight and narrow path.

Hays' ultimatum is backed by notices forwarded here by officials at the head of the various companies associated in the corporation headed by the former postmaster general.

It looks as though the lid is going to be clamped down hard on all the fast steppers of the celluloid colony and the boys and girls who have been breaking the moral speed laws are going to have a cop on their trail.

Herbert Rawlinson yesterday filed a formal denial to the charge of attack that was brought against him by Dorothy Clark, and intimated that he will fight the action to the last ditch.

The Valentino bigamy charges were dismissed this week and the star is preparing to begin work at the Lasky lot within the next week or ten days. Mme. Nazimova, who was called as a witness in the action, obtained consent of the attorneys and the prosecutor in the case to depart for New York, after she had explained all that she knew regarding the affair.

Jean Acker, former Mrs. Valentino, has also departed for New York, where she is to appear in four special features, working under the name of Mrs. Rodolph Valentino. She is legally entitled to use the name for a period of at least eight months more, at which time the interlocutory decree of divorce becomes effective. It is understood that eastern capital is behind the venture and the idea of capitalizing the name of the biggest male screen drawing card looks as though it will get the money.

DISORDERLY HOUSE CHARGE

Newark, N. J., June 7.

The hearing of the managers accused by the Centre Amusement Co. of opening Sundays was adjourned again until this week. New charges brought by the same interests against the managers for keeping disorderly houses were lodged last week and the hearing on these was likewise adjourned. Opening a theatre Sunday has already been adjudged maintaining a disorderly house in New Jersey, and constitutes a serious offense. The managers have engaged James R. Nugent, the Democratic leader in Essex county, to look after their interests.

All the downtown theatres were open Sunday except the Strand, controlled by the Centre Amusement people. Without Sunday the Strand is hopeless, but it will close shortly. Recently prices there were cut to 26c. top.

bidding for independent product. In this way the prospect is that the independent producer will have a first class market for all classes of pictures. If the picture turns out to be a possible sensation it can be offered to the big co-operative or program companies. United Artists will be in the market for outside material also. If these sources fail to develop into an outright sale, there still remains the regular state right method as a final resort.

SUIT AFTER COMPANY QUILTS

Action for Damages Also Against Los Angeles Bankers

Los Angeles, June 7.

A decision by the courts will tell whether or not the Special Pictures Corporation and the Los Angeles bankers who financed it are open for damages because the company went out of business and failed to release pictures placed in its custody by independent producers.

The suit, originally filed here by A. L. Hart, retired capitalist of Hollywood, against the corporation, was reopened last week. The company is sued for an accounting and \$148,000, the amount of profits Hart alleges he would have made had the defendant not gone out of business.

FLINN EXPLOITATION
DIRECTOR ON B'WAY

Press Agent Becomes Head of "Demonstration Laboratory"

John C. Flinn has been named "exploitation director" of the three Famous Players Times Square theatres; Rivoli, Rialto and Criterion. Louis Gandy will remain as director of publicity, and the rest of the staff will have no change of personnel.

The idea behind the appointment seems to be that Famous Players is trying to push the theory of exploitation generally throughout the country, and is making its own New York houses a sort of demonstration laboratory.

Famous Players furnishes all the exhibitors on its books with exploitation ideas, but the carrying out of the idea sometimes is expensive. Local exploitation in all the states is tremendously valuable to Famous Players in getting its trademark before the public, and the exhibitor can't always see where the individual profit to him is adequate. He has to be sold in the idea.

The institution of the Broadway exploiter is designed as a convincer. If the exploitation ideas Famous Players hands to its clients have been tested in Famous Players' theatres, at Famous Players' expense, and have brought results, it looks like a reasonable argument for the exchange man to present to his customers.

GRIFFITH CAST

D. W. Griffith has completed the cast for his next picture for United Artist release. It includes Carol Dempster, Henry Hull, Porter Strong, Morgan Wallace, Margaret Dale, Frank Wonderlee, Frank Sheridan, Irma Harrison and C. H. Croker-King.

The picture will be made under the working title "At the Grange," but this name may be changed before release date.

LIGHTNING STRIKES

Morristown, N. J., June 7.

The Palace, local picture house, was forced to close last Saturday as the result of a bolt of lightning striking the main switch box, melting the entire contents.

Damage was estimated at \$200.

"THE WORLD'S GREATEST DRAWING CARD"

AL JOLSON

SAYS

"SUCCESS TO SHUBERT VAUDEVILLE"

That goes for Lee and Jake, or any of the other Shuberts, or those with or against them.

I have been with the Shuberts for years and am still temperamental. Like them, I rave when the box office where I appear doesn't click at least \$30,000 for the week or more if the house will hold them.

Permit me a little modesty and I will say the wave of big capacity theatres started when Al Jolson commenced to turn them away. That was long ago, and am still turning them.

Now dangling a fish line over the side for the coast.

VARIETY

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LONDON CUTTING SALARIES

"BANK ACCOUNT CLUB" CONTEST LATEST BUSINESS STIMULATOR

Syracuse Theatre Launches Ticket and Selling Campaign With Several Cash Inducements for Leaders—Coupon Books Medium

Syracuse, N. Y., June 14.
A new stunt to stimulate business in the dog days and to build up patronage for the winter season as well was launched this week by the Robbins-Eckel, operated by Nathan Robbins, of this city and Utica, with Francis P. Martin as resident managing director.

One hundred savings accounts in the City Bank Trust Co., with which the theatre ties up in the scheme, are offered to the winners in a "Bank Account Club" contest, which, starting at once, will continue until Aug. 12.

Sale of coupon admission books to the Robbins-Eckel is the medium for the contest. Members of the club upon enrolling are started off with 5,000 points. After that it's up to them. Coupon books calling for \$10, \$5 and \$2 worth of admission tickets to the theatre will be placed in the hands of the club members for sale, with credits graded accordingly.

The winner will be the person selling the most tickets and the amount stands at \$1,000. The second is an account of \$800; third, \$400; fourth, \$200; fifth, \$150; sixth, \$100; seventh, \$120; eighth, \$115; ninth, \$110, and tenth, \$100.

In addition, 90 or more accounts, representing 20 per cent. commission on all coupon books sold, will be awarded to those making a cash report weekly throughout the campaign.

The contest is open to all above the age of 15.

NEW SHOWS FOR BROADWAY

There are few shows so far projected for Broadway for the summer and early fall. Among those yet announced will be a huge musical production imported by J. J. Shubert for the Jolson, and a new show with Eleanor Painter in the Century.

"Bally, Irene and Mary" will go to the Shubert.

The tentative title of the Painter show is "Heart of a Rose."

HOW ARE AMERICANS GOING TO GET HOME?

**Europe Full of Tourists—
Blockade If Visitors Return
About Same Time**

Paris, June 14.
How are the Americans going to get home if they intend returning about the same time, as is usually the custom.

The Continent, besides Britain, is overflowing with Americans. There seems to be millions of them here, from accounts. They are arriving in streams with every boat to every port. Coming over gradually in this manner, when the crush to go back occurs, natives here can't see where they will secure accommodations.

Those who have protected themselves by reservations for the homeward bound voyage are said to have taken up about all of the available space toward the end of the summer and early fall when the rush will start. It is expected to leave a block of Americans marooned on this side.

CENSOR CLAUSE

The Producing Managers' Association has notified its members that before signing theatre contracts for attractions for the coming season a clause be inserted in the contracts to the effect the producers will not be held liable for damages suffered by a theatre when a production is ordered closed by local censors.

The new clause is largely a protection for out-of-town bookings. In several instances attractions which have played several weeks in New York houses have been ordered closed by censors in various parts of the country.

The theatre managers invariably have held the producers liable for losses suffered by their houses due to the forced closing by the censors.

VARIETY MGRS. WANT MONTH'S TRIAL

English Circuits' Representatives Meet V. A. F. Deputation — Managers Submit Two Proposals—Cut by Graded Percentages or Base Reduction on Present Gross as Against Average Takings Decided Upon in Past

AGREEMENT POSSIBLE

London, June 14.
A conference was held late last week between representatives of the allied variety circuits of England and a deputation appointed by the Variety Artists' Federation, looking toward a solution of the present

CENSORSHIP SCANDAL MAY BREAK INTO PRINT

A censorship scandal is about to break. For sometime past a certain municipal censorship board has been most exacting in its demands for eliminations and producers have discovered that if they grease the ways to the extent of anywhere from \$200 to \$500 as requested the eliminations were permitted to go back into the pictures without any action being taken.

Several producers unaware of the condition started an investigation and discovered certain companies were passing practically all of their productions via the greased mill route. One of the investigating companies was then informed it could also operate along the same lines and did so, using marked money, getting the goods on the censoring board.

In the particular city the present administration is battling a number of the newspapers and the latter have gotten wise to the situation. They are gathering evidence they intend exploding under the politicians and the censors.

CHINESE OPERA CO. OF 30 NOW PLAYING IN TORONTO

No Stage Waits—Crew Shifting While Action Goes On—Orchestra Plays on Stage—Warm Weather Comforts—Women Travel in Autos

LONG BEACH'S POLICE COMMISSIONER—TINNEY

**Comedian Appointed This
Week—Will Watch Ocean's
Beach—Buys Theatre**

One of Frank Tinney's busiest weeks started Tuesday, when he was appointed police commissioner of Long Beach, Long Island, now a duly rated city. The same day Mr. Tinney with former Sheriff Stephen Pettit of Freeport, L. I., arranged for themselves, together with Major Rasmussen, to operate the now building Freeport theatre in that town, which will seat 2,400. It will open in the early fall and play all kinds of stage attractions.

Mr. Tinney was a commissioned officer of the Navy during the war. His duties as police commissioner at the seashore will involve the inspection of the extensive bathing beach. It draws thousands of bathers daily in warm weather, and the style of bathing costume worn at the Beach has been often a subject of newspaper comment.

A CARPENTER'S MIND

The story is spreading along Broadway of a stage carpenter who lately declined to accept a present of \$50 in cash, offered him by the producer of an attraction. The stage carpenter had done his work well and willingly, so much so he had helped relieve the producer to some measure over the worries of an opening.

When the manager proffered the present in appreciation, the carpenter replied: "I don't want it, Mr. Blank. You have paid me my salary and paid me overtime. That's all I expect."

Toronto, June 14.
The Chinese Opera Co. of 30 people strikes Toronto as a unique organization. It is composed of Celestials direct from China, with the women of the company going to and returning from the theatre in automobiles. They have rented a building in the business section of the town, furnished and provisioned it and live there as one family.

The company is at the National and will remain here for three months.

During the plays the stage crew shifts furniture, cushions, etc., on the stage while the action proceeds and there are no waits.

In warm weather the musicians, who are to one side of the stage, remove their coats and vests while playing.

The company is carrying trunks and trunks of the most gorgeous costumes.

The troupe will go to Montreal from here, playing three months at that city, then expect to appear in New York and Boston.

"Critics Don't Amount to Much"

Utica, N. Y., June 14.
"Critics don't amount to much; none of them ever made or broke a play," said Marion de Forest, speaking Monday at a luncheon given by the Zonta Club.

Miss de Forest is the dramatic critic of the Buffalo "Express" and is also a playwright.

Passes for Bench Warmers

The Broadway, New York, billing its current show as a "Blue Ribbon Bill," started the week with a ballyhoo including a band in front of the house.

For the first performance Monday passes were distributed to the bench warmers of Bryant Park.

VIVIAN OAKLAND

with her partner John T. Murray, goes a Birmingham contract next season, and she'll tell you her Brooks' costumes had a lot to do with it.

BROOKS
Everything in Altus for the Theatre
143 West 40th Street, N. Y. C.

Brooklet No. 36

1921 PARIS THEATRE RECEIPTS INCREASED OVER PREVIOUS YEAR

Over 250,000,000 Francs Against 219,000,000 in 1920 and 148,000,000 in 1919—Picture Theatres' Gross Noted as Increasing

Paris, June 5.

The French Minister of Finances (Treasury Department) has issued in the Bulletin de Statistique the receipts of the Paris places of amusement in 1921, amounting to 250,877,364 francs, including entertainment taxes and poor rate, compared with 219,455,194 in 1920 and 148,471,329 in 1919. In last year's figures 27,328,150 francs are included for the Assistance Publique (local poor rate only paid by amusement resorts). The recapitulation is 28,692,933 francs for the four subventioned theatres, 75,906,998 francs for other legitimate, 53,982,693 francs for music halls and cafe concerts, 9,061,046 francs for circuses and skating rinks, 6,458,523 francs for ball salons, 1,085,501 francs for museums (wax works, etc.), 75,689,667 francs for moving pictures.

The principal receipts were, in 1921, in francs: Comedie Francaise, 6,470,035; Odeon Francaise, 3,700,457; Opera, 9,097,885; Opera Comique, 9,424,556; Ambigu, 1,927,253; Antoine, 2,081,317; Apollo, 2,366,671; Athenae, 2,196,164; Bouffes, 2,738,098; Capucines, 1,125,973; Theatre des Champs Elysees, 1,345,603; Chatelet, 5,341,433; Cluny, 1,147,581; Edouard VII, 2,373,910; Femina, 1,720,606; Gaite, 4,435,011; Grand-Guignol, 1,372,887; Gymnase, 2,745,930; Michel, 1,367,566; Mogador Palace, 3,100,620; Nouveaux, 1,121,141; Palais Royal, 4,101,664; Theatre de Paris, 2,712,761; Porte St. Martin, 3,902,425; Potiniere, 1,238,768; Renaissance, 1,736,178; Theatre Sarah Bernhardt, 2,735,709; Scala, 1,466,951; Trianon, 1,935,471; Varietes, 3,905,266; Vaudeville, 3,692,325; Vieux Colombier, 1,168,967; Arts, 311,213; Empire, 892,880 (now closed for rebuilding); Deux Masques, 404,558; Nouveau (Grevin), 124,242. Additional entertainment taxes reaching 4,557,738 francs were collected for independent shows, club balls, etc., and 1,202,309 francs for "abonnement" (small houses paying a stipulated sum, disregarding the actual receipts).

Music Halls and Concerts

The music halls and concerts: Alhambra, 3,688,696 francs; Ambassadeurs, 945,649; Ba-Ta-Clan, 2,015,161; Bouffes du Nord, 1,160,673; Casino de Paris, 6,353,236; Cigale, 1,552,603; Eldorado, 1,970,602; Folies Bergere, 6,902,325; Gaite Rochecouart, 1,747,193; Magic City, 1,397,707; Marigny, 1,185,664; Concert Mayol, 2,265,407; Olympia, 3,989,936; Petit Casino, 1,043,061; Circus Medrano, 1,714,128; Cirque de Paris, 1,612,389; Nouveau Cirque, 2,867,541; Palais des Sports, 2,346,370 (skating).

Pictures' Great Increase

Pictures revealed a great increase, being 75,689,667 francs in 1921, 68,776,431 in 1920, 49,664,661 in 1919 and 26,338,292 in 1918, the principal receipts being: Folies Dramatiques, 753,962; Gaumont Palace, 3,666,129; Lutetia, 1,903,620; Lyon Palace, 1,137,493; Madeleine, 1,525,034; Marivaux, 2,456,008; Max Linder, 1,505,281; Montrouge Palace, 848,523; Mozart, 557,209; Aubert's Nouveaux, 1,703,431; Omnia, 1,513,454; Opera Cinema, 1,007,359; Palais des Fetes, 1,625,558; Palais Rochecouart, 1,166,862; Parisiana, 1,223,240; Pathe Palace, 1,493,742; Royal Wagram, 1,243,894; St. Marcel, 1,135,620; St. Paul, 1,061,581; Select, 1,225,498; Tivoli, 1,665,944. Over 6,085,190 francs were collected by the Public Assistance authorities as poor rate from the Paris motion picture halls in 1921.

The largest receipts at the ball rooms were: Tabarin, 1,018,494 francs; Elysee Montmartre, 706,135; Olympia, 132,247; Bal Bullier, 960,999; Coliseum, 633,299; Wagram, 979,179.

"DOVER ROAD" HIT; "POMP" PIECE MILD

Two New Productions in London Last Week—"Dover Road" Looks Good

London, June 14.

"The Dover Road," produced June 7 at the Haymarket, looks as big here as it has been in New York. Henry Ainley as Latimer and Allan Aynesworth as Dominic scored heavily.

Sir Alfred Butt's production of "Pomp and Circumstance," at the Duke of York's, June 8, revealed a mildly amusing comedy, without plot.

It is an unlikely success of any measure.

DOLLYS' REVUE

Cochran Producing at Palace, Postponing "Music Box" Production

London, June 14.

A revue with the Dolly Sisters in it will be produced by C. B. Cochran at the Palace before "The Music Box Revue" production is made by the same manager. The latter will not be presented before December. The Dollys' revue will follow the completion of the run of the Co-optimists at the Palace, although that show may be shifted to another house.

The readvent of the Dollys together will terminate the hostess role Jennie is now holding in a Paris cabaret.

"PAY" PLAN OFF

"Lass o' Laughter" Returns to Normal at Queen's

London, June 14.

The trial of pay after you see the show by Sir Alfred Butt for "Lass o' Laughter" at the Queen's ended after its first week. The theatre has returned to normal with the pay as you enter system back again.

The Butt scheme was for invited patrons to witness the play, then send him a check for admissions, if deeming piece agreeable or worth it. During the week's campaign the authoress and others paraded the streets carrying sandwich signs. It probably summed up as no more than a publicity stunt for the attraction.

TWO FAYS SCORE

London, June 14.

The blackface double portion of the Frank and Gertie Fay turn at the Victoria solidly scored, opening the act, while the finish of the turn did tremendously. The center calls for cutting for the English, which will likely be immediately attended to.

Frank and Gertie Fay were formerly of the act over here known as Fay, Two Coleys and Fay.

4TH CO-OPTIMIST SHOW

London, June 14.

The fourth new program by the Co-Optimists at the Palace will be presented June 19.

It is the co-operative organization headed by Laddie Cliff, who promoted what has developed into a most successful venture.

Sir William Jury Very Ill

London, June 14.

Sir William Jury is reported seriously ill at his home in Reading.



ONLY TIME WILL TELL FRANK VAN HOVEN

PAVILION'S VAUDEVILLE ON TRIAL FOR MONTH

Variety Bill of 12 Acts Started Monday—Each Allowed 10 Minutes—Riotous Hit

London, June 14.

Variety at the Pavilion opened Monday matinee. It is on trial there for a month, presented by Charles B. Cochran, who will hold the vaudeville over for a second month if successful. Following, however, Cochran has outstanding contracts to produce a revue at the Pavilion, and will have to proceed with that production. It is possible though if the variety venture is entirely successful, Cochran will resume it at some future time in the same house.

The Pavilion's first bill had 12 turns, composing a classy show in all. Each act was allowed approximately 10 minutes, with the Duncan Sisters (American) a riotous hit, remaining on the stage 30 minutes.

It was especially noticeable the program did not hold one red-nose comic.

The Pavilion is playing twice daily, matinee and night.

MIDNIGHT STRIKE

Picture Crowd of Actors Hold Up Maurice Tournier

London, June 1.

Maurice Tournier has not been long in this country without running up against the all-prevalent Trade Union idea, which hinder a good deal of work.

The other night he was working on a central location with a big crowd supplied by an agent. The terms for the crowd were a guinea a head and the work was scheduled to last from 7 a. m. to 4 a. m.

Half-way through, several approached the agent's representative and explained they were practically working through the night and had no means of getting home. They suggested an increase of payment. The agent's representative passed the matter on to I. Cohn, Goldwyn's production manager, who offered five shillings round. This was rejected by a large percentage of the crowd. Cohn's attitude then angered some of the crowd and Tournier himself was approached.

Acting on his advice, the agent asked those who were prepared to accept the offer to stand on one side. This being done, Cohn declared he would pay 30 shillings to them, but the people who remained discontented would get no more than the original sum of a guinea.

Again trouble threatened, but negotiations between the agent and Tournier resulted in the whole crowd getting 30 shillings.

The trouble was really the fault of the agent and the crowd. The agent was at fault for not properly explaining what would be required and putting before the people the hours and difficulty in getting home, whereas the crowd themselves were to blame for the unjustifiable strike when the work was actually in progress.

Unfortunately, eleven hour strikes have become a feature in these disputes. The artists know the employer must either give way or lose more money and valuable time by making other arrangements.

WM. MORRIS, THE NEW BARNUM; ENGLISH PRESS TALKS ABOUT IT

Turns Derby Day Into Lauder Day—Everything "Lauder" To and at Races—Col. Savage's Observation

REFUSING 'TRIAL' WEEK, D. D. H. IS COMING BACK

American Artist Turns Down English Terms of "Show" Time at Cut Salary

London, June 14.

D. D. H. (with his wife) will sail June 17 on the President Garfield, after turning down the English vaudeville proposition.

The English managers proposed that the American monologist take a few weeks as a "trial" at a reduced salary.

With no assurances of anything in the future and not seeing fit to play "show" time at the managers' figure, anticipating even if he did play and make good that the "trial" salary would still be held out to him, D. D. H. rejected all offers, without making an appearance on this side.

LOVE AT 40

Paris Psychological Play Built on Curious Theme

Paris, June 14.

Pierre Frondaies' four-act psychological piece, "Reflet," was produced at the Theatre Femina June 9 and fairly well received. A sentimental widow of 40 falls in love with a young novelist, but permits and even facilitates his intrigues with her friend, a younger married woman.

When the friend's husband almost discovers their secret meeting, the widow proclaims herself the novelist's mistress and thus saves the situation. The young novelist, realizing the widow's love for him, offers marriage, but she recognizes the difference in their ages and temperaments and declines, marrying an older platonic friend.

Jeanne Rolly is splendid as the widow, but Jean Dax is unconvincing as the novelist.

WOODS STILL OVER THERE

London, June 14.

A. H. Woods did not sail June 7 as reported. He is just back from the Continent and probably isn't certain himself yet when he will leave for home.

NEW MET. SINGER

Paris, June 14.

Otto Kahn is visiting Vienna with Gatti Casazza. It is regarded as probable he will secure Mme. Jeritza for the Metropolitan Opera Company next season.

MOSS ON VACATION ONLY

London, June 14.

Arriving here B. S. Moss says he's over for a vacation only.

Moss will look at everything but book nothing, which is his story, he says, and he's going to stick to it.

"ANNA CHRISTIE" ABROAD

London, June 14.

Negotiations are reported on for Arthur Hopkins to send "Anna Christie" over here next season with Pauline Lord also, it is said.

FRENCH SEASON IN LONDON

London, June 14.

The French season with Guitry starred opened June 12 at Princes. Advanced prices caught a sell out and there is a big advance sale. It's a very successful start.

London, June 1. The historic Derby was run and won yesterday by "Captain Cattle" in King's weather. In other words, the heat was awful. The poor could afford nothing to eat or drink, the moderately rich could make a shift, and the very rich, including the bookmakers, were, as usual, all right.

For 10 days back the papers have been full of sensations, stories of favorites going lame, of "hobbled" horses, of a hundred and one things that go to help the popularity of the day and eventually to make the bookmakers' fortunes.

On the actual day of the race the real big thing was put over by William Morris, who is running Sir Harry Lauder at the Pavilion. Morris is always a good man at publicity "stunts," but on this occasion he "slipped" himself. Days beforehand he had announced a postponement of the Wednesday matinee to Thursday, because no matter what the loss, his star insisted on seeing the Derby. Then, having closed his box office against the crowd he set to work to make capital out of his very misfortune.

To begin with, he had the two thousand motor-charabancs as well as the "St. Dunstan's" buses carrying streamers advertising Lauder at the Pavilion. On top of this, all the General Omnibus Company's vehicles carried the same announcement. All these vehicles had to pass through a more than 20-mile parade to at last become a standing "posting station" in the motor parks. Even then he was not content. Several charabancs retained by Morris and his friends carried thousands of copper coins which they threw to the children and gypsies en route at the time-honored call of "Throw out your mouldies."

On the course, Morris had arranged that his own individual attraction should come only second to the historic race—Lauder walked about the Downs preceded by pipers and was almost as much acclaimed as was the King when he drove through the crowds to open the meeting the day before. Lauder having retired to his box in the Royal enclosure with Sir Thomas Lipton, the half million people or more who composed the "Derby" attendance tried to settle down to racing.

The heat was intense, but again Morris having changed his make-up as a transport manager for that of a caterer, came to the rescue with 30,000 little ice creams or "hokey-pokeys," each brick bearing an announcement of the Lauder show at the Pavilion. Wherever you were at Epsom you could not get away from whiskey, bag-pipes, the "buskers" ("buskers" are itinerant musicians who play on the streets and pass around their hats), thrumming "She's My Daisy." The whole day was a remarkable example of publicity.

The last generation brought Phineas Taylor Barnum into the show world. Since his death there has been a vacancy, but now William Morris can safely be said to have stepped into the great and late showman's shoes. His engineering of yesterday's "stunt" was the work of genius.

Talking in the Cavour restaurant to Variety's representative, Colonel Henry W. Savage said he wondered if Lauder really knew or understood what Morris had done for him. Several important papers here devoted columns to the "stunt," almost forgetting the average Britisher cared a deal more for the horse he'd backed than he did for Morris. Lauder (with or without a title), or for the London Pavilion which was crowded to capacity all night.

AMERICAN PERFORMERS

visiting London are cordially invited to make use of our offices for their mail. We shall be pleased to assist and advise you respecting your songs and material, whether published by us or not.

FRANCIS, DAY & HUNTER

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FAMOUS PLAYERS SURVIVES MARKET SHAKE-OUT WELL

Drops to 81½, but Recovers Promptly—Orpheum Erratic in Confusing Movement—Loew Drifts Under 15—Goldwyn Unchanged

Famous Players gave the best account of itself among the amusement stocks during the week. During the general shake-out from June 5 until the brisk recovery late last Tuesday the stock drifted off gradually from its top of 87 to 81½, but when the tide turned Tuesday it moved up with the best of them to better than 83. The other issues failed to show the same resiliency. Loew was dull, bottom 14½, and Orpheum surprised market observers by slumping to 18 flat Tuesday in the midst of the recovery elsewhere. Goldwyn, on the Curb, was soft in new low ground at 7½, and no compromise in sight between Samuel Goldwyn and the company over the price to be paid for Goldwyn's block of stock.

Move With Market

The story of the amusement issues was the story of the whole market. The long overdue reaction, following a steady upturn over about eight months, came to its climax during the early hours of the Tuesday trading. From last August public speculation had built up a weak technical situation. Profits had been pyramided to a dangerous extent, and there was no short interest present to stabilize price levels. Longs with narrow margins had honeycombed the whole list with "stop loss" orders, and it was merely a matter of big professional operators getting a line on where the stops were located. With this data at their command the manipulators went after the stops and, when they were uncovered, the entire list retreated from 4 to 1 points.

Fundamentals were as sound as ever, except perhaps that business improvement had gone a long way toward being discounted, if, indeed, commercial recovery had not been fully or over-discounted. But in the upward incline brokerage loans had swelled and timid bull traders had reached a state of nerves. Cheap call money (the rate got below 3 per cent.) encouraged them to stay, while the menace of an impending setback urged them to realize. Their compromise was the "stop" device.

How the dope on "stops" gets out, nobody seems to know, but insiders always seem to be in touch with this factor. This time it brought about a reaction resembling the first check of the big 1919 bull market, also in June. The consensus of ticker opinion appears to be that the setback has done a lot to improve the situation. Wednesday opening prices were net unchanged, and prices were in narrow range. One side held the view that the shake-out had run its course and the immediate future would bring the Lyric on page 25)

STRAND AGAIN

Another Report About Big Picture House and Vaudeville

The Strand, New York, operated by Mark Strand Co., is a possibility for Shubert vaudeville next season, it is claimed. The house was being considered this week. The report said the Affiliated Theatres Corporation of which I. H. Herk is president, had made a proposition to Max Spiegel (also Herk's associate in the Affiliated), toward including the Strand in next season's Shubert circuit. Spiegel is an executive of the Strand Theatres Co., which operate large picture houses throughout the country. It is considered doubtful that the Shuberts will play their vaudeville in the Winter Garden next season and a Times square location is being sought, although the Shuberts have said the Lyric on 42d street is available.

The Strand has been a successful picture house since its premier, when it started the large capacity picture theatre vogue. The past season, however, the house is reported to have fallen below the usual gross, with vaudeville considered until the picture industry regains its drawing power.

LUESCHER WITH KEITH'S

To Establish a New Exploitation Department

Mark Luescher has been engaged by the Keith office to establish a new department of exploitation that will embrace every city containing a Keith theatre. The new department will not interfere with the Keith's publicity department, of which Walter Kingsley is the head, and which has charge of publicity matters for the Keith Greater New York theatres, the Kingsley bureau remaining and doing the same work as heretofore.

Luescher left the Dillingham interests last week, after a connection that lasted for several years, during which time he was the press representative and more recently manager of the Hippodrome.

There will be local publicity representatives in each city also, who will work under the jurisdiction of Luescher. The general idea of the new Keith bureau will be to coordinate the press work for the circuit.

Luescher handled the publicity work for the Keith Third-of-a-Century celebration, which lasted six months.

TIMBERG'S JOYS AND GLOOMS

The Shubert vaudeville unit Herman Timberg will stage and appear in for I. H. Herk will be titled "Joys and Glooms." Hattie Darling, Sam Timberg and Herbert Timberg (the latter Herman Timberg's seven-year-old son) will appear with the troupe.

Herk on Western Trip

I. H. Herk, president of the Affiliated Theatres Corporation, the concern which handles the bookings of the Shubert vaudeville units, started on a ten-day trip Monday that will take him as far west as St. Paul.

DEATHS ABROAD

Gaston Lerie, Belgian actor, died in Paris.

Victor Meusy, French song writer. He was one of the founders with Sals of the famous Chat Noir cabaret 30 years ago, in Paris.

SPIRITISM PLAYLET IS CONWAY TEARLE'S

May Go into American Vaudeville—Imported from England

"The Man in the Chair," a decided success in the English halls the past season, as played there by Owen Nares, may be shortly found in American vaudeville, if Conway Tearle and the big time booking men reach an agreement.

Mr. Tearle has secured the rights over here for the playlet, written by Ion Swinley. It created interest in London through its theme on spiritualism, made prominent abroad at that time by Sir Conan Doyle, who continued his theories on this side.

Mr. Tearle secured the rights by cable, and authorized Rose & Curtis to communicate with the vaudeville managers. Tearle can not accept over a few weeks this summer, owing to picture and legit engagements ahead.

SAILINGS

July 22 (New York for London), Bert Grant, song writer.

June 27 (From New York), Fern Bigelow and King (Mauretania).

June 17, (from New York), Morris Schlesinger (Majestic).

June 17 (from New York), The Flemings (Majestic).

June 17 (from London to New York), D. D. H., Fred DeBondy (President Garfield).

June 15 (From New York)—Bert Gordon, Gene Ford (Gordon and Ford) (Carmanla).

June 14 (from New York)—Mrs. Francine Larrimore, Miss C. Larrimore, Irene Bordoni (Paris).

June 13 (from New York)—Mabel Normand, Juliet Clurialt, George Chosse, Yvette Rugel, Mr. and Mrs. Albert E. Smith (Jean Palge) (Aquitania).

June 10 (from Montreal for England), Guthrie McClintic and his wife (Katherine Cornell).

Reported through Paul Tausig & Son, 104 East 14th street:

All From New York—June 3, John Barry, Henry Johnson (Olympic);

June 13, Ernest Laemmle, Martin Bendheim (Aquitania); June 17, Edward Laemmle, Harry Myers (Majestic);

June 20, J. Francis Dooley (Berengaria); June 27, Glenn and Jenkins (Mauretania);

June 24, Owen McGivney (Olympic); July 8, Charles Althoff (Majestic);

July 15, Val and Ernie Stanton (Olympic);

July 18, Lucas and Inez (Mauretania).

The Great Maurice, a foreign magician who has never appeared over here, is in New York on a visit.

IN LONDON

London, June 3.

The Actors' Association Company, which was to partially solve the problem of unemployment, was not a success and had no better luck at the Palace, Battersea, than the great majority of shows which visit that utterly out-of-date place of melodramatic entertainment.

The first week resulted in a loss of £2 16s., the second in a loss of £23 18s. 11d. The third week, with £14 5s. 4d., things had improved a little, but the fourth and last week of the A. A. venture registered £19 19s. 6d. to the bad. At the Theatre Royal, Stratford, the loss was £31 18s. 1d., followed by a further loss of £7 13s. 9d. at Wallasey. To the loss of £104 14s. 8d. must be added a further sum for managerial expenses of £208 8s. 5d.

At the time of the first show folks were dubious as to the wisdom shown in the choice of plays and theatres, and the A. A. would have done better had it obtained the advice of someone who knew something about the business. Putting over "East Lynne" in a long-neglected "gaff" is a job for a showman, not an uplift hobby for some West End high-brow theorist. The whole thing seems to show a remarkable aptitude for mismanagement, and that managerial expense account of £208 8s. 5d. requires some explanation on six weeks' expenses of the company, which averaged something like £50 a week. The artists who took part in this pleasure trip, many of them well known provincial and suburban players, who had been doing well for years, doubtless had a good time and were full of pity for their less fortunate brethren, who had been condemned to exist at Battersea and Stratford, but the feelings of those

A. A. members who had no part in the shows must have been very mixed when they heard what the scheme had done.

Bert Levy, who is making his usual success on his reappearance here at the Victoria Palace, gave his first "children's day" in England at the Empire, Liverpool. Out of a crowd of some 6,000 youngsters only 2,500 gained admittance. The police collected the disappointed children and persuaded Levy to speak to them, which he did, promising that as soon as he had got one show over he'd give another. This he did, 3,000 children being crammed into the building. Each show lasted an hour and a half. It consisted of stories, drawings, and the showing of his special "kiddies" films. These children's matinees will be repeated at all the provincial Moss houses, and also in London at Finsbury Park and New Cross.

Despite the boostings obtained from his tiff with the censorship authorities over his Bacchanalian orgy in "Cairo," Oscar Asche will not repeat his "Chu Chin Chow" success, and has already announced the final shows of the His Majesty's play. Another closing which seems imminent is that of "The Curate's Egg" at the Ambassadors' after only a short run.

Sir John Martin Harvey's health has so greatly improved that he has begun a long tour of "flying nations." The piece he is playing at these performances is Maeterlinck's gloomy drama, "The Burgomaster of Stillemonde."

Sir Harry Lauder opened the Knickerbocker Club, which has taken (Continued on page 26)

THEATRICAL UNION MOVES DURING A. F. OF L. CONVENTION

All Professional Playing Unions in Four A.'s Reported Going Into Equity—Alliance with Mechanical Unions Will Be Tried For

LONDON SALARIES

(Continued from page 1)

condition of business in the halls, and through which their continuance might be reasonably assured.

Charles Gulliver, R. H. Gillespie and Walter Payne represented the managers. They suggested a salary reduction by all artists for one month and submitted a tentative schedule. It called for an eight per cent. reduction on a 12-pound salary (weekly), up to 42 per cent. for a 300-pound salary. Salaries in London of 10 pounds or less and in the provinces of 15 pounds were to be exempt from reduction.

An alternative proposal was also made by the managers; that their theatre be assessed at figure based on past average gross and when where present takings fell 10 to 60 per cent. below that assessment or accepted average, artists to be paid accordingly and in proportion.

The V. A. F. deputation countered the latter proposition by saying that if the average gross percentage salary payment plan were acceptable, they (V. A. F.) would call upon the managers to agree to pay an increase of salary at the same ratio if business advanced over agreed upon assessment or average receipts.

The deputation stated the constitution of the V. A. F. prevented interference by the organization in the matter of salary, but the proposals would be submitted to the members as individuals as presented, with the deputation adding it approved the average gross percentage proposal particularly, provided the managers met the counter offer.

English artists appear under what are known as play or pay contracts, that do not permit of cancellation. The manager is obligated to pay or play the acts engaged at the time stipulated and for the salary named, unless another agreement is mutually reached.

Recently in England the principal variety circuits reached a booking agreement that while not an alliance or merger, virtually amounted to a universal understanding between them that practically brought all into a variety managers' association.

The Variety Artists' Federation of England has been organized for about 15 years. It contains within its membership the leading and main portion of all English variety artists. It has been very fair in its dealing with managers and members and long since established itself on the other side. Sound, common sense has governed nearly all of its movements for the improvement of playing conditions and the V. A. F. has nearly always gained its point. The present V. A. F. chairman (president) is Alfred Voyce.

While box office conditions all over the world, according to Variety's correspondents, have been at low ebb for some time, the present English condition has been reported as the lowest. Returning visitors from London confirm the reports, and the English condition appears to exist in all branches.

Vaudeville in England has been embarrassed for some, while through long length contracts with acts, contracts made years ago that are still alive and must be played. Many of these contracts insured acts work for years ahead, and they failed to bother about new material, until the English halls, after the war and the re-education of the variety public over there through reviews during it, found themselves in the dilemma of having to play old turns their patrons no longer cared to see. This brought about a situation where the English variety manager turned to America for vaudeville talent, but through fixed salaries already under contract, they were limited in salary offers to Americans. That prevented the English from securing as large a supply of American turns as they desired, and which might have stimulated business, even under the general stagnation.

Cincinnati, June 14.

The annual convention of the American Federation of Labor opened here Tuesday. It is expected to run for two weeks.

Theatrical unions have representatives attending and a couple of important moves, if they go through, are reported among them.

One is for the Actor's Equity Association to take in all of the union branches of the playing profession now known as the Four A's., which would mean that the vaudeville branch would dissolve itself into Equity, if this happens.

The move is said to require the sanction of the executive committee of the Federation.

Frank Gilmore of Equity and Harry Mountford of the vaudeville branch are registered on the same floor at the Hotel Sinnott. It is said if the merger is accomplished Mountford and William J. Fitzpatrick (expected here today) "will be taken care of by Equity."

Following, an attempt will be made to effect a closer alliance between the Equity, stage hands and musicians. Charles C. Shay, president of the Stage Hands' unions, is at the Hotel Havlin and his entire executive board is also said to be here, ready to take action if called for. Shay has with him John Suarez of St. Louis and P. J. Ryan of Montreal.

Jos. Webber, the musician's president is in the city with John Weaver of Des Moines and Dave Casey of Toronto.

AMERICANS IN EUROPE

Paris, June 5.

Paulo Gruppe, 'cellist, gave a concert in Paris last week, as did Albert Spalding, violinist; Mildred Dilling, harpist, and Enid Watkins.

Patty Stuart (in private life Vivian Dillon, of Los Angeles) has been appearing at the Hamburg municipal opera and is engaged for next season at Bale, Switzerland.

Joseph Stransky, conductor of the New York Philharmonic orchestra will next week lead the principal band at Baden-Baden.

Among the visitors in Paris last week were R. A. Armstrong, playwright; Charles M. Howe, pianist; of Evanston, Ill.; Mme. Freida Hempel, soprano, of the Metropolitan Opera Co. (with her husband, W. B. Kahn, banker), and i, leaving to sing at Albert Hall, London, June 11; Mrs. Joel Hillmann of Breakers Hotel, Atlantic City; Max Eastman, poet, editor of "The Masses"; Richard Miller, artist, and Oscar Gebrech, illustrator; Dwight Fiske, composer; R. Plerson, editor of the "Musical Courier"; M. and Mrs. J. McCarthy, who crossed from London with George Bowles; Fanny Hurst, with her husband, Joseph Danielson, musician; William Fox and family with Louise Bland, Charles Hackett singing at the opera, later going to Spain; Romaine Plerson, New York publisher; Zoe Akins, playwright.

Morgan Marlay, actor, under treatment at the American hospital of Paris, has improved and will leave for Italy in July to recuperate.

Ruth Draper gave her last performance at the Oeuvre, Paris, last week with much success.

In Berlin: Arthur Bodanzky, musical director of the Metropolitan Opera; Clinton V. Bralnard, president of Harper Bros. Elizabeth Duncan is conducting a rhythmic expression school here; her sister, Isadora Duncan (now Mme. Serge Yessenin, Russian), is visiting her. Isadora is having trouble in getting a visa for her passport to travel west.

E. H. Sothern and his wife, Julia Marlowe, have left to pass the summer in Switzerland. Lorette P. Higgins has just made good in "Louise" at Zurich where she sang with members of the Paris Opera Comique troupe under the direction of Albert Wolff. John M. Walton, of Augusta (Ga.) "Chronicle," is touring Italy. Fritz Kreisler, violinist, has left for Carlsbad.

LATE MAX C. ANDERSON'S ESTATE VALUED AT \$301,000, UP IN COURT

Estate Held Many Theatrical Stocks—900 Shares
B. F. Keith's N. Y. Co. Valued at \$74,250—
7 1-7 Shares W. V. M. A., \$1,428

William Allen, of New York city, has been appointed by Surrogate Cohalan as referee of the estate left by Max C. Anderson, of the former theatrical firm of Anderson & Ziegler, who died March 8, 1915, to ascertain the facts in the litigation over the distribution of the property and directed to file his report with the clerk of the court.

Anderson's widow, now Nora Howard Anderson-Williams (having remarried), filed the first and final accounting in the Surrogate's Court in September, 1920, and asked for a discharge from her duties as administratrix.

Betty Bleyer and Samuel Ehrenberg, sister and half-brother of the testator, filed a complaint claiming the accounting was inaccurate. They failed to reach a settlement of the matter out of court.

The complaint states that the administratrix has failed to make a return or statement of a deposit of \$10,000 made by the decedent with the Monroe Theatre Co., owners of a music hall in Chicago, no accounting for jewelry, furniture, fixtures and an automobile, of the income and sale of a motion picture known as "The Castle Picture," account on assignment of a proportionate share of the claim of the decedent against one Ziegler, for overpayments made by the decedent for the account of the said Ziegler. That the administratrix should be personally charged with the rent of the apartment she occupied, and that said rent should not be charged to the estate.

The decedent was also survived by a half-sister, Mary Ehrenberg, an incompetent, who has since died. The estate has been in litigation for several years, an agreement having been made Nov. 7, 1916, whereby the incompetent half-sister received \$25,000. After the payment of all debts the decedent's widow was to take 70 per cent, and the half-brother and sister 15 per cent, each.

Immediately after the agreement was made a distribution of all stocks and bonds was made. The remainder representing cash from various sources is what the administratrix accounted for in her report in September, 1920, the decedent having left no real estate.

The total value of the estate left by Anderson amounted to \$301,508.82. The widow accounted in court for \$150,217.30—the difference between that and the \$301,508.82, or \$151,291.52, having been distributed by her by the agreement reached Nov. 7, 1916.

Out of this sum, \$150,508.82, with which Mrs. Anderson-Williams charged herself, she credited herself for funeral and administration expenses, \$21,794.53; paid to creditors, \$86,628.41; for herself, \$27,462.40, and for her commissions, \$2,562.34; gave her half-brother, \$5,884.81; Betty Bleyer, \$5,884.81, and held the balance—\$844.36—for further distribution, subject to an order of the court.

According to papers on file in the Surrogate's Court, part of Mr. Anderson's estate consisted of the following:

Promissory note, made by Henry M. Ziegler, \$9,000, with interest, \$85; certificate of indebtedness of B. F. Keith's New York Theatre Co., Series A, \$8,000; another certificate, Series B, \$3,600; 24 shares of the Sheridan Road Theatre Co., of Illinois, \$4,336; 50 shares of the Merrick Theatre Co., of New York, no value; 7 and 1-7 shares of the Western Vaudeville Managers' Association of Illinois, \$1,428.57; 900 shares of the B. F. Keith's New York Theatre Co., of New York, \$74,250; 40 shares of the Palace Theatre Realty Co., of Illinois, \$12,000, and 10 shares of the Monroe Theatre Co., of Illinois, \$38,097.30.

Ten shares of the Olympic Amusement Co., of Illinois, \$1,470.60; 45 shares of the Ohio National Theatre Co., no value; 45 shares of the Park Theatre Co., no value; two shares of the Laughery Club, no value; 1,200 shares of the Walnut Street Theatre Co., of Ohio, \$43,764; 75 shares of the French-American Film Co., of New York, no value.

PRISON SHOW BY BROADWAY WRITERS

"Fun, Fool and Foolers" to Be
Played by the Inmates of
Great Meadow Prison

Comstock, N. Y., June 14. The inmates of Great Meadow prison, by permission of its warden, William Hunt, will present "Fun, Fool and Foolers" for the outside public, with the purpose of raising funds for the athletics for the institution.

The dialog and jokes have been supplied by James Madison. Tommy Gray furnished the title, and Tommy Duggan will stage the show. Otto Jaeger & Sons donated a blue velvet curtain.

It is claimed there are former professionals in the prison who will play in the performance.

Edward F. Hilt is chairman of the entertainment committee.

JOHNNY COLLINS BACK

Returns to Keith's Books—Resigned
Some Months Ago

Johnny Collins, Keith booking man, who resigned from the Keith forces several months ago to affiliate with Alf Wilton, the big-time vaudeville agent, is back with the Keith organization.

Collins, after leaving the Wilton agency, became an independent agent, for a time associated with Henry Fink in the operation of the Ritz Producing Company.

Mr. Collins came to New York city 17 years ago with Martin Beck, president of the Orpheum circuit, later working for J. J. Murdock, Keith's general manager. He later earned a book in the Keith Exchange, until at the time of his resignation he was booking most of the middle west big times, and rated among the most efficient booking men in vaudeville.

WHITE SISTER OF AGE

The Society for the Prevention of Cruelty to Children of New York evidently does not believe a birth certificate genuine as applied to stage children. When Myrtle White, mother of Thelma White (White Sisters) produced the girl's certificate proving her age above 16 the Society requested more conclusive proof and had Mrs. White arraigned before Magistrate Charles N. Harris.

Judge Harris on examination Tuesday afternoon decided the girl was over the minimum age which prohibits stage performances. The White Sisters are at present playing for Keith's and are signed by Charles B. Dillingham for next season.

Monroe M. Goldstein (Kendler & Goldstein) acted for Mr. White.

LIGHTS' CIRCUS DATES

The week's route for the Lights' annual circus and wild west, as announced, are July 1, Larchmont, N. Y.; 3, Great Neck; 4, Bay Shore; 5, Freeport; 6, Jamaica; 7-8, Far Rockaway.

Ed Hurley is the general agent for the circus.

Eddie Nelson in "Echoes" Unit

Eddie Nelson was engaged through Davidow and LeMaire to star in "Echoes from Broadway," the Shubert unit show to be produced by Forrest P. Trallors and Edward L. Butler. Nelson was with "The Last Waltz," now closed for the season.

Nora Bayes for Two Weeks

Nora Bayes, booked through Jenie Jacobs to headline the opening bill at the Garden Pier, Atlantic City, commencing June 24, will be retained at the house for two weeks. The Garden will play a big-time policy booked by Fally Markus.



It pays to please the audience
We do—you do by booking
"DEMAND THE ORIGINAL"

BETTY—
MARTIN and MOORE

TALK No. 26

FORMER BOOKING MAN DISSECTS VAUDEVILLE

Claims Bookers Need to Often
Visit Theatres—Heard
Many Complaints

House-cleaning of vaudeville bookings, particularly for theatres outside of New York, is necessary if prosperity is to return to vaudeville next season. That is the opinion of a former showman who was identified with one of the biggest circuits and who was a booker himself and knows values.

The opinion is not based on individual observation, but the ex-showman, who was in New York on a trip this week, explained he had heard complaints in the lobby of every hotel in the different towns he was in during the journey, the sentiment expressed being against the class of vaudeville on the local boards. The observer said he saw the shows in the various stop-over points, and believed he recognized the failure to secure the proper values.

The ex-showman is now located in a mid-Western city, where he is in the merchandise business. With his partner he is making an information trip, visiting the large stores of all cities from Chicago east, to gain pointers prior to the expansion of his own business. He stated his theory of considerable saving to be gained from such information had already worked out.

A study of local conditions is just as necessary for the booking of vaudeville, in his judgment. House managers' reports are not sufficient to correct the faults that crop up, and only by frequent visits to the territory by booking men or those affiliated with that department of vaudeville will result in the attainment of the desired standards, he claims.

NAN HALPERIN OVERCOME

Nan Halperin collapsed, due to the heat, Sunday evening, on the stage of the Winter Garden, New York, while doing her single in the Sunday evening show. She sank to the stage during her second number, and was carried to her dressing room, where she was revived but unable to return to entertain.

It was Miss Halperin's first Sunday concert at the Garden.

SHUBERTS SUE BEDINI

Jean Bedini has been served with a summons in a \$10,000 Supreme Court claim by the Shubert Theatrical Company. William Klein is acting for the Shuberts. The claim arises from an agreement Bedini was to produce acts for the new vaudeville circuit last season, that amount having been advanced him. Kendler & Goldstein have been retained by Bedini to represent him.

ACT FOR GENEVA MITCHELL

Geneva Mitchell, who left "Sally" in Boston after the chorus girl scandal that caused so much publicity, has been signed by Ralph Farnum for vaudeville in a revival of "Jungle Land."

Miss Mitchell formerly did numbers on the Amsterdam Roof and had a speaking and singing role in the Boston engagement of the Marjilyn Miller hit.

MORE VAUDE HOUSES CLOSED THIS SUMMER THAN ANY OTHER

All-Year 'Round Theatres Shut for Hot Weather—
Closings Earlier—Next Season's Outlook Is Said
to Be Much Better

OLD HOME WEEK BILL 5 AMATEUR ACTS IN

Keith's Fordham Repeats Fea-
ture of Last Season—Gave
Vaude. Three Acts

An Old Home Week bill was the program at Keith's, Fordham, New York, the current week, with five acts recruited from amateurs residing in the Fordham section. These were coupled with two regular Keith acts, Francis Kennedy and Seed and Austin.

Last season a similar bill was assembled by manager Chris Egan and was responsible for the discovery of Bob Willis, the letter carrier monologist; Officer Hyman, a New York policeman, and Helen Schroeder (who recently sailed for Europe with the Marks Bros. act).

All three have been playing vaudeville continuously since.

UP-STATE SUIT ON

Shubert - Keith Trial Commenced
Wednesday

Syracuse, June 14.

The suit of the Shuberts against the Keith interests for an accounting of the profits, alleging half interest in the local Keith vaudeville franchise, was put over from Monday until today. E. F. Albee, Lee Shubert, Joseph Rhinock and Maurice Goodman, among others, returned to New York Monday night, but returned this morning. Ben Heidingsfeld, a Cincinnati attorney, was also present.

The outcome of the court action is somewhat puzzling to insiders in one way if no settlement is arrived at. If the Shubert contention is upheld, the matter of the new Keith house here will figure. The theatre cost about \$1,200,000, including the ground. Keith vaudeville was formerly presented in the Grand, an upstairs Shubert house. When the new theatre was built the shows were transferred. The new house was financed without the Shuberts participating.

In the event of the latter winning in court, half of the cost of the new theatre might be a matter for consideration before any profits could figure.

CARROLL-HOAGLAND

Failed to Appear in Answer to
Twins' Complaint

A complaint has been filed against Harry Carroll and Carlton Hoagland, vaudeville producers, by the Bennett Twins, former members of the Harry Carroll Revue, for railroad fares alleged due the act while members of the revue.

Carroll and Hoagland failing to appear when summoned, all members of the V. M. P. A., have been notified not to book any Carroll-Hoagland attractions until the matter has been adjusted.

CITIZENS, AFTER 14 YEARS

Chicago, June 14.

William and Otto Borsini, members of the Borsini Troupe, have been granted citizen papers by Judge Cavanaugh in the Superior Court after 14 years' residence in the United States.

Opposition was made to the granting of the papers by the Federal Government, on the contention that the actors had not established a continual residence in Chicago of five years. The applicants stated that, while not traveling, they were in Chicago and always maintained their legal residence here. In granting their request the court stated that, if a performer has one residence which he made his home during that period, that was sufficient to furnish him with the required statutory residence under the Federal laws.

The Borsinis own their own home here.

Vaudeville has established a record thus far this season in the matter of houses closed as against previous seasons. In addition to the number of houses closed that previously remained open throughout the heated term, another record has been established in the number of houses that have closed from four weeks to two months earlier than usual.

Among the vaudeville houses booked by the Keith office that broke a custom of years standing by closing this summer are Shea's, Buffalo; Keith's Hippodrome, Cleveland; Grand, Philadelphia; Binghamton, Binghamton, N. Y.; Majestic, Johnstown, Pa., and a number of New England and southern houses of the pop grade. The Royal, New York, will join the list of closed houses that have heretofore kept open throughout the year, Saturday.

The Temple, Detroit, is reported as closing for the summer either July 3 or 10, unless business improves. The Temple, like the Maryland, Baltimore, is booked from week to week at present.

All told, there appears to be about 50 per cent less houses open on the Keith books this summer than at the same period last year.

The Keith's southern time booked by Jules Delmar at present is supplying about three weeks' work for acts, as against about seven weeks at the same time last year.

The situation is about the same with most of the other Keith bookers, with the exception of the bookers supplying the houses in and around Greater New York, although less time is available even in New York and vicinity through earlier closings than usual this summer.

A vaudeville man who recently completed a four weeks' inspection tour reports conditions as likely to be considerably better next season, than might be expected, inasmuch as economic conditions show indications of a revival that should benefit the vaudeville houses as well as theatricals in general by the time September rolls around.

Shea's was closed for a time last summer for the first time, but it has always been maintained that the reason was the necessity for repairs rather than lack of attendance.

The closing of the Temple would be momentous. This is the house which, together with Shea's, Buffalo, is depended upon to break the jump from New York to Chicago. Its absence from the books would create an unprecedented situation.

In Upper New York business collapsed last week and a number of independently booked houses which had planned to hold the fort through the summer gave it up. Among them were the Duchesne, Poughkeepsie, and Cortland, Cortland. The two named will stop the last week in June. Notice to this effect was sent late last week. The heat wave broke Sunday and the early part of the current week business was better. So the decision may be changed.

MINSTRELS FOR AMATEURS

Sol Schwartz has discovered a new way of disguising "Amateur Night" at the Keith house in Jersey City. Instead of having the people appearing in the "Opportunity Night" contest, go on as singles or doubles, in the manner of a vaudeville show, Schwartz puts on the show in the form of a minstrel first part.

Each of the amateurs does a specialty the same as in the conventional "Amateur Night" thing.

Delmar-Hackett Stage Dissolution

The vaudeville combination of Jean Hackett and Harry Delmar dissolved partnership this week.

Delmar stated that the dissolution was decided upon for business reasons, also adding that his wife, Miss Hackett, assisted by Tyrrell and Mack and a pianist, will open in a new act at Proctor's, Mt. Vernon, N. Y., June 19, while he will enter production.

E. F. ALBEE'S DECISION ON A VAUDEVILLE PARTNERSHIP

**Acts as Arbitrator in Avon Comedy Four Matter—
Finds Harry Goodwin and Irving Kaufman Were
Not Partners of Joe Smith and Charlie Dale**

E. F. Albee, as arbitrator in a New York Supreme Court suit started by Harry Goodwin and Irving Kaufman against Joseph Smith (Sultzer) and Charles Dale (Marks) arising over their partnership in the acts produced by the Avon Comedy Four, has handed down a decision ruling that Goodwin and Kaufman and Smith and Dale were not partners in the "Hungarian Rhapsody" and "School Acts" produced by the quartet; that "Smith and Dale are the sole and exclusive owners of and entitled to the sole and exclusive use of any and all right, title, benefit, profit, income or advantage of the title or name known as Avon Comedy Four and the act called 'Hungarian Rhapsody'."

Mr. Albee conducted the hearings in regulation court fashion, hearing witnesses and cross-examinations by Tobias A. Keppler, the complainant's attorney, and Monroe M. Goldstein, acting for Smith and Dale. The trial lasted one full day in Mr. Albee's office following which he reserved decision. It took the arbitrator fully two months to read the stenographic testimony and adjudicate the issues.

In May, 1921, Goodwin and Kaufman (since of the Kaufman Brothers, phonograph singers and vaudeville) began a Supreme Court suit for an accounting of the profits of the act, claiming they were equal partners in it with Smith and Dale. Goodwin and Kaufman objected to the latter twain leasing the "Hungarian Rhapsody" act to Burns and Kismet on a royalty basis without dividing equally. These and other allegations were generally denied by Smith and Dale through their attorneys, Julius Kandler and Monroe M. Goldstein, the latter arranging for Mr. Albee to arbitrate the claim.

The Keith executive touches on each point as he wrote the opinion, starting first with the history of the act which came into existence in 1901 with Smith, Dale, Lester and Coleman in it, the former two eventually acquiring all title to the Avon billing. When Goodwin and Kaufman joined it was not on a partnership basis for, as Mr. Albee states, "Goodwin, after he left, indicated by his actions he considered his grievance as a matter of difference in salary."

The arbitrator opines on the term "partnership" as applied to vaudeville acts: "In the theatrical world, and particularly in vaudeville, the term 'partner' is used freely in the vernacular and generally to express that two or more persons are doing or presenting an act, and in conversation it is often stated that 'We are partners' or 'My partner and I are doing an act' and in a descriptive sense the term 'partner' is very frequently used. The splitting or dividing equally of the salary of an act consisting of two or more persons is a very common practice in vaudeville, yet the act, book, songs, property, etc., may not be the property of one member of the act, and yet under such circumstances, the actors playing in the act commonly speak of themselves as 'partners' in the act. It is not uncommon among actors to use the term 'partners' as indicating that salaries or income from the act are being equally divided. The use of the term 'partner' should not be construed in the sense of meaning all that the law implies as a copartnership unless such relationship is definitely defined and supported by evidence clearly establishing that it was intended to create such a legal partnership. Artists are more or less careless in definitely settling their relationship with those with whom or for whom they play, and, as in this case, leave open for argument the intent and purpose of joint effort in the production of an act.

"To guide the artist against a recurrence or a controversy such as this I take this occasion to suggest to those who intend and mean to create a copartnership between themselves in an act, its title, book, properties, etc., that it be done by contract in writing clearly setting

(Continued on page 10)

THEATRICAL GOLFERS IN QUALIFYING ROUND

**Keith-Orpheum Annual Contest—First Medal Play
Wednesday**

The qualifying round of the Keith-Orpheum Annual Golf Tournament was played Wednesday (June 8) at the Mount Vernon, N. Y., Country club. There were 32 entries, it being necessary to divide the players into two flights of 16 each, graded according to the scores made in the qualifying rounds. Mosely and Stewart tied at the 18th hole. On the play off Friday, Mosely defeated Stewart.

Senator Walters, playing his first game of golf, turned in 145 for the course. His opponent, Van Buren, who has been taking lessons from a pro all winter, got 179 before dark. Lew Golder took a 23 on his 17th hole, getting stuck in a sand trap and excavating almost to China before getting back on the fairway.

The first medal play started June 14 at Mt. Vernon. The scores of the first matches were:

First 16

(Upper Bracket.)

Lauder, 99; Watkins, 99; Thompson, 99; Stewart, 92; F. Vincent, 99; Mosley, 92; Schanberger, 97; Elliott, 150.

(Lower Bracket.)

Plunkett, 102; Donnell, 101; Brown, 105; Quaid, 102; Jordan, 110; McKowan, 108; W. Vincent, 106; Casey, 108.

Second 16

(Upper Bracket.)

Hennessy, 109; Albee, 120; Bierbauer, 113; Mack, 109; Lothrop, 112; O'Brien, 115; Goodman, 116; Oakford, 117.

(Lower Bracket.)

Walters, 145; Kemp, 122; Keller, 122; Garyn, 119; McNally, 153; Golder, 164; Dempsey, 135; Van Buren, 179.

Prizes

It has been decided, instead of presenting cups, that winners of all contests will be entitled to select golf supplies, equal to the value of their prize, from George Thompson, professional at the Mount Vernon Country club.

ONE TO TWO

Chicago's Divorce Record for Last Week

Chicago, June 14.

In the theatrical world June is both a matrimonial and a matrimonial severance month.

Last week in the Superior Court before Judge Charles McDonald one divorce was granted and two bills were filed.

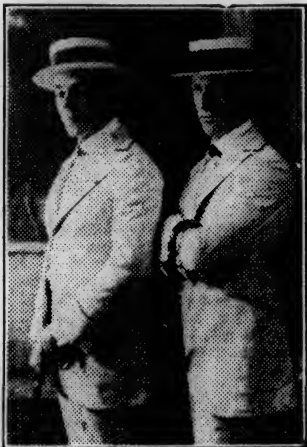
Ina Williams Chester, appearing with the Hal Skelly act at the Majestic, was given her freedom from Ernest Frederick Chester, a theatrical electrician, on the grounds of desertion.

Mike Ferro (Ferro and Goulter) filed suit before Judge McDonald on June 10 against Elvia Ducluse Ferro, charging desertion, and Junie Griffin Hand, vaudeville, filed a suit against Edward J. Hand on the same day in the same court, charging cruelty and statutory offenses.

RUTH BUDD EXPLAINS

The mother of Ruth Budd was not concerned in the breaking of the engagement between Miss Budd and Karyl Norman ("The Creole Fashion Plate").

Miss Budd makes that assertion emphatically, also confirming that the engagement is broken indefinitely.



MR. BOOKER THE ARDELL BROS.

Are offering you a real novelty with true value. This week (June 12-14), Loew's American, and (15-18) at Loew's Lincoln Square, New York

KEITH'S AGENCY BOOKS ARE BEING REALIGNED

**All Bookies Affected — Aimed
to Do Away With Rivalry
Among Bookers**

A realignment of all of the houses booked through the Keith offices, big and small time, is now being formulated by its executives.

The new line-up will affect every booker in the Palace Theatre building. It is planned to achieve a more equal distribution of houses and a shifting of the balance of power, also to centralize the "reporting" and "catching of acts" so as to eliminate the condition now standing whereby an artist must be "caught" by each individual booker, if a new turn, in order to line up consecutive bookings.

The new system is also expected to remove the competition among the booking men for the services of a new act, particularly the "cut" salary house bookers.

Agents have been in a quandary, according to reports, when offering headline material for a showing at cut salary as to which booker to favor. In some instances, the agents contend that they antagonized one booker by giving the act to another.

The bookers of this type of house are anxious to get first chance at the new headliners and feature acts while they are in the process of "showing" and before the regular salary has been set. If a rival booker first engages the turn it sometimes works out the act's salary is set after a few weeks, and when again available the same act will cost the booking man considerably more money.

Some acts last season, advised by their agents to continue the "showing" process for several more weeks in order to "do a favor for so and so," complained of the condition and when not receiving action left the office.

This and other angles growing out of the present booking arrangement is expected to be bettered by the realignment.

Keith's, Far Rockaway, Split Week

Keith's Columbia, Far Rockaway, started its split week on Thursday, this week, making the last half a four-day engagement. Heretofore the acts opened Friday, playing Saturday and Sunday additionally. The house plays combinations the first half.

Lights First Clown Night

The first Clown Night of the season for the Lights Club at Freeport, L. I., will be Saturday evening, June 17.

Wednesday night of this week the first of the mid-week dances at the club was held.

ACTOR-AGENTS INROADING ON INDEPENDENT OFFICES

Have Access to More Fields—Also Freedom of Theatres Formerly Played—Independents May Organize in the Near Future

BALLPLAYERS' WIVES GET ON CON'S NERVES

**Too Many Married Men on
Team—Wives Gather in
Grand Stand**

Binghamton, N. Y., June 14.

Dear Chick:

Some sheet and scratch guy once wrote that nothin in this world ever turns out to be just what you expect it to and that we saps have to keep alibin to explain the difference between what is and what we think is. That sounds like the preamble to a plea of not guilty, but I am thinkin about this ball club of mine.

I probably never in my life grabbed myself a better balanced flock of apple chasers but they aint winnin ball games the way they should, and why? Because nearly all of them are married men and they have their wives along with them.

Them dames have created more dissension and havoc in my club since the season opened, and done more to win ball games for the other clubs than all the hits in the averages against us. During the training season it was all right for the janes were just gettin acquainted and beyond a few exhibition games we wasn't goin' no wheres. But the minute the gong rung on the real playin season the fun started.

Every afternoon the wives would assemble in the grand stand back of the plate and watch the pastime. If the pitcher's wife made a crack about the way my eggs was supportin her husband one of the infielder's wives would start to tell about how much liniment she had to rub on her darling's knees after he had stood back of some of the crockery armed pitchers on this club for nine innings.

Then one of the outfielder's wives would horn in with a tale of woe about the infield bein so porous that every ball hit was sure to roll clean to the fence unless the outfielders chased it down or blocked and that her hubby said it was a wonder some of the pitchers wouldn't walk eight or nine men in a row so's the outfielders could get some rest between marathons.

This was sure to get a rise from the catcher's frau who would croon that if the pitchers wasn't so iron headed and would pitch what they asked for an let some one who had a few brains do their thinkin, their wouldn't be so many cripples on the club and no need for the outfielders to try and rent motorcycles for the season to run down ground balls.

This has been goin' on for the past four weeks with the husbands gettin an earful about what Mrs. so and so said this afternoon when you booted that one in the third innin' and so on. The result is that the next day my pond lilies would be glarin at each other like a lot of strange wolves and the first thing that went wrong they would be at each other crabbin and snarl in like a lot of bohunks with their tickets mixed up on an Ellis Island ferry.

I dont mind managin a lot of ball players for if the worst comes to the worst and it comes to showin your authority you can pick up a baseball bat and crown somebody. But what can you do with a flock of molls that sit behind a wire screen and propaganda you out of games that ought to be in the win column.

I can't release any of these birds for the minute I do one of the other clubs will grab them and if they go good I will never hear the end of it from the home fans. I am layin awake nights tryin to figure out, for if I don't I am a sure thing to finish behind the bunch by the time September rolls around.

We have dropped from third place to fifth in three weeks so you can imagine your gray haired comrade doin a Billy-Gould in a few more days.

Sorrowfully,
Your old pal, Con.

The number of actors who have recently and temporarily or permanently joined the ranks of the independent vaudeville agents either on their own or as assistants to established agents have affected the earning powers of the recognized independents by introducing methods of securing acts which the average agent is unable to follow.

The actor-agents in practically every instance belong to theatrical organizations to which the regular agent is unable to secure access for business purposes. They are also in a position to secure favors from theatre managers by having played their houses which are not granted to the average agent, especially in theatres of opposition circuits. The actor-agent reminds the theatre manager of having played his house and that he is merely over to see a friend and makes no mention of being an agent endeavoring to secure material.

Several independent agents are planning to form an organization to curtail the inroads made in their field. Their efforts will be to limit agents to agenting only and to eliminate any doubling as actors when engagements are offered, which has often occurred with the newcomers.

Q. R. S.'S RADIOS

**Piano Roll Makers Manufacturing
Sets for Chicago Laboratory**

While the Q. R. S. Co., music roll manufacturers, is not actually entering the radio field, it is endorsing a "Zenith" radio receiving set which it is also manufacturing in its Chicago factory for the Chicago Radio Laboratory. The Q. R. S. people have an extensive factory in the mid-west, as in New York (for eastern distribution), and this manufacture of radio supplies is merely an adjunct to their regular music roll business to take up slack time and an over-abundant floor space.

The Q. R. S. Co. will be merely a manufacturing medium for the Chicago Radio Laboratory. It may or may not exploit the product, its only suggestion being to give music dealers full preference and co-operation in their business dealings.

Answering the question that, in view of the music publishers' consensus of opinion that radio is looked upon as antagonistic to the music business, an official of the Q. R. S. countered with a theoretical parallel that the word roll, when first it made its appearance, was considered a menace to the sheet music business. The fact that the roll has boomed the music business, if anything, is allowed to speak for itself.

BROWN AND ELAINE WED

**Vaudeville Partners for Six Years,
Wife Finally Accepts Proposal**

Portland, Ore., June 14.

Brown and Elaine, with "Their Wedding Night" in vaudeville, brought about their own wedding evening June 6, when married at Vancouver, Wash., while playing at the Hippodrome here.

In private life the couple are Ruth Frances Rolfeau and Mack Brown Sareth. They have been vaudeville partners for six years, but it was not until the Monday night before the wedding Miss Elaine favorably listened to her partner's marriage proposal. That evening Sam Meyer, assistant manager of the theatre, gave Mr. Brown a dinner to celebrate his birthday. During the banquet Brown tried it again and got it over.

TANGUAY CANCELS BUFFALO

Eva Tanguay, booked for a full week by the Gus Sun office at the Lafayette, Buffalo, to commence Monday, notified the booking office Saturday night she would be unable to fill the engagement, due to illness.

She appeared last week at the Alton, Cleveland, a picture house.

Johnny Dooley filled the Buffalo engagement.

SHUBERT BOOKINGS STAGNANT; SEEKING FEATURE TURNS

**Unit Producers Reported Acting Independently in
Securing Talent—Offers Made for Hitchcock,
Bayes, Hussey and Others**

From all accounts Shubert vaudeville bookings for next season's unit shows on the circuit are stagnant. The accounts seem to agree the Shubert unit producers are striving to secure feature turns to head their unit productions.

Among those approached to come in on the unit proposition are Nora Bayes, Raymond Hitchcock and Jimmy Hussey, among others of similar professional standing. Inducements are said to be a guaranteed salary and a percentage of the show's profit. This proposal that includes profit sharing is made on the plea that if the show's star can draw the opportunity will present itself at the head of a unit show playing to \$1 top.

Among the specific terms mentioned have been \$1,000 weekly guaranteed and 25 per cent. of the profits. One name approached demanded his salary and 50 per cent. of the profits, to hear farther, and was later informed he could have the 50 per cent. if he would reduce his salary to almost nothing. Miss Bayes is reported to have been offered a flat salary approximating \$2,500 weekly for the season, but did not accept. The Shubert people claim Hitchcock cannot be secured, as he is virtually under agreement to them and will appear in a new production to be made for the Century roof in the fall. Hitchcock was to have opened last night in "The Pin Wheel" at the Carroll.

Hussey returned from the other side this week and immediately was swamped with offers. He headed a unit show in Shubert vaudeville last season and tested his drawing power at that time, his unit show being among the leaders in the gross on the circuit.

While all bookings for Shubert vaudeville ultimately go through the Shubert vaudeville agency, the various producers on the wheel circuit are said to be acting independently and without consultation or co-operation in searching for talent for their productions. Pending securing feature turns, bookings otherwise have been inactive.

One story is that the Shubert producers are holding back owing to the present slowness in vaudeville bookings throughout the field. They are said to believe they can make better bargains or "buy better" through waiting than by "going after" turns they have in mind.

While it is claimed the Shubert circuit now has 30 houses at least lined up for next season, the names of the theatres have not been made public.

Nearly all of the Shubert vaudeville bookings to date of importance have been reported in Variety, when occurring. Several have secured their leading principal, but so far most of those mentioned are recruits from burlesque.

One story says that several big time acts are flirting with the Shubert agency or producers, with the objective in view of elevating their big time salaries or securing a more favorable contract for next season than thus far has been offered by the big time chains. One act reported as being under a three-year contract with a big time agency has been in communication of late with Shubert agents, without the Shubert office, according to its statement, placing much reliance upon the negotiations.

The producers say, as a rule, they will limit the weekly cost of their Shubert unit attractions to \$5,000. That is the minimum mentioned by I. H. Herk at the dinner given the Shubert producers in the Hotel Astor. Some of the producers claim they can frame a unit show for less money. One producer reported to have laid out his show at a weekly cost of \$6,000 said when asked regarding it that if his expenses reached \$6,000 he would cut his show down.

Steppe and O'Neil in Herk Show
Harry Steppe and Harry O'Neil have been signed for one of I. H. Herk's Shubert vaudeville units next season.

LOCAL BRYANT AGENCY IS TRANSFERRED

**Shuberts' Affiliated Chicago
Booking Branch Loses
Head**

Chicago, June 14.
Lester Bryant has disposed of his interests in the Lester Bryant Vaudeville Booking Exchange, affiliated with the Shubert vaudeville circuit, to a syndicate of local vaudeville men.

The agency in the future will be known as the International Vaudeville Agency, maintaining the Shubert affiliation with Clarence W. Morgenstern, who represents the Finklestein & Rubin houses, as president; Lew Trinz, of Lubliner & Trinz, vice-president; Jimmy O'Neill, vice-president and general booking manager; Sam Trinz, of the L. & T. forces, secretary, and George Webster treasurer.

They will retain the offices established by Bryant in the Wood's theatre building, and will book the Finklestein & Rubin, Lubliner & Trinz houses and eight other weeks of independent houses.

MAY 1 CLAUSE

**"Play or Pay" Contract Subject to
Cancellation**

A new clause inserted in the Keith "play or pay" contracts for next season, states the contract is subject to cancellation, or words to that effect, provided a theatre it calls for an engagement in should close or change its policy on or before May 1.

The clause was apparently inserted because of the number of houses booked by the Keith people, and customarily keeping open well into the summer or throughout the year, closing last season in May, and several as early as April and March.

TRANSFER CONFIRMED

The transfer of the Loew western end of its vaudeville circuit to Ackerman & Harris was officially announced this week through the Loew office.

The brief announcement said the transfer will occur June 25 in San Francisco, but that Marcus Loew will be unable to be present and will be represented by E. A. Schiller, along with Isadore Frey of the Loew legal department.

The western Loew houses, excepting the Warfield, Frisco, and new State, Los Angeles, will be turned back to Ackerman & Harris, who merged the houses with Loew's a couple of years ago. The mentioned theatres remain with Loew's and their future policy, the statement says, will be determined after Mr. Schiller reaches the coast.

MCCORMICK LEAVING

Bill Quaid has been given managerial supervision of Proctor's, Mt. Vernon, N. Y., in addition to the post he holds as manager of Proctor's Fifth Avenue. Harry McCormick, who retires as resident manager of Mt. Vernon next week, will become associated with the Keith interests in another capacity.

Bert Baker in Jacobs Unit

The Jenie Jacobs unit show for Shubert vaudeville next season has engaged Bert Baker and company.

HOUSES CLOSING

Plaza, Worcester, Conn., June 17.
Keith's Hippodrome, Cleveland, closed for the season Saturday. The 105th Street, Cleveland, the Keith small time house, is scheduled to close tomorrow (Saturday) night.

The Majestic, Houston, and Princess, San Antonio, playing Loew road shows, discontinue vaudeville for the summer, week of July 30.
Loew's Hamilton, Can., June 17.

Fay's Rochester and Providence close this week.

The Jefferson, Auburn, N. Y., June 17.

With the closing Saturday of the Grand Opera House, Philadelphia, that city will have but two neighborhood theatres playing vaudeville after this week. They are the Globe, a full week, and the Nixon, with a split policy. Keith's will remain open throughout the summer, as usual.

B. S. Moss Flatbush, Brooklyn, N. Y., closes June 25.

KEITH'S HURRY ACTS TO SIGN WITHOUT SIGNAL SUCCESS

**Contracts for Next Season Remaining Unsigned—
10 Days Limit Imposed with Name Off "Available
List" as Penalty, Doesn't Hasten Signatures**

"CANNED" BOOKING AGENT LATEST THING

**New Type Around—Agents
Influential in Securing
Openings**

A new type of booking agent is coming into existence with so many vaudeville and production artists turning to the phonograph records as sources for adding to their revenue. Singers and musicians of late seem intent on a currently common craze to "can" their talents for posterity and other material reasons.

As a result the various recording managers and experts stationed with the disk companies are swamped with applicants for test record tryouts. It has reached the stage that only a "name" is accorded a practical test, following which a commercial disk is marketed for one month to test its (and the artist's) selling powers with the public. More often the "name" is accorded this tryout by request only.

There are, a handful of musical agents (their cognomen is really undefined) close to these powers that be in the recording laboratories who are influential enough to arrange test records for aspirants, and if successful in any further contract work the agents share in a large percentage as "managers."

The average popular song vocalist gets from \$75 to \$150 for canning a number, a few favorites more and others even less, dependent on the person until he or she builds up a following that sometimes means a royalty percentage on the records sold as well. Many singers make this their profession solely, recording two to four numbers monthly for three to six phonograph companies that do not employ exclusive artists like Victor, Brunswick and Columbia. Many record for the major companies in addition to the "small time" work. It is a lucrative field and is still booming despite this talk about radio doing any damage.

Another angle in the form of gentle graft crops up periodically, the influential phonograph singers being declared "in" on certain songs by enterprising music publishers in consideration for exercising influence in getting them recorded by the companies they work for. That is an easy matter for a singer, the recording laboratory director naturally favoring a composition purported authored by one of his singers or musicians. However, there is a popular female vocalist who eschews all this salving altogether, but she is possibly the sole exception in the whole business.

ROYAL CLOSING

**Earliest for Keith's Big Timer in
Bronx—New Policy Possible**

Keith's Royal, in the Bronx, New York, will close Sunday. This is the earliest closing for the Bronx house for several seasons. Last season it went dark August 1.

The Royal, originally one of the best money makers on the Keith circuit, has suffered from the inroads made by the two new vaudeville houses, Keith's Fordham and Moss' Franklin, several blocks away. The Royal, a big time house, may reopen with a change of policy which will leave the West Bronx and Fordham sections without a big time vaudeville stand next season.

I. R. Samuels of the Keith office is the booker.

ENGAGEMENTS

Thomas Shearer, third season in "The Bad Man."

Garrison Jones, Janet Richardson, "Spice of 1922." (Fred Heider and Swift and Kelly withdrew last week from that show while in rehearsal).

George Hurd Jones, for Goldin's Dance Production (vaudeville).

Eva Clark for "The Pin Wheel."

Alfred Latell and Elsie Vokes, Jack Reid Shubert vaudeville unit.

The Keith agency, in its big time department, has of late attempted to hasten the signature of acts to next season's contracts, but according to report, without signal success so far.

Several causes are ascribed for acts deferring signatures. The two principal causes appear to be a cut in salary in contracts offered or without the increase asked for by the acts, and acts waiting to see what may turn up in the form of other engagements.

This condition is said to have virtually stopped booking in the big time agency, though up to date several turns for next season have been signed.

In an intent to accelerate bookings, the Keith's office is reported to have notified agents that unless their acts returned contracts, signed, within ten days after their receipt, the names of the acts would be removed from the "available list" of the office. That might mean the turns removed would be overlooked for summer engagements. It is said to have had no better effect, although one or two agents have stated that names of acts failing to sign within the prescribed limit had their names taken off the list.

Comedy acts in "one" are being signed up whenever possible to two-year contracts by the Keith office. Several acts of this classification were offered the long term contracts this week. Lester Allen was signed for two years. Similar contracts were offered to Will Mahoney, Kramer, and Boyle, Arthur West and others. West had previously signed a two-year contract with Sam H. Harris for the new "Music Box Revue."

The contracts contain an option for the third year to be exercised at the discretion of the Keith people. Special publicity, billing and exploitation will be given the acts.

SHUBERTS' CHI OFFICE NOW HAS 11 WEEKS

**Lester Bryant Heads Western
Booking Branch of Shubert
Vaudeville**

Chicago, June 14.
The Lester Bryant Vaudeville Booking Exchange is the affiliate local branch of Shubert vaudeville for bookings. Lester Bryant is the head, surrounded by Jimmy O'Neill, Coney Holmes, George Webster and Clarence W. Morganstern. The Bryant agency is now booking 11 weeks out of Chicago, supplying small and big time bills.

The Bryant agency arranged with the Shuberts last September to take care of bookings in this territory not handled on the direct line of the Shubert vaudeville circuit from the New York booking headquarters.

Next season the Bryant office expects to add at least eight more middle western vaudeville houses to its books, including two in Chicago.

Lester Bryant, who heads the local office, has had a meteoric career in western theatricals, rapidly rising as a youth from Davenport, Ia., to the managing director of the Playhouse, a legitimate theatre here that Bryant has continued to fill with hits since he assumed the management. His connection with vaudeville became more intimate after the western booking agency for the Shuberts was reorganized some time after opening. When that happened Mr. Bryant really took personal control.

Burt Green III at Home

Burt Green, accompanied by his wife, Irene Franklin (Franklin at Green), returned to New York last week. Mr. Green was taken ill the other side and is still quite at his home in Mt. Vernon, N. Y.

OLDEST BURLESQUE SHOW TITLE PASSES AFTER 30 YEARS' USE

W. S. Campbell's "London Belles" to Be Known as "Youthful Follies" Next Season—Joe Marks Starred Above New Title

What is really the oldest title in active use in burlesque will pass next season, William S. Campbell having decided to drop the "London Belles" for his show which he has used continuously for 30 years, and supplant it with "Youthful Follies." Last season Hurtig & Seamon did the same thing with the next oldest burlesque title, the "Bowery Burlesquers," used continuously for 24 years. The experiment did not prove successful with Hurtig & Seamon. About the middle of the season "The Bowerys," renamed the "Frolickers Revue," was changed back to its original title. It finished the season that way, and the show will again go out next season as "The Bowerys."

The "London Belles" was first known as Rose Sydel's "London Belles," entering the burlesque field in 1892, during the course of the World's Fair in Chicago. The "Belles" went along that way until four years ago, when Rose Sydel (Mrs. William Campbell) retired from active stage work and the show became known as "London Belles," with the star's name eliminated. It has played under that billing since 1918.

Next season the Campbell show will carry the name of Joe Marks above the "Youthful Follies," the billing reading "Joe Marks and his Youthful Follies." This will celebrate the elevation of Joe Marks to burlesque stardom. He has been featured for several years with the "London Belles." Eddie Cole will be featured with the Campbell show next season.

Rose Sydel played as the star of the old "London Belles" for 26 consecutive seasons, a record in itself, aside from the 30-year record for the continuous use of the title in burlesque.

James Madison will write the book of next season's "Youthful Follies" and Will H. Smith will stage the Campbell show.

BERT WESTON'S TABS

Bert Weston, office manager for James E. Cooper, has entered the vaudeville producing field for a flyer during the summer. He will specialize in tabs, the first one "Broadway Players," opening for three weeks at the Broadway, Norwich, Conn. The piece will run an hour, the rest of the show being filled out with a feature film. The company will change the tab twice weekly during the run.

The company includes Al Hilliard, Eddie Lloyd, Bee Beryl and Pearl Watson. Weston retains his post with Cooper, in addition to his producing business.

JAFFE'S SAM SIDMAN SHOW

The show George Jaffe will operate on the Columbia wheel next season will be called the Sam Sidman show, with Sidman starred.

Lou Reals has been engaged as manager and Frank Laning advance agent. Others engaged are George Wright, Frank Conroy and Terris Sisters.

SPORTS

Big league baseball has been on the upgrade since the season opened. At least that is true of New York. The Polo Grounds have been comfortably occupied both for the Giants and Yankee games, the absence of Babe Ruth from the Yank line-up not having been particularly noticeable. One way of judging the pastime's early draw is the ticket demand at the ticket agencies. For the Saturday and Sunday games it has been no trick to get \$7.50 each for tickets priced \$1.50. With Ruth back in the game there should be an extra draw for the week-day contests.

Charlot Molina, chief matador of Madrid, Spain, prevented from pulling off a bull fight in Madison Square Garden some time ago, is having equally hard luck in Kansas

"FOLLIES" DID \$4,900

Gerard's "Follies of the Day" at the Gayety, Boston, last week, was the only Columbia show in action on the circuit. "The Follies" did \$4,900 its fourth week of the summer run. Last week's business received a hard wallop, owing to the heat wave throughout the week. The question of whether the "Follies" continue at the Gayety next week will be determined by this week's business. The first week the show did \$8,200; second week, \$7,400; third week, \$7,200.

BURLESQUE CLUB OFFICERS

The following officers were elected for a period of one year by the Burlesque Club at the annual meeting in New York June 8: James E. Cooper, president; Lew Talbot, vice-president; Chas. Franklyn, treasurer; Harry Rudder, financial secretary; Louis Lesser, recording secretary. The election of Cooper for president and Rudder for financial secretary was unanimous.

The new board of directors include Sam Scribner, John Keit, James Sutherland, Sam Pool Lewis, Bob Travers, Billy K. Wells.

FRED CLARK BUYS IN

Fred Clark, company manager for Jacobs & Jermon's Columbia wheel shows for the last five years, and last season with "The Flashlights," has purchased a half interest in the franchise on which the Lew Kelly show was formerly operated.

Clark and John G. Jermon will jointly operate a show on this franchise next season. It will carry the title of "Let's Go."

Marty Collins had Jack Pillard are to be featured in the show.

BEDINI'S COLUMBIA TOUR

Jean Bedini will operate two and produce four shows of the Columbia wheel next season. One of the shows Bedini will both operate and produce is "Spangles," which played the Shubert vaudeville circuit as a unit revue last season. The other is the "Chuckles" show.

The two shows Bedini will produce, but not operate, are the two de Courville franchises, one made up of "Hullo, Canada" and the other, "Pins and Needles."

DALEY'S "BREVITIES" PEOPLE

Ed Daley's "Broadway Brevities" (Columbia wheel) next season will have the following cast: Lena Daley, Jay C. Flippen, Walter Brown, John O. Grant, Big Three Trio, Babe Healey, Rose Maynard.

The show will be outfitted with the scenery and costumes of the "Broadway Brevities" show from last season.

"Broadway Flappers" Cast

Those engaged for Rube Bernstein's "Broadway Flappers" Columbia wheel show next season include Gattison Jones, Jack Hunt, Clyde J. Bates, Major Johnson, with several to fill.



HARRY HOLMAN

In "Hard Boiled Hampton"

June 12 Keith's, Philadelphia.
June 19 Orpheum, Brooklyn.
June 26 Riverside, New York.
July 3 Royal, New York.
July 10 Bushwick, Brooklyn.

Dir.: THOS. J. FITZPATRICK

Sailing July 18 for England.

CONTROVERSY OVER HARRY (HICKEY) LE VAN

Henry Dixon and Irons & Clamage Both Claim Contract with Comic for Next Three Years

A controversy over the services of Harry (Hickey) Le Van for the next three years is on between Henry P. Dixon and Irons & Clamage. Warren Irons claims a three-year contract with Le Van beginning next season by the terms of which Le Van is to appear in one of the Irons & Clamage Columbia wheel shows.

Dixon also claims a contract with Le Van, beginning next season for a three-year term. The Dixon contract, according to the latter, contains a proviso that in the event of either party failing to live up to its terms, the party breaking the agreement will forfeit \$5,000 to the other. Dixon is operating a Shubert vaudeville unit with Max Marcin next season.

Dixon stated this week he would take legal action against Le Van, if the latter did not abide by his contract.

PIANO PLAYERS LEADING

The Columbia wheel shows will use piano leaders as musical directors next season.

At the Columbia offices it was stated the piano leader plan had no significance, other than that piano leaders could handle the shows better.

Previously most of the show leaders on the Columbia wheel have been violinists.

In the event that a road manager has a violin leader under contract for next season, the engagement will hold good, but all leaders engaged from now on will be pianists.

SUIT ON TAXI SMASH

Dorothy Raymond and Joseph Hoffman, both in burlesque, have brought two \$1,000 civil suits against John Daley for injuries alleged sustained in an automobile collision March 27 last.

Both principals were in a taxi with Mr. and Mrs. Michael Kelly, the latter a burlesque producer, when Mr. Daley's car struck their cab at 38th street and 6th avenue, New York, causing them serious injuries and damages through loss of employment, it is declared.

ILL AND INJURED

Karle O. Amend is convalescing at Christ Hospital, Jersey City, N. J., having been operated on due to an injury to his knee cap.

Mildred King ("Rose Review") is at St. Mary's Hospital, Jamaica, L. I., suffering from a gangrenous ruptured appendix. Visiting hours are from 2 to 4 in the afternoon and 7-8 at night.

Parks and Clayton replaced King and Irwin at the Chateau, Chicago, on account of John King spraining ankle.

Will J. Harris is spending a week at the West End Hospital, Chicago, where he had his tonsils and adenoids removed.

CABARET

The ladies' rooms of Broadway and Fifth avenue restaurants and hotels are complained of by women who visit them. They say the tip thing has grown to the extent where the attendants in the ladies rooms secrete toilet articles women require, even to hand towels. Besides, they also complain the rooms are unkempt and mussy, seldom wholesomely clean and that the same desire craze for tips appears to prevent the women attendants from giving the ladies' rooms any personal attention. The only exceptions made of all the higher grade hotels and restaurants of both streets were two Fifth avenue hotels. These two hotels are reported to be building up a large daytime trade for luncheon and tea, girls making their appointments in them through knowledge they are the only places where proper attention is given in the ladies' room. The Broadway cabarets are especially complained of in this respect, for inattention and insolence. The ladies' room naturally is one part of his establishment that does not come under the personal observation of the manager, but it is an important part, it seems, for any restaurant that drives away the women, keeps away the men. It's about the next worst thing to the headwaiter's hold up for a stake for a table, allowing people to leave in preference to protecting the house.

"Bandanna Land" at Reisenweber's will move June 15 to the former Bal Tabarin, Atlantic City with another all-colored show put on by Al Mayer to succeed at Reisenweber's the same date.

An attempt to dry up Kansas City, which has had a reputation as one of the wet spots in the country, has been started by Federal prohibition agents. Posing as insurance agents, two of the officers visited the Biltmore and Muehlebach hotels, Kansas City's finest, and after a two days' stay arrested eight of the bellhops on charges of selling liquor. The officers claim the boys sold them bonded liquor for \$12 a pint and "hooch" for \$8 a quart; also that one of the boys, after being arrested, said the "hooch" had cost him 85 cents. The agents say these arrests are but a starter, and that they are going after a number of druggists and doctors, who have been handling the stuff. They stated that St. Louis and Omaha were much wetter than Kansas City, and that liquor was being sold over the bar in the latter town. The management claim that they have been doing all possible to stop the sale of liquor by the bellhops, but that they smuggle it in and get a commission for its sale.

Alex. Hyde's Symphonic Enchanters, the latest band combination to invade vaudeville, have been booked for a tour of the week stands in local Loew houses, opening at Loew's State, New York City, June 19. Hyde's musicians have been recruited from leading orchestras, and are nine in number.

The Boardwalk opening Monday at the renamed Cafe de Paris on Broadway is said to have a weekly salary roll of \$2,800 for the entertainment.

Charles M. Fry's Philadelphia orchestra opened a summer engagement

on Young's Million Dollar Pier at Atlantic City this week, taking the place of Jim Shields' Mason-Dixon Seven Dance Orchestra, which has gone on tour with a number of engagements for special affairs in college towns. June 25 Benson's Orchestra of Chicago will start its summer engagement on the Million Dollar Pier. The Million Dollar Pier Hippodrome will open June 26 with a strong bill headed by Emmet Welch and his minstrels and filled out with five vaudeville acts.

One hundred cases of Volstead act violations are on the calendar for the June term of United States Court of the Northern New York district opening at Binghamton next Tuesday. It is expected it will take the court nearly two weeks to dispose of the booze cases, the calendar for which is now being arranged by U. S. District Attorney Hiram C. Todd.

The hearing in the case of State Trooper J. E. Tewes, charged by prohibition agents with interference when they were investigating a hotel at Staatsburg, May 5, will take place at Newburgh today (Friday). The state trooper arrested the federal sleuths for assault. Henry J. Waldbillig, chief of the capital district dry forces, will contend that the arrest was an interference with federal officials. As a result of the fracas between the state policeman and the dry agents no evidence was obtained at that particular visit. The agents went back to the Staatsburg hotel at a later date, however, and made a "pinch" for violation of the Volstead act.

Zit's Casino, in Central Park, received a publicity break it never could have hoped for when Mayor Hylan revoked the dancing permit given for June 9 in the restaurant for the Grand Fete Champetre, alleged to have been inspired through the Authors' League, with Tony Sarg in charge of the affair. It was held instead June 9 at Madison Square Garden, with the tank open for swimming. The \$11 scale still holds, with buyers of Casino tickets honored at the Garden.

Zit has a dancing permit, to become operative shortly, in the Casino. He claims the League people approached him with their plan. He assented, but informed them they would have to secure all required permits. A press agent got to work and promised everything in a flamboyant circular. It promised so much it looked as though one of those old Webster Hall affairs were to be pulled on the lawn of Central Park. Everyone denied any intent to use the Park outside of the Casino building. Much of the circular was just an \$11 selling argument, but one of the dailies picked up the matter of using the park for a fete and quoted from the circular. That settled that.

The publicity for the Casino, though, started business there. Zit (now a full fledged restaurant man, who sticks around all day to see nothing is put over) had turnaway business the week end, he says, and everybody in New York now knows there is a Casino in the park. A provision in the Casino's lease calls for a daily opening of the restaurant by 9 a. m. It opens at 8, owing to the early riders and walkers. No closing hour is named.

for they decreed that no dancing shall take place in any public hall licensed for the terpsichorean art after midnight, on week nights, and that on Sundays there shall be no dancing at all. The by-law as submitted to the Council provided that the closing hour should be one o'clock in the morning. After Mayor Martin had declared young girls and men should not be out later than ten or eleven o'clock, and that if parents did not see that their girls got in at a respectable time, the city must take action to protect them, an amendment was made fixing the hour at midnight. This was carried by a vote of 25 to 10.

Shimmie flenda and their partners who affect a catch-as-catch-can, check-to-check, strangle-hold and other styles of dancing, are blamed by managers for the city's latest edict closing all public dance halls and cabarets at midnight throughout the week-end and all day Sunday.

Legal action by the managers to quash the new by-law is now virtually assured, joint action by all the high-class establishments having

(Continued on page 23)

IRWIN SUIT RESUMED

Mack Under Examination in \$100,000 Damage Action

The examination of the officials of the Columbia Amusement Company in Fred Irwin's \$100,000 damage suit has been resumed by Irwin's attorney, Avel B. Silverman (House, Grossman & Vorhaus). J. Herbert Mack, the president of the Columbia company, is still on the stand, hearings being conducted by mutual agreement in Mr. Silverman's office. Rud K. Hynicka and Sam S. Scribner will next be examined to assist Irwin in his suit for the loss of his two Columbia wheel franchises.

Mack's examination began four weeks ago. He objected to some of the interrogations as is his privilege, these to be threshed out in court later, a Supreme Court justice to order whether or not they must answer any questions objected to.

CONCESSIONAIRES DISSATISFIED OVER CARNIVAL HIGH RENTS

**Protesting to Show Managers—\$50 and \$75 Weekly
Now Against \$20—\$25 in Old Times—One Car-
nival Man's Belief in "Clean Money"**

Chicago, June 14.

The carnival concessionaire is on strike. He demands a readjustment of the present high concession rentals, and threatens to quit unless some change is made in the present charges which the concession men claim are prohibitive and out of reason.

With the general slump in the outdoor amusement business, the concession man has been the hardest hit. Many of them who operate a string of 10 or 15 stores have dropped a tidy little bankroll since the opening of the season.

With some of the shows, prices have already been lowered. The carnival manager found himself compelled to reduce his concession rates, but with many of the big shows the old high prices have held, and now the concession men are demanding a change. Some quit cold, and have gone to try their luck at seaside resorts or in summer parks, while others have thrown their material and merchandise in storage to await the fairs.

Grind concessions with some of the big shows have been taxed as much as \$50 weekly for one stand, while merchandise wheels have had to pay as high as \$75 and \$80 weekly. This price includes light and transportation for one or two people, but many of the carnivals charge each concessionaire \$25 a week for the exclusive use of a wagon in which to load stuff. In the old days grind stores paid around \$20 weekly, while wheels went for \$25.

The present-day concession, with its expensive flash and costly merchandise means a far bigger investment than in the old days, and many a single 30-foot store represents an investment of several thousand dollars, with frame, canvas, help and merchandise included.

In the old days a store was flashed with a few boxes of cheap candy or a half dozen Teddy bears, while now one sees a big display of heavy woolen blankets or high-priced manicure sets, silverware and imported imitation pearl necklaces and other jewelry.

The carnival manager claims that with the high cost of railroading, together with the increased cost of operating, he is unable to reduce his concession rentals, and there the matter rests.

Another grievance of the concession man is the custom of some show manager to put on percentage wheels and other money games on the last two or three days of the week. The legitimate concession man claims this takes away from his business. The concession man is dissatisfied. Few carnivals can boast of the long display of concessions that have helped to carry their shows over the road in past seasons.

The lobby of the Palmer House here has, of late, been quite a popular rendezvous for carnival men while in Chicago, and as few of these are given to the habit of quiet talking, quite a deal may be gleaned of their personal views by anyone interested. Recently a group of well-known carnival men were talking over the situation. The talk drifted to the subject of gambling. As a proof that not all show managers are interested in the money game racket, the sentiments of a well-known carnival owner are here expressed. Speaking of the gift, he said: "For my part, I'll be glad to see the end of it. As far as I can see, it never did mean anything but a pile of worry and grief, and I don't see what benefit the show reaps when everything is balanced. A good joint man expects 50 per cent. of the gross receipts of the store, and another 25 per cent. goes to the phills. With this and the fixing dough and with what the gamblers steal from the receipts, there is seldom much left for the office but the worry and work of squaring kicks and straightening out complaints. Clean money looks better

to me than any racket dough and, for my part, I believe it lasts longer. I have cut out all grift, and I am just as well off, besides the peace of mind that I now enjoy."

While the above expresses the ideas of but one man, it shows there is something stirring, and it proves which way the wind is blowing.

Carnival managers have been cutting their concession rates until it looks like old times. Quite a number of the shows have cut their wheels to \$30, with a weekly rental of \$20 for grind stores and ball games. This is supposed to include lighting current, hauling and transportation for the help. One show, Miller's Midway Shows, is offering wheels for \$20, and all grind stores for \$15. This is the charge per week flat. One show is letting cat racks and ball games work for \$10 a week with electric current free.

JOHNNY J. JONES EXPOSITIONS

The owner of the Johnny J. Jones Exposition is Johnny Jones, known among the employees as the "boss," but known outside as "Honest Johnny Jones" with a reputation of the only church-going carnival owner in America. Among certain haunts they will tell you that Jones runs his carnival on a golden rule basis; that Jones was the first one to ever put into effect no gambling, no Hawaiian Village, no lewd shows of any kind; that was all lived up to when the reviewer, jumped in unannounced to look over this show at Canton, Ohio. Arriving on the grounds at 6.30 one was struck with the homelike atmosphere. A pleasant spirit prevailed among the concessionaires with no hard work or pulling among any of the merchandise stands.

This exposition (they never use the name carnival on this show) was given under the auspices of the Local Order of Moose with no gate charge; the lodge running several stands and participating in a certain percentage of the gross. Jones rents outright all of the merchandise concessions at a flat weekly rate with no participation of the show on the percentage of the concessionaires' business. It is understood the weekly rental basis of a store is from \$20 a week up to as high as \$50, with the concessionaires all paying their own transportation, hauling and incidentals.

This is said to be the largest outdoor show now in America, using 40 steel cars, over 500 people, 36 head of horses and 80 wagons. It is also said to be the first outdoor show to ever use steel cars. Ed. R. Sauter is press agent, with A. H. Barkley, general agent. Among the concessions were found such plays as doll racks, hoop-las, paddle wheels, silver stores, blankets, umbrellas, country stores, jewelry stands, gum and candy wheels, large doll rack, fishing and throwing at cups, two fortune-telling stands. It was noticeable there was no game over ten cents. It was impossible to gamble for any money or to get a buy back.

Probably the biggest boost for the Jones shows and one that impressed the reviewer above everything else while he was still incognito and standing near one of the doll racks, was a young woman presiding over this game who got one of the young town fellows and started to bet him on the outcome of his throwing ability. There was actually no money passed but the game smacked of "come-on." The town patron was separated from about \$11 and the entire game did not take over 30 minutes. Someone must have tipped off Jones, because shortly there was a commotion, with Jones bursting through the crowd and informing the young woman to close up the stand and report immediately to the main wagon, also asking the boys who were playing this game to please accompany him.

As the reviewer also had lost a few dollars betting with the young woman and being of an inquisitive nature, he ambled along. The young woman was asked how much she had taken from the parties represented. When told Jones dug down into his pocket, refunded the money, gave back the young woman the difference between what she had paid for her concession for the week and the money given back and told her

UP (N. Y.) STATE GETTING CIRCUSES

**Reports of Big Business in
Each Town—Ringlings' and
Sells-Floto Playing Them**

Oswego, N. Y., June 14.

For the first time in years, Oswego will have a circus in town, when Sells-Floto plays here June 22. Early indications are that the show will have two packed performances with any kind of a weather break.

Auburn, N. Y., had a circus recently, the first one in years. That city went looking for a tent show through local demand. Sells-Floto got the stand and did a turnover.

Geneva, N. Y., June 14.

The Ringling Brothers-Bailey circus showed here last week, doing a tremendous business. It had been several years since a circus played this town.

\$100,000 IN ACTS

John Berger in Charge of Big Los Angeles Pageant

Los Angeles, June 14.

John Berger, widely known promoter of expositions and special events, is to have complete charge of the entertainment features of the mammoth pageant and industrial exposition to be held here under his direction some time in August. It is said over \$100,000 worth of acts have been purchased from the United Fairs Booking Office of Chicago for the event, which, it is claimed, will be one of the biggest things of its kind ever attempted in Los Angeles.

The attractions were bought by Berger through Ed F. Carruthers, of the Chicago booking concern, who made a special trip to the coast to handle the deal.

Alderman Ackhurst and Fire Chief Churchill are in charge of the main committees and are taking care of the preliminary details.

Although this is practically an annual event, a deeper interest is being taken in this year's carnival than is usual.

SPARKS' CIRCUS IN VT. TERMED "CLEANEST"

**Made Good Reputation Last
Season—Business Fairly
Good in Vermont**

Burlington, Vt., June 14.

Cleanliness seems to be the key-note of Sparks' circus which has just completed a tour of Vermont. Swearing and loud talking while putting up and taking down the canvas, locating and other kindred work, seems to be the exception rather than the rule with this outfit.

Last year when the show was in this state it made an enviable reputation and this summer it is held up as the cleanest organization of its kind that ever entered Vermont.

Business over the state was fairly good. During the local engagement, rain coming in torrents after the beginning of the afternoon performance and continuing until nearly evening, detracted from the night show. A carnival, playing in the heart of the city, did not make much competition, even though the circus was located on the outskirts.

The performance is something similar to last season, with familiar faces on the track and in the ring. Every act had at least one or two new and difficult turns.

K. C. HEAVILY BILLED

Kansas City, June 14.

The Al G. Barnes Circus has the town pestered for two days, July 1-2, and the Sells-Floto July 16-17. The former outfit put one over when it came to billing as its crew has the credit of putting up the biggest "daub" ever seen here. The stand is on the side of a blank wall immediately opposite from the Gayety theatre entrance on Twelfth street, and covers the entire side of a four-story building, being five stands high and 150 feet long. It is sure some flash.

SNAPP'S FIRST IN DULUTH

Duluth, June 14.

The Snap Bros. Shows are to be the first tent show in Duluth this season, having secured a contract to exhibit under the auspices of the Veterans of Foreign Wars at its big outdoor festival which opened Monday.

Chauncey A. Peterson, a prominent local political leader, is at the head of the soldiers' entertainment committee.

The Snapp Bros. Shows are showing to capacity business here.

SHOWMEN'S LEAGUE MAN ACCUSED AS DEFAULTER

**Harold Church in Chicago Is
Arrested on Embezzling
Charge**

Chicago, June 14.

The arrest has been made here of Harold Church on a larceny charge. He is accused of embezzling \$500 from the Showmen's League of America, of which he is the assistant treasurer.

Church's hearing has been set for June 24 in this city.

The Showmen's League is supposed to be composed of outdoor showmen. Frank P. Spellman, who is the president, has not been active in amusements since he caroomed with his "Motor Circus" a couple of seasons ago, after having sold stock in the motorized traveling aggregation, mostly to Pennsylvania Dutchman. The Spellman Motor Circus left its quarters, encountering trouble at its first stand in Ohio and barely made the second stand, when the project passed away. No account is of record as to any procedure taken by the stockholders, many of whom bought stock from solicitors.

Spellman was not heard of again until he sued Jack Dempsey for \$100,000 for alleged breach of contract, in Spellman's home town, Geneva, N. Y., where he is supposed to be at present.

A few weeks ago when a question came up of licensing a carnival wanting to play Buffalo, N. Y., and to which the local authorities objected, Spellman presented himself as president of the Showmen's League and pleaded for the license.

The Showmen's League has been looked upon as an organization fathered by a newspaper publisher who wanted to control in this manner the outdoor amusement field as far as possible for the benefit of his publication and to offset any prospective opposition in the publishing field.

Much surprise is expressed here by showmen that in view of all of the circumstances an arrest was made on an alleged charge of a defalcation of the amount mentioned, \$500.

N. Y. CELEBRATION

**Elaborate Exercises Planned at 25th
Anniversary of Greater City**

Plans for a huge celebration around the first of the year are in the making under the direction of civic organizations, chamber of commerce and merchants' associations to mark the 25th anniversary of the Greater City.

The exercises, according to the schedule being laid out, will rival those of the Hudson-Fulton celebration several years ago.

GIANT GETTING PUBLICITY

Jan Van Albert, the Holland giant, is creating quite a stir throughout the country and is, incidentally, securing plenty of publicity for the Rubin and Cherry Shows with which he is one of the features.

When the show played Washington a week or so ago, Van got an introduction to President Harding.

"GIRL SHOW" CLOSED

Chicago, June 14.

At Belvidere, Ill., a "girl show" with the Gold Medal Carnival was closed by the authorities, and at Rochelle, Ill., the entire show was stopped.

It was charged that the show carried a troupe of Egyptian women dancers and contortionists.

CIRCUS ROUTES

Ringling Bros.

June 16-17, Boston; 19, Springfield, Mass.; 20, Hartford Conn.; 21, New Haven; 22, Providence; 23, Worcester; 24, Manchester, N. H.

Hagenbeck-Wallace

June 16, Chatham, Ont., Canada; 17, Woodstock; 19-20, Toronto; 21, Kitchener; 22, Owen Sound; 23, Stratford; 24, Sarina.

Sells-Floto

June 16, Fitchburg, Mass.; 17, Springfield; 19, Albany, N. Y.; 20,

Gloversville; 21, Rome; 22, Oswego; 23, Auburn; 24, Lockport.

Walter L. Main

June 16, Rumford, Me.; 17, Livermore Falls; 19, Lancaster, N. H.; 20, Lindonville, Vt.; 21, Newport; 22, Woodville, N. H.; 23, Plymouth; 24, Laconia.

Al G. Barnes

June 16-17, Denver; 19, North Platt, Neb. (over-Sunday jump of 279 miles); 20, Kearney; 21, Grand Island; 22, Norfolk; 23, Sioux City, Ia.; Fremont, Neb.

BOYD JOINS BENSON

James W. Boyd has joined the James M. Benson Shows as general agent.

Boyd was formerly with the Steve La Grue Shows and other small carnivals as general contracting agent.

CIRCUS TRUST NOW AGAINST ENTIRE INDEPENDENT FIELD

Route Cards Show Muggivan-Ballard Opposing All Over—May Want to Buy Out Independents—Only Three of Latter

Circus route cards for next week disclose that all four of the Muggivan-Ballard-Bowers properties are playing opposition to the only three big independent circuses in the field, and the impression gains ground the French Lick crowd is hammering the others to force their hands on a proposition to buy them out some time in the future. If this is not a deliberate campaign with that end in view it has that appearance.

The Sells-Floto and Hagenbeck-Wallace shows are weaving back and forth ahead of the Ringling Bros.-Barnum & Bailey circus through northern New England and Canada, where they are also opposing the Walter L. Main show in the smaller stands, while in the west Muggivan-Ballard's Gollmar Bros. show is covering territory close to the route of the Al G. Barnes outfit. It is possible the shows happen in the same districts, not by design of the Muggivan-Ballard routers, but because the scouts of all the shows bring in information that makes the selection of territory identical. It seems quite plain there is no exchange of information or agreement in force as to division of playing territory.

The Ringling Bros.-Barnum-Bailey circus will get into Canada July 1, and for four stands will follow the Hagenbeck-Wallace circus by about a month. The Ringlings play Quebec July 1, preceding thence to Montreal July 3-4 (where the Hagenbeck show played June 5-6); Ottawa, July 5 against Hagenbeck June 7, Belleville, July 6, compared to Hagenbeck June 10, and Hamilton July 10, as against Hagenbeck June 12.

The new Ringling route indicates an abandonment of the Pennsylvania territory this season. Circus men say the coal strike dictated this course.

Other towns in which the Hagenbeck outfit gets on the ground first are Toronto and Kitchener. The Sells-Floto property crosses the Ringling show at at least one point. Sells-Floto plays Springfield, Mass., tomorrow, two days ahead of the Ringling-Barnum & Bailey outfit. After this week the Sells-Floto outfit turns west, crossing New York State from East to West and playing Lockport, N. Y., June 24. Then the Ringling property takes up the trail of the Hagenbeck show in Canada.

So far as the routes show, no Muggivan-Ballard show actually crosses the line of the Main show, but the smaller independent will be in the maritime provinces of the Dominion, playing the smaller towns not far away.

In the Rocky Mountain district the Gollmar Bros. outfit clashes with the Al G. Barnes circus, the western independent. Their travels cross at no less than five stands, the Gollmar Bros. being about two weeks ahead of Barnes. The clashes are: Cheyenne, Wyo., Gollmar, June 1; Barnes, June 14; North Platte, Neb., Gollmar, 3; Barnes, 19 (Barnes does an over-Sunday rail jump of 279 miles from Denver to make this stand); Kearney, Gollmar, 5; Barnes, 20; Grand Island, Gollmar, 6; Barnes, 21; Sioux City, Ia., Gollmar, 12; Barnes, 23.

CARNIVAL AGENTS QUIT

Chicago, June 14. Harry Rowe, who has been doing publicity work with the Dodson and Cherry Shows, has closed with that organization and returned to Chicago.

Arthur Stewart and William Pockey, both special agents with the same show, have also closed.

TERRILL AHEAD OF MURPHY

Tom Terrill has replaced Owen Brady ahead of the J. F. Murphy Shows on account of the illness of Brady, who, at last reports, was convalescing in a Baltimore hospital.

TOLEDO'S FAIR

Will Be Held First Time in a Very Long While

Toledo, June 14.

Toledo and Lucas County have been without a representative fair and although several efforts have been made to revive it, no real results have been achieved.

It is now announced Toledo is to be the scene of what is advertised as the Tri-State Fair and the dates have been set for Aug. 14-19.

The races at which it is claimed \$100,000 will go for prizes, will start Aug. 9, when grand circuit events and runners are promised.

A big program of amusement features is being advertised, including a feast of sensational free acts.

There is to be a big midway and carnival men are anxious to find out if arrangements will be made with one outfit to furnish the side shows, or if these will be booked independently.

All of the concessions are being sold by the fair management outright which augurs bad for the carnival men. Merchandise wheels are invited and "other concessions." Just what "other concessions" include is not specified.

It would appear that the fair association is short of midway ground space.

CARNIVAL ARRESTS

Two Shows With 20th Century Carnival Closed at Wellsboro

Auburn, June 14.

Two shows with the Twentieth Century carnival, which showed a few weeks ago in Auburn, were closed at Wellsboro, Pa., the girls were ordered to leave the town, and the proprietor of the Oriental Dancing Show was held under \$500 bail for appearance at the September court.

The girl show was closed at Ithaca, the next stop after Auburn, but no one was fined or arrested. While in this city the carnival was allowed to run full blast, although the police were about the grounds each afternoon and evening.

A drive is being waged by cities in Central New York to stop all indecent dancing shows and gambling devices in the future.

MIGDAL'S PRIVILEGE

Al Migdal, for many years a familiar character at Coney Island and a carnival concessioner, has disposed of his riding devices and now operates all of the concessions at Capitol Park, Hartford, Conn., having secured the exclusive privilege.

Migdal has also revived the "penny arcade" and is operating one of these one-popular show shops with marked success.

CONEY ISLAND

(A continuation and conclusion of the survey of Coney Island and its amusements this season by a Variety staff man. The first installment was published in last week's Variety.)

The Wagner Brothers' freak show, near Tillyou's, has Myrtle Corbin, one of the best draws of freak time, possessing a double set of nether limbs. It's Mrs. Corbin, in private life, and with normal offspring. Here, also, is Aboma, alleged to be the only colored giantess in the freak world. Prince and King, midge boxers, also among exhibits here, put up from 15 to 20 bouts on crowd days, and laugh at the island's vaudevillians who kick at the hard work Coney demands.

At the Gumpertz's Dreamland freak tent are Martha, armless wonder; Wee Wee, colored midge, and Zip, a trio seen with the Barnum-Ringling Madison Square exhibit in the spring. They've seen enough of the country's scenery, they say, and when chances come to stay set for the hot weather, Coney's an all right spot.

The Dreamland's freak exhibit maintains its old-time pretentiousness, with more than ten creature features, the platforms holding besides the trio named Baron Paucel, still tiny, gay and flirtatious; Population Charlie, a human encyclopedia of census accuracy; Prof. and Mrs. Graf, tattoo wonders; William and Dora, the world's tallest married couple; Schlitz, Mexican Aztec; Chief Pantagal, Australian bushman, and Wood, the bee king, now with leather shields over his temples to prevent the danger of death recorded in three different instances within a month from bee stings at the temple.

Gumpertz controls Underground Chinatown, the Eden Musee adjoining it, showing the Landru horror, and Hagenbeck's, a new one for Surf avenue, and a paradise of animal life for children and grown-ups interested in zoo stuff. Coney has never had so comprehensive an exhibit, scarcely a conspicuous creature of forest or jungle being missing from its medley. The thing is done here on a generous scale, the monkey cages being spacious and equipped with lots of movable objects to offer vent for the monkey-shines that the tenants vie with each other in displaying. The laugh spot of the cage is a miniature carousel. Thirty feet west of the Gumpertz Dreamland exhibit is the Eskimo Village, another new one, with Captain Labelle from the Northland its bank roll and sponsor. The Captain is a bear for signs on the outside of his show, which takes up the street floor space of the old Stubenbord restaurant. The signs, the old-time slideshow, weatherbeaten, gaily colored canvas posters of long ago, are more illuminating than the show's interior content, which in its Eskimo portion consists of whale teeth, dried seal, whale skins and real and hokum mummies, carrying the usual narratives of danger and death from the clutch of the ice-bound North. A pair of malamute dogs help the sidewalk ballyhoo, with snow sleds, mushing togs and

everything. The Captain has made a brave attempt to give action for the dime he charges by platforming his auditorium with occasional human freaks of no relation whatever to the Eskimo exhibits promised by the spiel and posters outside.

Showmen New to the Island

There hasn't been a year at the Island in a long time when so much new "sucker money" came in with new things for Surf avenue in the belief that Coney is a summer money Mecca for the showman. Between the Concourse and Sea Gate there are fully a score of showmen planted who are new to the Island. The situation is unusual in that hitherto more of the Island's summer novelties were to be found in either or both of the big parks, while this season all the fresh stuff is outside along the main stem. Conspicuous in this new array is the I. X. L. Ranch, a Wild West, with its tents pitched on the avenue between 24th and 25th, a circus big enough and new enough to hold down a big spot in the center or in Luna. Its chances so far down the short line are predicted to be slim, as the crowd-stop-and-turn-back point is at Tillyou's. Opposite the east end trolley terminals, elbowing the old-time building near Seaside Park, is another new one, Evans' freak animal show, which, for some reason not easily conceived, charges 15 cents, as against the 10-cent take of its competing exhibits in better spots. This exhibit aims to offer in living and dead domestic animal monstrosities interest to the morbidly curious that the human freak exhibitors play for. It isn't a good show for the money, save, perhaps, for agriculturists interested in the possible defections of progeny in cattle and farm stock. Many of the exhibits are in bottles, embalmed, and interesting only to those who think animal forms of death are so when ghastly. Shouldering this freak animal exhibit is another new one for Coney, and worth while in that it's free gate copies the method of the Atlantic City sand sculpturists, asking no fee and welcoming what visitors care to give. It's a war exhibit, and if anyone cares to note the kinds of bullets the unfortunates Over There went West with, or the sort of helmets the different ranks of commanders wore, you can see and hear it all here, and then vamp without any slippings, if you're a loafer.

Coney's Cabarets

The vaudeville at the cabarets is of the usual summer kind. The cabaretiers have taken an awful liking thus far, and at the drink tax they exact for the privilege of sitting in or dancing, deserve no better. A squawk went up from Coney's first batches of visitors

(Continued on page 10)

CLEVELAND'S GROUCH IS YEAR'S HOLDOVER

Refuses to License Carnival Through Rodeo Experience—Hoss-Lavine Shows Out

Cleveland, June 14.

Cleveland double barred its bars against carnivals when the Hoss-Lavine aggregation attempted to get a permit to show. Its representative, George Greenwald, called upon Director of Safety Martinec and induced him to look over the carnival while it was playing just outside of the city limits at Garfield Heights. Greenwald promised Martinec that the Hoss-Lavine enterprise would run on a legitimate basis. Though the Hoss-Lavine shows were scheduled for a Cleveland showing last week, they did not appear. Greenwald parked himself in the City Hall, but was unable to swing the administration over to his way of thinking.

The Hoss-Lavine shows tried to tent 10 feet or so outside of the city limits. Some of the suburbs co-operated with Cleveland and refused admission. Although Cleveland had no ordinance barring carnivals, it simply refused to grant a permit.

Within the last few weeks, Hagenbach-Wallace and Ringling-Barnum-Bailey circuses have been here, giving their shows on the lake front.

The ire of the city was aroused about a year ago on its 125th anniversary. Among the attractions the Campbell and Hinkle Rodeo was engaged, and the city was obliged to hold the property of the rodeo to satisfy debts. The dailies took up the rodeo story for a front sheet affair and the city has not as yet got over it, as the officials speak of the rodeo in a carnival vein.

The city at the time was obliged to advance fares and back salaries from Detroit. The agreement entered into by the city and Campbell and Hinkle resulted in the city getting the bigger half, which included the advances. The net result was that the rodeo owed the city \$8,181.19. To satisfy the debt the entire rodeo show was attacked and auctioned off. H. W. Campbell, one of the owners of the rodeo, wanted to put on a benefit so that the troupe could get money enough to eat with, but the city refused, as it was in violation of an ordinance.

It's like fanning an old fire to mention carnivals around Cleveland.

UNIONTOWN, PA., BARS

City Council Will Not Permit Carnivals in City

Uniontown, Pa., June 14.

By action of the city council, taken here last week, all carnivals are forever barred from this place or its immediate vicinity.

For the last 10 years it has been the custom of the local fire departments to make expenses through the medium of carnivals.

Representatives of the three fire departments voiced strong objections against the drastic order, arguing that they afforded the best solution to their fiscal problems, but admitting they were attended with harmful effects.

They finally agreed to accept \$1,000 each out of the city funds. The plan has met with approval of small centers throughout Fayette county.

CHIEF OF POLICE SUSPENDED

The mayor of Rahway, N. J., last week suspended for 30 days the city's chief of police because a carnival playing there permitted its wheels to operate after the mayor had ordered the chief to suppress them.

The carnival is reported to have been owned by a man from Newark, who is operating this season as his first as "sole owner."

CARNIVAL FOR HALIFAX, N. S.

Halifax, N. S., June 14.

The Board of Trade has set the date for the carnival for the week of August 20. The event will be held at the Provincial Exhibition grounds. There will be athletic sports during the week, including aquatic regattas in which boats and yachts of all types will participate.

The Nova Scotia Yacht Squadron will stage the boat races and the Wanderers' Athletic Club will put on the track meets.

CIRCUSES ON COAST FRAMING FOR BATTLE

Ringlings and Sells-Floto Both Announced—Each Due to Arrive in September

San Francisco, June 14.

The advent of advance agents for two circuses to each reach here in September portends a battle of no mean dimension, according to common opinion around, between the Ringlings' Barnum-Bailey and the Sells-Floto.

Sells-Floto looked upon this territory as its own before the Mugivan-Ballard group purchased it from Tammien & Bonfils. It has been a long while since the Barnum-Bailey show ventured out this way. It is hardly thought the appearance of the advance agents for the two shows arrived here coincidentally. The dope says the plans of one circus must have been tipped to the other.

Unless either changes its route before the proposed dates, there is to be a lot of big top excitement in the Far West.

Al G. Barnes, who winter quarters on the coast and always starts in this section, is now working toward the Middle West. He will not be back with his show until time to retire for the season, making his quarters coming up the other way. He went east over the northwest.

FERRIS WHEEL COLLAPSES

During the terrific wind storm Sunday a ferris wheel in the Clason Point Amusement Park, Bronx, New York, collapsed. The cause, whether lightning which struck the girders, the force of the wind or the fault of the owner, Paul Simon, is not known. Seven people were killed and 35 known injured who received medical attention at the park. Some were so seriously hurt that they had to be taken to the hospital.

Simon was arrested on a charge of homicide upon the order of Assistant District Attorney Quigley, who questioned several people at the scene of the accident and of the injured.

About three weeks ago and shortly after opening, a roller coaster accident occurred at Starlight Park, another Bronx open air amusement place.

BILL NYE WITH POLACK

W. H. Nye, who has been contracting ahead of the Smith's Greater Shows, has closed and is now general agent for Irving J. Polack, ahead of Polack Bros. 20 Big Shows. The Polack show opened the season in New Jersey last month, but moved into other territory owing to unsatisfactory business.

Walter L. Main, the old circus owner, is managing the 20 Big while Robert Gloth is in charge of the World-at-Home, another Polack midway organization.

STAUCH'S, CONEY, SOLD

Announcement of the change of ownership of Louis Stauch's well-known Coney Island resort was made Wednesday by Riegelman & Rosenson, attorneys for the restaurateur. An unnamed syndicate of capitalists are the purchasers, the price exceeding \$500,000.

Stauch, who has been in business nearly 45 years, will not vacate until the fall. The purchasers have not announced plans for the future.

10 P. M. FRISCO SHOWS

San Francisco, June 14.

The big events scheduled for the Shriner in convention locally this week is putting a big crimp in theatre attendance. The rain, however, helped some Tuesday and drove them indoors after the parade.

Wednesday and Thursday the Orpheum started its shows 10 o'clock nights.

IN AND OUT

Kenny and O'Neill out of the American, New York. Rollison and Williams filled the disappointment.

BIRTHS

Mr. and Mrs. Fletcher Billings, June 10, in New York, daughter. Billings is the advertising billboard agent for the Shubert houses.

ANDERSON ESTATE

(Continued from page 4)

value; promissory note payable on demand, made by Sidney Volk, September 17, 1914, amount not given, no value; half interest in co-partnership of Anderson & Ziegler, theatrical managers, composed of the decedent and Henry M. Ziegler, no value; cash in banks, \$934.50; wearing apparel, \$60; jewelry, \$179.50, and life insurance, \$35,481.68.

Max C. Anderson, who was well known in theatrical circles, died after an illness of six weeks from a complication of diseases. He was 54 years old and had been connected with the theatrical business for about 35 years. Anderson's start as a successful showman was made in Cincinnati, where he managed the Fountain theatre, and where he also became first associated with H. M. Ziegler. Anderson was managing director for the Shubert-Anderson Co. when that concern took over the Hippodrome, New York. With Ziegler he held an interest in theatres in Dayton, Indianapolis, Columbus and Cincinnati. He also was associated with Kohle & Castle in Chicago. Several years later Anderson disposed of his theatres to the Keith interests and at the time of his death was vice-president of the Western Vaudeville Managers' Association, Chicago, and was also a director of the United States Lithograph Co.

ALBEE'S DECISION

(Continued from page 5)

forth and defining the relationship and rights of each as partners, and on the other hand this same suggestion holds with greater force when the artist is paid by sharing the income of the act. I find that no copartnership was formed or existed between Smith, Dale and Goodwin or Smith, Dale, Goodwin and Kaufman, and that neither Goodwin nor Kaufman ever acquired any interest in or to the name or title, Avon Comedy Four or the act, 'The School Act.'

"It appears to me that Goodwin, while playing in said act, was to receive for his services a salary, an equal sharing with Smith and Dale of the net income of the act. Goodwin continued with the act about 15 years, during which time Kaufman replaced Lester and Coleman, and such personnel continued until some time in December, 1919, when

Kaufman was replaced in the act by Dale's brother (whose given name does not appear in the testimony) who received a salary of \$50 per week and whose railroad fare was undoubtedly paid by the act. . . . it would seem decidedly unfair and inequitable to hold that after having played with the act for some 15 years on a basis of equal division of the net income of the act, Smith and Dale, without notice, and in the middle of the season changed such sharing relationship with Goodwin. The evidence submitted does not support such contention."

Mr. Albee finds, however, that because of Dale's brother's replacing Kaufman, Goodwin is entitled to \$695. He continues, "I find that Joe Smith is the sole author and composer of the 'Hungarian Rhapsody' notwithstanding that Smith divided the royalties and income from the uses of the same, yet there is no evidence that Smith intended that said 'Hungarian Rhapsody' should be or become the joint or copartnership property of the members of the act. The division of such income was the free and voluntary act of Joe Smith and should not be construed so as to preclude Smith from asserting rights of ownership, and, as no copartnership existed between Smith, Dale, Goodwin or Kaufman, I find that Kaufman has been paid in full for his services up to the time of leaving the act and that he has no claim whatsoever against Smith and Dale, and that neither Goodwin nor Kaufman ever acquired any interest whatsoever in the act called 'Hungarian Rhapsody.'"

Mr. Albee's decision is final and cannot be appealed.

NEW ACTS

John Craig will appear in a sketch at Keith's, Boston, June 19. Mr. Craig is now with the all-star company in "The Rivals" at the Empire, New York. Mary Young (Mrs. Craig) will appear in a two-act turn in the same house July 12.

James B. Carson and Irving O'Hay for vaudeville. They are doing the "Taking Out An Automobile License" scene from one of the past Ziegfeld "Follies" shows.

Hall and O'Brien will present a new act next season by Leon Kimberly, titled "The Aerial Mail." "Doves," miniature musical production, written by Will Hough.

OBITUARY

EDWARD KERR

Herbert Thomson, the dramatic author whose card was found on the body of a man killed at the Times Square station of the subway, New York, at midnight, June 13, and who was credited with having been the dead person, identified the body of the victim as that of

the old Academy of Music on 14th street, New York. He also had charge of concert tours for Mme. Melba. Leaving the theatrical field, he became the first managing agent of the Wall Street Exchange building, and later became a real estate broker in Brooklyn.

JOHN KINNEY

John Kinney, night clerk at the Manhattan hotel, Syracuse, N. Y., former circus man, and known to hundreds of professionals, especially among burlesquers, dropped dead shortly after he entered the hotel to go on duty Monday night, June 12. Kinney was 63, and had been in ill health since last winter, when a fall injured his back.

HENRY LEONE

Henry Leone, 64, veteran actor in musical comedies and operettas. He played eight consecutive seasons with Lillian Russell at the Casino, New York. His most recent appearance was in "Dear Me." He died at his home in Mount Vernon of apoplexy on June 9.

HENRY GENNETT

Henry Gennett, president of the Starr Piano Co. and the Gennett Corp., phonograph disk manufacturers died at his home in Richmond, Ind., at the age of 69. A wife and son survive.

LOUIS DAVIS

"Major" Louis Davis, 81, retired circus dwarf, died at his home in Granville, W. Va., June 9. For more than 50 years "Major" Davis traveled with circuses as a side show attraction. He was 37 inches high.

Orson Saunders died in Los Angeles April 23. Age 58. Formerly of Toledo, he was well known on the coast as a musician and in the east, having at one time been manager of Bryan's comedians.

The mother of Marie Lee (Donovan and Lee) died May 10 at her home in Philadelphia.

The mother, age 67, of Jos. McShane (McShane and Hathaway) died June 8 at the Good Samaritan Hospital, Los Angeles.

ANDREW J. MURPHY, Andrew J. Murphy, died at his home in Brooklyn, N. Y., June 8. Years ago he was the manager of

CONEY ISLAND

(Continued from page 9)

against the cabaret charges this season, a round robin group getting their complaint as far as New York's City Hall because of a 40-cent charge for mineral waters alleged to be purchased from Greenwich Village.

Tom Franklin is still holding down the stage at Morgan's, among the old-time places still keeping its reasonable pre-war prices. Near Morgan's, and still gay with its orchestra of piano and bones, is Paddy Shea's Gilsey House, with big ones with high white cuffs at a nickel a tub, all in the old-time manner, with the exception of what the prohib. law took out of the brews.

Dance Halls

The Island's dance hall situation has taken on a new phase. Two spots at reverse ends of Surf avenue have struck a new way to get and give action. At an 85c. take for the noisy sex and 65c. for the deadlers, Moose Hall, at the east end, and Danceland, on the site of the old Kaiser Garden, at the west, couples can dance from opening to close without any obligation to buy drinks, and with no extra charges for dances. Luna's ballroom, holding a thousand, offers free dances, but demands a main gate and expects drink buying. The Island's dance bugs favor the gross price buy, for both Danceland and the Moose floor get lots of action. Stauch's floor space is a favorite Saturday and Sunday dance play, because of its central position. Here the gate take is 30c., with drink-buying an expectancy. Patrons of the upstairs restaurant beat the gate. The Sparta and the Brooklyn House, two of the old-time Bowery film-drinks-and-dance halls, are getting a fair play of trade on good days, because of the informality observed in both places by patrons, and waiters, who still preserve something of the old-time spirit of customer-and-waiter camaraderie.

Women Cops Watch Dancing

The dancing of the Island is policed effectively by the women cops, and any infractions of the tacit edicts against cheek-to-cheek or form-to-form terpsichore are now frowned upon. The result of the censorship is a new order of dancing generally for the Island, with artistry in smooth stepping apparently more the aim of the masses of dance hall patrons than the sex thing that used to give Coney a bad name for lascivious dancing in the past.

It's the bath house owners who are up in the air most this summer at the Island. The boardwalk construction work is a sure cut-in on and cut-off of their trade. Calamitous prophecy is made all along the line of the cement pillars up and going up that fatal accidents and general maiming will be sure to follow the path of the uprights once the bathing season and the high surf tides set in.

Beach building is going on side by side with the new boardwalk construction. Suction dredges are drawing hundreds of tons of sand from the outlying deeps and sluicing it inshore at the point of low tide levels. Ninety feet of added beach is the calculation of the boardwalk structure prospectus, but pending the completion of the walk bathers will have to dodge the building tractors along the sands and the cement pillars when the tides are high and the seas rough. The only beach men who feel the new walk conditions won't injure or ruin their bathing take prospects this season are those specializing in indoor hot abluitions, like the Mooney spot and the beach owners with places that can't be reached by the builders before the bathing season is over.

Tillyou's is a spot that will escape the interference, ditto Ravenhall's, now owned by Wm. Avitable, former sand-and-shovel seller who became a millionaire through thrift and Coney land investments, and ditto too all beach spots west of these places. Tillyou's indoor pool only asks \$1.10 per person now, with extra for suits, towels, etc.

The sightseeing 'buses are raising a lusty hullabaloo because Borough President Riegelman summarily stopped their car parking at spots that brought them across sidewalks where there is no roadway. The bus owners, sunk for immense sums in costly car equipment, protest that the \$10,000 up per season paid to property owners for their parking and ballyhoing sites make their privilege legal. Riegelman stands pat, however, and by the time the case gets a court hearing

the snows will be due.

Former Grandeur in Decay

Among the Island's exhibits of former grandeur in decay are Henderson's and Sea Beach Palace. The once brilliant Henderson spot is now a squalid honeycomb of for the most part shabby tenantry, a characteristic, also, by the way of most of the Island's walks, as the side purloins of the resort are termed. The Sea Beach Palace space, one of the most desirable on the Island for the right show, as Bostock proved, is dragging along with occasional fight nights and dances. They admit a \$10,000 loss thus far.

The restaurant situation at the Island remains about as last year. The Feltnan Brothers, still charging \$2.50 for their shore dinners, are getting some of the quality of trade that made the old Henderson's popular. Epleures who care more for food quality than their bank rolls go as far as Louis Fischer's Shelburne, at the east of Seaside park. Lots of unused space this year on the Feltnan quarter-mile avenue and shore possessions. The Kaiser Gardens may not reopen, but June 17 is listed as the starting date for a new Feltnan diversionment on the site, admission to which is to be by invitation only, the invites, of course, to follow paid-in subscriptions.

"Films With Drinks"

The films-with-drinks picture halls aren't getting much action this season even on crowded days. Their films, dating back, some to period's close to filmdom's Great Train Robbery period, cost less daily on an average than the wages of the barkers at their open fronts. Fred Kleiter, oldtime Islander, is among recent purveyors of this kind of recreation to bid the Island farewell. Between necrology pass-out and just plain vamping, the Island is pretty much clean of the men of business and show genius who brought it distinction, the pall including within the past decade Bostock, Fred Henderson, George Tillyou, Fred Thompson, "Skip" Dundy, the original Ezra Jackman, Henry Grashorn, "Doc" MacDougall, Chas Bradwell, "Doc" Chambers, Conrad Stubenbord, and others of the old guard.

If Luna burns down this season or gets hit by a devastating tornado, Coney's fire, police and newspaper contingents will be in deep mourning. For the first time in the history of the resort, it has refused season passes to the Island's free pass standbys.

A general nickel drop in the ride tariffs has helped this traffic. The shore has two pony-ride outfits, one in Luna and one on the oldtime Jones Walk pony site. Each charges 15c. a mount, as against the pre-war 10c. take.

Kenny Sutherland, scion of the famous Kenny of the McKane estimates Coney's resident all-year population now at 100,000, and says the voting list scales more than 10,000, and as young Kenny was Coney-annex senator, with majorities and everything, he knows.

Police as Checkers

A common Saturday and Sunday laugh at the Island is in the number of children picked up by the police, the list grossing often more than 25 per. The grin is in the picking up by the cops of many of the same children with each coral and the discovery that in most of these instances the mothers had used Coney's long and wide cluttered and crowded space as a general parking territory, believing that as the cops had picked up and restored the lost little ones once before, the method of checking the youngsters was safe enough.

MARRIAGES

Blanche Sweet to Marshall Neilan in Chicago June 8.

Addie Carlson, May 18, in Los Angeles, to Harry H. Judson, the baritone. Mrs. Judson was formerly of the Wynn Sisters.

Betty Braun, formerly of the "Greenwich Village Follies," to Ted Healy at Indianapolis, June 6. Both were playing in vaudeville at the Lyric there. Mrs. Healy is of Bram Syrell and Dreyer.

The engagement has been announced of Abe Brin and Marion Schwartz, who are to be married Sunday (June 18) and honeymoon at the Thousand Islands. The groom is the assistant to Floyd B. Scott, Orpheum's publicity director. His fiancée is the daughter of David Schwartz, prominent Times square news dealer, at 47th street and Seventh avenue, and known every vaudeville act that ever played New York.

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Nellie Cook, daughter of James F. Cook, will debut professionally next season when appearing with Smith and Cook in vaudeville.

Val and Ernie Stanton will sail for England, July 15, opening a five-week tour of the Moss and Stoll houses.

Sig Wachter, who has been managing a theatre in Plattsburg, N. Y., has taken over the Empire, Port Henry, N. Y.

Edwin Morris, former manager of the Hippodrome, San Francisco, has succeeded W. W. Elly at the Hippodrome, Portland, Ore.

Edward Cadogan, formerly of the Bon Ton, Jersey City, has taken over the Palace, Lakewood, N. J., and Main Street, Freehold, N. J.

Nat Kamern, orchestrator, leader at the Royal, in the Bronx, has been transferred to the Fordham, taking several of the Royal musicians to the new house. Philip R. Philips has been placed in charge of the Royal orchestra.

Harry Houdini was re-elected for the sixth consecutive time president of the Society of American Magicians, at the annual meeting and dinner of the society June 3 at the Hotel McAlpin, New York. Other officers elected for the year were: Geo. W. Heller, first vice-president; Howard Thurston, second vice-president; Richard Van Dien, secretary; John Mulholland, treasurer; council, Harry Houdini, Richard Van Dien, G. G. Laurens, Lionel Hartley, Francis J. Werner, Wm. Berryman, John Mulholland, Geo. W. Heller, Leo Rullman, B. M. L. Ernst, C. Fred Crosby, Jean Irving, Frederick M. Schubert; trustees, Francis J. Werner, Wm. R. Berryman, Leo Rullman; committee on admission, Irving Watson, Leo Rullman, Richard Van Dien; sergeants-at-arms, Charles Nagel and Harry Park; representatives-at-large, Horace Goldin and Carl Rosini. The membership of the society is announced as 1,000.

Maxie McCree (Maxie and Georgie) the colored boy who was drowned last week at Winona, Minn., came to his death in diving from a spring board while bathing at White Bear Lake. He struck bottom, death being instantaneous. The body was shipped to Chicago. Maxie and Georgie were en route west with George White's "Scandals." The dancer is survived by his mother, wife, Alberta Whitman (Whitman Sisters), father and brother.

James Francis McHugh and Jerry Benson are collaborating on the lyrics and music of George Jessel's forthcoming Shubert unit production. Jessel himself will supply the book.

The Stroud, Stroudsburg, Pa., under the management of Eugene Lerner, switched its vaudeville bookings this week to the Jack Linder office, playing four-act bills each half. The Liberty, Irvington, N. J., has been added to the books of the same office playing a four-act split week policy.

The summer run for Paul Whiteman's Band at the Palace, New York, is still in abeyance and may be called off by the Keith people. The original intention was to play the musicians five weeks at the Palace, the band to double into another metropolitan house each week. The closing of the Colonial and Royal, three New York Keith big time houses, may have disarranged the bookings. Whiteman was reported as asking \$5,000 weekly for the double appearances.

The Strand, Rockville Centre, L. I., opened last Thursday playing vaudeville and pictures, Thursday to Sunday, and pictures only the first half. Four acts are played. Mr. Ebbetts, formerly with the Selwyns, is the manager. Mildred Gethins appears periodically as soloist.

MOTHERS AND THE THEATRE

The agitation in the stage and screen theatre over the condition of business and the agitation outside over the plays or pictures inside has overlooked one immense factor. On the professional side that factor does not appear to have been considered, while outside it concerned no one more, for the factor is the mothers.

When the picture business drills the bad business talk into itself and its neighbors, just how far does pictures imagine the mothers have been responsible? Mothers will not permit their children to visit theatres that exhibit sex pictures or crime pictures nor any pictures mothers think unfit for their children. From the outside agitation and censoring debate, mothers might be inclined to believe all pictures in picture theatres are unfit.

If the children cannot go, the mothers will not go to a picture theatre, as the example. If the women don't go to the theatre there is immediately a large and proportionately dropping off of theatre trade by the men.

What is true of the picture screen theatre is true of the legit or stage theatre. The bedroom play, the sex play, the cursing play may not have been written with youth in mind, but neither was the mother thought of by the author or producer. It's a dangerous experiment to wean away a theatregoer. It may be easier to wean one away than to recall.

The picture mistake is acknowledged. It could not be denied. Not the fault of the film industry as a whole, but through the inability to weed out that trade, to keep out the licentious producer who thinks of the box office, either in subject or title. The "title" thing on films may have warned more mothers about moving pictures than all of the newspaper publicity. As a rule the cheaper a film production by this type of producer, the more lurid the title.

The stage presentment has another angle. For instance, "Anna Christie" was pronounced the best American play of last season by the Pulitzer School at Columbia University. The best for whom? That play and "The Hairy Ape" were made the center of high commendation, as was and is the author who parented both. The "Demi-Virgin" may be said to have brought the attention of the lowbrows. It is patent that none of the three plays was conceived with any idea of attracting the mothers nor children.

Of course it is true the spoken stage nowadays does not not begin to appeal to the masses of people that pictures do. A film may start in the biggest communities and filter down to the smallest hamlets, while plays of the type of "Anna Christie" and "The Hairy Ape" are intended by their producer not to go much beyond the capital cities of the east and central west. The lurid language of the "Hairy Ape" is about the only thing that brought it uptown to Broadway, and that feature is providing the bulk of the orchestra draw. Its main appeal appears to be to the radical political thinkers, a class confined in this land to the biggest centers.

It may be the producer of the much discussed Eugene O'Neill plays aims only for certain elements of theatregoers, which is certainly the objective of the playwright. If that theory is correct those plays, which count as exceptions, may not properly belong to the theory that amusement purveyors are not playing to the mothers.

One thing has proven true of plays which appeal to special classes, and that is they cannot even approach in business that of the popular successes. It is making more risky the risky task of producing. Such plays can stay just so long in fair profits. The picture producer counts on cramming his film down the public's throat via the broadcasting method of distribution. But the exhibitor is beginning to learn what it is safe for him to book, for his patrons are shying off the bad ones.

When stage and particularly screen producers will commence to figure the mothers they may find they are regaining their theatre patronage. Critics on the dailies who keep their minds attuned to Greenwich Village can no more expect to be guides to the theatres than the producers and authors who think only of the box office.

INFORMATION BY WIRE

Questions by telegraph addressed to Variety and requesting a wired reply must have the telegraphic answer prepaid to prevent the answer being returned by mail.

LILLIAN RUSSELL

Lillian Russell (Mrs. Alexander P. Moore) is in her grave, but her image and her memory can never die in stagedom. Nor does the world outside theatricals want to forget her.

Lillian Russell was a national figure, made so first through her beauty, later and while still retaining that glorious and remarkable appearance, becoming even more nationally known and revered through her kindness and charm.

The stage people will never forget her. Those who knew that lovely woman dearly beloved her, and those who were not that fortunate had heard so much good of Lillian Russell that they wanted to know her.

Never forgetting a friend, never remembering she was Lillian Russell or Mrs. Alexander P. Moore, Lillian Russell never changed. It's a magnificent tribute to a magnificent product of the footlights, one who was ever ready, long after she had retired professionally, to lend her talents and her presence whenever called upon for a worthy object.

INSIDE STUFF

ON VAUDEVILLE

The oil excitement in and around Mexia, Texas (near the Oklahoma border), is that section John W. Considine was booming a few years ago as a coming oil center. Considine came to New York and arranged a pool, subscribed to by a large number of New Yorkers, many of them showmen, in sums ranging from \$1,000 to \$10,000. Some of the property Considine purchased by lease or outright is said to be in the center of the new field of gushers in that section. The New Yorkers are quite expectant in view of the prospects.

Phil St. Leon of the Wirth Family act got the surprise of his life when the boat carrying the horses for the turn arrived at the Tilbury docks several weeks ago. The consignment papers were "bawled" up a bit, they reading Sir Phil Leon. The customs men almost killed him with kindness, addressing him as "Sir Phil." When Phil heard himself addressed as "Me Lord" by a burly wharf worker he almost fell off the dock.

A girl who formerly had vocal aspirations and who for a time was in the chorus of the Chicago Opera has been appearing in a dance novelty turn in vaudeville. The act is at Luna Park, Coney Island, for the

summer. The Sunday roster calls for the trick going on 28 times. She is taking singing lessons on the side.

Homer Lind, formerly a Metropolitan Opera Co. member, and for some years in vaudeville with Willard Holcomb's sketch "Gringoire," has a new vehicle, "The Has Been," in which he plays a broken down singer. Failing to get time for it after trying it out in the west, Lind accepted a date from one of the Keith bookers and went on late last week at the Harlem opera house during "opportunity night." When Lind appeared in the character of a feeble and broken down singer, the Harlem audience thought it was on the level, and there was a demonstration against the hick piano player who works in the act and handles the old man roughly. On the showing, Lind was put into the bill the last half of this week and goes to Brooklyn next week.

A jockey riding successfully about the metropolitan tracks, named Marinelli, is getting a strong play from all of the Palace Theatre building hunch players. The inspiration is H. B. Marinelli, the agent, who is showered with congratulations when the jock comes down in front but who gets a strong razzing when the boy isn't up there or thereabouts. The agent and jockey, despite the similarity of names, are not related and have never met.

As with every outstanding song or dance hit of recent years, "Mr. Gallagher and Mr. Shean" has a history behind it. The publisher who issued the song did not think it would have any chance on the "mechanicals"—rolls and records—and agreed that Ed Gallagher and Al Shean receive all and any mechanical royalties in addition to the usual authors' sheet music revenue. The song is proving a sensational mechanical hit, particularly on the disks. Billy Jones and Ernest Hare have recorded it for practically every disk company outside of Columbia and Victor, several of the minor ones also making dance arrangements of the song. It is a surprisingly catchy fox-trot. Now that it is a "Polliwog" hit, the team will also record it for Victor. As a result Gallagher and Shean are due for a big harvest—that is, if another angle via the courts does not set it. Bryan Foy, who wrote the original verses of "Mr. Gallagher and Mr. Shean," to which the team have added from time to time, has been in communication with Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) on the matter of starting suit. Foy is at present in California turning out comedy ideas for the Fox film, but on his return he may take action. He claims that although he disposed of the performing rights it was provided that if the song was ever published he would be declared in three-ways.

The Avon, Watertown, N. Y., is again playing vaudeville after having tried a week of musical stock. The house is reported having been enjoying good business, but two sudden cancellations tempted the management to change policy. Some weeks ago Bobby Higgins, after billed, was pulled out to play a Shubert date. Later the Norvellos cancelled, at the time stating they had played Watertown within a year, which was a violation of a clause in the contract. The musical stock idea was started last week, with the management voting thumbs down after the first days. The Avon is booked by the New York Sun office.

James Francis McHugh, Jerry Benson and Georgie Jessel will collaborate on the score of "Troubles of 1922," the Shubert unit revue to be produced by Davidow and LeMaire. The book is by Jessel.

TOMMY'S TATTLES

By THOMAS J. GRAY

South America has its wars-for excitement and North America has its picture conventions.

Exhibitors see so many mob scenes in the pictures that they just have to have them in their conventions.

Instead of spending time between cheering and hissing they might figure out a few things to improve their theatres, such as—

Better parking space for chewing gum under the seats.
Removal of all candy boys who shout their wares in a tenor voice.
Small bottle of fluid at each row of seats to remove stains caused by ice cream cones.
Removal of all brass instruments from orchestras; they wake people up.
Have orchestra leaders and piano players learn some new march to play while the news weekly is on.
Hammocks in the lobby for those waiting for the second show.
Noiseless peanuts.

Summertime is a good time to think up reforms for show business because the warm weather gives everybody a chance to forget them.

Managers are all working on their "plans for next season," which will be about the same as last season, and the season before. Most of them will be the same the season after next.

Many actors spend their vacations working their friends for what they can get.

There are people who specialize in scenery, costumes, material and music for show folk, but there are a lot of important things that have been overlooked, such as manufacturers of—

Prop smiles.
Rocking or easy chairs to bring out mothers or babies for bows.
Gloves that "straight men" can take off easily.
Dancing shoulders for wives who are so easily "broken up" by their funny husbands and partners.
Silk drops that don't blow out towards the audience each time someone comes in the stage door.
Non-skid banjo strings.
Bass voices for female impersonators to use for a "rough" finish.
Tame jazz bands.
Dull finishes for brass saxophones.
Happiness for acts on number two.

Magicians have dinner every year and try to fool each other. The only fellow that can be fooled at a dinner is the fellow who gets the check.

Waiters at those dinners must be nervous for fear someone will start doing palm tricks with the tips.

Smart waiters don't pass a plate or glass at dinners of this kind; they use a baby's iron bank.

Flashlight man takes no chance of wasting powder. He is afraid they might all disappear as he sets off his flash.

Many of the women who were "sawed in half" this season are going to work together again next season.

Might make an encore act and call it "Putting a Woman Together."

Many actors have gone in the summer hotel business. Guess it's to make that "You-must-spend-a-couple-of-weeks-with-us" show a profit.

No one ever asks you to go any place for the winter.

But then—you can always play the south.

DISPUTED STOCK POINT GOING INTO ARBITRATION

P. M. A. Forcing Equity on Basic Agreement—Judge Mack's Decision May Prove Boomerang—Jessie Bonstelle in P. M. A.

The Judge Julian Mack decision last winter, when the jurist handed down an opinion that the basic agreement between the Producing Managers' Association and Equity did not apply to managers or theatres not included in the membership of the P. M. A. and therefore the provision against closed shop during the life of the strike settlement agreement did not cover non-members of the managerial association, may prove a boomerang against Equity. In the arbitration before an umpire of the contested authority of the two associations over stock attractions.

Judge Mack, in his decision, said that the P. M. A. could include any class of managers in its organization, classifications being legitimate just as with Equity which has a Chorus Association and a picture branch included in its membership. That that decision establishes the basis of the P. M. A. incorporating a stock division along with the touring managers division (both divisions now are part of the P. M. A.), and any other including repertory managers, is contended perfectly in line by members of the P. M. A.

Last winter when the stock class of membership was established, Jessie Bonstelle was the first stock manager to join. When Miss Bonstelle started winter stock at Providence on an open shop basis, Equity protested to her, informing Miss Bonstelle she must have an all-Equity cast. She replied her mem-

(Continued on page 21)

BUSINESS FOR PEGGY; NO MORE STAGE WORK

Miss Hopkins Interested with Oliver Morosco in New Los Angeles Theatre

Peggy Hopkins, who returned from Paris several weeks ago, is on the coast and it is understood she will be interested in a new theatre planned for Los Angeles by Oliver Morosco.

The proposed theatre will play attractions, and may replace the Mason opera house, considered too far out of the Los Angeles theatre zone.

Morosco at present controls the majority of the city's theatres.

Miss Hopkins says she is through with the stage as a place to perform, and is going seriously into the business end of theatricals.

MISS PETTIE MARRYING

Sister of Edna May Engaged to Future Baronet

Syracuse, N. Y., June 14. Marguerite Pettie, formerly of this city, but now of London, and the youngest sister of Edna May, will wed Stephen Eardley-Wilmot, son of Lady Eardley-Wilmot of Kensington Court, London, according to announcements received in this city.

Miss Pettie's fiancé will eventually gain the baronetcy of Eardley-Wilmot. The title dates back to the seventeenth century.

Miss Pettie was in musical comedy productions under the Charles Frohman banner for some time. She is 32. Her fiancé is 34.

HOLT AND ROSEDALE—B. & K.

Chicago, June 14. Holt and Rosedale left the McIntyre and Heath show in New York to go into the Balaban & Katz houses in Chicago for a six weeks' tour, after which the team will separate.

Lillian Rosedale will be married in August, and will retire from professional life.

Liora Hoffman replaces them in the production.

1½% GROSS—\$30—

P. A. ASKS FOR MORE

Echo of "Salome"—Frame-up of Flop at Klaw—Did \$2,125 First and Only Week

A claim for salary due for publicity work on "Salome," which ran one week at the Klaw, New York, last month, was given Harry Saks Hechheimer by Arthur McHugh, this week. McHugh, who dubs himself a "praise agent," had an arrangement with Edward Perkins, who put on the revival, to be paid 1½ per cent. of the gross. The show totaled \$2,125 for the week. McHugh's share being about \$30, but the press agent seeks payment for satisfaction. He claims to have paid \$225 out of his pocket for small bills, with the job a total loss.

"Salome's" arrangement with the house called for the Klaw getting the first \$2,000 grossed. With house expenditures for the attraction, there was no company share. When the players asked for salaries, Perkins referred them to Clay Lambert, as interested in the show. Lambert was to have put \$1,000 into the venture, but another arrangement was made whereby he guaranteed the players, contracts being issued by him. Lambert's assumption of responsibility followed objection by Equity to Perkins, against whom it was alleged there were some salary claims of old standing.

The company was entirely on a percentage basis, the plan being a variation of the co-operative.

There were eight players in all, the highest percentage agreed on being 5 per cent, which one actor received. Lambert paid out to the players a little over \$700, also taking care of advertising. There is, however, a claim for one day's insertions for "Salome" on the opening date of the seat sale. Because of its co-operative lines, no notice of closing was necessary, and no claims for salary other than the week played were made.

The revival was produced under the name of the Players' Forum. Thelma Harvey, a dancer, was featured. Since the closing of the show, she married a film man, and has gone to the coast, retiring.

Perkins had another flivver this season, he being interested in "Suzette," which lasted two days at the Princess around the holidays. He has been unlucky in production tries in other seasons. It is said he staged "Salome" in London several years ago, with Maude Allen in the lead.

LILLIAN RUSSELL SERVICES

The Keith Circuit will hold memorial services in all of their principal houses for the late Lillian Russell on Sunday, June 18, from 11 o'clock until noon.

The services will be a hymn sung by professionals, a reading of the eulogy of the Rev. Edward S. Travers at the services in Pittsburgh, favorite hymns of the artist and concluding with taps by American Legion buglers. The decision to hold the memorial services followed the return of E. F. Albee of the Keith office from Pittsburgh where he was an honorary pall bearer at Miss Russell's funeral.

A Lillian Russell Memorial will also be held today, Friday, at three this afternoon at the New York Hippodrome.

\$50,000 DRAWN BY OPERA

San Francisco, June 14. In five performances of outdoor opera staged at Palo Alto in the newly built stadium, Gaetano Merello, director and promoter of the enterprise attracted \$50,000 to the box office. The opera company included 300 artists, many of them world famous. One hundred men were in the orchestra.

SEASON'S BEST PLAYS PER SHEPPARD BUTLER

Chicago "Tribune's" Dramatic Critic Decides Via Contest

Chicago, June 14. It remained for Sheppard Butler, "The Tribune's" critic, to secure the views of Chicago playgoers as to the merits of the season's presentations. Generally the critic makes the awards through the first person, but Butler modestly and cleverly conducted a ballot contest of two weeks' duration with the awards tallying close to the trend of thought and opinions expressed in the critic's original reviews of the winning plays.

"Lightnin'" opened at the Blackstone, Sept. 1, and still running, led in the vote count. "Anna Christie," which closes June 24 at the Cort, drew second place, with third position going to "Liliom," another play in town with a looked-for early closing. "The Bat," despite its 53 weeks run, only succeeded in landing fourth place. "The Claw" grabbed fifth position, with "The Woman of Bronze" squeezing in for sixth honors. The total number of votes cast for "Anna Christie" was slightly larger than that for "Lightnin'," but the greatest number, however, assigned it to second place rather than first place. After the six "best plays," "Nice People," "The Emperor Jones" and "The Return of Peter Grimm" rolled up big votes.

Among the musical shows, "Tip Top" easily captured first honors. "The Beggar's Opera," "Lady Billy," "The Ziegfeld Follies," "The O'Brien Girl" and "The Last Waltz" finished in the order named.

The worst play of the year was "Ladies' Night in a Turkish Bath" and this was to be expected because of the editorial hammering this offering got in "The Tribune." The worst musical entertainment was credited to "Lola," safe enough because it was no more after the financial disruption at the LaSalle.

To Leah F. Witt, 150 Laporte avenue, won the prize for coming closest to the list as designated. The critic promised her an autographed portrait of any player she may select.

Now that this contest has been settled, the close of the regular theatrical season may be considered.

NINA MORGANA LOSES

No Damage Through Use of Her Picture by Chicago Opera

Supreme Court Justice McCook this week signed his findings that the Civil Rights Laws was not violated when the Chicago Opera Association, Inc., published the picture of Nina Morgana in its announcement brochures without the soprano's written consent. The publication arose after Miss Morgana signed with the Chicago Opera for the season of 1919-1920 for 10 weeks at \$250 a week. Her photograph was used with obviously flattering paragraphing underneath.

Justice McCook's opinion is that the picture was not used for advertising purposes, that no damage was done, that Miss Morgana is entitled to no injunctive relief, and justice necessitates a dismissal of the complaint, which he did.

The singer sued for \$10,000 damages. A temporary injunction granted her was simultaneously dissolved.

FAVERSHAM'S L. I. STANDS

A company is being organized to be headed by William Faversham to play one-night stands on Long Island. Faversham will present three one-act plays, including "The Killer," from the recent Lambs' Gambol.

It is planned to have the company appear under the auspices of local societies in several of the towns.

Gold Medal for Maybelle Morrow

Chicago, June 14. Maybelle Morrow, who last appeared as a dancer with Jimmy Hussey's "Tattle Tales," is blossoming forth as a vocalist. Miss Morrow, who has been studying at the Chicago Music College for the past two years, was awarded the gold medal in the annual voice competition.

After completing her course at the college, Miss Morrow anticipates entering the musical comedy field.

WHITE'S 'SCANDALS' CLOSING FOLLOWING INTERNAL 'SCANDAL'

Minneapolis Papers Report Chorus Girl Complaint—Ruth Jones Alleged Assault—"Hit With Green Onions"—White's Peace-Making Role

TENT SHOW "ANGEL" EXITS WITH CASH

Unusual Financial Deal—Company Has Tent for Sale

Chicago, June 14. Money makes a showman. At least that was the idea of several friends of Sylvester Wilson, a clerk of Lincoln, Ill., who inherited \$3,500 through the death of his mother. They counseled his inheritance would more than treble in a few months if he were to invest it in a dramatic tent show. This he did June 3. When the show opened all of the advisors of Wilson were in the cast of "The Angel."

Business at the start was good, it remained so for several days with Wilson packing the "long green" in his jeans. He then purchased an automobile, met two pretty girls, took them riding and failed to return.

Meantime the members of the company, of which there were eleven, including a musical director, continued playing, expecting each day to see Wilson return. However, the newly acclaimed theatre magnate failed to return on Saturday, salary day, leaving his counsellors high and dry with a tent to be disposed of to cover the amount of money due them.

"KING OF KINGS"

Will Be Produced by Widow of Author Through Stanley Kelley

"King of Kings," the first of six posthumous plays written by the late George Baxter, newspaperman and playwright, will be produced in August by Stanley Kelley, who is chief counsellor of the American Youth Movement. The manuscript has been in the possession of the writer's widow, Mrs. Dorothy Usner Baxter, for many years. Although Arthur Hopkins and David Belasco both had production options on it, Mrs. Baxter has decided to produce immediately through Mr. Kelley, considering the time ripe for a play of its character.

The piece has never been tried out and will first see actual rehearsal this summer at Mr. Kelley's camp in Connecticut. Eva Le Gallienne and George Gaul are being negotiated with for the leading roles. The play deals with a universal theme and is not to be looked upon as a "passion play" despite its religious foundation.

Private capital is behind Mr. Kelley's venture, the play necessitating an outlay of over \$100,000. Walter Browne, author of "Everywoman," who died on the eve of the production of his allegorical opus, is not the writer of "King of Kings" as reported.

CROWNSHIELD SEPARATION

George H. Crownshield (professionally George H. Shields) must pay Hattie Crownshield \$15 a week alimony and \$100 counsel fees as a result of a separation suit on grounds of abandonment and cruelty. The couple were married in September, 1902, and have two boys, six and nine years old.

Crownshield, for his defense, sets forth his wife was an actress at the time of their marriage and can support herself, employed presently as an organist in a picture house. His alleged abandonment, he contends, was necessitated by his recent travelling with the Dunbar Opera company. He is now under Milton Aborn's direction.

Morris Schlesinger Sailing

Morris Schlesinger, manager of the Broad Street, Newark, N. J., and ally of the Shuberts, sails Saturday on the "Majestic" with a couple of pals for a pleasure trip through Europe. He will be gone two months.

Minneapolis, June 14. George White's "Scandals" closed a three days' engagement here and its western tour, after some injurious "scandal" published in local newspapers and showing to poor business throughout the engagement.

The "scandal" story carried on front pages of local papers caused a stir among members of the company and showed its effects at the box office.

One of the papers used it as follows: "A little chorus girl in the George White 'Scandals,' the musical show, at the Metropolitan, came to Minneapolis last night seeking a warrant for the arrest of a male principal of the company on a charge of assault."

"The girl, Ruth Jones, recently of the Ziegfeld Follies, sought the warrant on the charge the principal interfered in a dispute between her and another chorus girl on their way to Minneapolis, and gave her a terrible beating" and bruises to bear out her statement.

"Because the party arrived in Minneapolis after the city attorney's office had closed, she was compelled to wait until this morning."

"Miss Jones said that a number of the party were motoring to Minneapolis after their last engagement had been completed and stopped for dinner at a roadhouse just outside St. Paul. In an argument over another member of the company, she

(Continued on page 19)

SUMMER SHOW AT \$2.50; 'SPICE OF '22' AT CASINO

Lowest Scale for Big Musical Show in New York—Opens on Broadway June 26

The lowest priced musical attraction on Broadway this summer will be "Spice of 1922," opening at the Casino June 26 at a \$2.50 scale, after playing next week in Atlantic City for its break-in.

The piece produced in the musical revue style is by Jack Lait. First contemplated as a medium-sized attraction, it is said to have assumed all the proportions of a big show with its laughing end given particular attention.

Early this week Bessie McCoy Davis withdrew from rehearsals and Evans Burows Fontaine was substituted. Fred Heider also left the cast last week. Swift and Kelly, the latter a vaudeville turn, who had been engaged, did not commence rehearsing.

The cast which is billed for the opening at the Apollo, Atlantic City, Monday, includes: Valeska Suratt, Jimmy Hussey, Adele Rowland, Georgie Price, Evan Burrows Fontaine, James C. Watts, James C. Morton, Midgie Miller, Arman Kaliz, Hasoutra, Jane Richardson, Rath Brothers, "8 Pony Peppercorns," Jack Trainor, Will Oakland, Sam Hearn, Flavia Arcaro, Florence O'Shea, D'Andrea and Walters, Gattison Jones, Grace and Berkes and many others, and a chorus of 44.

Contrary to many rumors, the company is not playing on a co-operative basis. Some of the principals are receiving percentages of the gross in place of stipulated salaries, which is known as the "star system" of payment. The numbers are by James Hanley, Fred Coats and Leo Edwards, with lyrics by Jack Yellen, McE. Moore, Will Cobb and Lait. There will be no material that has ever appeared in vaudeville or elsewhere.

Winter Garden Co. Standing Out The principals of the Eddie Cantor's show, "Make It Snappy," now running at the Winter Garden, have accepted a 25 per cent. salary reduction, according to members of the cast.

HEAT DRIVES OUT SHOWS, BUT "FOLLIES" GETS RECORD

Ziegfeld Show Does More at \$4 in Amsterdam Than at \$5 in Globe Last Summer—"Chauve Souris" Ranks as Equal Hit—15 Left on B'way in July

In the face of the entrance of two real summer hits, Ziegfeld's "Follies" at the New Amsterdam and Comstock & Gest's "Chauve-Souris" at the Century Roof, 60 per cent. of Broadway's 52 theatres will have metaphorically have put up "Gone Fishing" signs by Saturday, with comparatively few premieres expected until August. The five exits last week will be followed by seven sure closings this week, with a possibility of two others trailing on pay day. The number of offerings left for next week will not be in excess of 23 and may be but 21.

The initial week of the "Follies" established a new Broadway box office figure for a revue, when at \$4 top it grossed \$43,683. The admission top of \$10 for the premiere grossed \$10,000, and the total is about \$7,000 more than the attraction can play to for a normal week (between \$36,000 and \$37,000). Counting standees the New Amsterdam can get \$5,000 nightly and \$3,700 at matinees. When the "Follies" played the house two years ago the top was \$4, extending only for the first 10 rows. It now goes for the entire lower floor. Matinees are \$3 top as against \$2 formerly, so that the "Follies" scale is higher than formerly when at the New Amsterdam. Last summer at the Globe its scale was \$5, and the grosses in the early weeks were around \$33,000. At the time the management claimed business as good in figures as at the New Amsterdam, so that the present gait of the new "Follies" is considerably

ahead of all former records. When the revue was first brought to the New Amsterdam the scale was \$2.50, with the nightly business about \$3,200 capacity.

"Chauve-Souris" rates with the "Follies" in demand at the agencies. Balleff's Russian novelty is duplicating the smashing success of its first program at the 49th Street during the winter. Considering the move to the Century Roof from the Broadway district, its business is remarkable and it is the only attraction charging \$5 top. In ability to attracting smart audiences, Broadway has not had an equal to "Chauve-Souris" in seasons. Turning the trick on the hot nights of last week, at the scale, again brings the show into leadership limelight.

The "Music Box Revue" and "Good Morning, Dearie," at the Globe, the two musical smashes of the season just ending, both fell off last week, with the takings down to a level not touched by either since premiere. The entrance of the "Follies" was expected to hurt them, but the wave of heat probably figured. The "Music Box" got \$22,000 and "Dearie" around \$20,000, with nothing between them and the "Follies." "Kiki," for the first time, was off a bit, with the takings under \$16,000, while "Partners Again," the comedy hit at the Selwyn, about touched that figure. The latter attraction was affected in its matinee draw more than anything else.

A wide gap showed between the (Continued on page 21)

"THE RIVALS" BIG IN DEPRESSED WEEK

Players' Club's Revival Draws \$20,300 Despite Heat—Annual Event

"The Rivals," revived for one week at the Empire, New York, last week by an all-star cast for the benefit of the Players' Club, was one of the most profitable ventures of its kind in seasons. The attraction pulled a gross of \$20,300, the excellent business being accomplished during a heat wave that crumpled most of Broadway's box offices.

The club earned between \$11,000 and \$12,000. Ten per cent. of the earnings was given the Actors' Fund. Following the last performance Saturday night, the cast was entertained in the Players' Club, the first time ladies were admitted within the clubhouse, the only exception being on the occasion of a visit here of Sarah Bernhardt.

Gifts were made the feminine members of the cast and also to Robert Warwick and Norman Bel Geddes, the two non-members of the club who played in "The Rivals."

Speeches were made by Charles Dana Gibson, Francis Wilson, Daniel Frohman and Lewis Evan Shipman.

It is planned to offer similar benefit revivals for the club annually.

"SHUFFLE ALONG" IS SCARING OTHERS AWAY

Said to Be Interfering with Bookings of All Colored Hits—Offer for London

The booking of "Shuffle Along," the all-colored show which is still playing at the 63rd Street, appears to be a problem in the big offices. The attraction has broken all records for an attraction of its kind, the current week being its 56th week in New York, but the refusal of other attractions to follow it in, is reported to have held up major stand bookings. It is understood the Olympic, Chicago, booking for the show was cancelled for that reason.

The show figures to finish its run here next month. It has been booked for the Selwyn house in Boston for August. The attraction's management, however, may accept a London engagement offer, said to call for \$5,000 weekly for 10 weeks as the company's share and transportation both ways for company and orchestra. The offer is said to have come from Albert de Courville. Acceptance of the English offer will mean cancellation of the Boston engagement. At the same time the show's management is anxious to keep it running at the 63rd Street, with nothing in sight to follow it in. The problem of securing another attraction is believed to be similar to that which is supposed to be holding up road bookings.

The No. 2 "Shuffle Along" in playing Brooklyn stands, however, did not cause any booking difficulties probably because of it being the end of the season. That company closed a two-week engagement two weeks ago at the Montauk, getting \$3,400 the first week and \$5,500 the second. On the final night the orchestra and company were on the verge of striking and the curtain was held about 20 minutes while the matter of salaries was attended to. Part salaries for eight weeks was owing up to the time the show hit the Subway houses and started getting real business.

The second company, which also did well at Atlantic City, was attached there by Walter Brooks who staged the show. His agreement called for one per cent. of the gross for each company. At the shore a cash bond of \$1,800 was necessary, the claim late being settled for \$900.

"SHOESTRING ZIEGFELD" BUSTED BY WEATHER

Will Morrissey's "Hollywood Follies" Passes Away in Chicago—Heavily Laid

Chicago, June 14. Will Morrissey's "Hollywood Follies" are no more. After two weeks of striving and having whipped his show into good shape at the local Playhouse, Morrissey could not overcome the handicap of the sudden torrid wave.

Acclaimed as the "Shoestring Ziegfeld," Morrissey started his show off with more burdens than the average producer can carry. The local critics in their reviews gave him the benefit of the doubt, which he took advantage of. He eliminated the rough and useless spots as much as possible, and within a week had the show in presentable and acceptable shape.

Then came the "unsolicited" hot wave and knocked things sky high, with William telling Les Bryant, lessee of the Playhouse, that it was time to quit.

All expenses were met and everyone left happy.

\$95,000 BID FOR ASTOR

But Shubert and Godsol Get Court Order to Protect Tenancy

The Longacre Square Theatre Corp. last week was restrained by a New York Supreme Court order in favor of the Astor Theatre, Inc., from dispossessing the present incumbent of the Astor Theatre, New York, and from accepting other bids on the property until the action to compel the landlord to execute a new lease is adjudicated. Lee Shubert and Frank Godsol, as principal stockholders in the Astor corporation, allege that the Longacre company, which controls the real estate lease of the theatre, is attempting to increase the rental unreasonably upon the expiration of the lease in September.

The Astor Theatre, Inc., has been paying \$33,000 annual rental and expressed its willingness to renew, demanding that it be notified of all bids on the property. They allege no reply was given them, but instead B. K. Bimberg inserted an advertisement in the theatrical papers advertising the lease of the house.

Among the bids received were William Hurlbut, playwright, and J. A. Fynes, a broker, offering \$95,000 each. Select Pictures offered \$90,000 (presumably as a Broadway first-run house for Selznick pictures); Harry A. Levey bid the same, and George M. Cohan offered \$75,000, the lowest. The present tenant maintains that Cohan's offer is the only genuine one.

HERNDON'S REP CO.

"That Day" First of Plays for Next Season

"That Day," the Louis Anspacher play which Richard Herndon is producing, is planned as the first offering of the repertory company that Herndon will manage next season. The Belmont is the tentative home of the company, but with "Kempey" lining up as a long run show, another house will be chosen. The plan for the repertory organization is to devote four weeks to each play, after which it is to be moved into another theatre regularly.

The cast of "That Day" is Frederick Truesdale, Hedda Hopper, Bertham Mann, Frances Neilson, Raymond Hackett, Edward Fielding, Sydney Booth, Ellis Baker, Agnes Atherton and Henry Mowbray.

The play will open at Atlantic City July 13 and will be given at several other coast resorts for try-out.

HAGGIN'S SUCCESSOR

Millionaire's Son Said to Have Designed Futurist Set

Rath Brothers will do a new act in the "Music Box Revue" of next fall, in a futurist set with costumes to match. The scenery will introduce a new designer of stage settings, said to be the son of a millionaire whose father is heavily financing his son's entree into the business, with a view to his taking the place vacated by the mysterious withdrawal of Ben Ali Haggin from stage activities.

OPERA COMPOSERS ARE SHY OF HAMMERSTEIN

None Anxious to Musicalize "Light of the World"—Opera May Be Deferred Two Yrs.

Plans of Arthur Hammerstein for the production of a new grand opera in English may be set back for two years because of the failure thus far of the manager to secure a composer who will undertake the score. Hammerstein, who is sincere in his ambition to follow in his father's steps, first proposed the presentation for the season of 1923-24. He approached Puccini, but the noted Italian replied he did not desire to plunge into operatic composition for some time to come, the reply being so phrased as to mean definite rejection.

Victor Herbert was also offered the assignment, but the American composer likewise declined. Herbert has one opera to his credit, though the work was a financial failure. The work is "Natoma," an Indian story. Herbert, in reply to Hammerstein's proposal, said he "did not propose to spend half my life writing a score," as was the case with "Natoma."

The drama to be made into grand opera under Hammerstein's direction is "The Light of the World," a play produced here several seasons ago by Comstock & Gest. Among the composers under consideration to work out the score are Richard Strauss and Rudolph Friml. The latter is known as a composer of musical comedy and revue scores, but is regarded as one of the best American composers because of his melody trend.

Puccini is regarded as the greatest living melody composer in the grand opera field. He is in affluent circumstances, living quietly in his native land via a royalty income said to be \$50,000 per year. He is paid \$400 every time one of his operas is given, regardless of what city or country presented. The arrangement between Puccini and the Metropolitan is exclusive for New York, so that the royalty paid by the Met is probably higher than for other cities. His "La Boheme," "Madame Butterfly," "La Tosca" and "The Girl of the Golden West" are well known in America. The latter opera was founded on David Belasco's play of that title.

CHORUS GIRL BENEFITS

Mrs. Schulte Receives \$68,000 from Trust Fund

Mrs. Daisy Evelyn Schulte, a former chorus girl, known professionally as Daisy Bowers, the widow of Edward August Schulte, a retired restaurant owner, who died April 11, 1922, will receive from the Farmers' Loan and Trust Company securities valued at \$68,915, less \$2,000 for administrative expenses, placed there in a trust fund under an agreement, entered into between the couple April 4, 1914.

In the will of the deceased he denounced his widow and failed to mention her as a beneficiary, the only funds secured by her being from the trust.

In addition to bequests made to a sister, four half-sisters and a niece, \$13,029.68 was left to Mrs. Olive B. Strong, also a chorus girl known as Olive Skinner.

The widow brought a charge of fraud, undue influence, lack of sound mind and memory when the will was brought up for probate, but withdrew her charges when the case was approaching trial.

\$13,000 ALIMONY ARREARS

Hayden Talbot Let It Ride Until Jailed—Casualty Co. Must Pay

Because Hayden Talbot, author and playwright, is \$13,000 in arrears in his alimony obligations to Mrs. Benedict Bristol Talbot, the latter received a directed verdict for over \$3,000 against the New Amsterdam Casualty Company, which had posted a bond to release Talbot from the alimony in Ludlow Street jail. Under a 1913 decree, Talbot was obliged to pay his first wife \$1,800 annually for the support of herself and infant daughter.

In June, 1921, Talbot was arrested for contempt of court, but was released under a \$3,000 bond on the plea of ill health and left for Europe. Mrs. Talbot sued to recover on the bond. Justice Lydon last week directed a verdict for the \$3,000, plus interest and costs.

CARRILLO'S NEW PLAY

Will First Play "Mike Angelo" on Coast—Morosco's Management

"Mike Angelo," by Edward Locke is a new play Leo Carrillo will star in under the management of Oliver Morosco, with Clifford Brooke directing the production.

Mr. Carrillo is leaving Sunday for the coast. The piece is to be first produced during the summer at one of the Morosco theatres in Los Angeles. Before going into rehearsals, Mr. Carrillo will headline for four weeks in the Orpheum Circuit's big time vaudeville theatres on the Pacific, two weeks at the Orpheum, San Francisco, and two at the Orpheum, Los Angeles.

It is said that after Mr. Carrillo read the script of Mr. Locke's play, he "bought in" on it with Morosco and will have a proprietary interest in the piece.

Mr. Carrillo in "Lombardi, Ltd.," was one of the very few legit attractions that made a profit in southern territory the past season, and the only legit show to play return dates in that section the same (last) season. The "Lombardi" show with Carrillo played to a bigger gross on the return dates than at the first showing. It was Carrillo's first starring trip in the South. He joined "Lombardi" after it had started South to build it up, Carrillo having created the principal role of that play in its initial lengthy Broadway run.

"GANG" BEATS DITTRICHSTEIN

San Francisco, June 14. Elsie Janis' "Gang" outdrew Leo Ditrachstein in his new piece, "The Mountebank of Emotion," by the Chicago newspaperman, Ben Hecht, almost two and half to one.

Miss Janis at the Columbia did \$12,000 last week and Ditrachstein had to satisfy himself with \$5,000 at the Century.

Billy Trumbell Working Outdoors

Chicago, June 14. Billy Trumbell, formerly treasurer of the Palace, who some time ago suffered a nervous breakdown and went to Riverside Sanitarium, left it last week for Los Angeles, where he has accepted an outdoor position.

Trumbell was gassed while serving overseas with the A. E. F., one of the causes of his breakdown.

YIDDISH SEASON LIGHT

Weather Interferes With Tours, Started Late

Buffalo, June 14. Stories filtering into Buffalo regarding Yiddish theatrical business in the provinces show that in this, as in other branches of the business, there has been a decided falling off during the present season. Most of the metropolitan companies now on tour are reporting inadequate takings. High cost of travel and of salaries and operation are making Yiddish tours precarious this season. Added to this the fact that none of the stars left New York until late in May, making the usual pre-summer season a very short one. Untimely hot weather through the Middle West ruined business for most of the touring companies.

It is reported that Marie Schwartz on tour with "The Dibbuc" and carrying a special car for the production, is contemplating closing in Chicago, business to date having been unsatisfactory.

"Yenta Telebenda" (Yiddish) with the original New York cast played to capacity at the Majestic Sunday night. The receipts ran close to \$1,500, the largest Yiddish gross of the present season.

Stage Designer Sues

Because Mary Garden gave up her production plans regarding "Tristan and Isolde" the winter before last, Nicholas K. Roerich has started court proceedings for \$3,500 against the Chicago Opera Co. He had designed the sets for the production, Roerich being a Russian scenic artist, and was never compensated for his services.

COHAN CLOSING "TAVERN"

George M. Cohan will close "The Tavern," in which he has been starring at the Tremont, Boston, Saturday. The actor-manager opened in the Hub some 20 or 30 ago to protect his time who think Nelly Kelly. Cohan's best stress is on "show." He will leave him "Madame" and then of the public "The Tavern."

Work on the promising young begin at once. He has misconstrued the attraction by which is her charm. The only charm, "Little Nelly doing anything," he put because of "turning her into a creature" into his activity. One read

DISPUTED STOCK POINT GOING INTO ARBITRATION

P. M. A. Forcing Equity on Basic Agreement—Judge Mack's Decision May Prove Boomerang—Jessie Bonstelle in P. M. A.

The Judge Julian Mack decision last winter, when the jurist handed down an opinion that the basic agreement between the Producing Managers' Association and Equity did not apply to managers or theatres not included in the membership of the P. M. A. and therefore the provision against closed shop during the life of the strike settlement agreement did not cover non-members of the managerial association, may prove a boomerang against Equity. In the arbitration before an umpire of the contested authority of the two associations over stock attractions.

Judge Mack, in his decision, said that the P. M. A. could include any class of managers in its organization, classifications being legitimate just as with Equity which has a Chorus Association and a picture branch included in its membership. That that decision establishes the basis of the P. M. A. incorporating a stock division along with the touring managers division (both divisions now are part of the P. M. A.), and any other including repertory managers, is contended perfectly in line by members of the P. M. A.

Last winter when the stock class of membership was established, Jessie Bonstelle was the first stock manager to join. When Miss Bonstelle started winter stock at Providence on an open shop basis, Equity protested to her, informing Miss Bonstelle she must have an all-Equity cast. She replied her mem-

(Continued on page 21)

BUSINESS FOR PEGGY; NO MORE STAGE WORK

Miss Hopkins Interested with Oliver Morosco in New Los Angeles Theatre

Peggy Hopkins, who returned from Paris several weeks ago, is on the coast and it is understood she will be interested in a new theatre planned for Los Angeles by Oliver Morosco.

The proposed theatre will play attractions, and may replace the Mason opera house, considered too far out of the Los Angeles theatre zone.

Morosco at present controls the majority of the city's theatres.

Miss Hopkins says she is through with the stage as a place to perform, and is going seriously into the business end of theatricals.

MISS PETTIE MARRYING

Sister of Edna May Engaged to Future Baronet

Syracuse, N. Y., June 14. Marguerite Pettie, formerly of this city, but now of London, and the youngest sister of Edna May, will wed Stephen Eardley-Wilmot, son of Lady Eardley-Wilmot, of Kensington Court, London, according to announcements received in this city.

Miss Pettie's fiancé will eventually gain the baronetcy of Eardley-Wilmot. The title dates back to the seventeenth century.

Miss Pettie was in musical comedy productions under the Charles Frohman banner for some time. She is 32. Her fiancé is 34.

HOLT AND ROSEDALE—B. & K.

Chicago, June 14. Holt and Rosedale left the McIntyre and Heath show in New York to go into the Balaban & Katz houses in Chicago for a six weeks' tour, after which the team will separate.

Lillian Rosedale will be married in August, and will retire from professional life.

Lora Hoffman replaces them in the production.

1½% GROSS—\$30— P. A. ASKS FOR MORE

Echo of "Salome"—Frame-up of Flop at Klaw—Did \$2,125 First and Only Week

A claim for salary due for publicity work on "Salome," which ran one week at the Klaw, New York, last month, was given Harry Saks Hechheimer by Arthur McHugh, this week. McHugh, who dubs himself a "praise agent," had an arrangement with Edward Perkins, who put on the revival, to be paid 1½ per cent. of the gross. The show totaled \$2,125 for the week, McHugh's share being about \$30, but the press agent seeks payment for satisfaction. He claims to have paid \$225 out of his pocket for small bills, with the job a total loss.

"Salome's" arrangement with the house called for the Klaw getting the first \$2,000 grossed. With house expenditures for the attraction, there was no company share. When the players asked for salaries, Perkins referred them to Clay Lambert, as interested in the show. Lambert was to have put \$1,000 into the venture, but another arrangement was made whereby he guaranteed the players, contracts being issued by him. Lambert's assumption of responsibility followed objection by Equity to Perkins, against whom it was alleged there were some salary claims of old standing.

The company was entirely on a percentage basis, the plan being a variation of the co-operative.

There were eight players in all, the highest percentage agreed on being 5 per cent., which one actor received. Lambert paid out to the players a little over \$700, also taking care of advertising. There is, however, a claim for one day's insertions for "Salome" on the opening date of the seat sale. Because of its co-operative lines, no notice of closing was necessary, and no claims for salary other than the week played were made.

The revival was produced under the name of the Players' Forum. Thelma Harvey, a dancer, was featured. Since the closing of the show, she married a film man and has gone to the coast, retiring.

Perkins had another flivver this season, he being interested in "Suzyette," which lasted two days at the Princess around the holidays. He has been unlucky in production tries in other seasons. It is said he staged "Salome" in London several years ago, with Maude Allen in the lead.

LILLIAN RUSSELL SERVICES

The Keith Circuit will hold memorial services in all of their principal houses for the late Lillian Russell on Sunday, June 18, from 11 o'clock until noon.

The services will be a hymn sung by professionals, a reading of the eulogy of the Rev. Edward S. Travers at the services in Pittsburgh, favorite hymns of the artist and concluding with taps by American Legion buglers. The decision to hold the memorial services followed the return of E. F. Albee of the Keith office from Pittsburgh where he was an honorary pall bearer at Miss Russell's funeral.

A Lillian Russell Memorial will also be held today, Friday, at three this afternoon at the New York Hippodrome.

\$50,000 DRAWN BY OPERA

San Francisco, June 14. In five performances of outdoor opera staged at Palo Alto in the newly built stadium, Gaetano Merello, director and promoter of the enterprise attracted \$50,000 to the box office. The opera company included 300 artists, many of them world famous. One hundred men were in the orchestra.

SEASON'S BEST PLAYS PER SHEPPARD BUTLER

Chicago "Tribune's" Dramatic Critic Decides Via Contest

Chicago, June 14. It remained for Sheppard Butler, "The Tribune's" critic, to secure the views of Chicago playgoers as to the merits of the season's presentations. Generally the critic makes the awards through the first person, but Butler modestly and cleverly conducted a ballot contest of two weeks' duration with the awards tallying close to the trend of thought and opinions expressed in the critic's original reviews of the winning plays.

"Lightnin'" opened at the Blackstone, Sept. 1, and still running, led in the vote count. "Anna Christie," which closes June 24 at the Cort, drew second place, with third position going to "Liliom," another play in town with a looked-for early closing. "The Bat," despite its 53 weeks run, only succeeded in landing fourth place. "The Claw" grabbed fifth position, with "The Woman of Bronze" squeezing in for sixth honors. The total number of votes cast for "Anna Christie" was slightly larger than that for "Lightnin'," but the greatest number, however, assigned it to second place rather than first place. After the six "best plays," "Nice People," "The Emperor Jones" and "The Return of Peter Grimm" rolled up big votes.

Among the musical shows, "Tip Top" easily captured first honors. "The Beggar's Opera," "Lady Billy," "The Ziegfeld Follies," "The O'Brien Girl" and "The Last Waltz" finished in the order named.

The worst play of the year was "Ladies' Night in a Turkish Bath" and this was to be expected because of the editorial hammering this offering got in "The Tribune." The worst musical entertainment was credited to "Lola," safe enough because it was no more after the financial disruption at the LaSalle.

To Leah F. Witt, 150 Laporte avenue, won the prize for coming closest to the list as designated. The critic promised her an autographed portrait of any player she may select.

Now that this contest has been settled, the close of the regular theatrical season may be considered.

NINA MORGANA LOSES

No Damage Through Use of Her Picture by Chicago Opera

Supreme Court Justice McCook this week signed his findings that the Civil Rights Laws was not violated when the Chicago Opera Association, Inc., published the picture of Nina Morgana in its announcement brochures without the soprano's written consent. The publication arose after Miss Morgana signed with the Chicago Opera for the season of 1919-1920 for 10 weeks at \$250 a week. Her photograph was used with obviously flattering paraphrasing underneath.

Justice McCook's opinion is that the picture was not used for advertising purposes, that no damage was done, that Miss Morgana is entitled to no injunctive relief, and justice necessitates a dismissal of the complaint, which he did.

The singer sued for \$10,000 damages. A temporary injunction granted her was simultaneously dissolved.

FAVERSHAM'S L. I. STANDS

A company is being organized to be headed by William Faversham to play one-night stands on Long Island. Faversham will present three one-act plays, including "The Killer," from the recent Lambs' Gambol. It is planned to have the company appear under the auspices of local societies in several of the towns.

Gold Medal for Maybelle Morrow

Chicago, June 14. Maybelle Morrow, who last appeared as a dancer with Jimmy Hussey's "Tattle Tales," is blossoming forth as a vocalist. Miss Morrow, who has been studying at the Chicago Music College for the past two years, was awarded the gold medal in the annual voice competition.

After completing her course at the college, Miss Morrow anticipates entering the musical comedy field.

WHITE'S 'SCANDALS' CLOSING FOLLOWING INTERNAL 'SCANDAL'

Minneapolis Papers Report Chorus Girl Complaint—Ruth Jones Alleged Assault—"Hit With Green Onions"—White's Peace-Making Role

TENT SHOW "ANGEL" EXITS WITH CASH

Unusual Financial Deal—Company Has Tent for Sale

Chicago, June 14.

Money makes a showman. At least that was the idea of several friends of Sylvester Wilson, a clerk of Lincoln, Ill., who inherited \$3,500 through the death of his mother. They counseled his inheritance would more than treble in a few months if he were to invest it in a dramatic tent show. This he did June 3. When the show opened all of the advisors of Wilson were in the cast of it.

Business at the start was good, it remained so for several days with Wilson packing the "long green" in his jeans. He then purchased an automobile, met two pretty girls, took them riding and failed to return.

Meantime the members of the company, of which there were eleven, including a musical director, continued playing, expecting each day to see Wilson return. However, the newly acclaimed theatre magnate failed to return on Saturday, salary day, leaving his counsellors high and dry with a tent to be disposed of to cover the amount of money due them.

"KING OF KINGS"

Will Be Produced by Widow of Author Through Stanley Kelley

"King of Kings," the first of six posthumous plays written by the late George Baxter, newspaperman and playwright, will be produced in August by Stanley Kelley, who is chief counsellor of the American Youth Movement. The manuscript has been in the possession of the writer's widow, Mrs. Dorothy Usner Baxter, for many years. Although Arthur Hopkins and David Belasco both had production options on it, Mrs. Baxter has decided to produce immediately through Mr. Kelley, considering the time ripe for a play of its character.

The piece has never been tried out and will first see actual rehearsal this summer at Mr. Kelley's camp in Connecticut. Eva Le Gallienne and George Gaul are being negotiated with for the leading roles. The play deals with a universal theme and is not to be looked upon as a "passion play" despite its religious foundation.

Private capital is behind Mr. Kelley's venture, the play necessitating an outlay of over \$100,000. Walter Browne, author of "Everywoman," who died on the eve of the production of his allegorical opus, is not the writer of "King of Kings" as reported.

CROWNSHIELD SEPARATION

George H. Crownshield (professionally George H. Shields) must pay Hattie Crownshield \$15 a week alimony and \$100 counsel fees as a result of a separation suit on grounds of abandonment and cruelty. The couple were married in September, 1902, and have two boys, six and nine years old.

Crownshield, for his defense, sets forth his wife was an actress at the time of their marriage and can support herself, employed presently as an organist in a picture house. His alleged abandonment, he contends, was necessitated by his recent travelling with the Dunbar Opera company. He is now under Milton Aborn's direction.

Morris Schlesinger Sailing

Morris Schlesinger, manager of the Broad Street, Newark, N. J., and ally of the Shuberts, sails Saturday on the "Majestic" with a couple of pals for a pleasure trip through Europe. He will be gone two months.

Minneapolis, June 14. George White's "Scandals" closed a three days' engagement here and its western tour, after some injurious "scandal" published in local newspapers and showing to poor business throughout the engagement.

The "scandal" story carried on front pages of local papers caused a stir among members of the company and showed its effects at the box office.

One of the papers used it as follows: "A little chorus girl in the George White 'Scandals,' the musical show, at the Metropolitan, came to Minneapolis last night seeking a warrant for the arrest of a male principal of the company on a charge of assault."

"The girl, Ruth Jones, recently of the Ziegfeld Follies, sought the warrant on the charge the principal interfered in a dispute between her and another chorus girl on their way to Minneapolis, and gave her a terrible beating" and bruises to bear out her statement.

"Because the party arrived in Minneapolis after the city attorney's office had closed, she was compelled to wait until this morning."

"Miss Jones said that a number of the party were motoring to Minneapolis after their last engagement had been completed and stopped for dinner at a roadhouse just outside St. Paul. In an argument over another member of the company, she

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SUMMER SHOW AT \$2.50; 'SPICE OF '22' AT CASINO

Lowest Scale for Big Musical Show in New York—Opens on Broadway June 26

The lowest priced musical attraction on Broadway this summer will be "Spice of 1922," opening at the Casino June 26 at a \$2.50 scale, after playing next week in Atlantic City for its break-in.

The piece produced in the musical revue style is by Jack Lait. First contemplated as a medium-sized attraction, it is said to have assumed all the proportions of a big show with its laughing end given particular attention.

Early this week Bessie McCoy Davis withdrew from rehearsals and Evans Burrows Fontaine was substituted. Fred Heider also left the cast last week. Swift and Kelly, the latter a vaudeville turn, who had been engaged, did not commence rehearsing.

The cast which is billed for the opening at the Apollo, Atlantic City, Monday, includes: Valeska Suratt, Jimmy Hussey, Adele Rowland, Georgie Price, Evan Burrows Fontaine, James C. Watts, James C. Morton, Midgie Miller, Arman Kaliz, Hasoutra, Jane Richardson, Rath Brothers, "3 Pony Peppercorns," Jack Trainor, Will Oakland, Sam Hearn, Flavia Arcaro, Florence O'Shea, D'Andrea and Walters, Gattison Jones, Grace and Berkes and many others, and a chorus of 44.

Contrary to many rumors, the company is not playing on a co-operative basis. Some of the principals are receiving percentages of the gross in place of stipulated salaries, which is known as the "star system" of payment. The numbers are by James Hanley, Fred Coats and Leo Edwards, with lyrics by Jack Yellen, McE. Moore, Will Cobb and Lait. There will be no material that has ever appeared in vaudeville or elsewhere.

Winter Garden Co. Standing Cut

The principals of the Eddie Cantor's show, "Make It Snappy," now running at the Winter Garden, have accepted a 25 per cent. salary reduction, according to members of the cast.

HEAT DRIVES OUT SHOWS, BUT "FOLLIES" GETS RECORD

Ziegfeld Show Does More at \$4 in Amsterdam Than at \$5 in Globe Last Summer—"Chauve Souris" Ranks as Equal Hit—15 Left on B'way in July

In the face of the entrance of two real summer hits, Ziegfeld's "Follies" at the New Amsterdam and Comstock & Gest's "Chauve-Souris" at the Century Roof, 60 per cent. of Broadway's 52 theatres will have metaphorically have put up "Gone Fishing" signs by Saturday, with comparatively few premieres expected until August. The five exits last week will be followed by seven sure closings this week, with a possibility of two others trailing on pay day. The number of offerings left for next week will not be in excess of 23 and may be but 21.

The initial week of the "Follies" established a new Broadway box office figure for a revue, when at \$4 top it grossed \$43,683. The admission top of \$10 for the premiere grossed \$10,000, and the total is about \$7,000 more than the attraction can play to for a normal week (between \$36,000 and \$37,000). Counting standees the New Amsterdam can get \$5,000 nightly and \$3,700 at matinees. When the "Follies" played the house two years ago the top was \$4, extending only for the first 10 rows. It now goes for the entire lower floor. Matinees are \$3 top as against \$2 formerly, so that the "Follies" scale is higher than formerly when at the New Amsterdam. Last summer at the Globe its scale was \$5, and the grosses in the early weeks were around \$33,000. At the time the management claimed business as good in figures as at the New Amsterdam, so that the present gait of the new "Follies" is considerably

ahead of all former records. When the revue was first brought to the New Amsterdam the scale was \$2.50, with the nightly business about \$3,200 capacity.

"Chauve-Souris" rates with the "Follies" in demand at the agencies. Balieff's Russian novelty is duplicating the smashing success of its first program at the 49th Street during the winter. Considering the move to the Century Roof from the Broadway district, its business is remarkable and it is the only attraction charging \$5 top. In ability to attracting smart audiences, Broadway has not had an equal to "Chauve-Souris" in seasons. Turning the trick on the hot nights of last week, at the scale, again brings the show into leadership limelight.

The "Music Box Revue" and "Good Morning, Dearie," at the Globe, the two musical smashes of the season just ending, both fell off last week, with the takings down to a level not touched by either since premiere. The entrance of the "Follies" was expected to hurt them, but the wave of heat probably figured. The "Music Box" got \$22,000 and "Dearie" around \$20,000, with nothing between them and the "Follies." "Kiki," for the first time, was off a bit, with the takings under \$16,000, while "Partners Again," the comedy hit at the Selwyn, about touched that figure. The latter attraction was affected in its matinee draw more than anything else.

A wide gap showed between the (Continued on page 21)

CARRILLO'S NEW PLAY

Will First Play "Mike Angelo" on Coast—Morosco's Management

"Mike Angelo," by Edward Locke is a new play Leo Carrillo will star in under the management of Oliver Morosco, with Clifford Brooke directing the production.

Mr. Carrillo is leaving Sunday for the coast. The piece is to be first produced during the summer at one of the Morosco theatres in Los Angeles. Before going into rehearsals, Mr. Carrillo will headline for four weeks in the Orpheum Circuit's big time vaudeville theatres on the Pacific, two weeks at the Orpheum, San Francisco, and two at the Orpheum, Los Angeles.

It is said that after Mr. Carrillo read the script of Mr. Locke's play, he "bought in" on it with Morosco and will have a proprietary interest in the piece.

Mr. Carrillo in "Lombardi, Ltd.," was one of the very few legit attractions that made a profit in southern territory the past season, and the only legit show to play return dates in that section the same (last) season. The "Lombardi" show with Carrillo played to a bigger gross on the return dates than at the first showing. It was Carrillo's first starring trip in the South. He joined "Lombardi" after it had started South to build it up, Carrillo having created the principal role of that play in its initial lengthy Broadway run.

"GANG" BEATS DITTRICHSTEIN

San Francisco, June 14. Elsie Janis' "Gang" outdrew Leo Ditrachstein in his new piece, "The Mountebank of Emotion," by the Chicago newspaperman, Ben Hecht, almost two and half to one.

Miss Janis at the Columbia did \$12,000 last week and Ditrachstein had to satisfy himself with \$5,000 at the Century.

Billy Trumbell Working Outdoors

Chicago, June 14.

Billy Trumbell, formerly treasurer of the Palace, who some time ago suffered a nervous breakdown and went to Riverside Sanitarium, left it last week for Los Angeles, where he has accepted an outdoor position.

Trumbell was gassed while serving overseas with the A. E. F., one of the causes of his breakdown.

YIDDISH SEASON LIGHT

Weather Interferes With Tours, Started Late

Buffalo, June 14. Stories filtering into Buffalo regarding Yiddish theatrical business in the provinces show that in this, as in other branches of the business, there has been a decided falling off during the present season. Most of the metropolitan companies now on tour are reporting inadequate takings. High cost of travel and of salaries and operation are making Yiddish tours precarious this season. Added to this the fact that none of the stars left New York until late in May, making the usual pre-summer season a very short one. Untimely hot weather through the Middle West ruined business for most of the touring companies.

It is reported that Marie Schwartz on tour with "The Dibbut" and carrying a special car for the production, is contemplating closing in Chicago, business to date having been unsatisfactory.

"Yenta Telebenda" (Yiddish) with the original New York cast played to capacity at the Majestic Sunday night. The receipts ran close to \$1,500, the largest Yiddish gross of the present season.

Stage Designer Sues

Because Mary Garden gave up her production plans regarding "Tristan and Isolde" the winter before last, Nicholas K. Roerich has started court proceedings for \$3,500 against the Chicago Opera Co. He had designed the sets for the production, Roerich being a Russian scenic artist, and was never compensated for his services.

COHAN CLOSING "TAVERN"

George M. Cohan will close "The Tavern," in which he has been starring at the Tremont, Boston, Saturday. The actor-manager opened in the Hub some weeks ago to protect his time there for "Little Nelly Kelly." Cohan's summer musical show. He stepped from "Madeleine and the Movies" into "The Tavern."

Work on the "Kelly" show will begin at once. It is planned to open the attraction in Boston late next month. The original opening of "Little Nelly Kelly" was put back because of the sudden booking of "Sally" into the Colonial, Boston.

"THE RIVALS" BIG IN DEPRESSED WEEK

Players' Club's Revival Draws \$20,300 Despite Heat—Annual Event

"The Rivals," revived for one week at the Empire, New York, last week by an all-star cast for the benefit of the Players' Club, was one of the most profitable ventures of its kind in seasons. The attraction pulled a gross of \$20,300, the excellent business being accomplished during a heat wave that crumpled most of Broadway's box offices.

The club earned between \$11,000 and \$12,000. Ten per cent. of the earnings was given the Actors' Fund. Following the last performance Saturday night, the cast was entertained in the Players' Club, the first time ladies were admitted within the clubhouse, the only exception being on the occasion of a visit here of Sarah Bernhardt.

Gifts were made the feminine members of the cast and also to Robert Warwick and Norman Bel Geddes, the two non-members of the club who played in "The Rivals."

Speeches were made by Charles Dana Gibson, Francis Wilson, Daniel Frohman and Lewis Evan Shipman.

It is planned to offer similar benefit revivals for the club annually.

"SHUFFLE ALONG" IS SCARING OTHERS AWAY

Said to Be Interfering with Bookings of All Colored Hits—Offer for London

The booking of "Shuffle Along" the all-colored show which is still playing at the 63rd Street, appears to be a problem in the big offices. The attraction has broken all records for an attraction of its kind, the current week being its 56th week in New York, but the refusal of other attractions to follow it in, is reported to have held up major stand bookings. It is understood the Olympic, Chicago, booking for that reason.

The show figures to finish its run here next month. It has been booked for the Selwyn house in Boston for August. The attraction's management, however, may accept a London engagement offer, said to call for \$5,000 weekly for 10 weeks as the company's share and transportation both ways for company and orchestra. The offer is said to have come from Albert de Courville. Acceptance of the English offer will mean cancellation of the Boston engagement. At the same time the show's management is anxious to keep it running at the 63rd Street, with nothing in sight to follow it in. The problem of securing another attraction is believed to be similar to that which is supposed to be holding up road bookings.

The No. 2 "Shuffle Along" in playing Brooklyn stands, however, did not cause any booking difficulties probably because of it being the end of the season. That company closed a two-week engagement two weeks ago at the Montauk, getting \$3,400 the first week and \$5,500 the second. On the final night the orchestra and company were on the verge of striking and the curtain was held about 20 minutes while the matter of salaries was attended to. Part salaries for eight weeks was owing up to the time the show hit the Subway houses and started getting real business.

The second company, which also did well at Atlantic City, was attached there by Walter Brooks who staged the show. His agreement called for one per cent. of the gross for each company. At the shore a cash bond of \$1,800 was necessary, the claim late being settled for \$900.

"SHOESTRING ZIEGFELD" BUSTED BY WEATHER

Will Morrissey's "Hollywood Follies" Passes Away in Chicago—Heavily Laid

Chicago, June 14. Will Morrissey's "Hollywood Follies" are no more. After two weeks of striving and having whipped his show into good shape at the local Playhouse, Morrissey could not overcome the handicap of the sudden torrid wave.

Acclaimed as the "Shoestring Ziegfeld," Morrissey started his show off with more burdens than the average producer can carry. The local critics in their reviews gave him the benefit of the doubt, which he took advantage of. He climaxed the rough and useless spots as much as possible, and within a week had the show in presentable and acceptable shape.

Then came the "unsolicited" hot wave and knocked things sky high, with William telling Les Bryant, lessee of the Playhouse, that it was time to quit.

All expenses were met and everyone left happy.

\$95,000 BID FOR ASTOR

But Shubert and Gotsol Get Court Order to Protect Tenancy

The Longacre Square Theatre Corp. last week was restrained by a New York Supreme Court order in favor of the Astor Theatre, Inc., from dispossessing the present incumbent of the Astor Theatre, New York, and from accepting other bids on the property until the action to compel the landlord to execute a new lease is adjudicated. Lee Shubert and Frank Gotsol, as principal stockholders in the Astor corporation, allege that the Longacre company, which controls the real estate lease of the theatre, is attempting to increase the rental unreasonably upon the expiration of the lease in September.

The Astor Theatre, Inc., has been paying \$38,000 annual rental, and expressed its willingness to renew, demanding that it be notified of all bids on the property. They allege no reply was given them, but instead B. K. Blimberg inserted an advertisement in the theatrical papers advertising the lease of the house.

Among the bids received were William Huribut, playwright, and J. A. Fynes, a broker, offering \$95,000 each. Select Pictures offered \$90,000 (presumably as a Broadway first-run house for Selznick pictures); Harry A. Levey bid the same, and George M. Cohan offered \$75,000, the lowest. The present tenant maintains that Cohan's offer is the only genuine one.

HERNDON'S REP CO.

"That Day" First of Plays for Next Season

"That Day," the Louis Anspacher play which Richard Herndon is producing, is planned as the first offering of the repertory company that Herndon will manage next season. The Belmont is the tentative home of the company, but with "Kempey" lining up as a long run show, another house will be chosen. The plan for the repertory organization is to devote four weeks to each play, after which it is to be moved into another theatre regularly.

The cast of "That Day" is Frederick Triesdale, Hedda Hopper, Bertham Mann, Frances Neilson, Raymond Hackett, Edward Fielding, Sydney Hook, Ellis Baker, Agnes Atherton and Henry Mowbray.

The play will open at Atlantic City July 13 and will be given at several other coast resorts for try-out.

HAGGIN'S SUCCESSOR

Millionaire's Son Said to Have Designed Futurist Set

Rath Brothers will do a new act in the "Music Box Revue" of next fall, in a futurist set with costumes to match. The scenery will introduce a new designer of stage settings, said to be the son of a millionaire whose father is heavily financing his son's entree into the business, with a view to his taking the place vacated by the mysterious withdrawal of Ben Ali Haggin from stage activities.

OPERA COMPOSERS ARE SHY OF HAMMERSTEIN

None Anxious to Musicalize "Light of the World"—Opera May Be Deferred Two Yrs.

Plans of Arthur Hammerstein for the production of a new grand opera in English may be set back for two years because of the failure thus far of the manager to secure a composer who will undertake the score. Hammerstein, who is sincere in his ambition to follow in his father's steps, first proposed the presentation for the season of 1923-24. He approached Puccini, but the noted Italian replied he did not desire to plunge into operatic composition for some time to come, the reply being so phrased as to mean definite rejection.

Victor Herbert was also offered the assignment, but the American composer likewise declined. Herbert has one opera to his credit, though the work was a financial failure. The work is "Natoma," an Indian story. Herbert, in reply to Hammerstein's proposal, said he "did not propose to spend half my life writing a score" as was the case with "Natoma."

The drama to be made into grand opera under Hammerstein's direction is "The Light of the World," a play produced here several seasons ago by Comstock & Gest. Among the composers under consideration to work out the score are Richard Strauss and Rudolph Friml. The latter is known as a composer of musical comedy and revue scores, but is regarded as one of the best American composers because of his melody trend.

Puccini is regarded as the greatest living melody composer in the grand opera field. He is in affluent circumstances, living quietly in his native land via a royalty income said to be \$50,000 per year. He is paid \$400 every time one of his operas is given, regardless of what city or country presented. The arrangement between Puccini and the Metropolitan is exclusive for New York, so that the royalty paid by the Met is probably higher than for other cities. His "La Boheme," "Madame Butterfly," "La Tosca" and "The Girl of the Golden West" are well known in America. The latter opera was founded on David Belasco's play of that title.

CHORUS GIRL BENEFITS

Mrs. Schulze Receives \$68,000 from Trust Fund

Mrs. Daisy Evelyn Schulze, a former chorus girl, known professionally as Daisy Bowers, the widow of Edward August Schulze, a retired restaurant owner, who died April 11, 1922, will receive from the Farmers' Loan and Trust Company securities valued at \$68,915, less \$2,000 for administrative expenses, placed there in a trust fund under an agreement entered into between the couple April 4, 1914.

In the will of the deceased he denounced his widow and failed to mention her as a beneficiary, the only funds secured by her being from the trust.

In addition to bequests made to a sister, four half-sisters and a niece, \$13,029.68 was left to Mrs. Olive B. Strong, also a chorus girl known as Olive Skinner.

The widow brought a charge of fraud, undue influence, lack of sound mind and memory when the will was brought up for probate, but withdrew her charges when the case was approaching trial.

\$13,000 ALIMONY ARREARS

Hayden Talbot Let It Ride Until Jailed—Casualty Co. Must Pay

Because Hayden Talbot, author and playwright, is \$13,000 in arrears in his alimony obligations to Mrs. Benedict Bristol Talbot, the latter received a directed verdict for over \$3,000 against the New Amsterdam Casualty Company, which had posted a bond to release Talbot from the alimony in Ludlow Street jail. Under a 1913 decree, Talbot was obliged to pay his first wife \$1,800 annually for the support of herself and infant daughter.

In June, 1921, Talbot was arrested for contempt of court, but was released under a \$3,000 bond on the plea of ill health and left for Europe. Mrs. Talbot sued to recover on the bond. Justice Lydon last week directed a verdict for the \$3,000, plus interest and costs.

INSIDE STUFF

ON LEGIT

The Theatre Assembly has in preparation several plays for next season, and is said to have received pledges for time in New York. This is the group of players which organized their own producing concern with Helen Lowell as president. Each of the nine participants contributed capital to the pool, and agreed to accept a pro rata return on their investment after expenses had been paid. It is stated the Assembly paid \$15,000 to actors engaged for "Montmartre" and "The Night Call," and has not an obligation, although no profits so far remained to be divided. Helen Ware, one of the charter members, retired from an active part in the enterprise because of illness in her family, but she left her investment in the venture to be paid back when the Assembly earns a surplus.

The legitimate theatre owners of Broadway were somewhat surprised to hear the Famous Players has given the contract for converting the Putnam building into a 4,000-seat theatre. F. P. has two Broadway picture houses, Rivoli and Rialto, besides its interest (with Loew) in the New York, and not counting the Criterion as its run house. The inside seems to be that the Famous Players intends to abandon the Rivoli when the new house is completed. The Rivoli is a comparatively small capacity theatre for a weekly change feature policy, with nothing but the theatre on its site. The location is too valuable for any possible return, and the Rivoli's net at the most must be meagre, since its overhead is as large as any competing theatre, almost. It is reported work on the Putnam building house will shortly commence. It is said the new house is not intended to cut into the Shanley restaurant section, although the 44th street entrance to that restaurant may be required. The remainder of the building's tenants are under 30 days' notice to vacate.

The McGrath mystery play, "The Drums of Jeopardy," taken off at the Gaiety, New York, recently after trying for a week, figured in picture transactions long before there was any plan to present it as a drama on the spoken stage. Louis B. Mayer purchased the picture rights of the story, paying \$35,000, having in mind usage for Anita Stewart. When it was later considered unsuited the rights were sold back to the author for \$10,000. Jake Wilk acted as broker in both instances, receiving 10 per cent. both times for his services. "Drums" is still figured good property for pictures.

A man close to the heads of the two syndicates asserts the stories of the Erlanger-Shubert combination seeking to place their combined properties in a Wall street-financed pool is a point of the affiliation not yet reached. Before that could happen, he said, the Shuberts' and Erlanger's proposition would have to be outlined and adjusted of itself. While that has not as yet been wholly accomplished, he stated, there is a desire on both sides for it to proceed to a prompt conclusion, and (he made this emphatic) neither side anticipated nor considered any "opposition" from "independents." Asked when the matter might reach a condition to be submitted to money interests, the reply was the time was too indefinite just now to venture a prediction. Notwithstanding, and so forth, the independents still keep right on talking and thinking according to their own lights, and they see only themselves in the center of the lights.

The Russian Grand Opera Co. is playing at the Second Avenue theatre (regularly Yiddish playhouse) on an unusual sharing basis. The company gets 67½ per cent. of the gross, the house even furnishing stage crew, etc.

"Pin Wheel," with Raymond Hitchcock in a roving role which will have him on the stage frequently with comments about the revue activities of Michio Ito and his company, postponed at the Earl Carroll from Monday to Thursday, has Frank Fay in the lineup. Fay will act for the most part as an audience plant, accompanied by an old lady who "knew Hitchy 40 years ago." The writing of bits and numbers for Fay and Hitchy caused the delay in premiere. The "frame" is for Hitchy to tell Fay that he was cried into buying "Pin Wheel." First Richard Herndon cried, and later Ito, and Hitchy just can't stand tears. Hitchy will also kid the high art features of the show, as presented by Ito and a bunch of Greenwich Villagers.

Sherman & Lebar, advertising agents, have made complaint over the use of the letters "B. V. D." for show purposes. The firm has advised the New York dailies that the B. V. D. company, an underwear manufacturing concern, regards as objectionable the advertising of the attraction at the Olympic, New York, entitled "The B. V. D. Girls." The manufacturers made similar complaint some time ago when its registered trademark was adapted for stage usage.

Florence O'Dennishawn did not open with the "Follies" last week. She was listed as one of the five dance leads, but is said to have withdrawn following a nervous breakdown during rehearsals. Evelyn Law, who is dancing in Miss O'Dennishawn's place, attracted much attention with exceptional kicking. In Variety's review of the "Follies" some of Miss Law's work was credited in error to Martha Lorber.

Since it was closed last January "The Broken Wing" has proven one of the biggest calls among stock companies. This week eight stocks are playing it. The stock royalties have netted \$20,000 to date to Sargeant Aborn, who produced the play.

Sylvia Field, who replaced Leah Peck as the feminine lead of "The Cat and Canary" this week at the National, New York, was one of the 17-year-old actresses appearing in "The Betrothal" several seasons ago. All of the youngsters in that show have reached important berths in Broadway shows. Miss Field was on tour with "Welcome Stranger" this season. Miss Peck joined the "Cat and Canary" cast about eight weeks ago when Florence Eldridge withdrew to enter stock for the summer at Rochester.

Morris Gest and George Jean Nathan continued the feud between them at the Century roof last week. They came to blows some time ago at the Princess. On the second night of the new bill of "Chauve-Souris" the critic, accompanied by a man well known in society, walked over to Gest to congratulate him on the manner in which the roof had been decorated and the success of the fall-off outfit. The manager gave the scribe's comment scant attention and in reply used all the strong language he could remember. One of Gest's points was the panning of Nathan for the latter's penchant for panning other newspaper men.

A manager advised one of his executives to engage a girl applicant for a position around one of his theatres. It was decided she be put on as an usher at \$1 a performance. The other girls ushering were to get a day's vacation in turn, without salary deduction. When the new gal was asked if she had a white dress she replied "Certainly." When she appeared at the theatre Monday she was asked where her white dress was. That time she answered her "maid was bringing it." The girl is said to live on Riverside drive.

A tan colored individual answering to the name of Brown and hailing from Georgia arrived in New York this week, attempting to get booking here for a colored show, the title of which he said is "When Man Realizes His Folly." He described the piece as being a comedy drama, but with four or five song numbers inserted. Further information offered was that the play was first done at a colored school somewhere in Georgia and that it was then publicly presented in Athens, same state.

LITTLE THEATRES

Officials of the Auburn (N. Y.) Amateur Dramatic Club today announced that the election of new officers resulted as follows: President, E. Donaldson Clapp; vice-president, H. Dutton, Jr.; treasurer, Charles R. Fay; secretary, Mrs. H. Dutton Noble, Jr. The former Executive Committee was re-elected. In addition to the results of the election, the officers announced that the membership of the club will be doubled, because of the interest stimulated by the two performances given by the organization during the past season. The reports showed that, though the club is not designed as a money-making venture, but merely to stimulate interest in better plays and acting, the treasury has a small balance at the end of the year.

"BEGGAR'S OPERA" HERE

English Company Returning for American Tour

The "Beggars' Opera," which has been running in the Lyric, Hammersford, a suburb of London, England, continuously for the past three years, will install a number two company in England and bring the original company to this country to open the new Fine Arts theatre, Boston, Mass., in October.

Present plans include an all-season run there. The bookings were arranged by Mr. Duff, the independent operatic producer. Steinert Bros., piano dealers of New England, are guaranteeing the run, having purchased the house for the run of the piece on the recommendation of Harry Askin.

Three years ago the opera was revived for a summer run in Hammersford, and has been playing continuously ever since. Last year the original company made a brief tour of the Western States, playing three return engagements in Chicago. The orchestral accompaniment includes old instruments, such as the harpsicord, etc.

INJUNCTION AGAINST MOROSCO

Anne Nichols (suing under her name in private life, Anne Nichols Duffy), author-producer of "Abie's Irish Rose," was victorious on two counts in her Federal Court litigation with Oliver Morosco, who first produced the play in his Los Angeles stock. Judge Julian Mack in the U. S. District Court of New York denied Oliver Morosco's motion for an injunction to restrain the author from producing the play under her own management at the Fulton, New York.

M. L. Malcevinsky (O'Brien, Malcevinsky & Driscoll), counsel for Miss Nichols, was successful in his counter-injunction prayer against Morosco. Judge Mack temporarily restraining the producer from presenting "Abie's Irish Rose" anywhere outside of Los Angeles where the piece has been running 15 weeks. Morosco had two road companies out in addition to the L. A. stock company.

Miss Nichols' attachment suit for \$28,000 on some stock transactions is still pending in the New York Supreme Court.

SUITOR SUES GIRL

Chicago, June 14.

Gladys Wells, 4433 Glenview avenue, is alleged to have been romantic enough to marry John R. Roberts when the two made the most of their meeting after a stage flirtation in Louisville six years ago, when Miss Wells was a member of "The Seven Aviation Girls" company, but the filing of the praecipe of a suit for \$50,000 against the girl yesterday by the wealthy oil operator, who claims Aetia, Tex., as headquarters, proved there was a hitch to the exchange of romantic vows.

Because of the costly nature of the gifts that the oil operator bestowed upon the chorus girl, the latter alleges there was no right for Roberts to chastise her with the jibes that pertained to his claiming her as a matter of purchase. It was these jibes that had the girl desist in her alleged desire to marry. Now Roberts wants the court to return him the cost of the gifts. The girl's attorney is now preparing the case to find out if his client will be obliged "to refund the purchase price of the girl's soul."

O'Hara Bound for Chicago

Fiske O'Hara will open his season in "Land O' Romance" a new piece by Anna Nichols, at New London, Aug. 5. The show will arrive at the Olympic, Chicago, Aug. 15.

Patricia Cleary will again play the feminine lead. Wally Decker will be in advance, with Eugene Schultz back with the company.

STOCKS

Minna Gombell has signed as leading woman with the Forsyth Players at Atlanta, opening June 26 in "Polly With a Past." John Littel will join the company as leading man at the same time. Miss Gombell succeeds Ruth Robinson, while Mr. Littel replaces Creighton Hale. She has also been engaged for a role in "Gringos," a Mexican drama which Guthrie McClintic will produce late in the fall. Jose Ruben has signed a contract to play a "heavy" in the same show. The play was written by a well known newspaper woman who has spent sometime in Mexico. It is her first stage effort.

Clairborne Foster, the 18-year-old leading lady of the Robins Players, Toronto, has retired from the company, due to a threatened breakdown. Miriam Sears succeeds.

It is possible that next week will see the end of the Maude Fealy Players in Newark, N. J. Their lease on the Broad ends then and Manager Schlesinger has refused to renew it. The company has not been very successful (although continued). Miss Fealy decided to continue, feeling she could build in view of the splendid publicity. Monday the "Star-Eagle" said the Fealy stock would close this week and open in the fall as a permanent winter stock at the Orpheum. When Schlesinger read it he refused to renew, despite Miss Fealy denied giving out the story and insisted that she had no such intention. There the matter rested Wednesday. Meanwhile the extraordinary publicity for the company continues. Sunday the "Call" gave a three-column spread in the main news section on the career of Kay Laurell. No money could have bought this space, and if it does not fill the theatre it speaks badly for publicity. At the same time the "News," whose critic is one of the worst panners in the east, has astonished the city by its enthusiasm for the Fealy Players.

Eddie Lawrence, Charlotte Treadway, Frederick Munier and other former members of the Strand Stock, San Diego, playing in El Paso, Texas, since leaving here, are returning to put on a summer season of stock at the Spreckels. They open June 24 with "Three Wise Fools." Austin Adams, local playwright, has a new comedy, "The Worm," to have its initial appearance at the Spreckels June 22 by the San Diego Players.

The Swafford Pavillion Players, under canvass, opened its 15th season June 5 at White River Junction, Vt.

A traveling stock under the management of William Augustin, opens June 19 in Walden, N. Y. The company will play one night each in Saugerties, Beacon, Liberty, Walden and two in Port Jervis, N. Y. The same towns will be played each week with a new bill. Augustin will play the leads with Estelle Floyd and others in the company being Jack Connelly, Paul Linton and Bert Kay. Herbert Augustin will be the business manager, the company being recruited by Louis Hallett.

Coincident with the discontinuance of vaudeville at the Strand, Norwich, Conn., and the scheduled installation of pictures over the summer months, the Broadway, a former vaudeville house which has been closed for the past six months, will reopen, playing stock, according to A. Davidson, owner of both houses.

The Professional Players, Inc., recently formed in Syracuse by professionals, claiming that city as their permanent or summer home to present light opera stock at the Bassett, will open July 31 in "The Firefly." Jefferson De Angelis will play for two weeks in the Friml piece and one other. The Players will run through July and August and will close with "Carmen," with Marta Wittowski, of Syracuse, formerly of the Chicago Grand Opera Co., singing the role.

Poli's stock, Wooster, Mass., will close this week.

Mary Newcomb, for many months leading lady of the Majestic stock, Los Angeles, is filling a short vaudeville engagement on the Pantages

circuit prior to her eastern visit. Miss Newcomb is appearing in a one-act sketch titled "Assistance," written by Rex Taylor and Mel Brown.

The two rival stock companies—Garrick Players and the Belasco Players—in Washington are settling down to await the "survival of the fittest." The local dailies with one exception gave each organization good notices on the current offering. One, however, stated that the lack of a leading man was sorely felt at the Garrick, the management having not as yet secured a successor for Earle Foxe, who left to head the Belasco Players. "Three Live Ghosts" is at the Garrick, while "The Ouija Board" is at the Belasco. Henry Duffy, Brandon Peters, Audrey Hart and Chester Morris made their initial appearances with the company this week. The Garrick has for the coming week "Bought and Paid For" with William Harrigan, who appeared last week in "The Acquittal," heading the cast, while the Belasco will offer "Getting Gertie's Garter."

Dick Wilbur, who recently returned from Honolulu, where he was presenting a dramatic tent show, is going into the Oakland (Calif.) Orpheum to present his stock company on a 10-20-30 scale. He will also give vaudeville and pictures in addition to the dramatic show. W. A. Rusco has taken over the Orpheum for this purpose.

The dramatic stock at the Alhambra, Brooklyn, N. Y., closes Saturday. The Alhambra played vaudeville prior to the installation of stock this season and will reopen with stock in the fall.

The Al Trahearn stock, playing one-night stands on Long Island, has been taken over by a man named Riley due to the serious illness of Trahearn, who has been removed to a hospital.

Dramatic stock opens Saturday (June 17) at the Garrick, Wilmington, Del., under the management of Arthur M. Webb. Webb represents local interests backing the project. The company include Lee Smith and James Cripps, leads; Estelle Riley, Nell Landau, Frances Kennan and Robert Lynn, recruited by Pauline Boyle. "Fair and Warmer" will be used as the opening bill Saturday and will be retained for next week.

Edna Preston joins the Goldstein Bros. stock in Pittsfield, Mass., June 26 as leading woman with Fay, Cusick opening as leading woman for the same management in Holyoke, Mass., on the same date.

LEGIT ITEMS

After reserving decision over night Justice Marsh decided that Conway Tearle was not entitled to a reduction in his alimony obligations to Mrs. Josephine Park Tearle. He has been paying her \$75 weekly and asked for a reduction considering that the Seiznick picture contract at \$1,750 a week upwards, upon which the alimony was awarded, has not been renewed because of poor business conditions.

The petition for the incorporation of the Society of the Theatre Foundation, Inc., was approved by Supreme Court Justice Donnelly last week. The petitioners for a charter are Alfred G. Robyn, Basil West, Katherine S. Riggs, Julius Bakos and Catherine Block, the aims being "to establish a society for the mutual and general discussion of and the development, encouragement and production of plays and similar works; for the attaining of a higher standard of dramatic representation; for the promotion of interest in the theatre, and the establishment of a centre for experimental work therein, and for the advancement of literary, dramatic, scenic, musical and allied arts."

Faire Binney now has the role in "Sally" in Boston first held by Mary Hay.

"On the Stairs," a dramatic under the management of Joe Sloan, will be placed in rehearsal the middle of July. The play was given an out-of-town break-in early in the spring under the title of "Hamlet."

WHY DO YOU WANT TO BE AN ACTRESS?

By ARTHUR HOPKINS

(From "Woman's Home Companion" for May, and reprinted by permission)

My advice to the girl who wants to be an actress is the same as that given by Mr. Punch to the young man who asked whether he should marry—"Don't!"

There is no other profession so overcrowded. There is no other profession in which the chance of attaining real distinction is so small. There is no other profession in which the rewards for anything less than supreme success are so insufficient.

I have been asked if there are methods of vocational guidance which indicate fitness for the profession of acting; if there is any way by which the young girl on any of America's Main streets can determine whether she has the qualifications likely to make her a power on the speaking stage.

Unfortunately, such a test is impossible, because a little is known of the quality that makes a great actress.

It is hard even to set a name to this quality. People of the stage ask each other what it is. "Why," they argue, "is Miss Smith a great actress, although she is less beautiful than Miss Jones; her technique is inferior to Miss Brown's, and her experience is limited in comparison with Mrs. Robinson's?" Yet there is no doubt that Miss Smith wears the laurel. Barrie has a passage about the unanalyzable gift of the great actress in one of his plays; I think it is "What Every Woman Knows." The word he uses is "charm."

More than youth, beauty, grace, diction, technique, experience, this quality of charm makes for the highest success in the theatre. It is something that is born, and not made. It cannot be acquired by any amount of conscientious effort. Yet how is the inexperienced girl who wants to be an actress to know whether, buried deep within her, lies this power of white magic?

I do not see how she can know. I am quite unable to furnish a divining-rod for the discovery of this hidden spring. In regard to it, I have only one observation to offer: So far as my own experience goes, the compelling charm of the great actress is invariably associated with kindness. She is the woman who is always thinking of others, always doing things for others. She is especially helpful to those in her own profession, and tries to give them chances to advance. Mrs. Fiske is such a woman. So is Maude Adams. Whereas certain other actresses, whom we will not mention by name, are watching continually for their own advantage, and jealously thrust back their fellows instead of helping them on. It may be merely coincident, but I have never known a representative of this type who possessed real charm, and who therefore might some day arrive in the very front rank of her profession.

Whether the girl who wants to be a great actress possesses the power is to be determined, therefore, only after she has gone on the stage and has had the chance to establish that mysterious rapport with her audience. The thing of which the ambitious ones can be sure is that nine-tenths of them have not the great gift. No proof of its presence is to be derived from the girl's native ability to imitate others—an ability in which all of us share, to a greater or lesser extent. (Every human being, at some time in his or her life, is an actor—or an actress!) Nor is the presence of "the gift" to be forecast from a girl's success in amateur theatricals. There she is helped by the current of sympathy which always goes out to youth from its friends. Nor is beauty the outward indication of the inward grace. There are thousands of beautiful women to one supremely magnetic actress.

As between the dramatic school and the Broadway school, I advise the would-be actress to select the latter institution. The only dramatic school which amounts to anything is one run as an adjunct to an actual theatre. But I do not know of a school of this sort in America. Its existence necessarily presupposes a repertoire theatre.

Consider, on the other hand, the ordinary "school of dramatic art," where perhaps one play is given during the entire year, a play in which perhaps fifteen students have parts. What real schooling in the art of the theatre do such institutions provide? I do not think that

a girl gains from them anything of value to her on the professional stage. Instead of wasting her time in a dramatic school, she should get a good general education, extending, if possible, through college, and then should begin her study of acting—by acting! She should enroll in the Broadway school; that is, she should go to New York and make the wearisome round of the offices of theatrical managers.

Will a perfectly inexperienced girl have any chance of being "taken in" on a Broadway production? The answer is that to some of them New York producers give first part every year.

"Chance," nevertheless, is the correct word to use in describing the situation. There is no other profession in which luck plays so large a part as in acting. There is no other profession in which success is so often dependent on factors outside the individual. For see what happens: First, the playwright must write a drama in which there is a possible part for the young actress; second, the producer must accept the play; third, he must decide to give the part to one girl out of hundreds available. All this must happen before the girl who wants to be an actress has even a chance to show what she can do.

Do producers have a prejudice against the young, untried actress? Or are they eager to seek out fresh talent?

There is no prejudice—but neither is there a special attempt to look for new talent, since no such attempt is necessary. If you advertise for two girls for a production, there will be fifteen hundred in your waiting-room before ten o'clock in the morning. It is pathetic! Naturally, the choice of the two girls is largely a matter of luck.

Perhaps this is as good a place as any to explode the popular myth about the "moral hazard" of life in the theatre. There is just as much danger to morality in the profession of acting as there is elsewhere—just as much, and no more. The reputation of the stage has suffered from the presence of young women who deliberately resorted to it as the easiest stepping-stone to a gay life. They found what they went out to seek.

The danger to a girl's health is far more pressing than the danger to her morals. When she comes to New York with insufficient funds, she may have to deny herself proper food and shelter before she is put on the pay roll of any theatrical company. The business of casting is fully under way in August. If the would-be actress arrives on Broadway at this time, she ought to have enough money with her to keep her three or four months—several hundred dollars, at the least.

With such provision for her daily living expenses, she will not have to turn either to the chorus or to the moving-picture studio when she does not immediately find a place in the legitimate theatre. The technique of acting for the camera is so different from the technique of the speaking stage that the beginner with aspirations in the latter direction should not be taught to act by the motion-picture director. Work in the chorus will serve her poorly, since it is a matter of group functioning and not of individual effort.

The only road into the legitimate theatre—and it is decidedly unroyal—leads up one side of Broadway and down the other, with detours into every side street where there is a manager's office. Day after day, the beginner traverses this route, for there is the chance she may be wanted tomorrow where she was refused yesterday.

The beginner should grasp eagerly at the first part offered her, however small and unimportant it may seem. The sooner she is in the stage picture, the sooner she is likely to find out if she has the highest right to be there. Even after she has obtained her first job, the factor of luck will intrude itself. She may draw an incompetent director. A great deal of our worst acting is not the fault of the actor or actress, but of the director who thinks that every point must be stressed and underlined, who will leave nothing to the imagination of the public. The wrong kind of director has spoiled more than one promising young actress, because he has misconstrued the simplicity which is her chief, perhaps her only, charm. "But you're not doing anything," he protests, and turns her into a creature of artificial activity. One reason

why I do not advise any girl to take a position with a stock company before coming to New York is because of the deadening influence of the fifth- or sixth-rate director she almost surely will encounter.

How can she tell a good director from a bad one? Only through her sense of the theatre; and that, again, is something that is born in her, not made. It will tell her what to choose, what to reject. Even under imperfect direction, however, she will find much to learn, for she will be in and of the theatre, surrounded by more or less well trained members of her chosen profession. She is learning continually, too, outside the theatre, for the natural actress has an intense interest in humanity and the gift of the seeing eye. She observes the individuals with whom she comes in contact—her boarding house keeper, the clerks in the shops, even the persons across the aisle in the subway—and from each one she acquires some new bit of knowledge of the expression of personality or emotion.

There is little more to say about the business of getting on the stage. But if a girl gets there, what, to be colloquial, does it "get" her?

That is a fair question. The answer is that the game is not worth the candle, except for a handful of the supremely gifted. The qualifications for the pretty good actress, who has fair parts and is only now and then out of work, are so simple—little more than a pleasing personality, or suitability for some character part, combined with the ability to speak well. Therefore New York is swarming with such actresses, and the competition is intense. The average annual income for a woman in this class is perhaps fifteen hundred dollars—a smaller sum than is earned by many teachers, by private secretaries. Her weekly salary might seem large to the inexperienced, but they would forget the number of weeks in the year when she is out of work or rehearsing, and therefore earning nothing at all.

To a comparatively small income add the disadvantages of late hours, tiring travel, uncomfortable living accommodations, nervous strain, separation from home and family, with marriage and children possible only under abnormal conditions. It is not worth it! The triumph of mediocrity is worth no such sacrifice.

Perhaps I shall be asked why, as a producer with a natural interest in the profession of acting, I seek to discourage the young women who would enter it. Then I repeat that the heaven-sent genius, the girl with the magic gift, cannot be discouraged by anything I or anyone else may say. Perhaps she has been on the stage from a child; as Mrs. Fiske pointed out, not long ago, the great artists of the theatre are often the children of the stage. Such children, when grown up, are in a class by themselves. All their lives have been passed in the stage picture. The girl who grows up in the theatre, and decides to stay there, at least knows what she is doing, understands how many chances are against her.

If she has not the genius for acting, still she enters the profession with her eyes open. If she has genius—or if any girl, anywhere, has it—she, too, cannot be kept away from the stage. Girls who are neither geniuses nor trained actresses from babyhood we producers have always with us—like the poor. The supply seems likely to exceed the demand for years to come. In the interests of common kindness and common sense, therefore, may not one of us try to ward off a part of the swarm of eager young moths who desire stardom? There are so many moths. And so few stars!

Note—This article reached the presses of the "Woman's Home Companion" prior to the establishment of the school and theatre of the Threshold Playhouse, which the publication does not include in advice suggested in the article.

Rucker-Cooke's Colored Show

Chicago, June 14. John Rucker and Will A. Cooke have written a new musical comedy show for a colored cast which will receive a fall production by a New York producer.

BIGGER ADV. EXPENSE IN CHICAGO IN THE FALL

Afternoon Papers Want Sunday Copy — "American" Leading Off

Chicago, June 14.

When the new theatrical season opens, the legit managers are going to find themselves confronted with bigger expense in the matter of newspaper advertising. The afternoon newspapers will be out for Sunday "copy" for their Saturday theatrical sections, claiming they are the last resort of the managers to get extra publicity when it is needed. The way the situation now holds, the afternoon newspapers have the upperhand on the managers without making the request for extra ad copy appear to be of the "hold-up" nature.

Fred McQuigg's department in "The American" will set the pace on behalf of the afternoon newspapers. "The News" will shortly enter the campaign although solicitors for "The News" are always around. Solid credentials will be presented by both "The Journal" and "The Post" why each should be entitled to Sunday "copy" on the strength of the photograph layouts and the willingness during the week to exploit theatrical news.

McQuigg, of "The American," has transferred the affections of his four-page Saturday dramatic section to movies, claiming his department is entitled to more legit advertisement than is given considering the bombardment made by press agents for space in the Hearst afternoon sheet. For the past two months press agent stunts have been kept out of "The American" because McQuigg has the solid backing of the managing editor, Bill Curley. The managing editor, however, will "play" with a press agent who brings in a fifty-fifty press stunt, one half value for news and the other half credited to the hustling of the press agent. It's been in "The American" that the Broadway press agents have drawn their best work, but the lid is down tight, and it will remain so, according to plans now operating, unless the Hearst afternoon sheet comes in for equal copy with the Sunday "Herald-Examiner" and "Tribune."

For the Sunday "copy" in "The Tribune," the attractions receive nothing, for the Sunday comment by Sheppard Butler consumes all the space "The Tribune" now gives the theatrics. A "thumb" cut is apt to be used for a premiere.

In the Sunday "Herald-Examiner" a better break comes to the press agents, for all attractions take their turn with Ashton Stevens' front page interview while "Stage Gossip" usually runs press stuff word for word as submitted. The Sunday gem for the visiting press agent is to land the No. 1 position in the layout, which usually goes to the attraction holding the most attractive photos.

"The American," however, has more inducements for the legit attractions, because Princess Pat is ready to cover a story for a big flash in the Saturday section. Her assignments these days go with "favors," but it has always been space the press agent seeks. During the week McQuigg will feature a good press story, accompanied by photos, if a play is made with him in special advertising. Many press agents and legit managers lose this opportunity because they are not acquainted with the system.

For the every-day space that "The Post" and "The Journal" give theatrics, the advertising department shares in no added receipts from the theatres. O. L. Hall, in "The Journal," conducts what is properly the only every-day one solid column of theatrical news in the country. In the past two seasons, Hall has given special favors to Ethel Barrymore, Jane Cowl and Frank Bacon with life stories running in series. But outside of this extra splurge Hall's original column, weighty with news always, is "The Journal's" contribution. The Saturday department, however, is featuring a new formed layout, running briefs for captions.

Shuberts attractions don't get publicity in "The Post" making double space for the syndicate houses. Charlie Collins' specialty is giving a new show a five-column photo layout.

In the past, "The Journal" and "The Post" never sought theatrical advertising, but neither of those two papers will allow "The American"

to gain advertising space via theatricals, and because of this the legit managers will have to find a way out if they are to hold down the newspaper bills, and still clamor for newspaper stories.

More representative Broadway press agents have visited Chicago ahead of attractions and gone stale, if not broken-hearted, than perhaps is known. This happens for no other reason than they have attempted to stick to the dramatic departments which are routine work. Newspapermen who know, claim Chicago is the easiest city in the country for press agent stunts. If a newspaper training is adopted, but a "fake" can't be landed since any newspaper in Chicago will honor a good press agent stunt by assigning a local staff man to help out, thereby assuring the newspaper using the stunt of a 50-50 break.

DRAWING JURORS

P. M. A. Meeting Thursday—May Not Have Convened

A meeting of the Producing Managers' Association was called for Thursday. The principal matter before the body was the voting on the resolution to amend the by-laws, providing for an executive head for the association. Wednesday it was considered unlikely the resolution would be finally acted upon, because a quorum would not be present. A count-up showed that seven, and possibly eight, prominent managers were out of the city.

Another matter to have been acted on was the submission of names for candidates for the voluntary jury system to be applied to Broadway's questionable shows next season. Each member of the P. M. A. has been asked to submit three names. It is assumed other bodies participating in the voluntary jury idea will do likewise. The general committee may reduce the total number of possible jurors to 300, from which panel a jury of 12 persons will be selected by paddle wheel to judge an attraction which will have been complained of.

CLARIDGE GOING

Broadway Hotel Becoming Office Building

Broadway is to have the passing of another landmark within the near future. The Claridge hotel, on the site of the famous and original Rectory, is to become an office building. The hotel is at present one of the Boomer chain of hotels, and in addition to embracing the original Claridge now also takes in the former Cadillac property, taking in the whole block from 43d to 44th street on Broadway.

Early this week the negotiations for the property were reported to have been practically closed.

The Claridge was originally built by the elder Rectory on the site of his famous restaurant, which for years had been one of the gathering places of the profession after theatre hours. The big hotel was a failure under his management and soon passed under the name of the Claridge and finally was taken over by Boomer as part of the DuPont chain.

COLORS SHOW AT TIMES SQ.

Broadway will be invaded by a colored musical show Monday when "Strut Miss Lizzie," which opened recently at Minsky's National Winter Garden on the East Side, will succeed "The Charlatan" at the Times Square. The attraction was first announced for the Eltinge, advertisements being inserted in the dailies Tuesday. Martin Herman, however, decided not to accept the colored show, though offered \$1,200 weekly for the bare walls either for the Eltinge (now dark) or the Republic, which goes dark Saturday.

"Strut Miss Lizzie" was produced by the Creole Producing Co., which has Creamer and Layton, the colored composers, interested, they being featured with the show. The arrangement for the Times Square calls for \$1,250 weekly for three weeks, with "Sue, Dear," the Bido Dudley show, listed to come into the house July 10. "Sue" was tried out several weeks ago, being taken off for changes.

The Minskys, who arranged the Broadway booking, are understood to be declared in for 10 per cent. of the colored show. Ira Miller has been appointed company manager of "Lizzie." It will play at \$2 top.

NEW SELWYN PIECE

The Selwyns have accepted a comedy-drama by Aaron Hoffman and Harry Thomashefsky, son of Boris Thomashefsky, the Yiddish actor-manager. The play deals with a Yiddish theme.

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.

"Abie's Irish Rose," Fulton (4th week). Management intends trying summer ending with this comedy, much under figures promised by coast run. Last week gross under \$6,000.

"Blossom Time," Ambassador (38th week). Touched bottom in torrid temperatures of last week. Business totaled about \$7,000. Two weeks or so more will about find end of run. Has been season's operetta success.

"Bronx Express," Astor (8th week). Final week, routed for road starting September, with Washington first stand. House may get "The Goldfish," now at Maxine Elliott.

"Captain Applejack," Cort (25th week). House, which was under booking control, via lease, of Sam H. Harris, Selwyns and Arthur Hopkins, will be under Harris' direction alone next season. "Applejack" has chance to ride through until fall. Last week lowest of run; gross \$8,600.

"Cat and Canary," National (19th week). Current mystery play leader in gross; hurt in tough going of last few weeks, as have most of others. But it still looks good for continuance into next season. Slipped to \$7,500 last week; lowest figure for show.

"Chauve-Souris," Century Roof (26th week). Comstock & Gest's Russian novelty with new bill looks like summer winner. Moved here last week, drawing classiest of audiences and winning critics' full praise. Has been getting virtual capacity since premiere, even on hottest nights.

"Follies," New Amsterdam (2d week). Heat made no difference to opening days of Ziegfeld's show and standing room for all performances. With \$10 opening night, gross on week established new musical comedy record, takings reaching over \$13,600.

"First Year," Little (36th week). Final week. Heat shriveled up great run; last week's takings dropped to little over \$4,000. Management elected not to put comedy into cut rates.

"Good Morning, Dearie," Globe (33d week). Last week lowest of run to date; gross around \$20,000, with hot weather and "Follies" entrance hurting. Rearranged scale at \$3.50 top ought to fit for summer. Gross has been off only in last three or four weeks. "Follies," "Music Box," and "Dearie" are rating leaders for Broadway.

"He Who Gets Slapped," Garrick (23d week). "From Morn 'til Midnight" given Monday and Tuesday nights again by Theatre Guild, with "He" running balance of week. Guild will probably offer "He" for few weeks more.

"Kempy," Belmont (5th week). The Nugents' comedy classes as one of best small town shows in seasons and it is finest offering to Belmont's credit. House limited in capacity, which favors long run. Between \$8,500 and \$9,000 gross.

"Kiki," Belasco (29th week). Remains unopposed for leadership of season's dramas; getting wonderful business despite the heat; last week not far from capacity, takings being \$15,800. Will play through into fall.

"Lawful Larceny," Republic (21th week). Final week for this one, too. Has done better than any offering this house has had in two years and is regarded as one of season's successful dramas.

"Make It Snappy," Winter Garden (10th week). Cantor show now getting around \$18,000. With arrival of buyers next month should move upward to better than \$20,000 and is framed to run into fall.

"Music Box Revue," Music Box (39th week). Got fine business on hot nights of last week, parties aiding. Is inch for summer continuance. Last week at \$4 around \$22,000 lowest gross of run. Like "Dearie," hot weather and "Follies" affected business.

"Partners Again," Selwyn (7th week). Broadway's unchallenged comedy and money leader in that class since premiere. Agency buyers big takings until middle of August and show then can go on its own into new season. Last week \$16,000; matinees off.

"Pinch Hitter," Henry Miller (3d week). Looked very weak for this new try last week; takings under \$3,000. Notice up but attendance better early this week with weather favorable. May continue on week to week basis.

"Pin Wheel," Earl Carroll (1st week). Song, dance and comedy revue quietly rehearsed for several weeks. Raymond Hitchcock added as feature last week. Opening put back from Monday to Thursday.

"Red Pepper," Shubert (3d week). Skidded down about 40 per cent. from opening figures second week for gross of about \$5,500. Notice up and unless markedly better business this week, will close.

"Rose of Stamboul," Century. Closed suddenly Saturday, last week's business having dropped to \$8,000. Stayed 14 weeks. Reached around \$22,000 early in run, but takings never up to expectations. Had it been framed for house in Broadway district, might have landed for long run. Should be good road attraction.

"Rubicon," Hudson (18th week). Final week. Business dived 50 per cent. last week's takings less than \$3,000. Heat of last week crumpled box office. Show's risqué plot alone kept it going; fairly good takings for time.

"Shuffle Along," 63d Street (56th week). Colored show easing down, though with two for one tickets, takings quoted over \$6,000. Reported having few weeks more. Said to have offer for London engagement.

"Six Cylinder Love," Sam Harris (43d week). Now run leader of this season's productions. Business down around \$5,000, with few weeks more to go.

"The Bat," Morosco (55th week). Away off last week, takings under \$5,000. Management aiming for two years' stay and will continue show into August.

"The Blushing Bride," 44th Street. Ordered closed suddenly Saturday, schedule calling for stopping this week anyway. Had been getting around \$7,500, with drop to \$6,000 or under last week. House dark.

"The Charlatan," Times Square (8th week). Final week for this mystery play which dropped to \$3,000 last week. Was to have continued few weeks longer but heat got it. "Strut Miss Lizzie" succeeds next week.

"The Dover Road," Bijou (26th week). Attraction will try going into July. Change in terms may give it chance to accomplish few weeks more. Around \$4,000.

"The Goldfish," Maxine Elliott (8th week). But two attractions below 42d street (Garrick excluded), other show being "Cat and Canary." Business slipping, with gross about \$5,000 last week. "Goldfish" may move up to Astor next week.

"The Hairy Ape," Plymouth (9th week). Figures to continue another three weeks or so. Boost in business resultant from publicity has waned though this drama has been beating most of others. Last week between \$6,000 and \$7,000.

"The Perfect Fool," Cohan (34th week). Two weeks to go for Ed Wynn show, which at \$2.50 top proved one of most successful musical attractions of season. Ought to clean up on tour.

"Up the Ladder," Playhouse (15th week). Final week for this attraction which will go on tour in fall. Stood up better than other offerings in this house, though it got no big money.

"Truth About Blayds," Booth (14th week). Final week for Milne play which won fine notices and played to good business for first two months. Earlier arrival would have ensured longer stay, but management never figured on summer continuance.

"Silver Wings," Apollo (5th week). Fox film, with Mary Carr featured (same lead as in "Over the Hill"). Had done little to date.

"Nero," Lyric (4th week). Fox film which drew great notices. Broadway has not rushed into special picture showings this season, waiting for features to reach other houses. Business for "Nero" not up to expectations.

\$50,000 in FOUR WEEKS

Philadelphia, June 14. The fact that "Letty Pepper" started for the west with a four weeks' business of close to \$50,000 tucked away is the outstanding feature of the almost comatose legit situation here. This record encouraged the house to book in "A Romance of Youth" which opened this week. There is much interest as to just what this non-musical show can do. The advance sale last week was surprisingly good considering the intense heat. All expectation of putting in pictures at any of the legit houses seems to have been dropped, at least for the present. The unusual hot spell is probably the reason.

LELAND SOLD

Albany's Oldest House Bought by Realty Operator

Albany, N. Y., June 14. A big surprise was sprung when Christopher H. Buckley, Albany real estate operator, bought the old Leland theatre (playing pictures) from F. F. Proctor. Mr. Buckley made the announcement of the sale, saying he had paid \$300,000 for the property. He declared he made the purchase on speculation, and strongly intimated a possibility the theatre will be sold to the Columbia Amusement Co. (burlesque), which is without a house in Albany since it sold the Empire to the City Savings Bank several weeks ago.

The Leland is the oldest theatre in Albany, and one of the famous playhouses in the United States. Proctor, who really began his career in Albany at the old Gaiety (now torn down and replaced by business establishments), bought the property, which originally was St. Paul's Episcopal Church, after the death of Mrs. Leland. He transferred it to the Leland Properties, Inc., in 1917, and later to the F. F. Proctor Albany Theatrical Co.

The theatre has a seating capacity of 1,300. After the Proctor interests obtained the theatre they made extensive rearrangements, and recently acquired a building adjoining on the north (formerly a saloon), using this as an entrance to the house. It is located next door to the Majestic, which is playing small-time vaudeville, and of which Oliver F. Stacy is manager, and occupies the best site in Albany, only a half-block from the busiest corner in town, State and Pearl streets.

FRISCO'S CASINO PLANS

San Francisco, June 14. Harry James, director of musical productions for Oliver Morosco, arrived here last week from New York to prepare for the opening of the Casino under the Morosco banner. The Los Angeles and New York producer recently acquired this theatre for the purpose of presenting big musical attractions.

The Casino, according to James, will be opened about July 1 with "So Long Letty," which show is to be followed by "Canary Cottage." Several new comedies also will be produced. The prices will be on a popular scale.

Marjorie Leach is to play leads in the first production and in the supporting company will be May Boley and Frank DeVoe. The chorus will be selected on the coast.

THEATRE ON PARK SITE

Indianapolis, June 14. Plans for erection of a 16-story hotel and theatre on the site of the Park theatre were announced this week by Fred R. Bonifield, local attorney, and Glenn E. Black.

The Shubert vaudeville organization has a lease on the Park for the winter season of five years, beginning this fall. Construction of the new building will be started at the end of next season, it was stated.

"SALLY" ALONE NEXT WEEK

Boston, June 14. Outside of the fact that a warm spell, a record-breaker for this time of year for this vicinity, cut into the receipts of "Sally" and "The Tavern," the only two shows now running here, the past week was without incident as far as the local legitimate houses are concerned.

There is nothing yet to indicate that any of the other houses in town will have an attraction before the end of August, and no attempt will be made for a summer show except in the case of Cohan's new production, due at the Tremont at the end of next month. Plans to this effect have been made for some time.

A big advance sale saved "Sally" from serious consequences, but the show will close within the next few weeks, as business is showing signs of weakening, and it is not the idea of those behind the production to allow it to weaken to any great extent. "The Tavern" will be withdrawn at the end of the week, Cohan returning to New York to get "Little Nelly Kelly" ready.

Morosco Stock at Casino, 'Frisco.

San Francisco, June 14. Oliver Morosco is organizing a musical comedy company to open at the Casino here, date of opening not given.

The cast is rehearsing at the present time.

TERRIFIC WALLOP BY OLD SOL TO CHI. THEATRES THIS WEEK

Thermometer's 90's Too Much for Loop Theatres—"Irene" and Others Succumb—Several Shows on Verge of Closing

Chicago, June 14. Old Sol's heat army laid down a barrage the past week, augmented in night attacks by the forces of General Humidity, that carried with it the greatest casualties the loop theatre box offices, taken as a whole, have had inflicted in years. The rip-roaring "90s-in-the-shade" guns were utilized for the greater portion of the week. Their far-reaching effects completely devastated the area of profitable business existing hereabouts for the past six weeks.

The firing came at a time when the hearts of the managers were filled with a heretofore unequalled hope that inspired the booking of a greater percentage of shows, principally musical shows, into loop houses on the threshold of the hottest days of the year. Focus drawn from the prosperity of the May business placed the managers in a false position to combat the vicious attacks of Old Sol, which were evidently made ahead of time, judging from the reports brought in from the battle-grounds. The attacks were expected, but not with the fierceness with which they suddenly came. Nothing but a slaughter of box-office receipts transpired as the result of the unprepared manner in which the defense found itself arrayed.

As these lines were written, all the smoke hadn't cleared, so the casualty list cannot be presented in full. But as it now stands there is convincing proof that the shots already fired have dazed the concerned victims of the ultra-heated guns with such deadly and staggering consequences that the chap who said July 1st would find it possible to count all the loop attractions on one hand must be paged immediately as a form of "ace."

At the Studebaker the greatest attack was staged, with "Irene" falling an early victim. When Jim Montgomery and his confederates at the Vanderbilt theatre offices quit paying the hospital bills for the ghastly manner in which "Irene" was slain, they'll be helped somewhat in lessening their income tax. If the "Irene" owners were seeking the "extremes" of Chicago business, they have been accommodated. Everybody knows this crackjack musical piece got big figures on its previous long stay here, and did victoriously get away with similar return engagements in Boston and Philadelphia. But once again it must be told the keenest of Broadway managers that Chicago isn't either of those two cities in anything taken theatrically, particularly for a June engagement. That's the only soothing comparison that can be made to ease the mind or minds responsible for the June opening of "Irene" at the Studebaker.

Figures quoted below the estimates prove how easily a mistake can be made in the show business. The thin gross business done last week by "Irene" probably chalks up the biggest loss "Irene" has suffered in her long existence. Despite all the handful of faithfuls who have witnessed this presentation are thankful because Patti Harrold was witnessed in the title role. The management wisely closes the season Saturday night.

Tumbles ranging from \$3,000 to \$6,000 were charged up to every other show in town over the previous week's receipts. When the Old Stagers claim it was the heaviest wallop administered in loop houses in the last 25 years, some idea of the way the long range guns of Old Sol worked may be gleaned. It was an extraordinary situation because this time the activities of the weather found more attractions playing than usually is the case at this time of the year. There was a record run on the banks Saturday to meet the salary lists.

Such a thing as a prize play medal didn't dazzle Old Sol, for "Anna Christie" is "sunstroked" out of town, leaving June 24. For the past three weeks the O'Neil play has been slipping at an alarming rate, and the size of Sunday night's audience killed the bubbling enthusiasm always displayed by Mel Raymond.

Instead of growing, after the publicity gained by the play being awarded the prize medal, the business for the Cort attraction skidded, spiking the last hope. The Cort never remains dark during the summer, and word comes from Boston William Courtenay and Juliette Day will probably come in a play called "Her Temporary Husband."

"Hollywood Follies" closed as quick as it opened. Considerable confusion at the Playhouse, even as late as the end of the first act at Saturday's matinee, proved the owners were desperately trying to keep going but the last man approached with a view of having him guarantee salaries was overcome by the heat. Bill Morrissey is going to profit greatly by this experience, for many clever ideas went to waste because of "that premiere." For a thin dime promotion it was a great try.

Backers of the musical piece, "For Goodness Sake" got such a wallop it's going to draw heavily on the new bankroll to make up lost ground and stick to the original plans. When a musical play cannot open better than "For Goodness Sake" did at the Garrick Sunday night, there's something wrong.

It was bad all around town Sunday night except at the Apollo where "The Hotel Mouse" crept into good receipts because of the advance sale made effective before the heat wave started. It is quite apparent from the gossip around the backers of the Garrick production will "shoot the works" to keep "For Goodness Sake" here, and because of the way the critics took it, and for other good business reasons, the gamble will be sensible, and should turn out a winner. In case "For Goodness Sake" cannot make the grade, the Garrick will be in a perilous position to remain open, for there is no enthusiasm on the part of those owning musical shows to bring them on from New York. If the Garrick should go dark, it will be a most unusual state of affairs for Shubert's summer bookings in the loop. Looking around the only life-saver would be Charlotte Greenwood's "Letty," an appropriate booking for the Garrick for July and August if it doesn't go to the coast. But as has been stated, "For Goodness Sake" will make a heroic effort to fight off the loss already sustained.

"The Hotel Mouse" gained such a strong footing that the deadly attacks make no deadly impression against the Apollo attraction. If it had not been for the advance sale, however, the White-Holmes combination would have disappointedly slipped over the previous week. Holding steady, and with a break in the weather, the attraction stands a good chance of averaging \$12,000 for the next four weeks. Nothing in the town will affect "The Hotel Mouse."

The two adjacent Clark street attractions, "The O'Brien Girl" and "Molly Darling," had tough weeks. It was the farewell for the Cohan piece, which probably averaged eight winning weeks out of the ten played. If George M. had been able to book the proper attraction he would have closed "The O'Brien Girl" at the end of the eighth week, for he's always guided accurately concerning Chicago's trade by Harry Ridings, who is headed for the management of the new Harris theatre in addition to his Clark street house. "Garrison and the Girls" opened Sunday night, but the opening receipts weren't of the usual size for an opener at the Cohan's Grand, due to no other reason than the weather. Unless the Donald Brian show reveals profits in the first two weeks, it's hardly possible Cohan will make any kind of a try for a summer run.

"Molly Darling" was said not to have been "set-in" to face the disaster of a hot wave, and the truth of this statement asserted itself during the week. Unless everything foreseen now isn't altered, "Molly Darling" will close Saturday, for the losing pace is now (Continued on page 19)

FOREIGN REVIEWS

GRAND GUIGNOL

LONDON

London, June 1.

The eighth series of Grand Guignol "thrillers" was produced at the Little Theatre last night under the management of Jose G. Levy with four one-act playlets and one two-act piece. Sybil Thorndike, who had been the leading lady of the company for some time, has withdrawn from the organization and her defection is a loss not readily replaced. The new leading lady is Auriol Lee, a clever enough actress, but as there is no woman in England possessed of the histrionic talent of Miss Thorndike, her successor suffered by comparison.

The program starts off with "A Happy New Year," adapted from the French of Gustave DuClos by Seymour Hicks. An English family are seated in their drawing room after dinner on New Year's Eve, when they are visited by an elderly man representing the closing year, who knows all and can foretell the future. They demand to know what the coming year has in store for them, and the visitor advises them not to seek this knowledge. They insist, and he opens the curtains, calling in a cherub representing the New Year. They are then told that mother is destined to die in a short time, to be immediately followed by father—that the young husband of the daughter-in-law will be fatally afflicted with pneumonia and daughter-in-law will lose her reason; that another son will make his fortune, but will drink himself to death, and so on. The curtain descends leaving them all horror-stricken. It is sought to convey the thought that in anticipating the future they will all suffer unnecessary advance unhappiness.

For the second playlet there is "The Sisters' Tragedy," a morbid, gloomy affair, showing three sisters of varying ages, who reside in a house in the country with a brother who has been stricken deaf and blind at the age of seven and is now grown to manhood. The elder sister tries to persuade the second one to marry her lover, saying she feels it is her Heaven-sent mission to look after the brother. Their dog has seized a neighbor's pet rabbit, breaking its back, and No. 2 sister kills it to put it out of its misery. This starts a discussion as to the right to kill, which is listened to by the younger sister, a girl in short dresses. She feels the call to do away with the helpless brother, to make things easy for her sisters, endeavoring to suffocate him with a pillow, then by choking him with a towel, and the helpless young man rushes out and wanders into the lake, where he is drowned. The child confesses in the presence of the second sister's lover, who refuses to marry into such a family, and goes forth to notify the police. Richard Hughes is given as the author.

"To Be Continued" is the third offering, a comedy from the French of Jean Bastia, adapted by Sewell Collins. It is a delicious bit of farce, poking fun at the public for idealizing for their hero-worship of criminals. A novelist is writing serials for the daily newspapers. In one of the current serials his leading character is Goujet, a criminal Apache, and the author is about to finish the yarn by having the central character hung. His secretary, butler, the newspaper copy boy and others plead with him to let Goujet live, and he is persuaded. Enter his former mistress, now married and just returned from a prolonged honeymoon. He is delighted in the thought she is returning for love of him, but is frantic to find she also has come to plead for Goujet. Up to that time he was willing to let the arch-criminal live and continue his nefarious occupation, but when he finds his former lady-love is also interested only in the prolongation of the career of Goujet he calls in his secretary and dictates the conclusion of the serial, consigning Goujet to an immediate demise.

"The Hand of Death" is in two acts, the curtain being lowered for one minute to indicate a lapse of time. It is a drama by Andre De Lorde and Alfred Binet, and is a revival of the Little Theatre's Grand Guignol season. A prominent medical professor believes he has perfected an instrument that will revive the heartbeats of a dead person, provided he can have the body shortly after death. He is obsessed with love for his mother's daughter, who is betrothed to a young physician—his favorite pupil. The girl goes off for a motor ride; there is an accident, and she dies of syncope (heart failure). The old man is well-nigh out of his mind, and it suddenly occurs to him to try his invention on his child. He makes an incision in her breast and applies the electrodes. The corpse's right hand is slowly raised; he rushes to clasp it; the fingers clutch his throat and contract with rigor mortis, choking him to death.

A comedy by Noel Coward concludes the bill. A wife of seven years' duration is disgusted with her husband's complacency, and when a woman friend confesses to the wife she is in love with bubby

the wife tells her husband she has been unfaithful. He forgives her, which makes her much more furious than ever, and she recites to him a list of her alleged affairs. Even this does not disturb his equilibrium, and she then tells him she has really been faithful, but cannot stand for him any longer, going off to seek consolation elsewhere. The curtain descends with the woman friend seated at his side, he explaining his point of view, which the friend sympathizes with and "understands."

The comedies are much better acted than the thrillers, which fail to thrill sufficiently owing to the inadequacy of the acting on the part of the players. Jolo.

THE GREEN CORD

Col. Sylvester Starling..... Aubrey Smith
Clementina..... Mary Merrall
Emma Talbot..... Grace Lane
Ada Lockford..... Lettice Fairfax
Sir Mortimer Iselworth..... Felix Aylmer
Capt. "Plenty" Pfolott..... Arthur Wellesley
Lucas Chadacre..... G. H. Mulcaister
Kennett..... William Home
Duncan Ross..... Ian Fleming
Suleiman..... Betram Terry
Zarab-el-Mahayil..... George Hayes
Majid..... Frank Vosper
Hindoo Servant..... Cyril Taylor
Arab Soldier..... John Kilner

London, June 3.

The presentation of "The Green Cord," a play in three acts by Marian Bower and Anthony Ellis, at the Royalty June 2, was produced by Alcmib, Ltd. It assembled an exceptional aggregation of male players, and the female contingent are above the average.

The play, however, is not on a par with the players. It is more or less of a rehash of "The Man Who Stayed at Home." The scene is laid in El Kamah, a garrison town in Harisistan, a territory under British protection. Colonel Starling (Aubrey Smith) is ostensibly an anthropologist, but in reality in the employ of the British Secret Service. The only one who is aware of this is the local governor, and Starling dare not impart this knowledge even to his young bride, who cannot understand his continual and persistent wanderings into the wilds, apparently in pursuit of his "hobby," in which she takes no interest.

It is a well staged melodrama, but not a good play—too utterly English for general understanding in the United States, and even here the piece (or portions of it) was received with laughter at several sections of it.

The entire first act is taken up with planting the plot, which failed to progress with sufficient suspensefulness to sustain interest. When, at the finish, it did not develop with enough "blood and thunder," the audience was apparently disappointed and departed unsatisfied with the mild denouement. A less competent company of players would not be able to hold the attention of the audiences for a single moment. Jolo.

CE QUE L'ON DIT AUX FEMMES

Paris, May 26.

This latest effort of Tristan Bernard, mounted at the Capucines, is a smart Parisian comedy in three acts, without any particular novelty and founded on the contention of measure for measure.

Hirson has never forgiven his friend Permissier, for having appropriated, even for a short spell, the affections of his better half. After his return from America, where he has made a fortune, he adroitly counsels his nephew, Henri, when he meets him at the steamer (the first act is laid at Havre, where the New York steamer has just arrived) to lay siege to the heart of Mme. Permissier. Henri is madly in love with Lucette, who happens to be his former friend's daughter. His suit is not favored by the father and his second wife, Fernande, a charming young creature. Hirson consequently sees a scheme whereby he can be revenged on his former friend and remove all objections of the stepmother.

Hirson is an original sort of guy, and he hates Permissier, his nephew's prospective father-in-law. He promises to consent to Henri's marriage and make him a partner in his firm, as Permissier demands before he will let his daughter marry Henri, when he is assured of his revenge. The nephew therefore sets out to conquer young Mme. Permissier, and by flattery she falls a victim to his pleadings in the same manner as Mme. Hirson fell years before to the prayers of the uncle.

Henri evidently knows what to say to women, and so does the author, for his dialog is amusing and edifying.

Fernande recants on learning later Henri has been saying exactly the same to Lucette, and the beautiful dream of a future with the smart lover crumbles on the appearance of her stepdaughter. She sacrifices herself, as it were, for the happiness of the younger girl. As the older remarks at the conclusion: "Men are always sin-ere when they talk to a woman, but they change their sincerity."

Such is the plot of Tristan Bernard's latest. It constitutes a de-

lightful entertainment for local consumption.

Cousin is diverting as the half-crazy Hirson; Paul Bernard is the enterprising nephew, and the role does not exactly suit this clever youthful actor. Jane Provost is the stepmother, a weak victim in the hands of an experienced flirt. Mme. Merindol gets many laughs as a cook, the general servant of the Permissier household. The other roles are suitably handled.

The success is medium.

Kendrew.

EILEEN

London, May 29.

"Eileen" is a light comedy adapted from the French by H. M. Harwood. It was presented May 27 at the Globe by Marie Lohr with Irene Vanbrugh and Dion Boucicault in the principal roles. In addition to the two stellar players, all of the characters are well handled by an exceptionally competent company, including Heather Thatcher and A. E. Anson.

Miss Vanbrugh plays the part of an actress of middle age with a grown-up son. She has a lover who decides he must give her up and marry in order to forward his career in the diplomatic service. In the height of her success upon the stage she decides to retire to private life and take her boy, who is in business in Paris, to her little estate in Ireland, and spend the remainder of her years with him. She sends for the youth, who arrives with a wife and a five-year-old son, and she is shocked to discover she is a grandmother. She takes the boy's wife and child with her, and after spending a few weeks there the little French wife with the son is bored to distraction and yearns for life in London.

The actress returns to the stage, achieves another artistic success and the son is palmed off as her brother and the grandson as her nephew.

Her son gets mixed up with a wild set and starts chasing chorus girls. Her lover returns, deciding to forego his marriage. Her son and his family are packed off to France and the lover resumes his relations without the knowledge she is a grandmother.

The piece is charmingly written in a rather superior manner, though occasionally mechanical and obvious. It serves once more to reveal Miss Vanbrugh as a fine actress and Mr. Boucicault as a producer of merit as well as a good actor.

It is not likely to have much appeal for the general public at this season of the year and with some revision might serve as a stellar vehicle in America for Doris Keane, Blanche Bates or several other actresses. Jolo.

OUT OF TOWN

IN LOVE WITH LOVE

Los Angeles, June 14.

"In Love With Love" is the second of a series of new plays to receive their try-out at Tom Wilkes' Majestic here through a working agreement of Wilkes and Sam Harris of New York. The play closed a four-week run Saturday. Like "The Nervous Wreck" which preceded it, "In Love With Love" could have run longer, but the managers are anxious to show several more new vehicles at the Wilkes stock house.

It is the plan of Wilkes and Harris to make a regular legitimate attraction out of this play as was contemplated for the initial production. In it Mary Newcomb, the Majestic's leading lady, will be featured and will probably appear for her New York debut. It is a comedy in three acts written by Vincent Lawrence. The first act is a corker while the second and third have considerable strength although in dire need of improvements for New York. The play has excellent possibilities.

The story is based on the usual lovesick-spell of a pretty girl who promises her hand to a man she thinks she loves when in reality she is in love with love and not this wooer.

MOUNTBANK OF EMOTIONS

San Francisco, June 14.

The world premiere of "The Mountbank of Emotions," a comedy in three acts by Ben Hecht, Chicago newspaper man and novelist, was staged here last week at the Century by Leo Dirichstein. The play is exceedingly long, dangerously so, and during frank.

The verdict of the press was favorable, except all agreed it was over long and that the second act was particularly risqué. It is a play that will serve Dirichstein splendidly as a vehicle because it deals with the peccadilloes of a Don Juan who likes to pretend to be a "devil with the women," and apparently is, but "gets cold feet" in the crises.

The story concerns the adventures of Felix Tarbell described in the program by the author as "a man of forty—old. An egotist with a vocabulary—with an attitude—always an attitude. A dramatist by profession. A poseur—a gentle comedian, and in the presence of

others a man amused at the spectacle of life."

At any rate, whatever Hecht calls him, Tarbell is a "chaser" of no mean propensities, and while he is busy with his little red book and telephone numbers his wife decides to make it a fifty-fifty proposition. She engages in a little private affair of her own with the difference that while Friend Husband was merely "playing" in the actual meaning of the word, and, strange as it may seem, remaining true to his marriage vows, the wife is not so discreet. The third act is the showdown, when the wife tells that she has committed a sin and gives the reason. He admits that he has been around with plenty of women, but remained good despite the fact. He cannot forgive his wife's indiscretion and the two part.

The second act is particularly strong in the scenes between Dirichstein as Tarbell and Norma Ramon, an actress, played almost a bit too realistically by Frances Underwood. Norma is a vamp or a siren of the worst kind, and she is out to get Felix. She goes just about as far as public decency in a theatre will permit, and this is a bit too far, for Felix makes his escape in his shirt sleeves down the fire escape.

The cast includes Clara Mackin, Gustave Bowhan, Hugh O'Connell, Florence Short, Catherine Short, Curtis Karpe, Albert Morrison, Alexis Pollanov, Mary Duncan, M. A. Kelly, Orlando Daly.

ON BROADWAY

THE PINCH HITTER

Millent Hannay..... Pamela Gaythorne
Nigel Bellamy..... Charles Waldron
Page..... Gordon Gunniss
Mr. Prothero..... J. M. Kerrigan
Denis LeStrange..... Allan Pollock
Archibald Hannay..... Edgar Kent
Joyce Trull..... Helen Stewart

It seems rather unfortunate that Allan Pollock should have chosen this particular time of the year to present to the New York public the new society comedy, "A Pinch Hitter." The piece bears all the earmarks of having the necessary laughs to have put it over as a real hit had it been produced on Broadway in the fall. It is essentially a smart comedy for smart people, and they, in the majority, are either at their country places or preparing to head for the resorts where the summer season social activities are centered. Even with a small cast Mr. Pollock's debut as a producer in hot weather will not find the financial support that the play is entitled to.

"A Pinch Hitter," despite the fact that it bears a wholly American baseball title, has nothing whatsoever to do with the game or with America. It is English from beginning to end. H. M. Harwood is credited with the authorship. The piece is in four acts with two acts sufficing as the frame for the action. The first of these is rather an inexpensive one and used only for the first act, the office of an English barrister. The second is the living room of a pretty English country place, effectively done.

In plot the "pinch hitter" proves to be a professional correspondent, Mr. Pollock plays the role. He is the rolling stone of a respectable English family who is on his uppers, and who appears in the barrister's offices after having fasted for 48 hours, is fed on cold roast beef and engaged to act as the correspondent, so that the chap who desires to wed the lady in the case may do so without his appearing in the matter of the court records, and so save his personal reputation.

In the end the "pinch hitter" serves to straighten out the family tangle that exists, sends the trouble maker packing, and wins the hand of the niece of the lady whose affections he was supposed to ensnare for the purposes of a divorce. It is told in an engaging manner with clever lines and situations that compel laughs. The dialog is by far the best of the play.

The cast comprises six others besides Mr. Pollock. Two appear in minor roles in the first act. They are Gordon Gunniss and J. M. Kerrigan. The brunt is carried by the star and Pamela Gaythorne, Charles Waldron, Edgar Kent and Helen Stewart. Miss Gaythorne gave a capable performance of the wife in search of a new romance and was one of the bright spots. Miss Stewart as the niece acquitted herself capably.

It was unusual to see Charles Waldron in the role that he enacted, but he handled it in an assured manner that impressed. Mr. Kent as the husband was also impressive. The star, however, walked away with all honors, but in a most gracious manner. The play is admirably suited to him and he exacts everything.

There is a fault apparent with the entire company. The play is decidedly an intimate comedy, but the players seemingly have decided it should not remain so. Those in front on the opening night failed to get many of the lines. Every one pitched their voice entirely too low for the whole house.

There seems to be a reason why

CRITICISMS

MAKERS OF LIGHT

(Comedy in three acts by Fred-eric Lansing Day, at the High-borough Playhouse, May 23.)

Its strength is in the keen delineation of character and in the general crispness and frequent cleverness of its dialog.—World.

It does not end. It does not reach any solution, or even settlement, of its problem.—Times.

HOLLYWOOD FOLLIES

Presented at the Playhouse, Chicago, Sunday, May 23. Musical revue in two acts. Book and music by Will Morrissey. Produced by Will Morrissey.

There are enough diversions to satisfy everyone's fancy.—American. It was random, vagrant, accidental. With another week of rehearsal and remaking it might have been a good show. One thing which must be striven for is snap and go. There is enough material in the show if the players will "put it across" with a hand both swift and sure.—Journal.

It is, frankly, one of those "What shall we do next?" affair—amiable, unpretentious, and informal, with many of the virtues and most of the faults of this frequently engaging kind of diversion.—Tribune.

RED PEPPER

(Comedy in two acts by Edgar Smith and Emily M. Young, at the Shubert, New York, May 29.)

However, they are McIntyre and Heath; it's easy to enjoy them most of the time.—Times.

We think McIntyre and Heath in "Red Pepper" are funnier than ever.—World.

It is now summer. It is. We have to wear our mantle of tolerance, and we must realize that summer shows are summer shows. "Red Pepper," at the Shubert, is a summer show.—American.

A PINCH HITTER

Comedy in four acts by H. H. Harwood at the Henry Miller, June 1.

But despite the frothiness of nearly all of it, the play manages to be almost continually amusing.—Times.

"A Pinch Hitter" is a springtime delight in the theatre and for that reason a welcome contrast to some of the minor calamities that have been spattering the stage lately.—Herald.

Agreeable will do nicely as the proper adjective for the play.—World.

FOLLIES

Revue in two acts, dialog by Ring Lardner and Ralph Spence; lyrics by Gene Buck; music by Victor Herbert, Louis Hirsch and Dave Stamper. At the New Amsterdam, June 5.

In all, this year's "Follies," in contradistinction to those that have preceded it, might be called a \$2,000,000 show.—Herald.

The present number is the most typical of all the "Ziegfeld Follies."—World.

THE RIVALS

A play in three acts adapted by Joseph Jefferson, at the Empire, June 5 (revival).

So this delightful old comedy in its faithful revival was, as Mrs. Malaprop would say, "a perfect monogram" of dramatic joy.—Herald.

The play is offered with the spirit and flavor of the earlier presentations.—Tribune.

CHAUVÉ SOURIS

(Second Edition.)

Revue in two acts, at the Century Roof, June 5.

Here is a new "Chauve Souris" that will set your heart aflutter with its color and its life—a summer entertainment no one who loves to see and hear beautiful things can afford to miss.—World.

The intimacy required by an entertainment such as Ballet presents has been attained.—Tribune.

the comedy should not succeed for a few weeks while the remaining smart people are in town. After they leave it is going to be something of a struggle for the little play, although it must again be said that had it come in at the proper time in the season it undoubtedly would have been a sure-fire hit. Fred.

FANNY BRICE
 "Around the World" (Songs)
 31 Mins.; One and Four
 Palace

As Fanny Brice says in her introductory personal song, she's back again. That song is an act in itself, the way Blanche Merrill has written it and the way Miss Brice sings it.

There are other songs. After going through her registered list, the show stopped at 11 Tuesday night until Miss Brice consented to do another, seemingly having a new comic number in reserve, but the house called for and got "Second Hand Rose." That made 31 minutes for the single, not a second wasted, with Miss Brice's delectable comedy and self getting entirely over.

Since leaving vaudeville some years ago Miss Brice has acquired a singing voice. Maybe she had it before, but if so it wasn't used. Now it's heard often, although she makes no pretensions with it, but it's pleasing, and when singing the "Rose" number a certain plaintiveness employed gave added force to this comic ballad.

The turn is titled "Around the World," and placards on an easel describe Miss Brice's songs by the countries represented, starting with the Scotch number, then Indian, followed by the Grecian travestied dance number, after which came "My Man," as representative of Paris, and closing the turn proper with a snapper recitation.

Were it not for "Mon Homme," one would say Fanny Brice couldn't be serious, but she does that French, Apache ballad so splendidly, as she did in "The Follies," that the contrast is almost appalling. "My Man" has a remarkable lyric, faithfully drawn, if you want to listen carefully.

Barring two, all of Miss Brice's songs were written by Miss Merrill, who is credited on the program, also mentioned in the opening number through a reference to "My author, Blanche." The opening or introductory number carries three different styles of lyrics, Miss Brice inserting comedy into each one.

When vaudevillians talk about "clowning," they can place one of the crowns upon one of the best clowns among the women. An expression or gesture or movement, if intended for comedy by Miss Brice, will bring a laugh. Her act is a succession of laughs, and two or three of her costumes (she changes for each, in character) are handsome. A special orchestra leader is carried.

But, after all, with Fanny Brice and her "Follies" rep, it's the matter of the box office for her vaudeville salary, and she is a draw. "The Follies" for years wasn't without Fanny Brice, and also the Amsterdam roof's "Follies." Together they have made the Brice name known as covering a comedienne, no small portion of that distinction going to Miss Merrill, who understands Miss Brice so well and can so fit her personality and style that the best songs Fanny Brice has had and those she has now brought into vaudeville were written by that brilliant young woman.

It's seldom a single act and it's seldom any act in vaudeville can furnish as much amusement and clean entertainment for over 30 minutes, besides being a box office card, as Fanny Brice. She may have been away from vaudeville for a long while, but it was worth the wait to see how she came back to it.

Sime.

ELWYN HARVEY and CO.
 "His Last Battle" (Dramatic)
 14 Mins.; Full Stage
 Hippodrome, San Francisco.

San Francisco, June 10.

Elwyn Harvey, former leading woman at the Alcazar here, has a comedy-drama sketch by Walter A. Rivers, entitled "His Last Battle."

The action deals with a situation that comes into the life of a champion prizefighter on the night of a big battle. The girl who is engaged to him asks him not to fight and gives a consistent reason. He promises. A telegram announces a certain operation by a high-priced surgeon is necessary to save his mother's life, and caused him to break his word to the girl. She returned to the scene as the fight is in progress and is bitter until learning the reason. She stands watching the fight through a door and her description of it runs from sheer comedy to real drama.

Miss Harvey does exceedingly well in the descriptive bit, but her supporting company, Charles Gregg as the fighter and Ethan Allen as a tough trainer, are not adequate. Allen is fair and would be better if a more capable actor than Gregg were playing the part. The sketch was well liked and got much applause.

NANCY FAIR
 "Bits from Hits"
 18 Mins.; Full Stage
 Pantages, San Francisco.

San Francisco, June 10.

Nancy Fair is filling a special vaudeville engagement at Pantages. Her "Bits from Hits" comprises several song hits and numbers on the piano by her accompanist, Clay Coolidge. She is headlining the bill and getting over.

The act opens with a California song from which Miss Fair goes into an imitation number of Fay Bainter in a scene from "East Is West." This bit is done in costume with special music and was particularly effective. The next imitation is that of Jane Cowl in "Common Clay." She also gives an impression of Willie Howard doing an imitation of Jack Norworth and Al Jolson. This scored heavily.

The artist has a song arrangement for going from one imitation to the other. She has a dandy voice, plenty of pulchritude, and "pep" is her middle name.

MARY CARSON
 Songs
 10 Mins.; Two
 5th Ave.

Another of the "Opportunity Contest" winners. An ambitious girl, evidently, Miss Carson appears to have brought her parlor repertoire into vaudeville. It's a trifle too heavy for so new an act to attempt. Starting with a "Dixie" song, Miss Carson tried "My Rosary," then did a pianolog ("The Usual Way"), after which she sang "Good-Bye Forever" and closed with a synchronization vocally with a Galli Curci record on a victrola. (An Irish singer recently at the 5th Avenue did the same thing with the victrola, with a John McCormack record.)

Miss Carson has some quality to her high notes and she reaches a considerable pitch. In fact Miss Carson's best effort might be found in vocal trickery, like that which made Belle Storey. It was the Curci effort at the finish that sent Miss Carson away to quite some applause. It may have been friendly or sympathetic, since the girl announced her thanks for winning the contest last week, but the same work could put her over anywhere on the small time, and she's small time now. Maybe she is a pure amateur, but handled herself rather well upon the stage, if her first venture there, and spoke with a slight brogue that didn't hurt her chances.

Pianologing and top notes, with "Rosary" out, a couple of pop numbers in, and who can tell where Mary will land? *Sime.*

GRIFFITHS and DOBSON
 Talk and Songs
 15 Mins.; One (Special Drop)
 58th Street.

Two men working before a prison cell drop. The straight is the crook; the Jew comic, the turnkey. The latter releases the light-fingered gentleman and in return is given a lesson in the gentle art of pocket picking. The turnkey decides it's not for him. The chatter is interrupted by a comedy published number by the tailor, winding up with a pop medley parody.

The progress has been mild, although interesting, up to the routine encore, "Mr. Gallagher and Mr. Shean." The team sings the four verses that are generally released to the public on the disks and sheet music, introducing the chorus with a verse about "a funny pair of men," stopping before the chorus to announce the impersonation. Now that the originals are in a production it is not unlikely vaudeville will be swamped with Gallagher and Shean impressions. As an impression of the originals it's fair, although, of course, the verses sell themselves.

The team did nicely No. 2 at the 58th Street. *Abel.*

DIAZ SISTERS and POWERS
 Wire Act
 12 Mins.; Full Stage (Special)
 Broadway

Three girls (Diaz Sisters) and young fellow (Powers) offer a tight wire turn that has Powers doing most of the feature stuff. He's a splendid wire walker, running across the wire at the opening several times, and in that way showing one of the most difficult tricks as a starter. Powers also jumps across a hurdle, jumps rope and does the usual wire tricks, but all with individuality. The girls are also good wire walkers.

Act is backed with special eye of purple and gold. Greenish or turquoise blue parasols used for balancing at times give the color scheme a jarring note. Act shapes as standard opening or closing turn for any type of house. *Beil.*

"A NIGHT IN SPAIN" (9)
 Songs and Dances
 18 Mins.; Full Stage (Special)
 Broadway

The turn holds four men and five women, and carries its own musical director. A special cyc is used at the opening, which has four of the women and three men on for an ensemble number. For this and all of the succeeding numbers, all of the people wear native Spanish costume, with a change of style for each number. Man and woman in a double fandango dance number next, with another double dance by another couple following. A serenade number by man and woman very well done. The couple also do another number that discloses real vocal ability by both. Dancing trio by three women, and another by two women and a man, the three, using tambos, being included in the specialties. The turn is elaborately costumed. In addition to the cyc, scenic flats are used for some of the numbers that accentuate their value.

Act is conventionally put together. Makes an acceptable turn of the flash variety. *Beil.*

"OBLIGATO" (4)
 Ante-Bellum Sketch
 18 Mins.; Full Stage
 Fordham

This sketch, on the "Old Home Week" bill, was produced under the auspices of the Bronx Women's Clubs. It is by Lillian Saunders, staged under the direction of William Van Dresser.

The cast of four were strictly amateurs, but introduced an ingenu of exceptional ability in Janet Cameron, who was delicious and legitimately emotional in her role as a daughter of old Virginia in slavery days.

The story had to do with the young girl and her lover. The mother (Anna B. Hausrath) was determined to shatter love's young dream, but was defeated by the connivance of a young mulatto wench (Catherine Wise). For vaudeville the skit was much too talky, the house getting restless and noisy, particularly during the passages between the mother and daughter, much of which was lost by the over-modulated speaking voice of Miss Hausrath. The other characters gave intelligent support and did as much as could be expected with the vehicle.

Miss Cameron is a young girl with talents, and would bear investigation by legitimate producers. She has evidently had a thorough schooling in dramatic art. Her work saved the little playlet from an utter flop. *Con.*

QUIGLEY and MALONEY.
 Dances.
 One.
 5th Ave.

One of the four acts decided as winners (by audience) at the "Opportunity Contest" at the 5th Ave. last week, with the acts receiving a half-week engagement at the theatre this week for their prize. Quigley and Maloney are a couple of nice-looking youngsters, one quite young, who dance well enough for straight stepping and tapping. As it could be supposed, the 5th Avenue section is their home town, their appearance could have won them the prize, and their stepping in an amateur competition must have looked very well. As to their future in vaudeville, if the boys think they have a future there, they still have a long way to go, in age, and may change their minds before too late. Just now their youth may be able to secure them small time dates at little money for around New York on the strength of the 5th Avenue's win.

In dancing, while they step simply, they are so earnest their sincerity seems to carry farther than the work. They open with a jig, each does a tapping single, and they close with rather a nice waltz clog. Still, many a star started more lowly and younger. *Sime.*

LITTLE YOSIE
 Equilibrist
 8 Mins.; Full Stage
 Jefferson.

Japanese handstand equilibrist and contortionist, assisted by a woman. Prettily dressed Jap turn of the kind, lacking novelty, perhaps, but clean cut and crisp in execution. The woman merely helps to dress the stage in her gorgeous embroidered Oriental costume.

After a routine of back bends, Yosie goes to a high pedestal where he features a perilous-looking back bend from handstand to erect position and reverse. Quiet, slightly turn of the kind, better for the opening than the closing, as placed at the Jefferson. *Rush.*

GIER'S MUSICAL TEN.
 Band-Orchestra.
 20 Mins.; Full Stage.
 5th Ave.

A new musical act to vaudeville, composed of six boys and four girls. They open with brasses, and vary between that and strings for jazz, with a banjo included. The four young women are very good-looking, for musicians, with two wearing their hair a la Frances White. One of the two is the leader. She plays a snare drum for one number, a cornet in a couple of others, and a violin in the remainder. Not bad for a girl! She plays better than she leads, as her companions pay little attention to her direction. That doesn't hurt their concerted playing; rather attests they may have rehearsed a lot. Another girl is a violinist and another the pianist, while the second of the two highly hair-dressed certainly can handle a trombone, so well she is featured as the soloist in one selection.

The men play a number of instruments as they change from band to orchestra. One of the musicians uses a laughing bassoon, or ybe it is a huge sax. It's a novelty, as is the mixed combination, the first orchestra of the many around that have had girls and boys in them.

The selections are open to doubt for vaudeville. It may be merely an opinion as to them, and they might have been chosen with an ear for the ensemble effect, but they do sound as though a good arrangement was given to but one. Another, however, had an interlude for piano, violin and flute that blended prettily.

However that seems immaterial as a matter of fact, for the novelty of good-looking girls in a jazzing orchestra, as this really is, should be enough. On the strength of that and the playing, if orchestras are going to be in demand next season, this one should be in line.

All orchestras, however, in or going into vaudeville should remember that dance music, wherever played, is universally liked. It might be more advisable to bear down on that, keep to the dance time, and let the straight stuff slide, although tricky stuff is always welcome in addition. *Sime.*

JESSIE BLAIR STERLING and GIRLS (6)
 Scotch Revue
 17 Mins.; Full Stage
 58th Street.

Miss Sterling and her 6 "Glasgow Maids" have an oddly arranged Scotch turn. He starts slow and gathers speed for a neat getaway, although taking some time to accomplish anything distinguishing. The six girls go through the usual Highland fling and military dance maneuvers, three or four soloing with dance specialties. All of the terp work is on the same order, lacking variety, and could stand cutting. The big punch is the bagpipes and drum band, three of each, with Miss Sterling leading.

The featured player herself solo-vocally with "Annie Laurie" and the Lauder song, "Waggle of the Kilt," which leads into the band concert. They play the late Queen Victoria's favorite march, "Scotland, the Brave" (announced), and "The Sheik." The American popular number sounded well on the bagpipes and one or two more of the same order would not be amiss. The blonde girl with the bass drum stands out with her acrobatic arm waving and thumping.

The fore section could stand cutting to advantage. The turn closed the show at the 58th Street, getting off nicely, although progressing mildly up to the instrumental work. *Abel.*

LENORE DE DEOS
 Songs and Violin
 16 Mins.; One (Special)
 Broadway

Lenore de Deos speaks English with an accent that sounds as if she is French at times. At others her accent doesn't sound so Frenchy. She opens with a song in French of the type done by the chanson singers of Eugene's day, with an American raggy number following. "Mon Homme" next, done with expressive pantomime, a number about Test's "Good-bye" following, introducing some soprano top lofting.

Miss de Deos wears an attractive red and black costume and appears before a black drop made of some shiny material. The black and red combination makes a colorful effect. She sells her vocal numbers acceptably, and the violin playing makes a suitable contrast. No. 3 at the Broadway and did very well. She should fit in nicely in the intermediate bills. *Beil.*

ALEXANDER HYDE ORCHESTRA
 (9)
 Musical
 25 Mins.; Full Stage (Special Hangings)
 City

Alexander Hyde has in support eight musicians, with the turn carrying the billing of Alexander Hyde and Symphonie Enchanters. Hyde is a violin leader, capably putting his instrumentalists through standard and published numbers.

The aggregation is away from the general run of jazz combinations, handling as effectively the heavier pieces as well as popular dance selections. Each of the numbers is carded, starting with "The Queen of the Orient," followed by a pop number, then "Tales of Hoffmann," another pop selection, "Hungarian Rhapsody" as a solo by the leader and then published dance numbers.

Rhythm is a predominating feature of the playing. Hyde keeps his men well in hand and gets the best out of them all of the while. He is inclined to be self-conscious at times, but this may wear off as the turn progresses. For houses where genuine music will be enjoyed this combination has the goods. *Hart.*

LAURA FOSTER and Co. (1)
 Piano and Dances
 16 Mins.; Full Stage (Special Cyc.)
 Fordham

Frederick Cromwood is at the piano in this turn. He and his partner are local amateurs appearing on the "Old Home Week" bill. Cromwood is a clean-cut young chap and a finished musician. He made the usual mistake of inexperience in attempting two long classical solos on the piano while the girl changed. His first one passed, but the second, which should have been popular selections, was applauded in the wrong spots.

Miss Foster opens in ballet costume, running through a conventional series of toe steps in graceful manner. She is a pretty girl with a cute figure. Her second solo, a folk dance in Russian costume and boots was below the average set by the elevating. She was less graceful on her feet.

A waltz on the toes after another change concluded. This miss would get by as a specialty dancer with a vaudeville girl act production. The proper training coupled to her physical advantages should develop her into a desirable addition to any dancing turn. Closed the show here Monday night, moved down from the No. 2 spot after the matinee. *Con.*

CLEO GASCOIGNE
 Songs
 9 Mins.; One (Special Drop)
 Riverside

Cleo Gascoigne is petite, hardly over five feet and apparently quite young. She opened with a semi-classical number, exhibiting a voice of training though of no greater volume than was expected from one of her size.

A part in the curtain was made to show a garden gate, high enough to hide all but her head and permitting a costume change to kits, Miss Gascoigne, finishing a Scotch number upon the apron. Another change had her out as a bare legged boy, there being no further change for the finale number, a bit from a comic opera. She was on second to but fair results. She has been with the several Lauder shows. *Ibee.*

THE RECKTORS.
 Acrobatic.
 8 Mins.; Full Stage.
 Riverside.

The billing sounds new, but the two men, acrobats and gymnasts, are workers of experience.

The understander is a specialist in iron jaw. One or two stunts, partly acrobatic, served to open. For the most part he was suspended head downward by one foot a bit above the tormentor, supporting various contrivances with his teeth, the lighter man working on them. One was a basket apparatus, with a good feat of head balancing displayed while it was spun about. A floor lamp provided a novelty device, too. The men earned and won several bows. *Ibee.*

ROLLISON and WILLIAMS
 Songs, Dances and Talk
 14 Mins.; One
 American Roof

Two men (colored) in conventional singing, dancing and talking turn. One light tan and the other black face. The team opens with straight wheeling comic on in baby carriage, straight warbling a character ballad of several seasons' vintage. Comic is good dancer. Straight has fair voice. Turn held No. 2 on Roof and filled it acceptably. *Beil.*

AL REEVES and BEAUTIES (3)
Banjo, Songs, Talk
15 Mins.; One
5th Street.

Al Reeves, known to burlesque fans as probably an unknown quality other than by reputation to the orthodox vaudeville fan of the present generation. Mr. Reeves, despite his almost juvenile appearance, is one of the few real oldsters still going strong. He has not appeared in vaudeville probably for over 20 years. For his vaudeville return, in the nature of a summer flyer, he is one of the few, if not the only, burlesque star to bring a dress suit into vaudeville with him. The others with their low comedy antics and tramp get-ups have been crowding the all-season vaudevillians off the map, but Mr. Reeves looks very polite and recherche in his Tux.

He is assisted by Bonita Pomfort at the baby grand and Ella Murray and Lillian Livingston. Reeves opens chatting chummily about John Buck (the house manager), inviting him up to do a little act during the lay-off season, and after hesitating up to last Saturday when he "placed some jack on Snob II" and found that he had to go to work.

If the entering salvo of recognition was not enough to establish him, this intimate patter set him in solid with the customers. Reeves is an astute showman, quick to grasp a point and make use of it. Maybe he figured on being recognized on his entrance and maybe he didn't, but he was there with a line of seeming ad libbing about wishing he gets as much acknowledgment on his exit. He then did some of his "Give Him Credit, Boys," verses, rough in spots in metre, but sufficient for the purpose thereof, which he reads off a piece of paper. His first two did not get much, but the latter two in the nature of American flag requests about Wilson and the bonus woke them up. At which Reeves admonished the pianists for not letting him open the number with these verses. "He knew they'd get results—they couldn't help it, with the American flag and patriotism all over them, he continued.

Reeves is quite ingenious about his applause larceny. Of course, all this paves the way for his banjo tickling. If the audience does not know that Reeves is unique in that he employs his fingers solely and not the pick, as do the others, he calls attention to it in passing, also sporting a medal he won for his banjo proficiency. The other two gals escort the "African harp" down to him. They are young looking chicks, and Reeves goes into a line about constant association with youth being responsible for his well preserved appearance.

For the rest, Reeves kids his girls about their misdeeds, etc., and goes into a set of waltzes on the banjo after first reeling off some figs. Reeves gets a lot out of his patter, the only legitimate thing being the banjo tickling. And that stands up by itself.

Al Reeves and Beauties should find plenty of work during the summer, or as long as he wants it. *Abel.*

JOHNNY MURPHY
Monolog and Songs
15 Mins.; One
American Roof

Johnny Murphy was formerly of Murphy and Plant. He is a rotund good-natured looking chap, possessing a pleasing singing voice and a monolog delivery that should send him up the ladder quickly. Opening with a number relating to the answers given by the question man in one of the women's magazines, Murphy proceeds to a routine of talk that holds considerable new matter, with a veteran here and there, but all rounded so well together that the old ones are not noticeable.

Murphy has real possibilities for the better houses. It's only a matter of time before he reaches them, and when he does vaudeville will have added a first-rate monologist to the all-too-slender list of acts of that type appearing today. *Bel.*

FRANCIS ROSS and DU ROSS
Songs, Dances and Talk
14 Mins.; F. I. Stage
American Roof

Two men and a woman. Men are excellent dancers, doing all of the familiar routines. Both are good tumblers also, mixing that neatly with the dancing. The present turn will do for the pop houses. An author and stage director, however, could work wonders with the men in developing them for the work they are best suited for—dancing. *Bel.*

JOE SMALL'S MILITARY REVUE (7)
Amateur Singing and Dancing
16 Mins.; One and Full Stage
(Special Drops)
Fordham.

The act opens full stage with seven young girls in military costumes singing back of the special drop in "one." A song and dance is the initial number, the amateurs dancing in acceptable chorus ensemble formation, but shy vocally. The leader wields a drum major's baton in the formations and is a pretty graceful youngster.

A solo dancer follows in "Tommy" get-up for a versatile dance, including kicking, waltz clog and acrobatic Russian steps. It was well handled. Another ensemble with the chorus in Irish lad and colleen costumes for "Peggy O'Neil" and an Irish jig well executed.

The specialty dancer's toe solo followed, exhibiting a mild routine of elevating steps with a Russian step on the toes, pulling strong applause. Another ensemble in Scotch costume followed by a hornpipe solo in "one" by the pretty leader got over nicely.

For the finish all seven are in Yama Yama costumes in an attempt at a whirlwind finish, with each contributing a dancing specialty. For amateurs, the girls did remarkably well, exhibiting careful training and copious rehearsing. Small is a local dancing teacher. His pupils did him credit. They opened. *Con.*

ORMSBEE and REMIG
Piano, Violin, Songs
11 Mins.; One
Royal

Man and woman of exceptional appearance open violin duet. The man is in evening attire, the girl in low-neck basket dress. The music blends into a song-double arrangement about the "Public Taste" titled, "Hello Melody, Goodbye Jazz," an overused idea.

The man solo's "Woman of Mine," a semi-ballad with the girl handling the piano. This is followed by her violin and vocal duet of "Dream Melody," or something similar.

A double song was also a frayed idea though well handled. They entered with a medley of song hits of the present introduced in a special arrangement. The last number got them most and revealed possibilities for rapid advancement with the proper material.

An experienced vaudeville producer will help this pair immeasurably. Both have voices and personality and the necessary assets for vaudeville success. They are probably from musical comedy. *Con.*

GALLAGHER and MADDEN
Piano and Comedy Songs
12 Mins.; One
Fordham.

Joe Gallagher is a product of the Bronx cabarets, where he was popularly known as "rubber face" on account of his mugging ability and accordion-pleated plasticity of physiognomy. He has Franklin Madden at the piano and handling a solo in one spot.

Gallagher sings popular comedy songs, wearing trick hats for comedy purposes. His method of delivery includes a semi-pantomime chorus with copious mugging, which is sure fire. He is in a Tux.

Gallagher sang three songs, getting most with "Agnes," delivered in semi-nance manner to an imaginary girl on a balcony. To continue in vaudeville, Gallagher will be wise to adopt an eccentric dressing scheme. Facial make-up to accentuate his "mugging" would also help, as his pan contortions don't register at present back of the center of the house. This could be helped by a different lighting arrangement, the present system of working totally in the spot killing his expression. For vaudeville, Gallagher and Madden have distinct possibilities. *Con.*

LAEZLO DORTSAK
Operatic
7 Mins.; One
Fordham.

Dortsak is a native of Fordham, a gardener at Fordham University. His tenor specialty consisted of three operatic selections and "Because" in English.

He presented the conventional appearance in evening togs and was accompanied by a pianist. Before a sympathetic gathering, Dortsak's tenoring was loudly applauded, but his voice betrays lack of training. His tones are thin and colorless in the upper registers.

He held the No. 2 spot on the "Old Home Week" bill at this house. *Con.*

CHI'S HEAVY WALLOP

(Continued from page 16)

too stiff for the owners to handle. This show will prove to be an excellent road attraction and with careful booking the owners will easily return the losses if it is declared to pick up a route in August. Just a wee bit more attention to the cast will make "Molly Darling" a good winner, for it is a Broadway production.

Unless some kind of a guarantee is back of "Liliom," at the Great Northern, the stay of the Theatre Guild presentation in town is numbered. Conservative playgoers who know the dramatic value of "Anna Christie" and "Liliom" complain the way these two sterling pieces were held off until hot weather, destroying all chances for the big record business each would have landed in the right season.

While the Broadway Productions, Inc., is tossing all its main ideas into reviving "For Goodness Sake," it is leaving the destinies of "Lilies of the Field" at the Powers in the hands of Bill Gorman, who will probably devise a way whereby the show will get at least five weeks more. "Just Married" (a show that was tipped off as a probable hot weather rider) got twisted into an unexplainable knot, since its powers came from balcony trade, with a big hole in the orchestra at every performance.

Irrespective of what campaigning is done, none of the attractions in town will be strong enough to buck another such week as now in history. With scorching weather conditions prevailing, the scene of activity shifts to the gardens. Those who know their Chicago some weeks ago stated July 1 would find only four or five houses open. The Shuberts strenuously planned to make wrong this guess, and while disaster was dealt the Shuberts the past week they intend to keep trying, for on June 25 Leo Dietrichstein comes to the Princess in "The Great Lover." Now that the Studabaker is available, there's a bare chance Dietrichstein will open there instead of the Princess.

A break in the hot wave came late Sunday afternoon, carrying cooling zephyrs, but not early enough to help the night trade. Monday night was refreshingly cool but improved business conditions were not reported around town. The heavy humidity returned Tuesday with thunder storms threatening close to curtain time.

Last week's estimates: "The Hotel Mouse" (Apollo, 2d week). Big Sunday night, due to corking advance sale, saved the erratic yet good business on week. Force of opening week's popularity manifested itself in the demand, helping to hold it best business in town. Steady billing indicates try will be made to overcome fourth week drop suffered most unexpectedly in New York. Trapped at \$11,200.

"Lightnin'" (Blackstone, 40th week). Saved from lowest business of long stay with surprising good Wednesday matinee, estimated at \$1,265. Exclusively out-of-town business, making positively no balcony, an average of 11 rows filled downstairs and the week's gross judged at \$3,100.

"Liliom" (Great Northern, 5th week). Opened around \$750 in switch to this uncertain house Sunday night. Completely "out-of-the-air" and how it can stay longer than June 24 without big loss is hard to reckon. Holds the season's record for sudden smash into oblivion from the height of popularity.

FINE and TENNYSON
Songs and Piano
12 Mins.; One

Man and woman of nice appearance. They open with an operatic melody, the woman at the baby grand. Each then solos with published numbers. A scene from "The Mikado" closes, she donning the Oriental trappings in full view of the audience. The man joins her in musical comedy Chinese get-up. He closes with a conception of the village soprano doing the same number, broadening the delivery with much falsetto gesticulation. It got them some returns.

They were No. 5 at the City and should do well in the body of all three-a-day bills. *Abel.*

WILSON and KEPPLE
Dances
6 Mins.; One
City

Male hard shoe dancing team attired in gray suits and black and white shoes. Routine consists of single and double hard shoe work of a fast order. The dancing is confined to one style and fills the bill for six minutes. *Hart.*

ity; and Eve Le Gallienne's disappearance from cast one of the chief reasons for situation, although Elise Bartlett playing title feminine role well. Tagged for \$6,900.

"Irene" (Studebaker, 1st week). Biggest gamble in years, returning this hit of the yesteryear turned out as conservative of conservatives forecast. Most ghastly result. Shuberts "papered" opening to the limit and if accurate figuring was made gross from the tax on free passes probably would be found to tally close to the opening gross of \$385. The capacity courtesy house displayed enthusiasm as of old, if not greater because of likeness for Patti Harrold, making first appearance here in title role. Got on the week (\$4,100) what usually matinee and night brought on regular business. Closes for season Saturday.

"Anna Christie" (Cort, 9th week). House unable to hold attraction after it slipped for two consecutive weeks below stop clause. Goes out June 24, and while this is probably a surprise to those hearing of it, because of prize play medal publicity, it shouldn't be. Play profitably gained its full clientele here in six weeks—the limit when plays of this calibre are booked out of season. Pauline Lord most popular star with Chicago's strongest star admirers at this house since Jane Cow's visit; \$6,200 gave cause for closing notice.

"Just Married" (LaSalle, 7th week). Lost its pace-setting possibilities for all shows in town by flopping to \$7,800, and only held there because of unusual balcony trade. This is winnings for owner, however, and should return to normal business of \$9,000 if Old Sol will only close one eye.

"Lilies of the Field" (Powers, 6th week). Got hit midship and went down with thud Wednesday night. Tough week on new producing firm handling this one in addition to musical piece at Garrick. No doubt owners willing to take a few weeks losses on "Lilies" trusting return of business to \$3,500, which will keep attraction here until middle of July, now planned. Slid to \$6,700. Makes money at \$6,000.

"For Goodness Sake" (Garrick, 1st week). Opening figure Sunday night of \$1,045 going to make it uphill fight, for first week ended at big loss with gross of \$8,900. Sank Monday and Tuesday after opening, but gained \$200 Wednesday night after extra newspaper advertisements were inserted. Should rally, however, if advantage is taken of what a fight does for a liked musical piece of this brand during the summer at this house. Mighty costly cast.

"Hollywood Follies" (Playhouse, 2d and final week). Decision to close came during Saturday matinee after attempts to raise money and keep afloat the entertainment, much improved over the first week, completely failed. Bill Morrissey's smile never disappeared until consecutive mercury reading of 90 in the shade spiked every hope to interest likely ones to guarantee salaries. Great chance lost because of hurry for premiere. Struck low ebb business mark of town at \$2,500.

"The O'Brien Girl" (Cohan's Grand, 10th and final week). Even popularity of Cohan's show for its farewell business didn't escape the wallow. Final week probably the biggest loss any Cohan show ever experienced in Chicago. Elizabeth Hines can be starred hereafter by Cohan in Chicago with success. Her visit this time was the outstanding feature of "The O'Brien Girl," which closed around \$7,900. "Garrison and the Girls," starring Donald Bran, opened Sunday night after preliminary engagement of three successful performances at Grand Rapids. The heat must subside to have Harry Ridings' campaigns win out.

"Molly Darling" (Palace, 5th week). Looks very dubious if this one will last longer than another week. Just how far owners are willing to go now is a matter of guesswork, but under the conditions it would be sound judgment to close and start preparations for a fall premiere elsewhere, thereby easily returning loss of this engagement. Jake Rosenthal has worked like a Trojan to keep "Molly Darling" in the lead, but even Jake had to submit to weather conditions. Big loss at \$7,200.

Joe Browning, vaudevillian author, through H. S. Hechheimer, is suing Joe Morris and Flo Campbell for \$500 accrued royalties due for writing the "Avi-ate-Her" skit used by Morris and Campbell. It is a Third District Municipal Court split.

"SCANDAL'S" SCANDAL

(Continued from page 12)

said one of the girls became excited and struck her. She was attempting to defend herself, she said, when the male principal seized her roughly by the shoulder and struck her several blows over the face and body.

"Other members of the company then interfered, she said, and she was brought to the Dyckman hotel where she was treated."

The "male principal" was not named by local newspapers. Primarily because Miss Jones failed to carry out her threats of taking out a complaint.

Mr. White when interviewed over the telephone by a Variety reporter admitted he was the "male principal." He defended himself, however, by saying that he sustained a badly scratched face by trying to play the role of a dove of peace. It was he, according to his story, that wanted to call the battle a draw between the chorus girls and forget the incident.

Miss Jones' tale is this: "We pulled up at a roadhouse outside of St. Paul. We had a few drinks. Two of us girls argued about a friend of mine in New York. I was defending him and Ollie Von was giving him the pan. The first thing I knew I was hit in the face with a bunch of green onions. Then I got mad, Ollie and I were having it out when Georgie White and his party pulled up. Then Georgie White picked on me."

When questioned why she did not prefer charges, Miss Jones gave a flock of reasons. In the first place, she said the girls who witnessed the incident wouldn't stick with her. In the second place, she said it would be necessary to go clear to St. Paul to get a complaint. She did, however, visit the City Attorney's office in Minneapolis, but was advised it was out of his jurisdiction. Her last reason was that the company was closing after the local engagement and she needs the transportation back to New York.

The roadhouse incident and the local publicity caused a great deal of dissension among members of the company.

"Business has been terrible, and this is the straw that breaks the camel's back," one member of the company said. "Can you imagine a so-called high-class musical show going in for this kind of publicity? Swell showmanship, I'd say. Can you blame the theatregoers for turning us down?"

George White wired Variety June 8 from Minneapolis, stating his "Scandals" was closing in that city through Charlie Howard leaving. Howard gave notice, White wired, when he was called to rehearse part of the performance. Unable to replace him he had to close. The show had nine more weeks booked. White will start to produce a new show immediately.

Reports that White's "Scandals" would close had been prevalent in New York for three weeks before the Minneapolis closing occurred. Members of the company, previous to that engagement, had written to New York looking for engagements. Business had been reported off all along the line of the "Scandals" tour since White concluded to try for a coast trip. It is not believed that the Minneapolis incident was more than a coincident in the actual closing.

Maxie (Maxie and George), the colored dancer, drowned near Minneapolis last week and with "Scandals" is said to have died of heart failure while bathing. He was one of the best dancers of his classification in the country.

Boston, June 14. The publicity attendant on the "party" in which two "The Last Waltz" girls and Geneva Mitchell of "Sally" were mentioned, had the immediate effect of killing the business of the "Waltz" show. "Sally" stood up because of its solid start, but the Painter entertainment, which was nearing the end of its run, immediately felt the sudden slump. The closing notice followed. Members of the company stated that the difference in the quality as well as the quantity of the audience was remarkably noticeable after the front-page scandal stuff. Not only did the houses become smaller, but the roughnecks of the town were drawn in place of the class audiences which had been the rule for this production from the start of its Century engagement in New York.

PALACE

Two names on the Palace bill this week should draw in any house around Times square, under the \$3 scale. When together with a weather break, as happened Tuesday evening, the result was just what it was—standing room.

The names were Lionel Atwill, his vaudeville plunge, and Fanny Brice (New Acts), a vaudeville return. Besides there were others known to the patrons, such as the Donors, and Val and Ernie Stanton, each of whom received an entrance reception. Then there was Elmer Rogers' free orangeade (and good even if free), given to patrons in the alley or outside lobby to the right of the Palace's auditorium. The alley was decorated and carried through unobstructed to the far eastern end of the building. It is inviting.

Mr. Atwill accomplished the miraculous in this variety debut. He has come into the twice daily and is giving a performance equaling at least anything that raised his prestige among the highest on the dramatic stage. If that previously occurred, it has passed from memory. In "The White Faced Fool" Mr. Atwill raises himself above the playlet and the playlet above itself. That is not detracting one whit from Edgar Allen Woolf, the author of this tense dramatic, as good a dramatic as vaudeville has held. It runs around 28 minutes. Mr. Woolf developed it so rapidly in the early part of the first of the three scenes (two the same) that the interest is quickly begotten, and the players do the rest. There is a bit of novelty in the attractively set dressing room, after the bare stage and comedy dressing rooms of the humor skits vaudeville has grown familiar with. The anti-climax and climax each carry a bit of a surprise, the finale a real one, and while the piece is French, reading somewhat like something the Guitrys, father or son or both, did over there some years ago, its adaptation, if it is an adaptation, for vaudeville has been skillfully done. If it is not an adaptation but an original with Mr. Woolf, he should abandon vaudeville authoring and go in for playwrighting only.

The Atwill company, for vaudeville support is no less, even more. Elsie Mackay is the wife of the clown, who believes a rival player, a heavy of the same company, is attempting to steal her. This leads to the denouement of the plan to force tragedy into the playing of the clown through experience. Manar Kippon did real well in a manicured role, while Will Hindson as the clown's valet, with what meagre comedy the piece held, never failed for his laugh. Gustave Rolland as a Parisian manager in an excellent make up played the excitable Frenchman with approved repression. Too bad that when vaudeville secures an Atwill, it can't keep him.

The Donors, Kitty, Ted and Rose, were second after intermission, the sketch closing the first half. There are three big moments for the Donors and they improve each one. Barring Miss Kitty's boy all the time (and Kitty and Rose of now are not unlike Mollie and Nellie King of years ago), the first is the double number by Ted and Miss Rose, a graceful bit, and the other the double tough dance by Miss Kitty and Ted, the best tough work in vaudeville especially that has been shown, while the ensemble dancing finale of the three in picturesque costumes gave a pretty picture to an A act. Miss Kitty is so self possessed and seems to have so much fun in her while on the stage that she should let herself go all of the while, for she made laughs, and in vaudeville that is more valuable than even good dancing.

Harry Jolson opened the second part, in blackface, apparently a single initially but later the turn became a three-act with a singing plant and a good looking young woman who entered a couple of times, joining in one song. The lay-out immensely improves Jolson's turn, and his finish, of singing pop songs upon invitation from the audience with the comedy derived through the plant, gives him a first class sendaway. He held the spot, not an easy one, in this bill especially, following the Topics after the dramatic piece and intermission.

Toward the end of the turn, possibly because it was warm, Mr. Jolson removed his kinky wig. It left him with his own hair above the cork and made a considerable difference in his appearance, so much so it is suggested he appear in black face hereafter without the wig. That wig on and as seen off of his head, seemed to aid his personality, when off, as it held it down when on. However—

Next to closing, Miss Brice whanged them for 31 minutes with songs and fun. Nearly all of the songs were lyrics. In the Indian number while lying upon the stage, almost prone, and saying with a Yiddish accent, "I'm an Indian," Miss Brice leaned her head down as though detecting a scent (it was a woodland drop in "one") and said, "I smell a ham." The Yiddish may have squirmed it, but is that nice, funny?

No. 4 had Val and Ernie Stanton, who were over before they started. "The Boys could have stopped the show if they had wanted to, almost as easily as Miss Brice did stop it, and Mr. Atwill, who, though closing

the walk out section, finally had to concisely express his appreciation in thoughtful but perhaps impromptu remarks. This is probably the Stanton's third or fourth return date at the Palace since September. They are New York vaudeville favorites, strongly established.

The closing acrobatic dance of (Tom) Bryan and Broderick (Lillian) sent them off flying. It's an acrobatic dance that couldn't miss, while their previous work was much appreciated, aided by the comeliness of Miss Broderick.

Les Gellis opened, followed by Vincent O'Donnell, and Lucas and Inez closed the performance. It had to be a corking good bill through the people on it and it was. Not a little help was the 17-piece orchestra that now had a leader and three women in it. *Sime.*

RIVERSIDE

The first matinee of the week was well attended. There was capacity for the night show. A trio of factors contributed—the weather variation from the heat of last week, plus the "Evening Mail's" baseball night in honor of George Burns, plus the house manager's contest. Burns is an ex-Giant to whom honors were paid and gifts given at the Polo Grounds Saturday, at which time the Cincinnati "Reds" opened with the McGraw champions. A little girl suggested the idea to the "Mail," she contributing her mite for a present to Burns, and that led to a fund large enough to secure a pair of diamond studded cuff links for the lauded Burns. The presentation was made on the stage, with the fans out in the audience politely smacking their palms in satisfaction.

The managerial contest was a matter of selection. Bill Derr of the Riverside chose "artists' favorite theatre week" which is the converse of the favorite players' "celebrations," wherein the bill is supposed to be selected by suggestions from patrons. A frame in front held sentiments from the various turns, they saying nice things about the Riverside audiences. The Riverside probably got off to the best start in the city.

The idea of artists selecting their favorite theatre may have been one reason why Ted Lewis and his band were back for a repeat after having played the house four or five weeks ago. Lewis was easily the hit of the evening, getting across much better than on the first date here. The size of the house counted in his favor and for the entire show, but the Lewis organization was in much better form. His routine was somewhat changed for the final numbers and encores, which made for the best going. He succeeded in breaking the tip of his clarinet during one of the times he twirled it about.

Another musical turn ran a close second. It was Bill Bailey and Lynn Cowan, assisted by Estelle Davis. The turn closed intermission, taking the spot programed for Lewis, who was moved down next to closing. The present arrangement was framed about the time they started over the Orpheum. Miss Davis doesn't in the least mind Cowan's nickname of "Red." Hers is a neat bobbed head, and her saxophone fits in pleasantly with the trio numbers. Moss and Frye were another shift, moving back from next to closing for an easy four. At entrance the comedian took exception to his tan colored partner calling him "the Sheik," the team then going into their inverted dialog. The billing uses "How high is up" and "How come," but neither expression was expression was present in the chatter. The colored team's harmony warbling without orchestral aid was an excellent contribution, and as ever one of the strong bits.

Sidney Phillips was moved down a spot, opening intermission instead of closing it. For a starter his rendition of the ever catchy "Chinatown" shoved him off to favor. The principal change in routine is the impression bit, led by an extended example of Walter C. Kelly's court comedy. Al Jolson and Sam Bernard are supposed to be brought to the "bar," Phillips doing a song number for both Jolson and Bernard. A Dixie song for Al and "There Should Be Music in Everyone's Home, Except Next Door to Mine," for Bernard.

Wilfred Clarke and a company, wherein Grace Menken is featured, offered his newest farce "What Next" on third and it landed all the way. The turn is about the best Clarke has done and he has surrounded himself with excellent support. The Clarke act is another demonstration that the old form of playlet has a kick in it, if the material and playing are there. Helen Clement, Miss Menken and Philip Harrison form the active cast to Clarke's lead, with Charles Emmerich doing an old route bit.

Frank Davis and Adele Darnell with "Birdseed" were another program shift, they moving down a spot for a capital number seven. The crisp chatter caught on from the jump. The turn has been one of town, and is sure for after intermission spotting for some time to come.

Cleo Gascoigne (New Acts) was No. 2. The Recktors (New Acts) displayed an unusual acrobatic routine for the opening. Bessye Clifford closed. *Idee.*

STATE

The State first half bill minus the customary name headliner with Trovato given the preference in the lights proved of a fairly entertaining calibre. At no time Monday evening did the performance overshadow the general run of shows at this big Broadway house of Loew's. Men predominated and carried away the honors, starting with the Four American Aces, No. 1, who were among the applause winners. The casting turn is one of the best in its line and a most fitting turn for any vaudeville house. The applause which greeted the efforts of the four boys held up the show.

Corinne Arbuckle, No. 2, offered a varied routine of numbers. Her "Broadway Country Girl" selection smacks of originality and forms a good basis for the introduction of the succeeding numbers. Miss Arbuckle is better fitted for character and novelty numbers than ballads. The closing Irish ballad gained fair returns but appears to lack the decided punch for this miss.

The Exposition Jubilee Four, a colored quartet and the second male quartet of the bill, made a pop song routine stand up. The ebony hue bass is the comedian and capable of delivering laughs on his own. A yodeling and cat number carried the bulk of the comedy business. They finished strongly with the latter.

Thomas P. Jackson and Co. in "Once a Thief," a comedy sketch with a twist or two, were No. 4. The sketch, a man and woman affair, has seen considerable service and provided the necessary comedy for the spot. The dialog is fast and to the point, the laughs being planted in rapid order.

Trovato placed next to closing experienced little difficulty, the imitations of various noises furnished by the audience proved the real laugh producing work of the turn. The State is not built so that Trovato could work up his usual business with people in the boxes. For a single man this chap did capably in the heavy spot. The Scotch Revue closed the show.

The picture end of the program included a Torch comedy, news weekly, Screen Snapshots and the Elaine Hammerstein feature "Evidence." The vaudeville section got under way Joseph Jordon's orchestra furnishing a specially arranged version of "The Village Orchestra," which secured returns.

Business was fair with the temperature cool. *Hart.*

ROYAL

The Royal is scheduled to close after the current week, earlier than ever before. The attendance Monday night under favorable weather conditions is the answer. With Lou Tellegen headlining, the house was half empty with the show suffering as a result from the lack of inspiration, an unusual condition at the uptown stand.

Mr. Tellegen in his sketch "Blind Youth," which is a condensed version of the first act of the play, was second after the intermission. The sketch held attention but let down considerably at the abrupt finish. Vaudeville audiences have been looking at surprise and trick endings too long to enthuse over a conventional finale. It hurt Tellegen's recalls, although the stage manager staked him to a couple of extra curtains. Russell Clark in support shouted his lines like an auctioneer. Some one must have told the cast the acoustics were bad, for the entire company save Douglas Bright was guilty of the same breach. Tellegen turned in his usual finished performance in the lead. The act is o. k. for once around, but if the attendance here is a criterion Tellegen is not a "draw" for vaudeville.

The bill played smoothly and strongly, opening with Johnny Singer and Dolls, a man and girl duet of dancers in Russian stepping. Singer's spins and knee locks were his biggest assets. The girls have one novel dance, a tambourine affair getting taps in tempo by clever manipulation of the catgut and bells.

Ormsbee and Remig (New Acts) deuced acceptably with piano, violin and song duets. This man and woman with a rearranged routine can go right along in fast company. "The Three Rubes" (Bowers, Walters and Crooker) in their veteran comedy acrobatic novelty had no trouble scoring in the third niche. The dancing duel and trapeze stuff insured them. The finish in "one" now includes the rolling under the drop once identified with Welch, Mealy and Montrose.

Morris and Shaw, another strong comedy pair of entries, kept up the fast tempo following. The straight's legitimate "dope" characterization helped the Hebrew comedy of Joe Morris. Shaw has a baritone voice that would not be out of place in grand opera. In addition he can handle dialog, squeezing the last drop of comedy out of the lines. They had to beg off.

Morton and Glass followed, also landing in the first flight. It is a delightful talking and singing novelty. The "step" dance and "pogo" dance on the sticks put them away as two of vaudeville's cleverest exponents of the nimble hoof. The dialog is bright and witty, and in

capable hands. A novelty finish is also among the assets. The turn totals as one of the gems of the season.

Bernard and Garry tied the show into knots, opening after the intermission and deserved their reward. They are two young clean-cut personable chaps in neat attire and brown skin make up. Their delivery of pop songs make them sound new which is considerable tribute. One special arrangement works in imitations of Eddie Leonard and Eddie Cantor by one and Karyl Norman and Al Jolson by the other. The Norman imitation was almost flawless, the fassetto tones being almost an exact duplicate of the "Creole Fashion Plate." These babies are a set up for the next to shut spots on any bill. They're in for the big time trails.

Jean Granes Trio followed Tellegen, also landing solidly. The comedy "audience" opening with the two men arguing in "woop" dialect was followed up by Charley Granes' singing specialty which clinched it. Heras and Willis, two comedy acrobats, with a corking novelty opening closed the strong bill. The athletes in baggy street attire open in "one" before a special drop representing the exterior of a tenement houses. After a bit of strumming on two musical instruments they enter the house going to a full stage cyc, representing a back yard. The acrobatics are legitimately introduced, thusly. The possibilities of the act have been only scratched and should be developed further along comedy lines. *Con.*

JEFFERSON

The right weather and a first rate bill brought appropriate results on East 14th street Monday night. The house was near capacity downstairs by 8.30. Eight acts, most of them big timers, and a feature is a bargain that appeals to the East Side and they responded in kind.

Ben Welch is the feature. It is seldom that an audience makes the sort of demonstration witnessed Monday evening at the end of the blind comedian's turn. On the returns Welch ought to be good for a run. He did an even half hour of monolog without moving from his seat down center and then stood leaning on Frank Murphy's shoulder for two minutes in acknowledgment of the applause. The Welch name, built up in the neighborhood by both Joe and Ben, is a draw of extraordinary proportions and Ben with his present vehicle "Pals" more than delivers on the stage. Doubtless a strong sentiment attaches to the afflicted comedian, but he doesn't rest on that appeal alone. His turn is meaty with entertainment as testified by the fact that the audience laughed and applauded continuously.

Welch was next to closing and the bill led up to him as its climax, a splendid example of shrewd show framing. There was comedy aplenty, excellent balance of singing and dancing and a good production flash in the Maurice Diamond turn "Snapshots of 1922." For novelty there was the White Sisters' kid act which scored second honors to Welch in applause. The whole bill is clean cut specialty material, very light on talk, but packed with real vaudeville. There's no getting away from it, the Keith bookers have the knack.

The Peretots, acrobatic, got away at 8 o'clock even (missed by the reviewer at this performance). Zelda Santley had rather a tough spot No. 2 for a single character singer, but her impersonations at the finish pulled her through even if they were not particularly well done. The "Gallagher-Shean" number is becoming the standby, taking the place formerly occupied by George M. Cohan among impersonators, male and female. Miss Santley does the number and it is over on the announcement. The announcement is all the imitators need, Miss Santley's best impersonation is that of Fannie Brice singing "My Man."

Helen Goodhue and Co. with May Tully's sketch "Sister Wives" did nicely. It has an abundance of vigorous farcical material. The May Tully touch is there. Miss Goodhue does substantially an impersonation of the author in her style of playing. The playlet gets away from the beaten path and its only defect is its length, 25 minutes being a long stretch for a sketch devoid of specialty.

Ralph Bevan and Beatrice Flint do a capital 15 minutes of crisp knock-about fun. Bevan is a natural clown, one of the few who can make grimacing, grotesque posturing and bumping falls genuinely funny. Supporting this knack for amusing slapstick the pair have built up an extremely amusing line of man-and-woman conversational exchange. The turn has besides all this a bit of laughable dancing and two numbers, both of comedy nature, by the comedian. The woman is a straight feeder.

The White Sisters never miss. They have that appeal of well behaved and precocious children that cannot fail. They were on fifth and up to that time led the field by a lap. The Jefferson clientele is generous with its response, but for the youngsters they outdid themselves. The lights were up for the following turn when they resorted to the measured handclaps in unison that used to break up the Colonial shows.

So the White Kids had to come back and dance an encore.

Maurice Diamond and Co. two from closing have a fine balance production background and a fine piano player (he's Ray Walker who is some Ivory manipulator) and Diamond make a compact personnel for a turn of this sort. The production, is simple but effective. They don't have to back themselves up with a carload of gold drops and piano lamps because they have their entertainment goods themselves. The settings are merely attractive and adequate. The people make the act, not the stage crew, as so often is the case. The rag-doll acrobatic dance by Diamond and the dark of the two girls was the feature. In the absence of Helen McMahon (Mrs. Diamond) the doll is handled differently with a padded rag head to soften the bumps.

Then followed the Ben Welch explosion and Little Yosie (New Acts) as the closer. *Rush.*

81ST ST.

"Opportunity Week" at the 81st Street seemed to be pulling business Monday night. The lower floor was filled within the last three rows, which may be taken as a sure fire indication there is box office value in the stunt. A number of locals must have been entered judging from the interest displayed, but at the "Opportunity Week" can hardly develop anything beyond the old style "amateur night."

There were seven entrants, five girls who sang straight numbers leaning to the operatic and semi-classical; a man who has something of a local reputation as a vocal instructor (which seemingly should have barred him from an amateur contest), and a sister act. The trials were made in 26 minutes after the regular. The ranging of all of the contestants on the stage after the last had finished and the naming of the two winners of the evening by applause is employed. The trials will continue through the week with the finals scheduled for next Monday night.

Six regular acts preceded the contest, with the show opened by the Stanley Brothers, Eddie Foley and Lea Lecture, with songs and dances, delivered most decidedly in the deuce spot.

A comedy crash was apparent with the advent of Al. K. Hall and Co. The opening in "one" set the audience for a laugh, and it was delivered them in the second part of the turn with the burlesque bit on modern dances, full of slapstick stuff and presented with a slow motion effect. A couple of the wiggles that Hall does in this number would have surely been censored had he attempted them any time in burlesque. They are funny, to be sure, but with it they are also slightly suggestive.

Mac and Rose Wilton with seemingly the same routine they have been presenting for some little time now were a solid hit. It remained for Chares (Chic) Sale next to closing to clean up for the show. Sale wants to watch his voice plating when working in a house as deep as the 81st Street. Those in the rear on Monday night got only about half of his routine.

Closing the show Sheldon, Thomas and Babb presented a neatly framed combination of singing and dancing. The girl proves to be very clever on her toes, while both Sheldon and Babb (the latter also pianist) proved themselves apt steppers.

A Pathe news weekly, Aesop's Fables and the Paramount feature "The Woman That Walked Alone," were the screen portion. *Fred.*

5TH AVE.

News for the lay-offs! The 5th Ave. is using amateur acts this week on the regular bill. Two the first half, in the first and No. 2 positions. They were declared winners by the audiences last week in the "Opportunity Contest" and given their opportunity in split week bookings the current term.

Now "Opportunity Contests" are being waged in the Keith-Proctor-Moss New York houses as a business getter in the dull season, to draw the neighborhood bunch in to greet their favorites. The most any turn looks for is probably small time, if they are going to stick. Not all of them judging by the 5th Ave's selection the first half, will make that. Two more of the winners will be there of the bill for the last half. One is Jimmy Kelly, a bellhop at the Hotel Breslin, across the way from the theatre. The try-outs may or may not be getting salary. Probably not.

Eight acts in all and with two fillers, the house might have been afraid it would be caught cheating so provided against it by announcing "a surprise act" each night of "the opening week of the summer season." According to business around town and including the 5th Ave., last week was the regular summer opening.

Van and Schenck were the surprise Monday evening, crowding in the No. 4 spot and, of course, mopping. If the songs they boy used, all comics, Monday are not their regular turn, they have a crackerjack collection of snappers. Every one was a wallop, including their own "Sheik of Avenue B." The laughing hit was a resister at Klais. Mr. Pressler seemed to be working better than when last at the

5th Ave. He had the house in a gale of laughter all the time. The tornado of Sunday left Monday cool and that was an incentive. Miss Klais sang three numbers, all pops. She is inclined to shout the songs, and that may be a better delivery in a large sized house than a small one like the 5th Ave. Miss Klais might gauge her tone to the size of the auditorium, or lower it altogether.

That boy of Wells, Virginia, and West just tore things apart with his dancing. Under direction such as he would receive in a production the boy is very apt to develop into a comedian of worth. He has a humorous idea of catching a laugh with his walk, his feet are funny if he cares to make comedy with them (outside of his regular dancing) and he has a serious manner of putting over a gagging point that helps the laughs. He is also acrobatic, as displayed in one dance, and these, with his step stuff, that is above par, will send this boy along anywhere. Besides which, he has a nice stage presence and bearing. The turn stopped the show until the youth came out for his bow, alone.

The risley and ground acrobatics of the Seven Bracks caught the crowd in a hurry. The Bracks certainly do not put a finish to their work, and it is nice work. They have that Continental style. The comedy appears to have been cut down, or maybe it was the third show of the day that caused the group to hurry up. Anyway, it was fast, good and appreciated.

Quigley and Maloney and Mary Carson were the tryouts (New Acts), with Gier's Musical Ten, a mixed band (New Acts), while Glenn and Jenkins were next to closing and Booth and Nina closed.

Business off, but good enough for the season. *Simc.*

58TH ST.

Al Reeves was in lights and billed all over the lobby and above each box office window. Reeves evidently drew the fair-sized audience on deck Monday night. Despite his absence from vaudeville for possibly 25 years, during which time he has been out with his own burlesque show, a fair proportion of the house remembered him. It is not unlikely they recalled him other than his burlesque appearances, although an unusually large proportion of middle-aged folks were in the house. Reeves "and Beauties" (three of 'em) topped the show.

The Philmers opened in Harlequin garb with a tight wire routine, the man shouldering the brunt of the labors. In the fore section he does the usual wire stunts, walking blindfolded, etc., mixing it with considerable gagging. The talk is not at all unfunny, although rather quiet, and were it not that it's unusual for an opening act to chatter, it would click sweetly. As it is, the talk has to go through an evolving process of growing on the audience until they warm up to the idea. The woman assists, making three or four costume changes. The closing stunt of jumping off the wire onto a springboard and back got them off nicely.

G. Mills and Dobson (New Acts). Hal Johnson and Co. have a valuable vehicle in "Mr. Chaperone" that looks sure-fire for the best three-a-day. It is ingeniously built around the star's female impersonating ability. There are three people in the sketch—father, daughter and daughter's beau, to whom father objects. Father phones to an agency for a chaperone, and the girl's favored one decides to pull an Eltinge and frame the old man into giving his consent. It works out as planned, Johnson roughing his "nance" with effective low comedy and getting away from any trace of effeminacy. Although somewhat inconsistent, the "father" character yodels toward the end of the piece for no good reason, but to excellent response, being recalled for an encore. Al Reeves Co. (New Acts).

Willie Solar, now working in boob get-up as against the former smart sack suit, sang and went through his routine of vocal calisthenics to healthy returns. Solar has not played this house for quite some time and he was an evident surprise to the regulars.

Jessie Blair Sterling and Girls (New Acts). "According to Hoyle," starring David Butler, was the feature. *Abcl.*

CITY

It took more than a vaudeville show to bring to life the rather slim audience that held forth at the City, Tuesday night. The eight-act bill passed on with as little enthusiasm displayed as is possible to be shown in any theatre where there is a performance going on. Lack of low comedy in the early portion of the bill was in all probability largely responsible for this state of affairs. Applause failed to come with any regularity until the sixth act when a fair outburst was accorded the Alexander Hyde Orchestra (New Acts). Ben Marks and Dolly Wilson who followed delivered the first comedy and gathered returns with it. Marks brought forth all of the burlesque tricks he possessed and managed to make a creditable showing whereas the earlier turns had passed on without a ripple.

Riorette, a young woman contortionist, opened with twisting. She

passed on quietly to make way for Wilson and Kepple (New Acts) who provided six minutes of stepping No. 2. With no signs of life having yet come forth from the few present Regal and Mack No. 3 tapered through their skit and secured a giggle here and there. Mack at times endeavored to add a bit of Hebrew comedy to fit the occasion, but even that failed to bring them around. Madeline Randolph, No. 4, presented another turn of a quiet nature. This young woman's material displays discretion in selection. The stereotyped single woman ideas have been eliminated in her work. She is offering impersonations of Anna Held and Christie MacDonald. They didn't mean anything to the City audience, but for houses catering to class audiences they should appeal. Her other work is generally satisfactory with a favorable impression left.

Monroe and Grattan with their talk vehicle secured light returns. Two men and woman skits placed in such close proximity on the bill made the going difficult for the second combination. Taylor and Brown, man and woman, on the rings closed the show. *Hart.*

AMERICAN ROOF

A draggy summer show with a distinctly small time flavor the first half on the American Roof. The Roof held but half a house Tuesday night.

"Stolen Sweets" one of those talky tabs with four choristers and four principals closed the first half. The act holds a pair of capable light comedians in Chas. Gates and Jack Barton, but the material they have to juggle with is enough to swamp the best comics in show business. The act just lolled along in a mechanical way, finally dragging itself to a conventional finish. The girls in the turn brighten it up a bit, but the tedious dialog and lack of situations keep the playing tempo away below normal.

A bright spot in the second half were Lane and Freeman, a two-man talking combination who lifted the show considerably next to closing. Here's a turn that needs but one special topical number and the slightest brushing up of a talk to send it into the best of big timers, with every chance in the world of more than making good. The straight man has looks, delivery and a voice. The comic has uncanny, a real sense of comedy and also sings well. There is also a likeable air of naturalness about the conversational stuff, that is miles above the usual pop house talking act. The big time would acquire an asset if it secured this pair.

Another turn that was far above the small time average was Johnny Murphy (New Acts), spotted fourth and saving the first party Van and Carrie Avery did well with their comedy skit in the second half. Van Avery is a black face comic of the finished type, who knows how to place his laughs without straining for effect. The spirit stuff in the act is timely and the comedy angles of it perfectly handled. The Lytells opened doing well with the small house.

Walman and Berry opening the second half entertained with violin and piano duets, and violin singles. The man is a good fiddler, and the woman keeps the accompaniments nicely subdued. Francis Ross and Du Ross, and Rollison and Williams (New Acts). The feature picture was "Yellow Men and Gold." *Bel.*

FRANKLIN

With the aid of the sudden drop in temperature Monday night the house was but half full. Headline honors were shared by Herschel Henlere and the Watson Sisters, third and fifth respectively. They also split the hit honors.

Monday nights at the Franklin are known as "Merchant Nights," with the merchants in the immediate neighborhood donating the articles given to members of the audience.

A comedy show, with three of the six turns making use of the piano. Corinne & Humber opened, assisted by Sid Sheftel at the baby grand. It may have been the act did not fare so well in that spot, but it did not fare so well. The act should please No. 2 on any small time bill. Hoyt Kohler and Koyle deuced it and just about squeezed themselves through.

Herschel Henlere, No. 3, was the first real turn, and started to tie them into knots from the start. In working up to his piano playing he drew down laugh upon laugh with his clean cut comedy. Henlere played a few numbers and begged off on account of the lengthy show to follow. "Are You Married?" on fourth, following Henlere, had a hard spot to fill and just barely made it. The Watson Sisters stopped the show cold on fifth.

Lloyd Bush and his "Five Symphony Bands" followed, closing a comedy bill. The boys, with the saxophone certainly knows how to handle it. He drew in returns with solo and later by playing saxophone and a clarinet. Bush did and pulled down a goodly share of applause with each. The act can step into any big time show.

The feature picture, "Wife Against Wife," starring Pauline Starks, closed the show.

BROADWAY

A big drop in the temperature Monday night from the blazing heat of the preceding week apparently helped the Broadway considerably. The downstairs section benefited most, filling up for about nine-tenths of its capacity. The balcony did fairly. This is "Blue Ribbon Week" at the Broadway, so called in accordance with the general plan of the Keith houses throughout Greater New York labeling this week's shows with some sort of ballyhoo moniker. The show held average entertainment, pleasing in the main.

Bert Lahr and Mercedes, fourth, walked away with the hit. The rough and ready comedy featuring Bert Lahr's eccentric cop was made to order for the Broadway, and the bunch immediately voted him the freedom of the opera house. Lahr is from burlesque, taking a flier in vaudeville for the summer. He evidences real possibilities as a low comedian that should take him several floors higher than burlesque before long.

Hamilton and Barnes, a man and woman conversational duo, were second, and gave the show needed life in that spot, scoring with a bunch of new and old material. It's not what you do—it's how it's done, was exemplified perfectly by the team, who make such veterans as "Father was killed in the rush" and similar stuff sound new through expert treatment. Barnes has a piece of business with a pair of earplugs that gets him some laughs, but which could be developed into a succession of wows if carried out logically. The idea is limitless in a comedy way.

Billy Glason was next to closing. He was accorded a reception and registered consistently while he occupied the platform. Some acts use a spotlight here and there. Glason uses it continuously throughout his act. Not the best idea in the world, as the continuous spot makes for lack of contrast. Glason's turn has a touch of new material at intervals, which proves he is progressive.

William and Joe Mandel, the comedy acrobats, deserve a niche in the hall of vaudeville fame for discovering something new in the way of a comedy acrobatic turn. The team landed for their usual score at the Broadway. Earl and Mathews and Flying Howards did not appear at the last night show Monday.

Diaz Sisters and Power, Lenore De Deo and "A Night in Spain" (New Acts). Mark Sennett's "Crossroads of New York" was the feature picture. *Bel.*

BROADWAY STORY

(Continued from page 13)

grosses of this brace of non-musicals and the field. "Captain Applejack" dipped to \$3,600, and "The Cat and Canary" went under \$7,500. The feature of last week, outside of "Follies" and "Chauve-Souris," was "The Rivals," revived at the Empire for a week by the Players Club. The show drew \$20,300.

A stretch of heat was all that was necessary to shake down Broadway's struggling survivors. Counting the few new shows likely to come in, the summer will hardly count more than 15 shows by this time next month. July 15 last season found but 16 attractions in the going, and with this season much under last, the number may be considerably less.

Saturday's closings take in "The First Year," which ends a great run of 86 consecutive weeks at the Little. The management could have carried the show through another month or longer with cut rates, but decided not to use that device. Other withdrawals listed are "Up the Ladder," Playhouse; "The Rubicon," Hudson; "The Charlatan," Times Square; "The Bronx Express," Astor; "Truth About Blayds," Booth; "Lawful Larceny," Republic. "Red Pepper" was in doubt at the Shubert, but picked up early this week, when the weather moderated. "The Pinch Hitter" got almost as much in two days this week as all last week at the Henry Miller, and will run another week, continuance after being indefinite. The notice is up for both shows, meaning week to week continuance. "The Goldfish" was not certain after this week at the Maxine Elliott, but there was some talk of moving it up to the Astor.

Last week the outward going sweep "The Rose of Stamboul" out of the Century, the business having dropped to \$8,000. "The Blushing Bride" stopped at the 44th Street also, quitting one week ahead of schedule. The decision to close "Stamboul" was made at 6:30 in the evening. It had been running on a week to week basis.

Unusual June hot weather got to the ticket agencies and all attractions were dumped in last week, with the exception of Saturday night tickets for the "Follies." The specs held balcony locations too

long for that attraction on the other nights. Out-of-town reports proved Chicago and Boston, which are the only stands trying for summer, as badly off as Broadway. With the closing of "The Tavern" this Saturday, Boston will offer "Sally" alone. Closings dot the Loop, too.

"Spices of 1922," the new revue by Jack Lait, with the Shuberts, is now primed for the Casino at \$2.50 top. It opens at Atlantic City (Apollo) next week, Monday. "Strut Miss Lizzie," a colored show that has been on the East Side, comes to the Times Square Monday. After three weeks, "Sue, Dear," a musical show, is listed to follow. No house had been chosen for "Love and Kisses" up to Wednesday. A musical show called "Hello, New York," is reported being readied for one of the Shubert theatres.

More Than 50 Per Cent. in Cut Rates
Although the list of attractions offered at cut rates was considerably pruned through the closings of last week, there still remained more than 50 per cent. of the available offerings on sale. Of the 30 offerings on Broadway, 17 were listed at bargain prices. In the buy list there were 11 attractions, with the brokers looking hopeful because of the cool weather early in the week.

The attractions on "buy" were "Kiki" (Belasco), "Kempy" (Belmont), "Chauve-Souris" (Century Roof), "Captain Applejack" (Cort), "Good Morning, Dearie" (Globe), "Music Box Revue" (Music Box), "The Cat and the Canary" (National), "Ziegfeld Follies" (Amsterdam), "Partners Again" (Selwyn), "Red Pepper" (Shubert) and "Make It Snappy" (Winter Garden).

In the cut rate agency, the offerings were "The Bronx Express" (Astor), "The Dover Road" (Bijou); "The Truth About Blayds" (Booth), "Perfect Fool" (Cohan), "Able's Irish Rose" (Fulton), "He Who Gets Slapped" (Garrick), "Six-Cylinder Love" (Harris), "The Pinch Hitter" (Miller), "The Rubicon" (Hudson), "The Goldfish" (Elliott), "The Bat" (Morosco), "Up the Ladder" (Playhouse), "The Hairy Ape" (Plymouth), "Lawful Larceny" (Republic), "Red Pepper" (Shubert), "Shuffle Along" (53d Street) and "The Charlatan" (Times Square).

STOCKS DISPUTE

(Continued from page 12)

bership in the P. M. A. guaranteed her against the closed shop. Equity then took the matter up with the P. M. A., the latter stating Miss Bonstelle was within her rights. A managerial committee was formed to handle the complaint, with the result Equity was informed the case would be argued out only before an umpire. Later in the season Walter Vincent joined the P. M. A. stock division and more recently Milton Aborn. The latter, with grand opera in English, classed his company as a stock.

Since the filing of the complaint, it has several times been reported that Equity did not care to have the stock question come before umpire. In light of the continued delay the managers have inferred that Equity recognizes the weight of the Mack decision, which threatens the claimed "divine right" of the stock field by Equity.

It is understood now that the managers are seeking a settlement of the matter. Judge Learned Hand is named as the umpire. It was that jurist who was first selected to act as umpire in the closed shop argument, but who was compelled to withdraw, Judge Mack then being agreed upon. The selection of Judge Hand is believed to offer no reason for further holding back final action on the stock situation.

Not only will the decision clear up the muddle in the stock field but it will, if the managers' contention is correct, place open stock operation by members of the P. M. A. on the same basis as any other stocks. The so-called all-Equity stock companies are "permitted" by Equity's council to play over eight performances a week. When the P. M. A. first pointed out its membership rights, Equity replied that if P. M. A. managers did play stocks, such companies would be limited to eight performances a week, a basis believed unprofitable for such attractions.

This phase of the matter is as important as the opinion of Judge Mack that the P. M. A. can include all classes of managerial membership or more so and it is the important reason why the attempt is being made to force Equity "to bat" in the stock contest. If the manager's claim is upheld, Equity would be compelled to give P. M. A. open stock companies the same kind of contract as given the all-Equity

stocks, in that way "meeting the conditions which prevail in that branch of the business," recognized by Equity as equitable terms in that branch of the business by virtue of its issuance of such contracts to "closed shop" or all-Equity stock casts.

Another angle in support of the managerial stand that its membership is not confined to activities within first class theatres, is that the P. M. A. constitution provides for its members participating in any branch of theatricals and the constitution has been recognized by Equity from the start.

ARTISTS' FORUM

New York, May 20.

Editor Variety:

In this week's Variety, *Simc.* in his review of the Fifth Avenue show, said we "claim originality" for the playing of musical handsaws, pitchforks, etc.

Through the advertising columns of Variety we proved our claims for the origination and challenged our imitators, without receiving a response from any of them.

Did *Simc.* ever see anyone play a one-string on a pitchfork and use the crown of a hat to graduate the tone? We have affidavits from business men of standing from many years ago who heard us play the handsaws then.

Would also like to know who is playing a tune on a toy balloon. That was given to us by Sam Moore, who originated it, and we have it in the Protected Material Department of the N. V. A.

How about the musical knife and disinfecting cans?

Does it pay to bring originalities into vaudeville? Judging from the credit we receive—no!

Weaver Bros.

The notice referred to said the Weavers claimed originality during the course of their act for everything they did. It merely reported what they had said. It was not up to Variety in a notice to affirm or deny it. If no one contradicts their statement, it must stand as an undisputed fact, that they are the creators and originators of this type of comedy musical turn with novelty freak instruments that others in and out of vaudeville are also doing.

Who used the toy balloon has passed from memory, but will be recalled. It was done as a brief bit by two people singing or playing, the user of the balloon, after blowing it up, allowing it to squeak out in comedy accompaniment to the other's singing or playing. It is thought to have been seen in a burlesque show at the Columbia, New York, about two months ago.

JUDGMENTS

(First name judgment debtor; second name judgment creditor.)

Max R. Wilner, Sigmund Romberg and Wilner Romberg Corp.; G. B. Road; \$1,089.63.

Albert Capellani Prods., Inc.; Marjorie Rambeau Dillman; \$2,835.09.

Crest Picts. Corps.; P. Scardon; \$1,232.09.

Cinemaplays, Inc.; P. T. Kontos; \$1,684.37.

Frank McConville, Jr.; Crandall Pettie Co.; \$151.55.

New Amsterdam Casualty Co.; B. B. Talbot; \$1,154.72.

P. W. Picts., Inc.; G. Argos; \$1,669.37.

Rialto Production and C. H. Rosenfeld; H. Mackler; \$276.90.

Hugh Weir; M. Miller; \$324.39.

Mohawk Film Co., Inc., City of N. Y.; \$45.26.

Harry P. Hanbury; W. T. LaHeff; \$36.53.

B. D. Nice & Co., Inc.; S. Russell et al.; \$210.33.

Irwin Rosen; M. S. Cohen; \$425.35.

Wendell Phillips Dodge; Steinway & Sons; \$35.92.

Hickson, Inc.; E. M. Hughes; \$325.

Al Mayer; Hudson Operating Co.; \$94.65.

Mary Murrillo; Burns Bros.; \$53.95.

H. S. Hechheimer; I. Brown et al.; \$93.67.

Ernest Hussar; J. M. Harrington; \$349.37.

Fred W. Allen; J. Livingston & Co., Inc.; \$752.20.

Comic Film Co., Inc.; City of N. Y.; \$45.26.

Attachment

Francis X. Bushman; James McGuire, Inc.; \$750.

Assignment

Anna Spencer, Inc., theatrical costumer, 244 West 42d street, has assigned to Harold M. Goldblatt for benefit of creditors, William M. Riordan is treasurer of the company, incorporated in 1919.

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

OOGIE-OOGIE WA WA—Margaret Young (Vocal).
O-OO ERNEST—Same—Brunswick No. 2265.

This popular Eskimo song is a harmless little ditty, although a female single at the Palace, New York, two weeks ago put more kick into it than the authors ever dreamed of on the strength of her own delivery. That speaks well for the artist's delivery, if not for her good taste. There are a couple of kick lines in it, but the disk people insist on very polite comedy, and do not countenance anything else. Miss Young has lived up to requirements, although the snap is by no means deleted altogether. She is a comedienne who puts a certain something into her "canned" renditions merely by a trick of voice shading.

This and "O-oo Ernest," a ditty about a dumb-bell who is stalling for time to the extent he is causing his gal to query impatiently: "Ernest, are you earnest with me?" are made-to-order pop songs for Miss Young.

NO USE CRYING (Fox Trot)—All-Star Trio and Orchestra.
TEASIN'—Same—Victor, No. 18888.

"No Use Crying" is an American lyric adaptation of a Hugo Hirsch melody which is said to be a continental hit in Europe. Its foreign origin is evident by the style of the composition, which is more restrained and "academic" compared to native effusions. Withal, it is an excellent dance selection.

"Teasin'" (Carlton-Biese-Walsh) is contrastedly orthodox American in tempo and arrangement—no mistaking that! One of the most popular current dance tunes, the All-Star Trio and orchestra get considerable out of it. For one thing, George Hamilton Green's xylo hammering is superior to the common garden variety of hammer work. He figures prominently here with solo passages, interpolating a snatch of the "12th Street Rag" for good measure.

BIRMINGHAM BLUES—Edith Wilson and Original Jazz Hounds.

WICKED BLUES—Same—Columbia, No. A-3558.

After Perry Bradford had had a falling out with Mamie Smith and the Okeh record people he dug up this colored jazz baby for the Columbia firm, took away the Original Jazz Hounds from Miss Smith and transferred them to Edith Wilson. Bradford, in addition, had to consult counsel enjoining the Okeh people from using the Jazz Hounds' appellation. Miss Wilson as a blues vocalist is eclipsed by none. That part of her race around 135th street and Lenox avenue, New York, and below the Mason-Dixon line who purchase these disks, as well as the fair Caucasian percentage that dote on barbaric walls of the indigo order, have a good buy in these two selections. In the "Birmingham Blues" number a banjoist comes to the fore with some wicked strum and pick work.

THE COUNTY FAIR AT PUN-KIN CENTER—Cal Stewart (Monolog).

THE LIFE INSURANCE POLICY—Golden and Hughes (Dialog)—Edison, No. 50896.

This disk brings "canned" vaudeville into the home. Cal Stewart in his funny vein discourses humorously on the attractions at the county fair and carnival. Some of his descriptions hint much as if one of those "sewer of show business" troupes was doing a land office business gyping the natives.

Golden and Hughes, from vaudeville, discuss the advantages of a life insurance policy, one plugging the attraction of paying \$2 a week to the insurance company while alive and receiving \$10 a week when dead. The other heartily agrees with the proposition. The cross-fire is truly funny.

8 ROCK BLUES (Fox Trot)—Tampa Blue Jazz Band.
HURRY BACK HOME—Same—Okeh, No. 4544.

The Tampa Blue Jazz Band evidently is a newcomer to the disk field. Their forte must be blues renditions, judging from these two recordings. Both make mean toddlers, the "8 Rock Blues" being distinguished by an accelerated start and then a slowing down that proves to be but a temporary calm before the jazz storm.

BY THE OLD OHIO SHORE (Waltz)—Taylor Trio.
CALL ME BACK PAL O' MINE—Gennett, No. 4845.

The Taylor Trio heretofore has done considerable classical recording, specializing or being made to specialize by direction in selections like the "Herd Girl's Dream," "Silver Threads Among the Gold," etc. Here they have recorded two waltzes of a lighter vein. "By the Old Ohio Shore" is by "Mary Earl," composer of the famed "Beautiful

Ohio," and one of the most popular current ballroom waltzes.

The second is not so well known, but melodious, the trio (violin, cello and piano) rendering it novelty. The record is as good for concert as for dance.

RIO NIGHTS—Fera and Franchini (Instrumental).
HAWAIIAN RAINBOW—Same—Brunswick, No. 2251.

Again the adage about not keeping a good man (or tune) down is proven in "Rio Nights." Fisher Thompson, its author-publisher, worked on that waltz many a month from way out Butte, Mont., until it came to the attention of a New York publisher, who took it over and exploited it on a large scale. It is now enjoying quite a mechanical vogue.

Frank Fera and Anthony Franchini, disk Hawaiian guitar veterans, deliver this and "Hawaiian Rainbow" (Gravelle-Harring) in their usual finished technic.

TEE-PEE BLUES (Fox Trot)—Benson Orchestra.

BLACK-EYED BLUES—Same—Victor, No. 18874.

Wicked blues of the sort to tickle sluggish feet in these torrid days, Roy Barty's Benson orchestra is building up a following among Victor disk buyers that bids fair to rival Whiteman's. They are delivered in regulation fashion with forte bass sax gyrations standing out in the arrangements.

ON A LITTLE SIDE STREET—Ernest L. Stevens (Piano Solo).
I AIN'T NOBODY'S DARLING—Ray Perkins (Piano Solo)—Edison, No. 50933.

The waltz seems gradually returning, judging from recent observation. It is being jazzed to accomplish the come-back, but it will do it on its own in time. Just now the publishers adopt a middle course of issuing duplex waltz and fox trot arrangements of a composition to meet the syncopated tastes of the dancers.

Waltzes like "On a Little Side Street," simple, melodious, straight-away compositions minus the trick breaks, etc., will probably figure strongest in the actual revival of the three-fourths composition. Stevens' piano solo version credits the composition.

Ray Perkins has medleyed Bob King's "Nobody's Darling" with a number of college songs. It's a novelty disk.

ALABAMMY MAMMY—Billy Jones and Ernest Hare (Vocal).
CALIFORNIA—William Reese (Vocal)—Brunswick No. 2254.

It is not surprising that a "California" song should strike popular favor at this moment. With the Dixie and mammy themes milked dry in every conceivable form, the psychological analysis would suggest that an idea away from those might catch on. However, songwriters (successful ones, that is) would become insulted if one mentioned such contrasting elements as psychology and songsmithing in the same breath. The truth of it, however, is well illustrated with the song about the State that boasts of oranges, sunshine, the Golden Gate and the movies. William Reese is a soothing tenor who should be assigned more popular ballads of this type.

On the reverse, the inevitable Dixie-mammy combination is not to be overlooked. Billy Jones and Ernest Hare, tenor and baritone, are disk veterans, and it is only to be expected they deliver up to standard.

ROSEMARY (Fox Trot)—Albert de Martini's Orchestra.
CANARY ISLE—Same—Okeh No. 4555.

The publishers of "Rosemary" have a slogan, "Look to the West for melody." This firm is located in San Francisco. Since they swept the country with "Whispering," "Do You Ever Think of Me?" and others, the whole popular music field does look to the West and lends an interested ear—particularly the recording managers of the various phonograph companies. "Rosemary" is by John Schonberger, who with his brother Chris delivered the w. k. "Whispering." It has melody and charm, although it will not match up with "Whispering" in popularity. A vocal chorus is interpolated in the dance version.

"Canary Isle" is another melody fox trot (Ben Schwartz), well suited for dance but difficult to sing because of tempo. The interpolated vocal chorus proves this. De Martini's orchestra is adequate for recording purposes, although not unusual in style.

KING COTTON MARCH—Rogers Band.

THE JOLLY COPPERSMITH (March)—Same—Brunswick No. 21864.

Two marches, inspiring and spirited as every good march should be, and has no business being other-

wise. The first is a Sousa composition. The second is more impressionistic, the "Jolly Coppersmith" idea being excellently orchestrated with intermittent whistling and vocal interpolations to the accompaniment of the clanging of the forges.

HAPPY DAYS (Fox Trot)—Vincent Lopez Orchestra.
GEORGIA (Fox Trot)—Don Parker Trio—Edison No. 50961.

Two "happy" fox trots are coupled on this Edison disk. In the first, it is novelty arranged for the sax and the trombone to do some "laughing" to get across the optimistic idea.

On the reverse, Don Parker of Whiteman's orchestra leads a trio with the "Georgia" number. Banta, pianist, and Lucas, banjo, complete the combination. Parker's soprano sax pipes forte throughout, with Banta's piano fingering coming to the fore in passages. Lucas faithfully submerges his banjo picking in favor of the accompaniment. It's a corking combination that will bear watching. The possibilities to develop into as standard a recording feature as the All-Star Trio (Victor), which consists of piano, sax and xylophone, are potential. A snatch of "Jubilo" leads into the snappy "Georgia" selection, which is further medleyed with "Malinda Brown."

BLUEBEARD, WHERE ARE YOU? (Fox Trot)—Julius Lenzberg's Harmonists.

TENNESSEE MOON (Fox Trot)—Nathan Glantz's Orchestra—Okeh No. 4554.

Julius Lenzberg, the same Julius who directs the Keith's Riverside, New York, orchestra, is probably the only vaudeville orchestra leader to be singled out for recording purposes. His overture and intermission solos at the theatre have become a feature at the Riverside almost on a par with an act. Julius is quite a popular chap in his theatre neighborhood because of his trench boys' music, and if properly exploited in that vicinity the neighbors would be buying lots of Lenzberg's disks. That angle has been sadly neglected by the company. Then, too, Lenzberg is not always assigned the best tunes to "can." The "Bluebird" number is acceptable and well done, but not distinctive. The "Tennessee Moon" (Brown-Hall) number has a nice swing, Nathan Glantz's saxophone standing out as in all his arrangements.

CUTIE (Medley Fox Trot)—Harry Raderman's Jazz Orchestra.

VIRGINIA BLUES (Fox Trot)—Broadway Dance Orchestra—Edison No. 50930.

Here are a couple of excellent dance tunes, lasting quite longer than the usual disk recording in running time because of the individual Edison laboratory process. When one dances to the Edison disk it is a man's size dance and does not peter out at the most interesting moment. "Cutie" from "The Blue Kitten" (Rudolph Friml) introduces "I Found a Bud Among the Rose." Raderman's orchestra delivering it splendidly.

"Virginia Blues" (Fred Meinken) is a follow-up on "Wabash Blues," also by Meinken. Meinken was a member of Isham Jones' orchestra in Chicago when he evolved the "Wabash" tune and shipped it to a New York publisher. The latter gave it to a staff lyricist, who coined the title and the words. Meinken and this lyric writer have never met to this day. In the "Virginia Blues" number Meinken evidently wished it to be solely a Windy City proposition and wrote the song with a Chicago native. A banjo duet, snappily delivered, figures in the rendition.

STEALING—Dorothy Jardon (Vocal).

REMEMBER THE ROSE—Same—Brunswick No. 5132.

This disk will probably prove one of June's best sellers for the Brunswick company. Better class songs of popular appeal, sung by Dorothy Jardon, one doesn't know his own mind if this disk is passed up. It is beautiful, Miss Jardon's soprano putting fervor and feeling into these selections that seldom are given to a popular song.

STANDARD

NUIT D'ETOILES—Anna Case (Vocal).

LE BEAU REVE—Same—Edison No. 82256.

Anna Case is always a sweet soprano. "Nuit D'Etoiles" (Night of Stars) and "Le Beau Reve" (The Beautiful Dream) are aptly suited to her style. The Edison Re-Creation is perfectly adapted mechanically to transmit a lyric song to the best advantage.

HEARTSEASE—Peerless Orchestra (Instrumental).

IMPASSIONED DREAM WALTZ—Same—Edison No. 80707.

These two compositions are paradoxical in their origin. The first, composed by Neil Moret, who has contributed much to the popular song field, is more on the order of a classical composition. The second, with its passionate title, by J. Rosas, would make an excellent tango waltz for dance purposes.

Both, however, are charming concert renditions, the "Impassioned Dream Waltz" being as dreamy and entrancing as its title suggests.

WITH THE MUSIC MEN

S. H. Kress & Co., a 25-cent chain store syndicate that has been re-tailing considerable sheet music, has sent a letter to some of the publishers asking for the arrangement of a conference on the question why sheet music does not sell as well as it should. They advise a price cut from 25 cents to 10 cents, the pre-war price, as the solution, or moving stock that is gathering dust on the counters.

A suggestion that they would be compelled to discontinue the sheet music department is also included in case nothing new develops.

The Music Publishers' Protective Association, of its own accord, last week appointed a committee consisting of Edward B. Marks, Louis Bernstein (Shapiro, Bernstein & Co.) and J. M. Priaul (C. H. Ditson Co.), to arrange a means to boost sales. They are to report at the next regular meeting.

The American Society of Composers, Authors and Publishers has received a surprisingly large percentage of immediate answers to their letter of May 24 advising the 150 radio companies in existence that the broadcasting of copyrighted music through the ether constitutes a public performance for profit and for which the authors and composers are entitled suitable revenue. The radio companies, the big ones answering within a few days, have all expressed their sympathy with the proposal and suggested the society itself fix its rate of revenue for this privilege of broadcasting copyrighted songs.

The radio people meantime are contenting themselves with standard non-copyrighted works for musical programs and realize they are becoming exceedingly dry because of that reason. The society on advice of Nathan Burkan, its counsel, has refused to grant any one permission to use their catalogues even temporarily. A proposed plan of \$1 per year per radio receiving set sold is under consideration, although there is the drawback that many of the fans are assembling and building their own receivers from which the radio supply companies derive no bulk profit, excepting for the individual parts sold. These sets, of course, entitle the listener-in to enjoy anything broadcasted at no expense. The society officers are formulating a complete plan to propound to the radio companies at a forthcoming meeting.

In welcoming the seventh annual convention of the Music Industries Chamber of Commerce to New York, Dr. Royal S. Copeland, the Health Commissioner acting on behalf of Mayor Hylan, jocularly commented: "The phonograph records being manufactured by many of you are spoiling it for New York doctors, who formerly taught women how to reduce."

The Chamber of Commerce is in session all this week with the Music Publishers Association of United States and the Sheet Music Merchants' Association to hold individual conventions of their own the first three days of next week. The M. I. C. C. is officially quartered at the Hotel Commodore, New York, 2,000 members attending the inauguration meeting. The organization comprises music publishers, artists, radio specialists, musical instrument manufacturers and affiliated trades.

In addition to business reports concerning the executive end of the organization, a series of elaborate programs have been arranged, the first at Carnegie Hall Monday night including Mme. Schumann-Heink, Reinold Werrenrath and Mme. Louise Homer on the program.

George W. Pound, general counsel for the association, defended "jazz" as having done important work in popularizing America in foreign lands. He said, "The country is in a state of unrest as prohibition has taken away the working man's club and music is the only antidote that the people have."

Dennis B. Owens, a 22-year-old negro, of Kansas City, has been arrested by a government postoffice inspector, charged with using the mails to defraud. He operated as a music publishing company and started a system of national advertising from which the postal authorities claim he secured thousands of dollars from ambitious song writers, who wished their songs set to music and copyrighted. He advertised as the Dennis B. Owens, Jr., Co. In default of \$2,000 bond he was remanded to the Jackson county jail. He was arrested in Kansas City, where he was employed as a janitor.

Edgar Bromberger, 56 Pine street, New York, was appointed referee by Supreme Court Justice Wasservogel to ascertain the damages sustained by Fred Fisher, Inc., by reason of

the injunction issued to Fella Bernard, co-author of "Dardanella," tying up the "Dardanella" bank account in 1919. Bernard when he commenced suit for royalties against the publishers secured the injunction posting a \$1,000 bond. Fisher, now, that Bernard has dropped the action, asks that he be reimbursed for the non-use of his bank account out of the \$1,000 bond. Justice Wasservogel's opinion on the matter is succinct: "The discontinuance of the action on the trial . . . was in effect a determination. From the facts it appears that plaintiff was unable to prove his case, and in such event the complaint would have been dismissed . . ." Frederick E. Goldsmith, Bernard's attorney, states he will appeal from this decision.

Harry Pearson is the Philadelphia manager for Berlin, Inc., and has held that position for two years. Harry Pearl, reported former manager there and now connected with the New York office, was formerly in charge in Pittsburgh for Berlin, Inc.

Andy Boyle, Charles Reid, Joe Griffin and Tom Brackett have connected with the Jack Snyder Music Co. professional staff.

H. L. Willson, president of the Columbia Graphophone Co., has issued a statement declaring the affairs of the organization free from embarrassment from individual actions. A plan has been arranged by the creditors' committee in such a way that its indebtedness, principal and interest, at the discretion of the committee is postponed for three years. The volume of business the past month is said to be satisfactory.

The deferred release date proposition wherein a music publisher advises the record and roll people when he prefers to have a mechanical recording of a composition released to the public is having its drawbacks. The publisher does this on the theory a roll or record will sell big after he has fulfilled an exploitation campaign which may take a certain number of weeks and the mechanical recording should then be released at the peak of the song's popularity so that the sheet music and record sales ride together. The mechanical people find, however, that a recording of one song on one side of a disk may be a month late in release schedule than the other side. That is a ticklish problem. To hold back a song from the market when there is a demand for it simply because the reverse side is not so well known is impractical. The recording managers try to arrange as far as possible so that both backed up numbers are marked for same release date, but that is not always feasible.

The publisher really has no redress on the deferred date proposition, according to statute. It is merely a practical arrangement, the publisher dictating that if not complied with he will abrogate the 10 per cent discount he accords every mechanical firm to reimburse them for "breakage." The "breakage" appellation is just a means to let the mechanicals off with such discount. Records are too well made these days to be factory broken at the rate of one in every ten.

A new defense by a dance hall in a copyright infringement suit by the American Society of Composers, Authors and Publishers arose when the Carlin's Dance Hall company of Baltimore interposed a defense that the music publishers send it professional copies and orchestration requesting it to perform their stuff and in so doing they help popularize them for the publishers. Judge Rose, in awarding the society \$250 minimum damages under the Federal statute and \$100 counsel fee, cited a parallel that a manufacturer of any commodity in issuing free samples to the trade does not mean he will dispose of it just for the advertising. The supplying of free orchestration is not a relief from copyright obligations.

Herbert Walters has resigned as band and orchestra manager of the Broadway Music corporation.

The Gaelic Record company announces the engagement of Cissie Loftus to make phonograph records for it. Miss Loftus will come to New York (from London) to do the work.

Ted Snyder paid his first visit to Chicago in 15 years last week. It was a gala occasion for the publisher who was on hand at the formal opening of his new "Silver Dollar Floor" song shop at 26 West Monroe street.

When Snyder arrived on the 20th Century he was greeted by a delegation headed by Frank Clark, general manager of Waterson, Berlin & Snyder, and consisting of 75 show people. They escorted Snyder to a tallyho, drawn by six coal-black horses, which conveyed the guest and his hosts about the loop. In addition Clark had arranged for a guard of honor consisting of a de-

(Continued on page 38)

BED-SIDE CHATS

BY NELLIE REVELL

I simply cannot write about Lillian Russell. My hand seems palsied and I find my eyes filling every time I attempt it. And as she so often helped to stay my tears and has wiped and kissed them away, I know she would not want me to cry now. She and her sister were my first visitors after I arrived at the hospital. I was brought in late Saturday evening, and Sunday before noon Lillian had phoned to ask if she might see me, and was told my condition precluded callers. My daughter, who was present, knowing how fond I was of her, requested that she be allowed to come. When I told her that I would be here at least six months she laughed. "But Nellie," she said, "it won't take you long to stay six months; you are a fast worker." She then reminded me of the soldiers who were lying for two years in hospitals and how brave they are. Her parting remark was: "You'll be out of here by Easter and take lunch with me at Delmonico's Easter Monday, and don't be late." Three Easters have passed. I am still here, and while I couldn't keep the luncheon appointment I still have the memory of the last time we lunched together. She and her four sisters were my guests at Sherry's. And for me to attempt her obituary would seem like painting the lily. I have lost a friend. One that I loved and valued and was better for having known her, and while this little tribute may seem belated and not as academic as some of the other eulogies offered, it is just as sincere and was written through tears.

A class of people I heretofore never fully appreciated nor sympathized with is the professional play reader. I think now they are the real martyrs of the show world. It's amazing how opinions differ as to the kind of plays and roles suitable for a certain star. I let it be known a few weeks ago that Nora Bayes was in the market for a vehicle fitted to her peculiar style of talent and personality and had commissioned me to read the scripts and assist her in selecting one. I have been inundated with manuscripts of every kind excepting the right one, and despite the fact that the whole world knows that Miss Bayes is a comedienne, a musical comedy star, plays about everything from spiritualism to the fourth dimension continue to pour in. Sordid dramas and propaganda of every kind. Many were without a song or a comedy line. One magnanimous author said he wouldn't object to her using her own songs in the play. A Russian immigrant woman, a Japanese waif and a suffragette sheriff are among the roles submitted.

I had another one of those "What's wrong with this picture" taken last week, and judging from the way the doctor cautioned me against moving around too freely I have a deep dyed suspicion that he isn't as optimistic about my condition as he would have me think. This time last year I had been put in a wheel chair and taken down in the yard. So far this summer I have not been allowed down there. Dr. Sayre thinks that getting the wheel chair on and off of the elevator or the crossing of the door sills disturbs my trick spine. It reminds me of W. C. Fields' juggling act in vaudeville when he raises the stack of cigar boxes and has to carry them so steady to keep them. That's the way we have to pamper my back for fear I spill the beans (or bones).

"Whom the Gods would destroy they first make fat." Now they have done it. They thought of a new one to do to me. The only pleasure I had left was eating. Now I am on a strict diet. No sugar, nothing containing milk or butter, no bread but gluten, pies, cake, ice cream, candy, potatoes, bacon or anything else worth eating. Just sugarless black coffee or tea, vegetables and regular "eat and grow thin" stuff. Maybe they figured since they have about exhausted the list of operations performable on me they might try lifting my face. That operation usually follows a period of strenuous diet. I wonder how I would look with only one chin again. Twenty minutes after this edict was issued a strawberry pie was delivered. An hour later some ice cream came. Onions and beets are about all that's left for me to eat. I traded the strawberry pie for a loaf of gluten bread.

Lying motionless for three years, during which time wiggling the toes would be considered violent exercise, one is naturally courting corpulence, especially if they were already adermically inclined. Not only inclined to be fat, but was fat. And as I always had a good appetite I have taken on considerable weight. So if Catherine Hayes wants a vacation I can at least look the part.

Eddie Cantor and Nan Halperin believe in "Saying It with Music." They wanted to give me a concert, but read that sitting up while Nora Bayes sang to me had hurt, and conceived a scheme whereby I could hear them without having to be taken up or wheeled to the parlor. They presented me with a Grafonola and 20 records, some of which were made by Eddie. He told me how happy I had made him years ago when he was with Gus Edwards' cabaret act. I had reviewed the act and predicted he would be a headliner within five years. He also says he would come oftener to see me if he wasn't afraid I might think he was coming just to get his name in my column. So I have promised not to print his name again—this week.

And in case any more of you feel the same way about it, let me explain that I am frequently told of the interest in the names that appear in the list of callers. You may not care to see your name there, but other people are interested in knowing who has been to see me. And, as the sign in the country store says, "We strive to please."

It's all right, girls. Calm yourselves. I, too, was scared at first. I note by the papers that the proposed bill to compel women to pay alimony to their husbands has been killed. Now that's settled.

A telephone message from Molly Fuller says she is at present stopping with a friend in Brooklyn, but expects to be in New York soon.

Isaac Steinfeld, manager of the Lotus Club, came in, accompanied by his wife, to inquire if there was anything they could contribute toward my comfort—and me on a diet.

The advertisement for so and so swimming suits which appears in the Sunday papers proves that the world of the advertising manager of the paper must be getting broader. For one of the papers that now comes, the half-page swimming suit ad illustrated with girls in daring costumes, five years ago refused the ad for "Flo Flo" because it contained a picture of a girl in bathing togs. And it was positively puritanical compared to the advertisement I have just read.

I hope Blanche Ring is satisfied now. She has threatened to reduce me as soon as I get out of here. I consented to that, thinking by that time she might relent. But my doctor beat her to it. So again it is a case of eat, drink and be merry, for tomorrow we diet.

Mrs. G. K. B.—I would suggest that you write direct to the lady for the information requested. If she wants you to know who her first husband was she will tell you. If she doesn't, then, of course, you wouldn't want to know. She is a good friend of mine, but I have never heard her say who her first disappointment was.

Answer to Mrs. W.—"The Poor Little Rich Girl" was written by Eleanor Gates, produced by Arthur Hopkins, played by Viola Dana. The name of the company manager was Arthur J. Kellar, who also did the press work for the attraction. You are very welcome.

CABARETS

(Continued from page 7)

ing reached a preliminary stage of plan already.

"Why we should be penalized because patrons of some of the rough houses have overstepped all boundaries of propriety," retorted George W. Sheffer, manager of Ciro's, when asked what action he contemplated.

"We have never been complained of during the last 12 years for the simple reason that we have always exercised a close and careful supervision of all dancing on our floor. Our standard is as high as, possibly even higher than can be found in private homes.

"If the city is prepared to control our closing hour, perhaps it is also willing to control the public and compel dancers to start at 8 o'clock in the evening instead of 11:30, or around that time.

"A great percentage of dancers come from directly attending a theatre, and if they are compelled to leave by midnight it simply means that they will have no chance to dance."

Mr. Sheffer declared that managers of the larger cabarets and halls would meet immediately and decide upon their plan of appeal or protest.

S. Beal, manager of the Venetian Gardens, generally concurred in protest with Mr. Sheffer, and declared that it was highly unjust to place well-conducted fashionable restaurants giving cabaret entertainments in the same category as places where the entertainment was of an objectionable character. S. A. Maloney, manager of the Jardin de Danse, deplored the closing of the halls Sunday afternoons, as it would deprive the working people of this entertainment. It was a discrimination as picture theatres were to remain open.

The management of Auditorium Hall had a protest to make against the by-law, as they do not conduct public dances, merely renting the hall to lodges, societies and other organizations for that purpose. The latter could secure the necessary permits from the police authorities.

The report of the passage of the by-law is hailed with great satisfaction by George Mingle, president of the Lord's Day Alliance; it was what his association had been working for. The Alliance has of late received numerous complaints about the disturbances caused among those who live in the immediate vicinity of some of these dance halls, who have been kept awake by the noise of the orchestras and the shouting and hilarity of the young people, who leave the establishments in the early morning, he said.

Feltman's at Coney Island has opened its "Broadway" dance floor with Yerkes' Band (from the Flo-tilla). Feltman's is forming a mid-night club, the first of its kind on the island. It is due to the two o'clock dancing closing law on Broadway that becomes operative at the island at 1 a. m. Members of the midnight club will be accepted through invitation only. It is aimed to make this unique feature for Coney Island quite exclusive.

"The Park View Follies" is a cabaret revue that opened June 3 at Park View Inn (formerly Perry's) on the Park View circle, Brooklyn. Sam Fletcher produced the new edition of the show which contains Fletcher, himself, George Thompson, Kitty Flynn, Margie Doran, Princess Wana, Elsie Sage, Alice Lee, Kitty Mahoney, Billy Dorman, Bobby Kern, Pat King, Dowling's orchestra plays the music.

The Clover Gardens, the latest metropolitan dance hall scheduled to open June 15, is located on the sixth floor of the Grand Central Palace, New York, and is sponsored by Pierre, the restaurateur. A dollar a person scale will obtain, dance as long as you want, no charge per dance as in most other places. Ambrose's orchestra will officiate.

The Aldermen adopted a closing law for the dance halls of Montreal.

Liquor prices have been standing still around New York for some time now. The warm weather did not drop the market. Canadian liquor with the Government's commission stamp is still coming in in quantities, but the most appears to be coming up from the south. There has been an increase in the quantity from England, mostly Scotch, of course, while more champagne

has appeared, direct from France. For several months now there seems to have been flooding the section around New York, at least, an imported Scotch and rye being made especially for the American trade. The whisky is all right, but it has been reduced until it is much milder than the original. It is probably made abroad, with the opinion of the distillers the Americans have forgotten their taste for the genuine through the long lapse that has used up the pre-prohibition available supply over here. The usual "cut" whisky is around all the time.

More beer is appearing, with its price holding between \$32 and \$35 a barrel (120 bottles), while the imported beer, up to the former standard or percentage, is selling around \$65 to \$70 a barrel. Champagne of a questionable nature can be had at \$90 to \$100, or whatever price is agreed upon for single cases. Scotch (dealers' price) around \$95 to \$100 a case, with asking price for small lots from \$120 to \$130 (\$10 a single bottle outside restaurants). Good rye is exceeding Scotch in cost nowadays, guaranteed rye bringing \$110 with other rye around \$100.

In New York bootlegging is assuming a very businesslike aspect. The bootleggers are endeavoring to build up a permanent trade. To establish it they are advising customers that any time they are dissatisfied with a liquor delivery, they (bootleggers) will accept a return of the unused quantity without question and refund the necessary amount. It has proven a selling argument.

A combination bootlegging and garment-selling bunk has made its appearance in New York. A couple of slickers are going a round in the uniform of English steamship stewards. They secure an audience with the man they want to meet, say they were recommended to him and know he is all right; that they have just reached port and have a stock of English liquor aboard that they will sell reasonably to the right party. If Mr. Blank will take it he can have it at \$75 a case, because they know he will protect them. It's usually soft, and the man approached grabs at the bait. He agrees to take all they have, generally mentioned as five or six cases. The "stewards" say that of course they can't deliver today, but will do so in the morning, and they don't want any money until the delivery is made. Meanwhile, says one, opening a package he is carrying, they have some very fine English garment material they have smuggled in and can't take back to the boat. They will sell that at a bargain to, for the same reason. Invariably the intending purchaser of the liquor buys the goods, because they look cheap and he knows he will be a winner anyway on account of the low price of the liquor. He pays for the garments, the "stewards" disappear—and never come back.

The restaurants and the hotels that sell still hold high prices for liquor by the flask or quart bottle. The flasks are supposed to hold a pint. Very often they are short, and the quarts are all fifths. The prices range from \$20 to \$35 a quart, although \$28 a quart is the customary top price when served at the table. One place is charging its regular customers \$16 a quart, an extremely reasonable price, averaging less than \$1 a drink. But little champagne is being drunk in the restaurants, with the price per quart from \$25 to \$40. The restaurants and hotels selling are trying to give the best brand of liquor they can obtain. Service of booze in the places is often made in a manner to bring smiles to the buyers. The idea always is for the guest to secure his own delivery. That is, not to have a waiter or a headwaiter serve him at the table, if it's a flask or a quart. Cocktails, of course, the waiter must serve. But with the bottled stuff the guest is often asked to go outside the restaurant proper for his liquor, which is slipped to him in a mysterious way as though every federal man in the city was peering through a window. It looks like a bunk to the knowing ones, who understand the payoffs. Some places do not hesitate to openly serve, and their reason for doing so is likely but a bit stronger than the others who want to hide it. One chain around New York is said to be paying \$1,500 a week. The scale for soft stuff and water, however, is high enough to give any restaurant nowadays that is doing business a good return from the bar. Sparkling water to mix highballs runs as much as \$1.50 a quart, according to where you buy it, with

other and including mixed soft drinks in proportion.

A young distillery and a young brewery were found in raids on the private residences of two women at Ballston Spa, N. Y., last week. The raids were made by village and county officers, on search warrants issued by Supreme Court Justice Whitmyer. At one house the officers found five gallons of whiskey, a gallon of alcohol, four quarts of juniper berries, a large quantity of grain and raisins, three copper stills, two coils and two barrels of rye mash (part of it "working"). Two revolvers were also found, one a .45-special, with steel jacketed bullets, and the other a .32-calibre affair. It required a large auto truck to convey the "distillery" to the county jail, where it is held as evidence. Several small children were in the house when the raid was made, and the woman was therefore not arraigned until later on a charge of violating the Mullen-Gage Act. At the other residence the officers seized two or three kegs of beer, a keg of brew in the process of manufacture, four kegs of malt, 15 gallons of malt and a bag of hops. The woman in this house was also arrested on a charge of violating the Mullen-Gage Act.

The high wind Sunday along the eastern Atlantic territory killed a mother and daughter, dining at the Red Lion Inn, just above New Rochelle, N. Y., on the Pelham road. It is a quiet roadhouse, surrounded by trees. The wind or lightning toppled over one of the heavy trees which crashed through the roof of the low restaurant building, also injuring several others in the dining room at the time. The father had just left the table to put up the top of his car. City Island was another storm center with many boats overturned off the island. Several lives were lost. The Chateau Laurier is right on the edge of the Sound there, but luckily escaped a catastrophe. Bill Werner, manager of the Chateau, maintains no boat service, supervising only the bathing houses on the beach of the Chateau.

Current prices for liquors in London and all high grade Scotch whiskeys selling at \$3.25 per quart and the same price for champagnes. Bass ale or beer is to be had for 16 cents the bottle. In Canada the best Scotch has been advanced to \$4.90 (in fifth bottles), with standard champagnes at \$4 a quart. In Chicago, liquor prices have dropped until they are not more than \$5 a case over New York quotations.

Charles Cornell, lessee of the Marlborough Grill, New York, which was taken possession of by a U. S. Marshall to satisfy a \$350 judgment in favor of the American Society of Composers, Authors and Publishers, has secured an order to show cause to be argued today (Friday) why the judgment should be vacated because of non-service. The Society sued for copyright violation alleging performance of copyrighted music for profit without permission, and recovered \$250 damages, \$100 counsel fee and costs. Cornell disregarded the decision and the Society had a U. S. Marshall take possession of the premises. Cornell was ordered to post \$1,000 as security in consideration for removing the Marshall. J. C. Rosenthal, general manager of the A. S. C. A. P. states he has instructed Nathan Burkan to bring 10 different Federal Court suits against the Marlborough people for continued violation of the copyright law, having played as many numbers on a certain night last week without license. The Marlborough had paid the performing rights tax to the Society until Cornell, a cabaret producer, acquired the lease on the grill.

Patterned on the style of the New York "Plantation," Jimmie O'Neill, of the Shubert Chicago exchange, and Morris Greenwald, a producer of vaudeville acts, are presenting (today) Friday an all-colored show entitled "Plantation Days" at Green Mill Gardens, Chicago. There are 45 people, including Harper and Blanks, Marjorie Sipp, Dave and Tressie and the Plantation Four. The Green Mill Gardens seats 2,000. Edgar's Symphony Orchestra, colored musicians, will supply the music for show and dance. The show will be a straightaway proposition, running 45 minutes. Two performances nightly with a mid-night matinee at 1:30. This latter performance is expected to be a well patronized one, as the Green Mill Gardens is the only outdoor amusement enterprise which operates after 1 a. m. curfew. An admission of \$1 is to be charged.

BILLS NEXT WEEK (JUNE 19)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to 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
 Fanny Brice
 Peggy Wood Co
 Sarah Padden Co
 Bernard & Garry
 Sylvia Loyal
 Alleen Stanley

2d half (22-25)
 Kenny & Hollis
 Small's Circus
 (Others to fill)
Proctor's 125th St.
 2d half (15-18)
 Helen Morrell
 Marino & Martin

1st half (19-21)
 Schwartz & Clifford
 Movac & Co
 Gier's Musical Ten
 E. & J. Connelly
 (Others to fill)
 2d half (22-25)
 Herchel Heniere
 (Others to fill)

E. HEMMENDINGER, Inc.
 JEWELERS
 33 West 46th Street New York
 Telephone Bryant 1543

*Senator Ford
 (Two to fill)
Keith's Riverside
 Ona Munson Co
 Bob Albright
 A & G Falls
 Polly & Oz
 Joe Cook
 Norton & Nichols
 *Poster & Joyce
 Alex Bros & S
Moss's Broadway
 Welch & Norton
 LaFleur & Portia
 Wilton Sis
 Gladys Delmar Co
 Jack Ingile
 Hugh Herbert Co
 *Dave Dore
 Castleton & Mack
Moss's Coliseum
 *Corinne & Hilder
 Hamilton & Barnes
 Healy & Cross
 (Others to fill)
 Gene Morgan
 Daly Mac & D
 (Others to fill)
Keith's Fordham
 & Symphony Friends
 Ruby Hoyce
 The Perettes
 Swift & Kelly
 Herschel Heniere
 Princess Wahlkita
 2d half
 Princess Wahlkita
 Healy & Cross
 Chas Irwin
 Diaz Sis & P
 (Others to fill)
Moss's Franklin
 Al Shayne
 Jahr & Mercedes
 Anderson & Yvel

ALBANY, N. Y.
Proctor's
 Jarro
 Dalton & Craig
 Walter & Palmer
 (One to fill)
 2d half
 Callan & Matthews
 Venita Gould
 Burke Walsh & N
 Choy Ling Foo Co
PHILADELPHIA
 B. F. Keith's
 Arnauld Bros
 Wells Virginia & W
 Bushman & Bayne

ASBURY, P.K.N.J.
 Main St.
 Homer Romaine

Proctor's 58th St.
 *Janet & Violet
 Fred Ardath Co
 Wood & White
 (Others to fill)
 2d half
 Bentley & Francis
 The Balloons
 *Riley Femey & R
 (Others to fill)
Proctor's 5th Ave.
 2d half (15-18)
 Clayton & Morton
 Jimmy Kelly
 Sherman & O'Roke
 Anderson & Yvel
 Sultan
 Chas Oberle
 1st half (19-21)
 Jean Granece Co
 (Others to fill)
 2d half (22-25)
 Joe Darcy
 *Neilman & Witt
 (Others to fill)
Proctor's 23d St.
 2d half (15-18)
 Jos L Browning
 Larry Reilly Co
 Magna Dancers
 Lambert & Fish
 W & G Ahearn
 (One to fill)
 1st half (19-21)
 June LaMont
 Foley & LaTour
 (Others to fill)

PITTSBURG
 Davis
 P Sydel & Spotty
 Ben Bernie
 Danial & Walters
 Berk & Sawm
 Moore & Jany
 Hyams & McIntyre
 "Creations"
 John Steel

BALTIMORE
 "Trip to Hiltland"
 (Others to fill)

CLEVELAND
 105th St.
 E J Moore
 Willie Lois
 D'Nham & O'Malley
 Roger Imhoff
 Paul & Pauline
 Arthur West
 Ted Lorraine Co

DETROIT
 Temple
 Hazel Moran
 Worden Bros
 Jane & Miller
 W C Fields Co
 Dunham & O'Malley
 Elizabeth Brice
 Texas Comedy 4
 Margaret Padula
 Holiday & Willette

LOUISVILLE
 Keith's National
 (Nashville split)
 1st half
 Portia Sisters
 Kelso & Lee
 Misses Campbell
 Brierre & King
 "New Doctor"

MT. VERN, N.Y.
Proctor's
 2d half (15-18)
 Ben Welch
 Ten Eyck & Wiley
 Violet Carlson
 Gaultier's Co
 (Others to fill)
 1st half (19-21)
 Willie Solar
 Kenny & Hollis
 (Others to fill)

JOHN J. KEMP
Theatrical Insurance
 55 JOHN STREET, NEW YORK CITY
 Phone: Bowling Green 3100

2d half (22-25)
 Al Stryker
 Vokes & Don
 (Others to fill)

NASHVILLE
 Princess
 (Louisville split)
 1st half
 Perez & Marguerite
 Reed & Tucker
 Hampton & Blake
 Big City Four
 Anna Vivian Co

NEWARK, N. J.
Proctor's
 2d half (15-18)
 Morton & Russell
 Vokes & Don
 Ruth Budd
 Glenn & Jenkins
 "Vets of Variety"
 Kenny & Hollis
 Booth & Nina
 Dixie Hamilton

2d half (15-18)
 F. & B. Keith's
 Flying Millers
 Eileen Flory
 Pearson Newt & P
 Ryal & Early
 Story Book Revue

2d half (15-18)
 Downey & Claridge
 Wild & Hill
 J C Lewis Co
 Sampson & Douglas
 Larry Harkins Co

Homer Romaine
 Chas Harrison Co
 Mel Klee
 "Current of Fun"
 Folks & Leroy

YONKERS, N. Y.
Proctor's
 2d half (15-18)
 F. & B. Keith's
 Flying Millers
 Eileen Flory
 Pearson Newt & P
 Ryal & Early

2d half (15-18)
 F. & B. Keith's
 Flying Millers
 Eileen Flory
 Pearson Newt & P
 Ryal & Early

2d half (15-18)
 F. & B. Keith's
 Flying Millers
 Eileen Flory
 Pearson Newt & P
 Ryal & Early

ULIS and LEE
 See AL STRIKER
 Care of H. B. MARINELLI

Shaw & Lee
 Al Stryker
 (Others to fill)
2d half (22-25)
 Sherman & O'Roke
 (Others to fill)
POLI CIRCUIT
BRIDGEPORT
 Anthony & Adams
 Baker & Barnett
 Fritz Scheff
 Leona Hall's Rev
 2d half
 Barto & Melvin
 Maureen Englin
 Boyden & Lee
SPRINGFIELD, MASS.
 Palace
 Hoffman & Hughes
 Frank Ward
 Archer & Belford
 Powers & Wallace
 "Little Cottage"
 2d half
 Dublin Trio

GERTRUDE—
MOODY and DUNCAN
OPERA and JAZZ, INC.
 Direction: HARRY WEBER
ORPHEUM CIRCUIT
CHICAGO
 Majestic
 Peggy Parker
 Dainty Marie
 Ida M Chadwick
 Block & Dunlop
Yost & Gladys
 Trixie Friganza
 Sheila Terry Co
 Frawley & Louise
MILWAUKEE
 Palace
 Higgins & Bates
 Princeton & Wals
 Gordon & Day
 Freis & Wilson

Cooper & Richards
 The Gaudinths
 Boulevard
 Foris & West
 Grace Hayes
 Haig & LaVere
 Walsh Reed & W
 Wyoming 3
 2d half
 Alvin & Alvin
 Lynn Cantor
 Seymour & Yates
 Exposition Jub 4
 Downing-Lee Rev
Avenue B
 Carney & Carry
 Rubini & Rosa
 "Innocent Eve"
 Barnes & Stremel
 Vee & Tully
 2d half
 Orville Stamm
 McKay Sis
 Bernard & Scarth
 Stepps & O'Neill
 (One to fill)
BROOKLYN
Metropolitan
 Orville Stamm
Bollinger & R'nolds
BUFFALO
 State
 Wilbur & Gille
 Morton Bros
 Songs & Scenes
 Jimmy Lyons
 Fred LaReine Co
FRESNO, CAL.
 Hippodrome
 2d half
 Bender & Herr
 Bart Doyle
 Frank Cornell Co
 Lester & Moore
 Cameo Rev
HOBOKEN, N. J.
 Loew
 Purcella & Ramsay
 Rhodes & Watson
 Fred Weber Co
 Will 3 Excess
 Tolette & Bennett
 2d half
 Wally & Wally
 Gordon & Delmar
 Fox & Kelly

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Walters & Walters
 "Grinwich Vill'ers"
HARTFORD, CONN.
 Capitol
 Dublin Trio
 Rawson & Clair
 M'Farland & Palace
 "Grinwich Vill'ers"
 Morrissey & Young
 Ethel Parker Co
 2d half
 Jean & Elsie
 Jack & Randolph
 Adelide & Dwyer
 "Little Cottage"
 Hanako Japs
N. HAVEN, CONN.
 Palace
 O K Legal Co
 Boyden & Lee
 Cardo & Noll
 Walters & Walters
 Walter Manthly Co
 2d half
 Anthony & Adams
 Baker & Barnett
 Fritz Scheff
 Powers & Wallace
 Ethel Parker Co
SCRANTON, PA.
 Pol's
 (W'k's-Barre split)
 1st half
 Peters & Le Buff
 Small & Shapiro
 Hegeous Sisters
 McIntyre & Holc'mb
 "Ye Songe Shoppers"

Seale
 Harry Fox
 Van Hoven
 Flo Lewis
State Lake
 Mildred Harris
 Ruby Norton
 4 Ortons
 Espe & Dutton
 Bill Robinson
 Roberts & Clark
 Michon Bros
Higgins & Bates
 Princeton & Wals
 Gordon & Day
 Freis & Wilson
MINNEAPOLIS
 Hennepin
 (Sunday opening)
 W & H Brown
 Bert Howard
 Lee & Cranston
 Sewell Sis

Walters & Walters
 "Grinwich Vill'ers"
HARTFORD, CONN.
 Capitol
 Dublin Trio
 Rawson & Clair
 M'Farland & Palace
 "Grinwich Vill'ers"
 Morrissey & Young
 Ethel Parker Co
 2d half
 Jean & Elsie
 Jack & Randolph
 Adelide & Dwyer
 "Little Cottage"
 Hanako Japs
N. HAVEN, CONN.
 Palace
 O K Legal Co
 Boyden & Lee
 Cardo & Noll
 Walters & Walters
 Walter Manthly Co
 2d half
 Anthony & Adams
 Baker & Barnett
 Fritz Scheff
 Powers & Wallace
 Ethel Parker Co
SCRANTON, PA.
 Pol's
 (W'k's-Barre split)
 1st half
 Peters & Le Buff
 Small & Shapiro
 Hegeous Sisters
 McIntyre & Holc'mb
 "Ye Songe Shoppers"

Seale
 Harry Fox
 Van Hoven
 Flo Lewis
State Lake
 Mildred Harris
 Ruby Norton
 4 Ortons
 Espe & Dutton
 Bill Robinson
 Roberts & Clark
 Michon Bros
Higgins & Bates
 Princeton & Wals
 Gordon & Day
 Freis & Wilson
MINNEAPOLIS
 Hennepin
 (Sunday opening)
 W & H Brown
 Bert Howard
 Lee & Cranston
 Sewell Sis

BOSTON—B. F. KEITH
BOSTON
 Misses Wilson & H
 Margaret Ford
 Burt & Rosedale
 Jack La Vier
 Gypsy Songsters
Who Is FRANCIS?
 Ask Ruth Mary Lockwood
Gordon's Olympia
 (Scollay Sq.)
 Wilson & Kepple
 Mack & Vismar
 Don Fong Gue
 Kane & Herman
 Herman & Shirley
Gordon's Olympia
 (Washington St.)
 (Others to fill)
LYNN, MASS.
 Olympia
 1st half
 White Sisters
 M'L'ghlin & Evans
 Dotson
 Tom Brown's Co

San Francisco
 Golden Gate
 (Sunday opening)
 Wright Dancers
 Emerson & Baldwin
 "Wonder Girl"
 Frank Wilson
 Cliff Clark
 Olcott & Mary Ann
Orpheum
 (Sunday opening)
 Harry Carroll Rev
 "Show Off"
 Grace Nelson
 Flannigan & M'r's'n
 Jimmy Savo
 Gladenbacks
 Nibbe
 Gallagher & Martin
 Eva Shirley
NEW YORK CITY
 State
 Leo Zarrell Duo
 Jackson Taylor 3
 Senator Murphy
 Alex Hyde's Orch
Lincoln Sq.
 Rose Selden & Bro
 Corinne Arbuckle
 Ash & Franks
 Van & Carrie Avery
 Bert Walton
 B'thwill Browne Co
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 Evans & Massard
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 Cook & Vernon
 Rucker & Winifred
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AUSTRALIA

By ERIC H. GORRICK

Sydney, May 10.

"A Little Dutch Girl," book by Harry Graham and Seymour Hicks, lyrics by Harry Graham with music by Emmerich Walman, opened under Williamson Tait, director, April 29, at Her Majesty's. It caught on and seems set for long run. Act 1 is too draggy. Much time is wasted on useless dialog. Act 2 carries the comedy. The plot is very light. Prince Paul, well played by Claude Flemming, is booked to marry the Princess Julia. Imagining her to be old and ugly, the Prince fails to arrive for the ceremony. The Princess becomes peeved and follows him to Fortunedell, Holland, accompanied by her pal, Countess Degousey, played by Gracie Navers, who ran away with the hit of the show. Dressed as a Dutch girl, the Princess makes the Prince fall in love with her. She then spurns him. Later everything turns up trumps. This is the only reason for Act 3. George Gee and Hugh Steyne made the comedy hits. Rene Maxwell as Princess Julia sang charmingly. Baird and Thompson scored with statue dance. Dressing, mounting and effects are of high standard. Claude Fleming produced. Andrew McCunn directed.

"My Lady's Dress," with Frank Harvey and Emelie Polini, is still doing the best business in town at Criterion. Play a rage here.

H. Royal closed May 13, "Johnny Get Your Gun."

Williamson Tait presented Abbey Theatre Players in "The White-Headed Boy," a comedy in three acts by Lennox Robinson at Palace, May 6. Business only fair. May pick up later, but doubtful. Australian public not educated to this kind of amusement. Play is too "highbrow." The production and cast perfect. Marie O'Neill and Sydney Morgan gave of characterization. If play fails it will be great pity. Roster: Joan Sullivan, Maureen Delany, Nora Desmond, Margaret Dunne, J. O'Rourke, May Fitzgerald, Arthur Shields, Gerlie Murphy, Harry Hutchinson, Arthur Sinclair.

Business big at Tivoli. "All the Winners" last rights. Next Talbot O'Farrell.

Wirth's circus is only doing fair business here this season at Hip. The trouble is show is carrying acts that have played here year in and year out and never change their material or introduce new tricks. Apdale's circuit is one of the big hits of the show. Apdale has introduced new business into the act. Evans and Perez scored with perch act. Flying Lloyds near closing cleaned up big. Best act of type seen with this outfit. Al Clarke in a jockey act well liked. Rest of show made up of usual lion, elephant and horse acts. Show should pull business in the one-nights.

Allan Wilkie, Shakespearean rep. at G. O. H.

FULLER'S—Business very big. The Nat Phillips Revue company responsible. Show takes up the whole of second part. Built along low comedy lines. Chorus work very hard and big factor. Nat Phillips is a good foil for the comedy of Roy Rene, who plays a burlesque Jew. Queenie Paul sings well, and that's about all. Gladys Shaw very funny in character bits. Mike Connors a good straight. The show is nicely mounted. Saltbush Bill in whip-cracking feats opened the bill. Belle Mora in Scotch songs pleased. Taylor and Summers in a new act of character songs and talk cleaned up. Act is beautifully dressed. Lola Stantone, clever violinist. Lacks personality. Burton and Dwyer went over well with songs and talk. Globe, "The Sheik," Strand, "Pollyanna," Empress, "Way Down East," Crystal Palace, "The Kid," Lyceum, "Get Rich Quick Wallingford," "Bonnie Briar Bush," Haymarket, "The Rosary," "Why Announce Your Marriage," "The Three Vagabonds."

Melbourne

HER MAJESTY'S—"A Night Out." ROYAL—"The Bat." KING'S—"The First Year." TIVOLI—George Carney, Two Rasicals, Pollard and White, the Franks, Alma and Roy, George Hird, Duddy and Wright, Shirley.

PALACE—Ada Reeve, in "Spangles." PRINCESS—Stock. BIJOU—Edgley and Dawe, Las Revedos, De Wilfred, Keating and Ross, Tubby Stevens, Courtney and C. Pastor and Merle, Rene Dixon, Hal.

TOWN HALL—Toscha Seidel. STRAND—"The Kid." HOYT'S—"Kisses," "The Web of Conceit."

AUDITORIUM—"Get Rich Quick Wallingford."

MAJESTIC—"Squibs."

PARAMOUNT—"The Rosary," "The 14th Lover."

Adelaide

ROYAL—Marie Tempest and Graham Fawcett; Prince of Wales, stock.

KING'S—Arthur Tozart, Fifi and Eddie de Tisme, Miller and Rainey,

Wal McKay, James Teddy, Johnson Revue company.

WESTS—"The Kid." PAY—"Pollyanna."

Brisbane

HIS MAJESTY'S—"Maid of the Mountains." EXHIBITION HALL—Nellie Melba.

EMPIRE—"Sawing a Woman in Half," Trilix Ireland, Winkills, Girtor Girls, Loader and Lacey, Carlton and Roslyn, Baron, Otis Mitchell, Birchley.

MAJESTIC—"The Song of Life."

NEW ZEALAND

Auckland

HIS MAJESTY'S—Ella Shields, Maurice Sterndale, Con Moreni, The Jacksons, Brooke and Cahill, The Trees.

OPERA HOUSE—Frank Whirman, Sprightly Sisters, Tilton and West, Maggie Buckley, Huley and Bent, George Dixon, Alberto, Kennerdy Boys.

LYRIC—"The Mark of Zorro."

PRINCESS—"Over the Hill."

TIVOLI—"Rent Free."

STRAND—"The Kid."

Wellington

G. O. H.—Digger Company.

EMPIRE—Pictures.

"The Sheik," 15th week at Globe.

"The First Year" doing good business at King's.

"Pollyanna" at Strand, third week.

Louis Bennison opens at the Royal, Sydney, May 13, in "Johnny Get Your Gun." Piece success in Melbourne.

Maud Hannaford and Richardson Brothers and Cherrie return to America this week. Miss Hannaford did very well in this country.

"The Bat," a hit in Melbourne.

"A Night Out," 17th week at His Majesty's.

Granville and Fields return home this week.

The Seznick organization is putting out advance advertising for "Reported Missing."

George Carney, English comedy star, success at Tivoli, Melbourne. Carney is touring under the Musgrove management.

Billy de Wilfred has signed another contract to tour the Fuller circuit. De Wilfred, who holds the record, has played his xylophone three years for the Fullers.

The Sistine Choir, enormous success at Town Hall.

Ward and Sherman Revue Company to make tour of New Zealand this month.

Jeerie Hartley, Allen Doore, Edna Keeley and Billy Elliott signed for Auditorium, Melbourne.

Fred Shipman has engaged Guy Maier and Lee Pattison for a tour of Australia, June 20. Artists will

SPORTS

(Continued from page 7)

Sanford stable. The oil man's last bid was \$50,000 with the actor reported as "winging," but prone to raise the anti. The oil magnate is quoted as saying that he had much more loose change to bid if the horse was "run up."

Byron Houck, at one time leading pitcher of the Pacific Coast Baseball League, who has been a cameraman in pictures for more than a year, has turned to his former profession as a member of the Vernon (Cal.) team.

Following several seasons' lay-off, awaiting a decision from Judge Landis whether he could resume playing in semi-pro baseball without involving his fellow members to be classified as "outlaws," Heinie Zimmerman, who was placed on the ineligible list for alleged crookedness, is again in the semi-pro ranks. Whether or not Landis has granted him permission could not be ascertained, but it is understood Zimmerman is tired of laying around losing money on Saturday and Sunday and has also heard the sentiment of the other semi-pro players who voluntarily play with him, regardless of the outcome. The former Giant is managing a team in Bayonne, N. J., and according to reports is playing to 5,000 people every Sunday, considered excellent attendance in semi-pro ranks.

The French featherweight, Eugent Criqui, was engaged by Jack Kearns for two years in the United States under his management, but with the proviso that if Criqui was defeated in England by Fox the contract is canceled.

Nov. 24 has been set as the date for the trial of the \$100,000 damage suit of Alexander Pantages against Jack Dempsey in Los Angeles. Breach of contract is alleged. Presiding Judge Willis, who arranged the calendar, replied to attorneys for Dempsey, who had objected to such an early date, that he did not fear the champion as long as he kept away. Dempsey is taking a short rest at his mother's home in Hollywood. The champion seems bent on matrimony now, although he admits he hasn't found the girl to date. His trainer and adviser, Teddy Hayes, is to be a benedict shortly. It is understood that Pantages will not press his suit if Dempsey

play under direction of International Tours, Ltd.

Ada Reeve is doing big business at the Palace, Melbourne. Playing "Spangles" under Fuller direction.

Madame d'Alvarez will tour Australia next month under direction of J. and N. Tait.

Tom Leamore, English comedian, has been engaged for Fuller circuit.

Bert Wiggins is breaking in a new act for a tour of the Musgrove circuit. Was formerly of Newall and Wiggins out here with the ill-fated Annette Kellerman show.

SOUTH AFRICA

By H. HANSON

Cape Town, May 12.

OPERA HOUSE—Horace Hodges, English actor, and his company drawing with "Grumpy." Hodges is excellent. Last week of season commencing May 9, "Skittles." Seasona success. May 15, Leonard Raynes Cox, "The Silver Crucifix," by Walter Howard.

TIVOLI—Excellent bill, drawing capacity week May 3. Dan Raynor, Roy and Co. in comedy pull some laughter, but Raynor spoils act with uncalled for language. "Dream Stars," with Henry Weste, Kathleen Brette and Irene O'Dare, clever turn, well presented; one of best seen here in some time. Weynen and boy assistant are tip-top gymnasts. Bert Coote and Co. in "A Lamb on Wall Street" put up laughs, but nothing outstanding in sketch. Tom Finglass, con declinator, good voice and songs. Leslie Elliott at piano and Eric Godley, baritone, get applause with good act. Eddy Duo, clever wire walkers. Bill weak May 10. Duncan and Godfrey good. W. V. Robinson (return), Canadian entertainer, excellent. Bert Coote and Co., Elliott and Godley, Eddy Duo, Weynen and assistant and Tom Finglass.

ALHAMBRA—Good film programs, combined with orchestra, drawing; May 4-6, an Arsene Lupin film, "The Teeth of the Tiger"; 8-10, "My Lady's Latchkey" (Katharine MacDonald); 11-13, "Unchartered Seas" (Alice Lake).

GRAND—May 4-6, "On the

Quiet (John Barrymore); 8-10, "Sonia" (Evelyn Brent and Clive Brook); 11-13, "The 14th Man" (Robert Warwick).

WOLFIAM'S—May 4-6, "The Highest Bidder" (Madge Kennedy); 8-10, "John Petticoats" (William Hart); 11-13, "19 and Phyllis" (Charles Ray).

PREMIER (Roudebosch)—Picture house in suburb.

The representatives of the Stall Film Co. are screening Ethel W. Dell's "Bars of Iron" and the 1922 English Grand National at the City Hall May 24-26.

Lady Forbes Robertson (Gertrude Elliott) pays return visit here in July under direction of African Theatres.

Ruby Miller arrives in June with a company to produce "Edge o' Beyond" and "Polly with a Past."

Ethel Hook sails shortly for South Africa to produce "A Musical Evening."

The Administrator of the Cape Colony, on the warpath to raise money by taxation, sprung a surprise by proposing a double the entertainment tax, as well as other new taxes. This caused upheaval of strong feeling. Severe censure was heaped on the head of this official, who seems to take a fiendish delight in heaping on taxes. So

(Continued on page 36)

finishes his alleged contract on the Pantages circuit. Dempsey is expected to open in San Diego soon for a seven weeks' tour of Pantages theatres.

Tuesday (Memorial Day) the new Fenimore Country Club near White Plains, N. Y., was opened. It is said to be one of the prettiest golf clubs in the country, having a clubhouse like a castle. The property was formerly the Reynal estate. The new club, which has a membership of Jewish devotees to the sport, has many innovations including an indoor swimming pool. Devereaux Emmett was the architect for the links, said to be ideal. The club is named after James Fenimore Cooper, who is said to have written some of his works on the site. The officers are Samuel S. Koenig, Otto A. Rosalsky, William P. Platt, Julius Blauner, Samuel Levy and Louis Gans. The directors are Thomas F. Smith, Samuel Strasbourger, B. Bretzfelder, Julius Henry Cohen, Mark Eisner, Joseph Leblang, Morris Rosenstein, Simon Schel, Lee Shubert.

Work has commenced on the new automobile speedway at Kansas City, which, according to the promoters, will be the very latest thing in gasoline race tracks. Jack Prince has the contract, and work will be rushed to have it ready for a racing meet after August 1. The local track will be of wood and located on a 160-acre tract at 90th street and Holmes. It is expected the American Automobile Association will sanction official dates for the opening. E. E. Peake, who has been instrumental in the success of many automobile shows here is secretary of the Speedway association.

Hughie Fullerton has a special contract with the Chicago "Tribune" to cover the world's biggest sporting events.

The golf tournament held by the Globe theatre, New York, which started last Tuesday and finished Thursday, was won by Robert Ames by defeating Hal Forde in the final round. The tournament was held on the Salisbury (L. I.) gold links. The cup was donated by Charles Dillingham.

Whether the rule in professional baseball which prohibits players who participate in world series games from barnstorming or playing exhibition games after the completion of the season, is good, bad or indifferent, it protects the magnates, and that is the only thing necessary, according to a decision last week, when the National and American League officials voted to retain the rule. It is understood that a number of suggestions were made for its modification. Recommendations regarding the decision will be made to Commissioner Landis this week. The latter has the authority to question the rule, but will undoubtedly act favorably with the magnates' decision to keep it in effect.

The Eastern League gained a picturesque figure last week when Jim Thorpe, famous Indian athlete, signed with Hartford. Thorpe did not pick the easiest spot in the circuit, for the team is in the cellar position. He has been playing with Portland out on the Coast.

One of the best known "books" at Jamaica track turned a profit of \$12,000 Saturday; \$10,000 of that was made on the big race when the much touted "Snoh II" was "knocked down" by Pillory, also the winner of the Withers purse. It was a tough day for the followers of "Snoh," claimed to be as good as the unbeaten "Morvich." Sports from out of town journeyed here for that race alone and departed sadly after its running, not waiting for the balance of the card.

FAMOUS PLAYERS

(Continued from page 3)

a quiet, steady market, probably followed by further progress.

Famous Players was probably somewhat protected by the fact that the stock sold "ex" on Thursday (June 15). The closing of the books was too close at hand to encourage much short selling. Once before short sellers, just prior to the closing of the transfer books, were hooked for the \$2 quarterly dividend, and nobody wanted to repeat the experiment. If the pool had chosen to support its favorite in the face of surrounding weakness the same thing might have happened. As it turned out, the pool was content to let prices drift, satisfied in the conviction that with the end of the shakeout it could re-establish

higher prices. Supporting a single issue against a retreating field is a pretty expensive operation, anyhow. The general belief is that Famous Players is well set for whatever improvement appears in the general price average.

Guessing on Orpheum

Special interest attaches to Orpheum. By this time it has become a settled conviction that some large interest or group of interests in the stock liquidated more than a year ago, when the stock made a top of \$2. That was late in April, 1921, when it became apparent to the insiders that difficulties loomed ahead. Since then the company's position has improved greatly, and it once again becomes desirable for the retired interest or interests to renew holdings. A campaign to this end may explain the curious behavior of Orpheum. It runs along at bargain prices for almost a week at a time, and then sales jump from 500-1,000 to 5,000 in a day, and the price gets up around 21. Then the backward drift repeats itself until another buying drive appears. Sales in Boston also vary greatly. June 8 Boston sold 1,650 shares, compared with 4,700 in New York. The next two days Boston didn't sell any Orpheum at all, and Tuesday the turnover of 750 shares was almost as large as that in New York (1,000). The suggestion has been made that someone is playing one market against the other either for arbitrage profits or to conceal buying in one center by sales in the other. Boston prices have been at times fractionally better than New York, suggesting that the stock is being accumulated in Boston under cover of New York sales. The New York Consolidated also executed an unusual volume of business in Orpheum. The campaign would seem to be extremely cautious, acquiring a small net volume of stock as compared with the total transactions.

Loew Below 15.

As predicted, Loew declined steadily from around 17 to just under 17, where buying orders came in to check the decline. The small daily turnover made it apparent that support in this direction was not very powerful.

The same influences as heretofore governed Goldwyn. It was in low ground at 7 1/2 and high at 8 1/4. An interesting sidelight on the situation is the recalling of an old-time film man and market trader that when Samuel Goldwyn departed from Paramount the same situation existed, but the Paramount people went about dealing with Goldwyn (then Goldfish) in a different way. Officials of the company went into conference with the departing officer and agreed to do everything they could to help him market his holdings in the company at a profit to himself. This was accomplished by the co-operation of Paramount heads with Goldwyn, and a lot of disturbing details were avoided.

Triangle came out in one trade late last week. A lot of 1,000 shares was reported at 26 cents. It was about that time that the Aitken brothers settled the Triangle suit against them out of court, and the circumstance may have had something to do with the stock transaction. It may have been to somebody's interest to make a demonstration just as that time to create an impression, by establishing a price substantially unchanged from the last sale, that the settlement had small significance one way or the other.

The summary of transactions June 8 to 14 inclusive are as follows:—

STOCK EXCHANGE

Thursday—Sales High Low Last Chg.
Fam. Play-L... 800 84 84 84
Lo. P... 100 85 85 85
Loew, Inc... 800 15 15 15
Orpheum... 4,700 21 19 20 +1
Boston sold 1,650 Orpheum at 20 21, Chicago sold 150 at 20 21.

Friday—
Fam. Play-L... 3,100 84 83 83 -1 1/2
Loew, Inc... 1,600 15 15 15
Orpheum... 900 21 19 19 -1

Saturday—
Fam. Play-L... 1,000 84 83 83
Loew, Inc... 1,000 15 15 15
Orpheum... 200 20 20 20 +

Monday—
Fam. Play-L... 8,200 83 81 82 -1 1/2
Lo. P... 200 84 84 84
Loew, Inc... 3,800 15 14 14 -1
Orpheum... 300 20 19 19 -1

Tuesday—
Fam. Play-L... 2,800 83 81 81 +1 1/2
Loew, Inc... 2,800 15 14 15 + 1/2
Orpheum... 1,000 19 18 18 -1

Wednesday—
Fam. Play-L... 2,600 83 82 82 - 1/2
Lo. P... 200 84 83 83 -1 1/2
Loew, Inc... 300 15 15 15 +

THE CURB

Thursday—Sales High Low Last Chg.
Goldwyn... 2,600 84 83 84
Triangle... 1,000 26 26 26 +2

Friday—
Goldwyn... 2,500 84 8 7 - 1/2
Saturday—
Goldwyn... 1,600 8 7 7 - 1/2
Sunday—
Goldwyn... 1,500 8 7 7 - 1/2
Tuesday—
Goldwyn... 2,800 7 7 7 + 1/2
Wednesday—
Goldwyn... 4,700 8 7 8 + 1/2
Triangle... 1,000 30 30 30 +2

*Cuts a share.

LONDON

(Continued from page 3)

the place of the old vaudeville Club. The membership is limited to 600 and election is by ballot. The subscription is £5, with £1 entrance fee for town members, and £3, with £1 entrance fee for country members. The premises are in Great Newport street, close to Leicester Square. Among other features are a fine ball room, billiard room, card room, dining room, and rehearsal room, and kitchen. During the opening ceremony Sir Harry Lauder handed Albert Voyle a check for 100 guineas for the Variety Artists' Benevolent Fund. He is the first honorary president of the club.

Adolph Neiman, the variety agent, was warned by the chairman of the London County Council Public Control Committee when his license came up for consideration. Its renewal had been opposed by the Variety Artists' Federation, one of the objections being he had signed contracts without right and for managers he did not represent, causing hardship to artists. After hearing evidence the committee deliberated in private and then announced they had decided not to revoke the license on this occasion.

A composer who, having offended against the law of the land, had been accommodated for something like 18 months with board and lodging at the country's expense was recently released from prison. During his incarceration he had composed many pieces of music, a few songs and the greater part of a musical comedy. This proves that our prison system, once the last word in brainless harshness, is improving; but even in the very bad old days literature seems to have been a favorite pastime of prisoners. Most of their efforts certainly were scratched on cell and dungeon walls and were seldom complimentary, but there are immortal exceptions. St. Paul wrote some of his finest epistles while doing "time" in Rome. Socrates did much good work on the subject of immortality while serving a sentence in Athens. Bunyan wrote "Pilgrims Progress" during the 12 years he lay in Bedford jail and Sir Walter Raleigh wrote his "History on the World" while languishing in the Tower of London. More modern examples are, of course, those of Oscar Wilde and O. Henry, to say nothing of Louis V. Eltinge, who is carrying on as a playwright while serving a life sentence in a state penitentiary.

Very early in their present London trip the Guitrys have fallen foul of the Lord Chamberlain and his Examiner of Plays. The original French version of the comedy produced in London as "Sleeping Partners" has been banned. Therefore the French players will substitute "L'illusionniste" during their season at Princes.

The Daylight Saving act was originally looked upon by a few million men as a direct move to flich an extra hour from the private soldier and N. C. O. for the purpose of parades and fatigues. It has been cursed wholeheartedly by other walks of life, and now it has been seized on as yet another excuse for the general decline in business. Archibald Haddon, who apparently has no time for a critic who wants sleep, proposes a "nine o'clock" theatre with the "tabs" descending at 11:45. This might work and the theatre would be a better excuse forever for courting couples, but, unfortunately, the railways and other vehicular services would have to be considered. No one, not even a really earnest critic, would care about walking from Hampstead or Hammersmith to some suburban retreat on the other side of the metropolitan area.

The recent benefit at Drury Lane raised over £3,500, the third highest sum raised by such an event at the old theatre. The Nellie Farren benefit raised £7,000, which Alfred de Rothschild doubled by a lucky gamble, while the Ellen Terry one brought in over £5,000. At the show last week she had an enormous reception in the playlet, "Thirty Minutes in a Street," and was specially sent for to receive the personal congratulations of the King and Queen.

"The Golden Moth" at the Adelphi finishes June 3, when the comedian, W. H. Berry, will take a holiday, not appearing again in the West End until the autumn. Several managers are negotiating for the house, but the probability is that Robert Courtneidge will be first in the field and will produce "Gabrielle" there.

The Gervase Elwas Memorial Fund concert at the Albert Hall promises to be a remarkable affair. The Eugene Coosens orchestra will play the works of English composers under the batons of Eugen Coosens, Sir Henry Woods and Robert Quilter. The chorists from Westminster Cathedral will sing, and the soloists will include Louise Dale, Madame Kirby Lunn, Ben Davies, Robert Radford and Hubert Elsdell. The proceeds of the concert will be used for the benefit of musicians in Britain.

J. H. Benrimo has decided that "Spanish Lovers" shall be the next production under his management at the Kingsway. It is his intention apparently to run the theatre on stock lines, by which the house will revert to the order of things it knew when it was the Novelty. Most of the artists who appeared in "The Yellow Jacket" will be in the new show. The piece which was a big success in Paris has been translated by Christopher St. John.

As soon as a theatre is settled Edward Laurillard will produce a new musical show, "The Girl from Nowhere." The music and book are by the same author as the defunct "Love's Awakening" at the Empire, but the whole thing is in much lighter vein and there will be plenty of comedy. The piece which has just come off lacked comedy and it took a microscopic faculty to discover the plot.

Having succeeded in closing Collins' Music Hall on Isling-Green by their demand for well-nigh impossible alterations, the London County Council now proposes extending the existing license until November.

"The Co-Optimists" will celebrate its first birthday June 27. The celebration will probably take the form of a dance at the Grafton Galleries, the proceeds of which will go to the Newspaper Press Fund.

Whatever may be said of the laziness and slowness of the average Britisher and his institutions. The Income Tax authorities must be considered speed addicts. Charlie Withers has had time to play at least three dates with "For Pity's Sake" since his arrival and has already received a demand for £900 income tax. The first demand was followed up a little later on the same day by the "second" notification that payment without further delay would be advisable.

The Public Control Committee of the London County Council has granted a license to James John Welch to carry on business as Welch's Theatrical and Variety Agency. New licenses have also been granted to the following—Leo Gordon (The Screen and Stage Booking Office); William Nokes, and Walter Cope. Licenses have also been granted to Woolf Smith (Gloucester Musical and Variety Agency), and Madeleine Stede.

Not a few members of Parliament are playwrights. Some are of the prosperous order while others find the £400 paid them by a trusting country used for keeping the wolf from the door while they woo fame with pen and ink or the less romantic typewriter. A Labor member, Frank H. Rose, is the latest to face the footlights. His maiden effort, "Trouble in the House," has been produced in the North of England and was favorably received. The play is of a serious nature and concerns the arrival in a rich man's house of a poor relation. The central idea at least does not seem overburdened with originality.

George Grossmith and J. A. E. Malone have arranged for Basil Dean to produce Somerset Maugham's new play, "East of Suez," at His Majesty's in the autumn. The play has a Chinese setting.

M. F. Litton is the next man to tempt fortune at the Duke of York's. June 8 he will present a new comedy by Monckton Hoffe, "Pomp and Circumstance." In this production the author, once a touring actor, will return to the stage and will also personally produce. Robert Loraine will be in the cast.

The cast of "Quarantine," the play by Fyria Tennyson Jesse which J. E. Vedrenee produces at the Comedy June 6, includes Owen Nares, Tom Reynolds, Compton Courtts, Bruce Winston, H. G. Stoker, Edward Mervyn, Paul Gill, Ernest Leeman, Muriel Pope, Toni Bruce, Margaret Scudamore, Christine Jansen, Louise Hampton and Edna Best.

When the company of the Odeon comes over from Paris in the autumn, their repertory will include "Hamlet," played in French and with a setting of curtains. The visit will last a week.

The boosting of "The Man in Dress Clothes," at the Garrick, by the Northcliffe papers, "The Daily Mail" and "Evening News," is being overdone. For days both papers have extolled the virtues of the Seymour Hicks play, until the public must be weary of reading paragraph after paragraph, each merely a rewritten copy of the former. Behind the boosting is the story of a pretty romance. It is well known that Lord Northcliffe never refuses the granting of any wish Lady Northcliffe may utter on matters. The night before he returned home from his last trip she saw the play, saw also the beggarly array of empty seats, and, seeing, realized what a loss it must be meaning to Elfrine Terris and her husband. She tackled His Lordship when he arrived home. The play and acting

were wonderful, the business damnable, and the public blind fools who had to be led out of their sloth and apathy by the power of the Northcliffe press, she is said to have said. The following day London began to have "The Man in Dress Clothes" ruthlessly rammed down its throat at the breakfast table, in tube and tram, and all over again when the worker fared homeward, the day's work being done.

Harry M. Vernon and Arthur Wimperis are collaborating in a new musical play for the autumn.

Among other places the heat has dealt badly with is the Coliseum. The current bill opened to a terribly meagre house. The great attraction is May Wirth. She and Phil managed to rouse the half-baked audience to enthusiasm. It is doubtful whether a finer equestrian act has ever been seen in London. Peggy O'Neill is back after a week's absence and is again playing "Kippers and Kings," which depends entirely on the actress's charm and cleverness for its being. Ruth St. Denis and Ted Shawn are in their second week and have changed their program for the better, while still retaining the dance-story, the Aztec "Xochitl." New-comers to the house include Martyn and Florence in a clever novelty act; Jack Lane, whose work at the piano and "gags" lack freshness and are not improved by the artist's appreciation of his own humor; the Medini Trio present a very fine and neatly worked act on unsupported ladders; Joe Cohan and Anna Dorothy go exceedingly well in their cross-talk. A Coliseum program is seldom complete without a Russian turn of some sort, and this week's representative is a brilliant violinist, the Baroness Helena Hoven. Noni and Horace complete the bill with a musical absurdity which has long been popular in London vaudeville.

The Strand theatre, which was put up for public auction and bought in for £55,000, has been resold to a private purchaser. Negotiations are in progress for the sale of the Aldwych.

George Moffat, formerly acting manager of the Criterion, has been sentenced to four months' imprisonment for stealing money belonging to the owners of that theatre. In his defense he alleged he had been systematically blackmailed to the extent of £500 by two men who threatened to divulge some secret of the past. The detectives working on the case did not seem to attach much importance to the story.

Provincial managers are "getting it in the neck" as bad, if not worse, than their more opulent West End brothers. One of the biggest of the touring firms, the head of which combines showmanship with horse-racing and card playing, is exceptionally hard hit. One of his latest shows, a revue produced at a big suburban hall, played to £20 on its first two performances.

Margaret Bannerman is leaving the Andre Charlot revue at the Vaudeville for "The Decameron Nights" at Drury Lane. A new edition of this show goes on June 5, on which occasion Maudie Scott will join the cast.

When Irving Berlin's success, "The Music Box," is produced at the Palace the company will be an English one. This production will probably not take place until well into the autumn, meanwhile "The Co-Optimists" holds the theatre until the end of July.

Plans for the Theatrical Garden Party are maturing. Among the attractions in preparation are a tea shop with Owen Nares as manager; Stanley Lupino as the landlord of a tavern, "Ye Jollye Call-Boye," Cyril Maude as a vendor of iced milk, Frances Wetherall; Billy Merson and Tom Walls will rob the victims as coffee stall proprietors. There will, of course, be the usual number of sideshows, and as usual a "thrilling melodrama of super horror" will be one of the big attractions.

When a successor to "The Bat" is required for the St. James, Gilbert Miller may revive "Nothing But the Truth," with A. E. Matthews in his original part at the Savoy, but the plan is at the moment only tentative. He will do William Archer's drama, "The Green Goddess" and, sooner or later he intends presenting Doris Keane in "The Czarina." He also intends to produce "The Awful Truth," by Arthur Richmond, a play which has just been produced with great success in San Francisco. His very immediate plans center round a continental trip in search of plays for Charles Frohman, Inc.

Jose Levy is the latest manager to put up his house in order and come down to the less extravagant prices of pre-war days. With the production of the new set of Grand Guignol plays at the Little the prices of its stalls will run from 10 and sixpence to six shillings, while the balcony at the Little dress

(Continued on page 36)

PARIS

By E. G. KENDREW

Paris, May 30. Balzac's novel, "Les Chouans," is to be filmed this summer, probably with Tarride, Max Dearly and Mlle. Musidora.

Shakespeare's "Measure for Measure" has been played by G. Pitoeff and his troupe, from Geneva, at the Comedie des Champs-Elysees (Theatre Montaigne). This French version by Guy de Pourtales elicited great interest.

"Le Dilemme du Docteur," French version of Bernard Shaw's piece, in five acts, adapted by Henriette and Augustin Hamon, has been mounted by Lugué Poes at the Maison de l'Oeuvre, and nicely received by the critical habitues. The leads are held by Allain Dhurtal, Roger Weber, Carme, Miles, Suzy Prim, Christiane Lauray, Bianchini, with M. Boris as producer.

Alphonse Franck, manager of the Theatre Edouard VII, having taken over the hitherto unfortunate Eden, has revived the stage version of P. Benoit's book, "L'Atlantide," by Henri Clerc, which was a bit of a flop at the Marigny last season. Several cuts have been made, with a few additions to brighten up the action, by the producer, Durec. The incidental music is by Tiarko Richepin. The profits of the premiere were advertised as going to the staff of the Casino de Paris, thrown out of work by the fire.

Mme. Spinely has quite recovered from her illness and is playing lead in the nightmare revue, "Le Bel Ange vint" by Rip at the Theatre Michel. Ludovic and Esteve both love Louie, and are flashed to an imaginary land after taking a pill possessing the charm of transforming dreams to reality. An Angel leads the band, introducing a series of topical allusions that enable Spinely to handle ten different roles. We were not quite sure whether it was a drunk and a cubist show, but on the whole the somnambulist comedy in two acts and 20 scenes is a diverting after-dinner entertainment.

Maurice Chevalier, largely responsible for the vogue of the Christini operetta, "Dede," at the Bouffes, intends visiting New York for his vacation during the summer, to look round prior to his engagement with Dillingham next year.

Robert de Flers and F. de Croisset are writing a comedy for the Gymnase next season, to be entitled "Les Vignes du Seigneur," in which Victor Boucher and Jeanne Cheirel in the leads. Jacques Richepin and Carco have a melodrama on the stocks, "Les Chercheurs d'Or," the action being laid in Alsace; Albert Acremant and Michel Carre are terminating three acts, La Terre promise, situated in the South African diamond fields. There is no truth in the local report of Louis Verneuil taking over the Gymnase, which theatre Henry Bernstein, the playwright, intends keeping at least for the present.

A special matinee of "L'Ami Fritz" was given at the Comedie Francaise, May 20, centenary of the birth of Erckmann; the Opera Comique specially presented "Le Roi d'Ys," Sunday, May 21, hundredth anniversary of the birth of Edouard Lalo.

"La Mascotte" will shortly be revived at the Mogador. Yvette Guilbert has left for London prior to her return to New York.

The Coliseum hall is advertising the appearance of Houdini.

Duque inaugurated his new establishment, 17 Rue Caumartin, May 20, with the Batutas Brazilian orchestra.

Eugenie Buffet, French vaudeville singer, has returned to Paris after a long sojourn in America.

"La Maison de Danse," by P. Rebout and Noziere, from the book of Paul Rebout, will be revived at the Ambigu-Comique.

Leon Volterra will produce a play by Sacha Guitry at the Theatre de Paris, with Lucien Guitry in the lead.

At the annual meeting of the French Society of Dramatic Authors and Composers Robert de Flers was again elected president, with Pierre Weber, F. de Croisset, Alfred Bruneau and H. Kistemackers as vice-presidents. The new members of the committee elected for three years were Charles Mare, Henri Rabaud, Paul Milliet, Xanrof, Lucien Gleize. Article 17, relative to author-managers, was the object of a long discussion, and a special meeting will be called in November.

next to settle this vexed question of managers producing their own plays at their own houses.

"Ma Tante d'Honneur" will be revived at the Varietes, with Andre Feranne in the part created by Eve Lavalliere. It was at first proposed to restore at this house the revue suddenly stopped by the fire at the Casino de Paris, but the Mogador Palace will now shelter this big show, with Pearl White, Mistinguett, Earl Leslie, which is (as the title indicates) the Revue des Etoiles.

The Odeon is closing June 11 for the summer, during which time F. Gémier will make a few changes in the theatre. It is the first time the Odeon has closed so early, and indeed the classical house has remained open during the dog days for the past few years.

"Arsene Lupin" has migrated with A. Brule from the Porte St-Martin to the Ambigu Comique, G. Ohnet's "Le Maître de Forges" ("Iron Master") being revived at the former theatre with Jean Daragon, Lehmann, Jean d'Yd, Mmes. Maxa, Gavy, Villeroi, etc. Pierre Mortier's five-act "Chasseur" appears to be postponed at the Ambigu.

It is now official that Paul Gavault (former manager of the Odeon, who was expected to go to the Comedie Francaise) will be the partner of Jeon Coquelin in the management of the Porte St-Martin and the Ambigu, replacing the late M. Hertz.

After his engagement at the Cigale this summer Felix Oudart will hold a lead in the operetta by Sacha Guitry, music by Andre Messager, to be produced at the Theatre Edouard VII in the autumn.

"Les Vignes du Seigneur," a new noble comedy by R. de Flers and F. de Croisset, to be given next season at the Gymnase, will probably have Victor Boucher and Jeanne Cheirel as the chief protagonists.

The dancer Osorio will appear for a series of matinees at the Comedie des Champs Elysees (ex-Montaigne) during June. She will be followed by another dancer, Djemil Anik. George Pitoeff remains in the evening bill, with "La Mouette" through the month.

The fantastical ballets of Loie Fuller (as they are announced) will occupy the stage of the Theatre des Champs-Elysees (the big house under the same roof) June 10-18.

Andre Chevrillon, who was recently in New York with Maurice Donnay for the Moliere ceremonies, has returned home. He had not visited the United States for 30 years, and is enthusiastic over all he saw, and confessed the American public is kept posted on French theatrical events to a much greater extent than French readers are informed of American productions.

Mme. Kutschera, Polish singer, well known to Americans as a Wagnerian, was sentenced to four months' imprisonment for thefts in a Paris grocery store. She was reduced to a point of starvation, and sentence was suspended.

Many years ago Kutschera was considered the most famous Wagnerian exponent of female roles. Some former admirers have now come to her temporary assistance.

In 1915 she gave a recital in Paris and Saint Saens refused to meet her, afterwards writing a letter of apology explaining he believed her to be German, whereas she is, as she afterwards proved, Slav.

Thieves entered the hotel rooms of William A. Brady and his wife Grace George, while away from their hotel attending a theatre here last week, and appropriated a number of personal articles, including valuable furs and a supposed pearl necklace. But Mrs. Brady has the laugh on the crooks, as she says, because her \$10,000 necklace is still in New York, and it was an imitation one she wisely took with her on her European trip. A reward of \$100 made by Brady caused a confederate to confess and the crooks were brought to light in the persons of two youths and a girl, who have committed a number of similar robberies in Berlin. Hearing of the reward, a young man called on Brady and offered to return the lost articles against the \$100, pretending to belong to a detective agency. The money was paid, but police waiting in the wings collared the youth and afterwards traced the other two.

The Two Flemings, an American turn well known abroad, who were booked for the Shuberts by the late Fred Ward, return to England Saturday on the "Majestic." The act is said to be booked indefinitely abroad.

SENATOR FORD

WEEK OF JUNE 19th

PALACE

THANKS TO

Miss FRANCES R. KING
FRANK JONES
MAJOR DONOVAN
PETE MACK
GEO. WEEDON
HENRY CHESTERFIELD
TOMMY GRAY
GREG PATTI
FRANK MUNROE

N
Y

CAMPAIGN MANAGER

PAT CASEY

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

An unlooked for break in the hot spell was responsible for an almost capacity turnout at the Majestic Monday night. The bill was of the synonymous type with three vocalistic turns, one the headliner of the classical order, another with a jazz dancer and the third a character song recital and two dancing turns, with all of the "hoofers" of the male specie. All of these acts were clustered together with the result that each subsequent turn had a little harder road to travel than its predecessor. However, all of them managed to get the audience to capitulate as far as applause was concerned, but had any of these turns been on a blended variety bill their acclimation by the customers would have been much better.

Headlining were Allan Rogers and Leonora Allen, with a classical repertoire which included light and operatic songs. This duo being local products were accorded a rousing reception on their entrance and

upheld the faith placed in them throughout their offering which consisted of seven numbers. However, after following two vocalists, they saw fit not to render their encore of "Eli, Eli," which has been a great favorite locally.

Eva Shirley, with her Symphonic orchestra and Al. Roth, a jazz stepper was on fifth. Miss Shirley in splendid voice did nobly, with Roth creating a sensation with his eccentric gyrations and legomanic endeavors. The orchestra led by Oscar Adler are a likeable bunch of harmonists and their specialties were received in capital fashion.

Sandwiched between the Shirley and Rogers and Allen turn was Bill Robinson "The Dark Cloud of Joy." Robinson saw that he had a stepper to follow and became industrious from the start. His pedal "Clatter" caught on with the folks and it seemed for a time that he could not do enough of it. His eccentric stepping of an intricate nature and style brought forth deserved approbation and spurred him on to do his "bouncing" encore which all but tore the house down.

Tom Patricola and Irene Delroy were in the next to closing spot. Following Allen and Rogers, Patricola and his pretty and clowning and "hokumed" around for a little period and then Patricola started to

show a few new dancing steps. They were new for Tom and the house and were of a variety that proved to be a sure fire. Following two "hoofers" of no mean ability, Patricola showed that individuality will always carry one over, as he brought the show to a stop.

Harry Kahane, "The Incomparable Mentalist," was placed in a peculiar predicament having to close the show coming on at 11 p. m. Showman that he is, despite the handicap and barrier confronting him, with folks on the outward passage, Kahane stepped forward, announced that he would accomplish his feat of doing six things at once, and managed to stem the throng. They clustered in the aisles with some returning to the seats just vacated and remained until he had concluded the adding of his last figure. Whatever the reason may have been on the part of the bookers for placing him in the closing spot, Kahane demonstrated to them that regardless of position, if an act is worthwhile, it can qualify, and this he did.

Bill, Genevieve and Walter, two men and a woman in a comedy cycle turn, started off the evening's proceedings. Their routine was of a fast and snappy order, with no stalls or overdone comedy endeavors. It is a cycling turn which has a certain routine to go through with and does it with expediency, to the delight of the audience.

On next were Basil Lynn and William Smythe in a comedy talking skit, "A Racey Conversation." The men have a good line of repartee and, in showmanlike fashion, get it over. They were followed by Clarence Oliver and Georgie Olp in the comedy sketch, "Wire Collect," which proved a rare summer treat.

Then came Elizabeth Brice with a character song recital, "A Quiet Evening at Home." The material is well constructed and arranged, and handled by Miss Brice in adept fashion. At the piano she is aided by Ray Henderson, a proficient manipulator of the ivories. Being the first of the singing turns, Miss Brice had things easy from the start.

Business in the loop legit houses last week felt opposition and there was a great big reason for it. Ernie Young's "Passing Parade of 1922" opened at the Marigold Gardens, putting into official swing Chicago's open-air season of entertainment under perhaps the greatest brilliancy ever crammed into an affair of its sort for Chicago. It isn't running wild to engage in

ultra-superlatives to enlighten those who weren't present to really know what experience with open-air shows has done for Young, for in his very latest undertaking the producer has outstripped anything and everything of the concerned nature ever before given a public in America. True, this is a sweeping statement, but showmen present claim no producer ever had the nerve to put on what Young offered Monday night. He got away with it, too.

There is only one other spot that would challenge this statement, and, of course, that's New York. On Broadway there isn't a spot quite like the layout at the Marigold, and it's a question if New Yorkers would take a fancy to such an idea, because in New York the craze leads to in-

timacy of presentations. Because of all conditions involved Young reached the peak of a new era of open-air show producers Monday night, an honor that he should cherish in the same spirited manner Monday night's audience hurled it at him. Proper acceptance of the honor is apt to lead Ernie to even bigger things.

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review to consider and properly crown with wreaths of excellence the heads of the chorus members who participated in the number, "Those Cadets on Parade." It was the closing number of the whole program, and such a functioning of military tactics has seldom been chronicled by a chorus. Considering the fact the girls had been strenuously rehearsing the entire show for 24 hours, the execution of the drill on the long and appropriate floor brought the patrons into such a frantic state of enthusiasm that the enormous success of Young's show was registered many miles away from doubt. It was the accuracy of drill that made the closing number the feature it was.

It was a fine break in the weather that the Marigold got for the opening. Wraps weren't needed until way late, and as the crowd assembled there immediately arose a sight of beauty, with the dress color flashing against the picturesque location as it became enraptured with the twilight. At 8.50 the electric lights were turned on and the arrangement of balloon effect globes and others against the cozily arrayed windmill, with its tastefully lighted cave entrances, with the romantic working fountain to the right of the stage, gave the layout an appearance of fairyland. The crowd came early, and long before the show started every table, reserved

in advance, was filled. When the show started patrons were lined up ten deep at the mammoth entrance, and for the first time in the history of the Marigold Gardens admissions were stopped. Chicago's classiest assemblage was present. The crowd reached 3,500 people.

Ted Koehler and Frank Magine came in for much praise when Ernie Young's orchestra opened the program with an overture of their own composition. Throughout the night's program these composers prove with their work that they have given Young's show much consideration.

The first costume number was "The Pirates," with Wells and Winthrop, the 12 Marigold brigands, and the Elida ballet, which was well trained by Elizabeth Friedman. This number early topped off the elaborateness of costumes that Young has engaged in. As each number followed the extremes to which Young has gone in the matter of expense for costumes asserted itself in the "Pretty Butterfly" number, introducing Ann Greenway for the first time to a Chicago audience, the beauty became intensified, and as the Marigold butterflies came dancing on, with the Elida ballet, augmented with well-directed singing by the Four Harmony Aces, the whole number carried to an amazing finish. Miss Greenway early captured the patrons with her solid beauty and striking figure, instantaneously establishing herself as a Marigold favorite.

Perhaps Young reached his greatest success in the costume showings in "The Peacock" number, which led everything from a mixture of Ziegfeld and Gaiety ideas to touches that might have been taken from European houses but in truth are Young's own. It was a gorgeous number. David Quixano led it in song, and the sensational dance specialty of the night was performed by Margo Raffaro, premier danseuse. Given the center for a full 10 minutes Miss Raffaro engaged in the artistic work that proved her an artiste extraordinaire, and easily scored for her the personal triumph of the program.

Billie Gerber was the magnetic hit.

Her first number was a specialty attired as a boy. Her singing and directing of "Where the Sweet Tupils Grow" number added to the honors she captured. She tossed off the greatest personality of any of the performers, and her peppery direction in the cadet number just about make her night's efforts a total triumph.

Mr. Quixano was in fine voice in all of his numbers, and his accent, particularly in open-air, brought his songs to every remote corner of the big grounds, winning him applause of the sincere type.

Wells and Winthrop gave their portion considerable class with their dancing, and the team wasn't forgotten in the dazzling effects of the costumes of the chorus, which they led at appropriate times.

It would be useless to attempt a description of the costumes. They are all eye-destroyers. When it is stated Morris Gest or the Shuberts never revealed such daring effects, not to mention tasteful colors, the idea of the way Young's bankroll has been opened up to make the show can be estimated. The costumes were furnished out of the house of Lester. Shoes were supplied by Alston. The production was staged by Edgar Schooley, and while he was forced to remain in the background, his praises were sung by the showmen, who knew.

William Mills directed the orchestra, given credit for the writing of "The Pirate" number. The orchestra was most liberal with its dance numbers, considering the fact all hands were busy getting the opening show started right.

To these ladies of the chorus go highest praise for hard work and brilliant execution of all teachings: Maxine Morley, Bobby Madrecki, Marie Ayers, Helen Burk, Ruth King, Mildred Morgan, Grace Rheams, Bobby Kingston, Genevieve Turner, Ruth Smith, Myrtle Delue, and Flo Clark.

Ted Snyder, of New York, was among the patrons. During one of the numbers he was called upon to lead the orchestra. His complimentary remarks to Young at the finale were of the high sort that every New York producing manager would have given this progressive Chicagoan if they had been present. "The Passing Parade of 1922" is the most gorgeous, brilliant, affair of its kind Chicago has ever seen, and the Marigold management should heavily profit this summer.

Pauline Lord's refusal to prosecute saved a young woman, whose name was not divulged, the wife of a wealthy Western ranch owner, from court proceedings for having stolen a diamond clasp from the dressing room of the "Anna Christie" star. When confronted, after a three weeks' chase, in an exclusive North side hotel, on information supplied by Miss Lord, the young woman said she was influenced by a strange mania to steal gems. The woman returned the clasp.

Mrs. Olga Ziceva Ayres, 71 East Elm street, who, according to her attorney, Philip R. Davis, is the daughter of a former judge of the

Supreme Court of Russia, filed suit this week against Stanley Morrison Ayres. Mrs. Ayres, who is now in Coast territory playing with the "Greenwich Follies," charges her husband with extreme and repeated cruelty.

Marjorie Gatenon will leave "For Goodness Sake" in two weeks.

Bill Williams, ex-circus press agent, is here handling the advance for "Her Temporary Husband," due at the Cort June 25.

Eddie Plohn, general manager for George M. Cohan, made his first visit to Cohan's Grand in an official capacity for the opening of "Garrison and the Girls."

When William A. Pinkerton started Sunday for San Francisco for the convention of the Chiefs of Police he was accompanied by Lou Houseman, manager for Woods' theatre, and Joe Harris. Houseman will leave the party at San Francisco for a visit with folks in Lower California, returning home in a month's time.

Because of the lower rate on the Erie, Dan Clark, long master of theatrical hauls to New York for the Michigan Central, finds himself on a vacation. Cohan's play, "The O'Brien Girl" used the Erie, and others are planning likewise. 'Tis a break that threatens to have Dan rush to Washington. It's a good break for theatrical managers.

Jim Kerr has turned down the manager's job for the Boston engagement of "The Bat" to stick here to supervise the radio show opening at the Coliseum in October.

Considerable remodeling is going on in the basement of the Cort theatre, where for the August opening there will be new lounging and smoking rooms for the patrons.

Changes continue to be made at the editorial rooms of the Herald-Examiner. "Duf" Cornell, long the right-hand man of Walter Howey, now in Boston, has finished. Cornell will probably be assigned to the Hearst sheet in Detroit or Milwaukee.

Barbee's Loop theatre, a picture house, on West Monroe street, was to have inaugurated a vaudeville and picture policy last week, but was prevented from so doing by the

city building authorities. The local officials informed W. S. Barbee, the owner, that before they would permit him to install vaudeville in the house he would have to add a number of exits to the place. When this is done the house will open with five acts of vaudeville booked through the Western Vaudeville Managers' Exchange.

Al Armer, formerly of the Apollo box-office staff, has been engaged by J. J. Rosenthal to handle the "theatre party" department for "Molly Darling" at the Palace. Armer is covering all conventions and local societies on the proposition and has already been instrumental in bringing large parties to the Palace. It is said the Orpheum Circuit may use him in a similar capacity to promote business for the Majestic theatre, the only big-time vaudeville house now operating.

SAN FRANCISCO

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PANTAGES THEATRE BUILDING

Singer's Midgets headlining for their second week at the Orpheum combined with new offerings possessing novelty and variety provided a smooth running bill with plenty of laughs for Shriners' Week.

Niobe proved an excellent feature and worthy of holding any position. Her aquatic stunts are unusual and interesting and the underwater work exceptional. The tank act in the No. 5 spot scored soundly. Lola Girdle and Senia Solomonoff were among the big applause winners in the opening position. Senia's clever Russian stepping and Lola's artistic dancing easily recommend them for better positions on any bill.

Jack "Rube" Clifford with Oliver Leopold at the piano, the latter having replaced Ed Johnston, scored a hit No. 2. Clifford has dropped the dope and steel guitar numbers but otherwise has same line of talk and is capably fed by Leopold. A specially written Shrine number used by him stopped the show.

Grace Nelson topping the new arrivals in billing displayed good voice in light numbers of the better grade.

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OPENED CARDIFF, WALES, JUNE 5 WITH TREMENDOUS SUCCESS

Miss Nelson was cordially received. She wore a gown programmed as having 30,000 matched rhinestones. Jimmy Savo and Co. carried away a hit next to closing. Savo secured several laughs with his pantomimic nut style and comedy appearance. Miss Franza does a corking straight. Paul Decker and Co. in "I Heard" fattened up the show with laughs in the second week. Singer's Midgents held the house intact in the closing position.

Full attendance failed to bring forth the proper response at the Golden Gate Sunday with the majority of acts finishing to light returns. The current program is in complete contrast to the strong bills that have preceded it. The clientele prefers entertainment of the rough and ready brand. Marmein Sisters assisted by Ruth Marr and Albert Kirt, Jr., headlined. Their interpretive dances cleverly executed and attractively presented met with favor. The drama dances and quiet explanatory sections failed to be appreciated in this big house. Miss Marr sang pleasingly between dances with the act finishing quietly.

Edith Clifford with Zella Ingraham at the piano went over for a hit. Ford and Cunningham secured steady laughs with their quiet comedy and talk but finished lightly. Yost and Gladys closed the show satisfactorily with clay modeling. Valente Brothers filled the opening spot with accordion work to good returns. Dezzo Retter, with falls, comedy poses and wrestling, went over to big applause.

The current Warfield bill met with general approval, the show hit-

ting a better average than any since the house opened. The Royal Pekin Troupe made a bright and snappy headline offering with the showy work of the Chinese aggregation closing the show in good style. "The Poster Girl" (Edna May Foster) scored solidly next to closing. Miss Foster is supported by a man in a billposter role who injects good comedy. Her impression of the Creole Fashion Plate is cleverly carried out, but as Karyl Norman is not well known to patrons of this house, the clever bit was not properly appreciated.

Calvin and O'Connor in blackface secured laughs aplenty with comedy and talk finishing with fair dancing. Lee Mason assisted by a pianist scored heavily No. 2. Miss Mason had the audience guessing with her deep voice in the comedy and blues numbers cleverly delivered, she handling herself as if a female impersonator.

Ross and Delt, man and woman, with acrobatics and bicycle stunts combined with good line of chatter, gave the show a fast start.

The bill at the Hippodrome last week was particularly good, considering that this house is charging but 20 cents top admission. Besides a feature picture, "The Jolt," there were five acts of really acceptable vaudeville. Eagle and Romona, an Indian singing act, prettily staged and costumed, opened the show. The man, who claims to be a real Indian, does very well, but the girl is a trifle weak. Manning and Ball in a "Scotch Highball" is a patter and singing act that was effective. Both are seasoned vaudevillians and put over their gags acceptably, though none of the material is very new. Held and Carter offer a singing and talking act that pleased particularly. Price and Gilmore in "A Leap Year Proposal" was a laughing hit. This is a patter act, in which the woman appears as a "man chaser," and the satire registered strongly. Elwyn Harvey and Co. in "His Last Battle (New Act)" also scored.

Pantages last week had seven acts, including big time acts previously in this city on the Orpheum time. The business Wednesday night downstairs was full, but the balcony was light.

Nancy Fair, former A. H. Woods star and once leading woman at the Alcazar in this city, who is here laying off awaiting the organization of a road production that she is to star in, was on the Pantages bill as a headline (New Act).

Ford and Price opened the bill on

the wire. The good-looking girl with the team and Ford's fine appearance, together with his accomplished dancing on the wire, got it over big.

A male juvenile trio were second and scored. The boys were strong on dancing and pleased particularly. A clever burlesque dance by the youngest of the trio at the finish earned the solid applause of the house.

Walter Brower is a co-headliner with Nancy Fair and presents a nifty monolog. His modest delivery made him a real hit.

Charles Rogers and Co. have a talking skit, "The Ice Man," that got a lot of laughs.

Mel Craig and Ed Halsworth with saxophone and violin pleased. Craig's dancing at the same time he played went over big. K. T. Kuma and Co. in illusions and levitation closed the bill. They are Oriental wonder workers, and the audience liked them.

The Athens Athletic Club of Oakland is reported to have arranged a deal with the Southern Pacific Co. whereby a monster building covering an entire block, bounded by Webster, Franklin, 13th and 14th streets, is to be built soon. The structure will have a depot, auditorium, swimming pool and theatre, and will house the club-rooms.

Nina Gardner of Brown, Gardner and Trahan left for Honolulu and will remain in the islands until August.

The Redmond Players presenting musical comedy five days a week at the Wigwam, and the other two days out-of-town, have decided to move their out-of-town dates from San Jose to Vallejo. Parquetta Courtney has joined the company.

Roy Stephenson, manager of Pantages, leaves for Los Angeles on a vacation next week. He will travel to the southern California city in a new car he has just bought.

Jessica Colbert, local concert manager, has taken over the Savoy for the purpose of presenting her concert stars there and also a series of plays for children. She is reported to have the backing of San Francisco business men in the venture.

Henry Miller did \$15,000 in one week at the Oakland Orpheum last week.

The Tivoli orchestra has reduced the number of men from 22 to 8.

Sam Y. Edwards, formerly with the Turner & Dahnen film circuit here, left last week for London where he is to represent several producing corporations.

Walter Krausgrill and his orchestra played their farewell week at the Strand last week. Krausgrill is to be succeeded as leader by Edward J. Fitzpatrick, formerly with Herman Heller's orchestra at the California.

Members of the Travelers Aid Society, a organization that has representatives at all the railroad and steamboat terminals to look after women traveling alone, is starting a campaign to discourage the use of the name "Frisco" for San Francisco.

Mrs. Suzanne Bellinger secured a divorce here last week from Jean Bellinger, a clarinet player. Mrs. Bellinger is known professionally as Suzanne Reni, a singer. She said her two years of married life were unhappy. She asked alimony declaring she intended to leave soon for a concert tour of South America.

Plans are under way here for the remodeling of the Arcadia dance hall into a music hall. The owner of the Arcadia is Abel Ortiz, and he intends to have a seating capacity of about 3,000. The policy of the new structure will include lectures, prize fights, wrestling matches, recitals and concerts.

DETROIT

By JACOB SMITH

Work was started on the second picture of the Detroit-Made Film Co. The visiting stars are Miriam Cooper, Martha Mansfield and William E. Bailey. Conway Tearle was engaged at \$1,500 per week, but refused to come at the last minute. The third picture to be made will be "Cornfed," in which Will Rogers will play the leading part. The Rogers scenes will be taken in New York, as he will be unable to come to Detroit for them on account of his appearance in the "Follies."

George W. Trendle, general manager of the Kunsy Enterprises, denies he will lease the Adams theatre. This house has always been a money maker with pictures, and, with business reviving, Mr. Trendle believes the Adams will continue to show a profit. Neither the Adams nor the Madison has been affected since the opening of the Capitol, all Kunsy houses and all showing pictures, first run.

Joe Horwitz, father of Arthur Horwitz, who made over \$25,000 in Detroit with "Mickey" a few years ago, has returned to Detroit and will enter the state rights business. He has purchased from the Arrow Film Corporation "Ten Nights in a Barroom" for Michigan, and has opened a temporary office at the Wolverine Hotel.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty—"Sonny"; Blackstone and Camera-phone—"Where Is My Wandering Boy Tonight?"; Regent and State—"Red Hot Romance"; Olympic—"Man From Home"; Savoy—"Fighting Streak"; Alhambra—"Green Temptation."

The Kenyon, largest picture house on the North Side, is feeling the effects of the hot weather. The house, originally designed to play pop vaudeville, has two balconies, which are not conducive to the best results with picture audiences.

Amusement parks here report some of the best business in recent years. The fact constantly becomes more glaring that this city is almost devoid of any Sunday attractions for the average layman, and the parks are about the only solution, for besides offering the usual amusements, vaudeville and tab shows are permitted to operate. The rivers are becoming unfit for swimming on account of growing industrial conditions.

After heavily billing "I Am the Law," Rowland & Clark withdraw that film and substituted "Shattered Idols" at both the Regent and State, when they received word to discontinue the former pending the dispute over the copyright.

Dave Miller, former owner of the Anchor on Diamond street, which was razed when the street was widened, is back as an exhibitor, now holding forth in Homewood.

The Davis, presenting Keith two-

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a-day, felt the hot weather, with the result that about three-quarters attendance was noted on the week. White Sisters, juveniles, next-to-closing, assisted in a local tag day charity benefit. Critics here acclaimed Oscar Adler's band the best of its kind that has ever performed on the Davis rostrum.

Concessionaires at Conneaut Lake, which, though over a hundred miles away from here, depends largely on its draw from Pittsburghers, report a good season. Danny Nirella's orchestra which furnishes the music there annually leaves here early this week.

Eddie Tanner and Co., headlining the Harris this week, is attracting many local folk through Tanner's nativity.

The past week saw the exodus of several local musicians, who annually make their summer habitats the various resorts. George McNemry will as usual direct the music at the Riverside, Cambridge Springs, while Dave Nossokoff will again have charge of the large Rockhill Camp which will soon pitch its tents in Erie.

Doubt among theatrical leaders here over the coming season makes it an almost certainty that the Schenley, Duquesne and Pershing will continue dark except for an occasional feature picture, local benefit, or visiting one or two-nighter. The Nicola Co., large building contractors, who rather unwillingly became the owners of the Schenley, are reported angling for the disposal of that structure, which is perhaps the most artistic theatre in the city, but a failure because of location. There are two points in favor of the house; one, the building up of that district, and the other, the proximity to the Tech Drama centre, which may in time require enlarged facilities for its more ambitious productions.

Dr. Max R. Goldman, an intimate of many show people who visit here, and well known as an entertainer, returned home from Philadelphia last week with the new title in front of his name. He had been studying medicine at Jefferson College, and will now be a general practitioner here.

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Columbia Burlesque has fought and struggled its way upward, to reach its present standard. That has been accomplished by persistency of honorable business dealings and insistence that a Columbia show shall maintain the utmost cleanliness, to remove the stigma of "burlesque" as it has been manhandled, misused and abused by those not in regular burlesque or operating burlesque independently of the Columbia Amusement Co.

Columbia Burlesque has now reached the point where it has no opposition, in reality no competition; but now, in its 20th year of existence, and after reaching the top, Columbia Burlesque is still issuing orders to better the Columbia productions, make the attractions more entertaining, give more variety to its weekly rotating shows, and the standing order of the Columbia wheel, now as always, is cleanliness.

Variety has said in its reviews and reports of burlesque: "Burlesque as given in the Columbia is the cleanest entertainment in this country."

Columbia Burlesque has never been promoted nor exploited outside of its own circles. It's probably the least known, but one of the most extensive amusement branches of theatricals.

Variety's Burlesque Number will be aimed to let the show world know what Columbia Burlesque has been doing for 20 years; how it started; where it stands now; what it has and what it operates; the extent of its dealings and its possessions, which include 35 or more Columbia theatres, playing weekly in season 35 or more Columbia shows.



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KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—"Follies of 1922."

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

PHOTOPLAYS—"Reported Missing," Liberty; "Trouble," Newman; "Blind Hearts," Doric; "The Ordeal," Royal; "Shackles of Gold," Twelfth Street; "Channing of the Great Northwest," Mainstreet; "Heritage," Pantages.

Joe Glick left Monday for his annual vacation on the "Main Stem."

William Nolte, formerly with the Drama Players stock company which closed at the Grand Saturday is heading at Pantages this week, in a comedy sketch "Buttonholes," supported by Cecil Arnold and Charles Caulkins. The offering is by "Ace," dramatic critic of the "Journal Post."

When the Kansas City "Journal" bought the "Post," it was rumored

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there were likely to be several changes, especially among the department heads. However, in a statement just issued Otto Floto, dean of sporting writers who was with the "Post," will continue to furnish his page of sports and Edward W. Cochrane, sporting editor of the "Journal," will edit his column on that paper. "Ace" dramatic critic on the "Post" is still on the job and the evening paper is running his page of amusements and his personal column "Lobbying" as usual.

Mme. Sarah Adler and company played a return engagement at the Shubert June 7-8. "The Old Country Bride" and "Without Her Home" were the bills. The attraction was presented under the direction of A. Goldberg, who handles the local business for all the Yiddish companies playing here.

The Mainstreet, Junior Orpheum, is heavily featuring its cooling system, claimed to be the very latest thing in heat reducing. The advertising says "The largest and best cooling system of any theatre in the world." This looks as though it was taking in a lot of territory, but it certainly is making good. When one enters the house the difference in the temperature is so noticeable

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FLORENCE WALTON
GERTRUDE VANDERBILT
LILLIAN LORRAINE
VALESKA SURATT

MAE MURRAY
ANN PENNINGTON
KITTY DONER
ADELE ROWLAND
MOLLIE KING

that many want to know how it is done and Manager Lehman is ready to show them. He has a section of the wall in the machine room glassed in and visitors are invited to inspect the two, huge, compressors, each with a capacity of 125 tons of ice daily. The idea is a good one as but few have any idea of the expense and work gone to in order to make the theatre comfortable in all kinds of weather.

The bill at the Mainstreet for current week, could well be called a Kansas City bill as a number of the artists call Kansas City their home town. Among the "natives" are Neal Abel, Marlon Davis, Fred Hughes and Newhoff and Phelps.

The Twelfth Street theatre, the third of the Newman string here, has reduced its prices from 30 to 25 cents, including tax. Children are admitted at all times for a dime and smoking is allowed in the balcony.

James Dutton, of the Dutton family, who has been laying off for the last nine weeks on account of blood poisoning, caused by a small infection, picked up his Orpheum bookings this week, when the act was featured at the Main Street. The act, like many others are doing, jumped from Los Angeles to Kansas City.

The Isis, one of the leading resident section houses, is preparing for a big week with "Foolish Wives." The house is advertising that the picture will not be seen here again until next fall.

"The Four Horsemen," which has been played in this part of the country for the past few weeks, will be pulled off after July 18 and not offered in again until the first of September.

A tribe of Pima, Papago and Apache Indians, from the St. John's Mission of Arizona, will present a legendary Indian play, "Pimaland," at the Auditorium theatre starting Monday, for three nights. The company, or tribe, consists of 31 Indians and the performance is claimed to be a faithful reproduction of the lives of the Indians as they have lived for the last century.

The three nights' benefit put on at the Shubert by the local Elks called the "Elks Jollities of 1922" was one of the most successful ever pulled off by this organization. It is reported \$3,500 was turned over to the lodge's charity fund.

Bandits looking for easy money picked on two amusement managers for victims, but only made good in one case. Two robbers, claiming to be police officers, entered the home of Lew S. Nathan, owner of several theatres in Topeka and on the Kansas side, and

on a pretense of looking for liquor, obtained diamonds and other jewelry valued at \$5,000.

In the other case four men hidden in the Wonderland theatre, a popular priced house on Twelfth street, surprised the janitor and watchman, and made an attempt to open the safe. They broke off the lock but were unable to open the strong box, which contained some \$500. A similar unsuccessful attempt was made on this same safe, last October.

Howard E. Jameyson, for the past year advertising writer for the Liberty and Doric theatres, and Lenora Jackson, were married June 10. Mr. Jameyson has resigned from his publicity position and has been appointed manager of the Butterfield theatre, Milwaukee, one of the Frank L. Newman houses.

PORTLAND, ORE.

PICTURES—Liberty, George Beban in person and "Sign of the Rose"; Columbia, "Missing Husbands"; Rivoli, "Sisters"; Blue Mouse, "The Queen of Sheba"; Majestic, "The Primitive Lover."

Condemned as a fire hazard, the Lyric was officially closed by municipal order, June 15, although the Lyric Musical Comedy Company terminated its season two days previous. The show business has been in the doldrums in Portland for several months, with constant losses in some of the houses and frequent cancellation of legitimate bookings because of the poor business in California.

For the first time in picture history, local film houses will close for the summer when the People's and Star theatres put up the bars June 18. The Columbia is said to be preparing to close early in July after the Rose festival. All these are Jensen & Von Herberg houses. The Columbia is owned by the Universal film company, which comes into possession of the lease next June. But the company may take

over the house prematurely after J. & Von H. close it.

Along with the general show shop slump here came the end of "Screen and News," a picture weekly, highly entertaining. It was published by G. E. Sanderson under the direction of A. C. Raleigh and H. H. Brownell, the photographer.

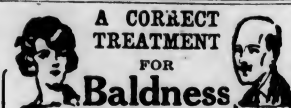
Portland picture censors put the ban on "Fool's First" so promptly that after the Liberty theatre had advertised it, it was necessary to put on "The Ordeal" as a substitute picture last week.

Latest picture census shows 182 movie theatres in Oregon with a total seating capacity exceeding 36,500.

The May estate, which owns the Lyric theatre building, is said to be contemplating complete interior renovation to make the structure fireproof. The Lyric is one of the most famous houses on the coast, having been known for years as the Marquam Grand, where all the road shows played for years. It has been a show house continuously for 30 years.

John Britz, former musical director of the Alcazar Musical Stock company, which presented Oscar Figman and Mabel Wilbur here throughout a recent season, will leave for New York within a few weeks to organize another musical stock company if his present plans carry. Britz believes he can put over a big 10-weeks season here with important principals.

Although the Hellig was booked solidly for June there has not been an attraction at that house thus far this month and there will not be until June 18, when "Able's Irish Rose" opens for a week.



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Appealing Character Study from Real Life

Direction HARRY BURTON

PHILADELPHIA

By ARTHUR B. WATERS

B. F. KEITH'S—The outstanding hits of this week's bill are Peggy Wood and Buddies, Roger Imhof, and Weaver Brothers, visiting Rhibly for second time. Miss Wood's material was pretty poor, and there were a number of songs too hopeless for any degree of success, but by the sheer force of her personality, she warmed a cold audience. Harry Holman in "Hard-Boiled Hampton" combined sentimental hokum and real fun; Senator Ford's monolog (heard for the first time here) went finely except in a few spots. Others also on bill.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville.

TEMPLE—Dark.

WIETING—All week, third week of stock, offered by the Westchester Players, with "Peg o' My Heart" current. With a "two-for-one" ticket inducement, Monday night's opening was greeted by crowded house. The Players show continued improvement in their performance, and the comedy is increasing in popularity. Casting this week decidedly better.

BASTABLE—Reopens for summer season July 3 with Professional Players, Inc., producing light opera.

ROBBINS-ECKEL—First part, "Three Live Ghosts."

STRAND—First part, "The Green Temptation"; last half, "Fair Lady."

EMPIRE—All the week, "My Old Kentucky Home."

SAVOY—First part, "The Heart Specialist."

RIVOLI—First part, "The Mistress of the World."

The Temple pop vaudeville closed Sunday for the summer.

The summer price schedule went into effect at Keith's this week. Prices were reduced from 25 to 50 per cent. This does not mean any change in scale; it does mean that the number of the cheaper seats has been increased by adding those which have been in the higher-priced contingent during the winter.

Violet and Lois, in No. 2 spot at B. F. Keith's this week, are Syracuse girls, both graduates of Central High here, and before their professional debut active in amateur entertainment circles. They were nicely received Monday matinee.

Sunday's cloudburst and storm, the worst that the city faced since 1888, resulted in some loss of business to the local picture houses. Many people who generally are to be found in the film houses traveled about to see the storm damage scenes. Halted trolley service and poor roads kept many from the suburbs from coming in to the theatres. Monday saw the storm's hangover in the shape of wire trouble. Power went off during the matinee hour, and gave some little trouble. At Keith's, Frederick Weper directed the house orchestra by the light of matches for some time. The running order of the show was changed, and it fell to George MacFarlane, headlining, to hold the crowd while the power was off.

The Majestic Block, Utica, is to be completely remodeled at a cost of \$120,000 to give a hotel building.

A remodeling permit was issued at Binghamton this week for the remodeling of the old Armory theatre there. The Armory is to be abandoned as a playhouse.

James J. Coogan, grandfather of Jackie Coogan, the juvenile film star, and one of the best known railroad men between New York and Buffalo, is seriously ill at his home here, the result of a severe attack of indigestion. Mr. Coogan has been with the Central for over 45 years.

Charles Sesonke, of the Empsall-Sesonke theatrical combine, denied this week that there was any ground for the current report that the Avon, operated in Watertown by his company, would pass on September 1 to Nathan Robbins, who operates three houses in opposition to the string of Empsall & Sesonke.

Hal Kiter rejoined the Billy Allen Musical Comedy Co. at the Avon, Watertown, this week.

W. R. Perrin, Gouverneur drug-gist, bid in the Gralyn theatre for \$25,000 at a public auction Monday. Mr. Perrin was one of the bondholders for J. Clare Carpenter, who promoted the theatrical venture. The Gralyn was opened in January, 1920, playing both films and legit. Last December bondholders started an action to foreclose a second mortgage. Finally G. Murray Holmes, who was trustee for the bondholders, was named receiver and has since conducted the theatre. Late in February G. W. Lewis of Canton was named receiver for Carpenter upon application of unsecured creditors in U. S. District Court. Holmes will continue in charge of the theatre, acting for the secured creditors until confirmation of the sale in Supreme Court next month.

Maxine Flood, second woman

with the Majestic Players at the Majestic, Utica, last season, rejoined the company this week. The Players have "The Seventh Guest" as current.

The Federal prohibition enforcement headquarters here was kind to the Elks during their State convention last week. All of the Federal agents were on duty elsewhere.

Maclyn Arbuckle and Billy Wilson appeared personally at the entertainment staged in Hermon last Friday by the Masonic Temple Fund Committee. Arbuckle gave several impersonations, while Wilson did his Scotch character.

The Avon, Watertown, rather than the Strand theatre here, will be used as a children's theatre by Frank Empsall-Charles Sesonke interests during the summer. The shift is due to the plan to augment the picture programs by special features, songs, dances and recitations by local children. The Strand

has no stage available for such purposes. The performances at the Avon will be given during the mornings only.

Behind the bars of a cell in the Onondaga County penitentiary at Jameville, Joshua Chesebro, Canastota, N. Y., theatrical man, has found the winsome bride who deserted him four years ago.

The young woman is Jessie Bates, feminine partner of James Martin, holdup man, who attempted the robbery of a Camillus store. During the robbery the store man was shot. Martin escaped the police dragnet, but detectives cornered and captured his companion. Martin later committed a job in Ohio, was arrested and is serving out a term there. He will be brought back to Syracuse for trial as soon as his Ohio sentence is completed.

Jessie, unable to supply bail when she was arraigned in County Court, held as a material witness against the bandit, has been since held at the Jameville penitentiary. Chesebro's attention to the

Camillus holdup case was attracted by a picture of the woman bandit which appeared in Syracuse papers. He hastened to investigate. Visiting Jameville, he found that Jessie Bates, as she had given her name when arrested, was the woman he had escorted to the altar in 1917. Divorce proceedings are now the result.

According to the Canastota theatrical man, his wife was Miss Jessie Stevens. In 1911 she became Mrs. Bates at Herkimer. But life in the Mohawk Valley town was too dull. Jessie disappeared. Turning up in Canastota, she met Chesebro. There was a rapid-fire courtship. Jessie said nothing of her first plunge into matrimony, and the two were married by the Rev. A. C. Horsman, of Canastota, Dec. 18, 1917.

For a time Jessie appeared ideally happy. Then, without warning, she again dropped out of sight. Her husband conducted a fruitless search that covered months.

Chesebro in his suit alleges he has found Jessie, after fleeing from

Canastota, had become reconciled to her first husband, and was living with him. He bases his suit on the grounds that she has a husband, and also alleges that she is not of a character to be the wife of a law-abiding man.

The divorce suit started against J. Henry Kolker by Mrs. Lillian Kolker, with Anna Q. Nilsson (pictures) named as co-respondent, has brought talk by the old-timers of when, 20 years ago, Kolker while in stock at the Bastable here, met and married Channez Olney, who was with the same company. The first Mrs. Kolker died at the age of 23, two years after her divorce, and following an accident while roller skating in her home city, Watertown, N. Y. Brought to Syracuse for treatment, it was found she was broke, requiring medical assistance and comforts, when a benefit was held for her. Her brief life's story was a sad one and well known to the many local friends she made while at the Bastable.

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LYRIC BY J. KEIRN BRENNAN

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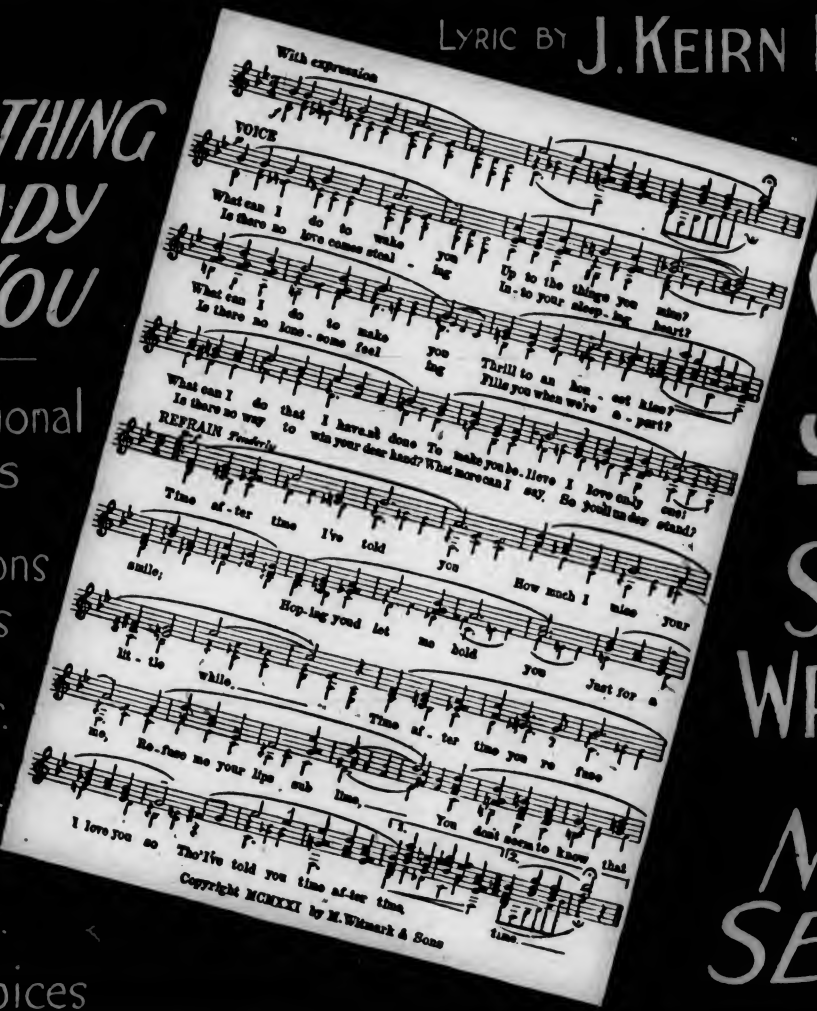
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MR. BOYCE COMBE

LATE OF MUSICAL COMEDY AND PICTURES

Respectfully submits herewith expert opinions of critics of the more important cities along the Orpheum Circuit

Boyce Combe is a chappie of sartorial elegance and a wicked penchant for impersonating the English. He would be a good card for a St. Patrick's day party. Let it be said for those who are not Celts that his line is original, fresh and well put over, making him a real asset to vaudeville.

Now let's see. That's right. Before we forget. His name (kerchew) was—sure—Boyce Combe. That's it. With much the same sort of droll, this clever chap talks his songs. A little bit elevated from the ivory dome class, but appreciated by an audience of intelligence, evidently making up the Sunday night clientele. They all liked Boyce.

That "Something-You-Never-Expected" is to the vaudeville goer what gold is to the fortune hunter. And the Orpheum program for this week, which opened yesterday afternoon, has a bill that will make the most critical call it the best week at the Orpheum this season as well as a good part of last season. BOYCE COMBE is the surprise. Mr. Combe is one of vaudeville's most talented entertainers. His type of entertainment is rarely seen on the vaudeville stage. His descriptive English "Tales and Tunes" are "something you never expected."

Boyce Combe is a turn worth any one's money. He gives some very clever monologue songs, and his impersonation of Birdie from Burlington and Beauty

of the Guards were exceptionally good numbers. No less so were his other two numbers, and so much did the audience appreciate him that there was some difficulty in getting the curtain up on the next act.

Mr. Boyce Combe is "distinctively different." "Tales and tunes that tickle" aptly describes his turn. He is a handsome, smartly dressed fellow, who sings new songs in a new way with a self-assurance that rather adds to his presentation.

As to who is a headliner par excellence, and who just a topnotcher, one is entitled to one's own opinion regardless of the numerical order, though it has been hinted to us more than once that to prefer publicly stock not so accounted by the august heads of the Orpheum Circuit is to precipitate attacks of temperament that cause managers to reach for the head-coverings and flee up a contiguous alley. Nevertheless, we shall sturdily hoist our colors and firmly announce that for polish, wit and charm, Boyce Combe in his succession of cantillations is easily entitled to the cup. Mr. Boyce has a most ingratiating manner, pronounces the English language as it is intended to be pronounced, knows how to use a melodious singing voice, and presents his various numbers with distinct and clean-cut characterization.

Boyce Combe presented an entertaining single. He essayed the character of the English "nut" of the not too silly type. George Grossmith and G. P. Huntley

are the sort emanated by Mr. Combe. He sang pleasantly, and had good songs, notably "Burlington Birdie." Altogether a thoroughly enjoyable act well received.

The Orpheum bill last night was the best in weeks and weeks. Boyce Combe and Robert Emmett Keane are undoubtedly two of the best "singles" who play on the Orpheum, and they were immediately in high favor with the big audience. Mr. Combe had established a reputation for himself two years ago. Mr. Keane was brand new to Calgary, and he "took" so well that two speeches were demanded of him.

There is a particular pleasure in a performance of a man whose methods are quiet and subtle, who gives the letter R a brief rest, and gets a really good joke over without repeating it three to six times, and without the assistance of an echoing female interlocutor. Mr. Boyce Combe is one of the rare Englishmen who filter into the Orpheum. He does not sing through his nose, he does not shout, he is not a speed fiend, and he takes for granted the intelligence of the audience. Although his songs and patter are not remarkably novel or clever, he is pleasing and satisfying in a special way of his own, and he leaves a definite impression at the end of his twenty minutes or so. His sneezing song, his absent-minded ditty, his presentation of "Burlington Birdie" are each delightful polished bits of comedy. They appealed to the house last night so strongly that Mr. Combe was recalled half a dozen times.

ROBERT FARICY at Piano

Direction MARTY FORKINS

LETTERS

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Werner Elsie
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White Herman

lodgings. After stopping here two days he was allowed to proceed on his way.

WASHINGTON, D. C.

By HARDIE MEAKIN

Things theatrical are surely quiet here, if it were not for the stock war, but little interest could be aroused. It has been extremely hot, although the storm of Sunday cooled things considerably, with the Monday night houses of the current week aided accordingly.

Gerald Oliver Smith of the Garrick Players is in the lead this week in "Three Live Ghosts." Earle Foxe and Wanda Lyon still continue to attract at the Belasco this week in "The Oulja Board."

The Cosmos has 8 Little Dolls, Chalfonte Sisters, Jarvis and Harrison, "Honeymoon Inn," Eddie White, Boland and Knight; "The Black Bag," film.

Picture houses: Palace, "Across the Continent"; Columbia, "Foolish Wives"; Rialto, "Over the Border"; Metropolitan, "Sonny."

Francis X. Bushman and Beverly Bayne head the bill at Keith's for return engagement.

Washington's new colored theatre, Lincoln, has musical comedy for the week, "Creole Follies Revue."

Strand continuing "The Spirit of '76" for another week.

Garry McGarry returned to the

cast at the Garrick this week, George Henry Trader, the director is also playing this week.

Dennis King, an English actor and a recent acquisition at the Garrick, was billed to appear at the Belasco this week. However, he is continuing at the Garrick.

Mrs. Lawrence Beatus, wife of the manager of Loew's Palace, is leaving for Atlantic City this week. Young Beatus, Jr., now a little less than a year old, is going along.

Marvin Gates journeyed to Indianapolis with Mrs. Gates during the past week to attend the funeral of Mrs. Gates' sister.

Wanda Lyon is the only woman member of the local Lions Club. She is the leading woman at the Belasco. To do her honor a block of 250 seats are purchased by the club each week for the entire membership, which attend in a body.

Anna Brown, h, who is to appear in "The Inevitable" next season, is coming to the Garrick for the balance of the summer.

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BALZER SISTERS

310 West 49th Street, New York City

BUFFALO

By SIDNEY BURTON

By a decision handed down by the New York State Court of Appeals, Loew's State here will be compelled to surrender its Main street entrance and lobby to the Golde Clothes Shop. The clothing concern was dispossessed and its lease terminated when Loew started to build, the store being used for an entrance. The case started in City Court and, after being turned down by every intermediate court, the Golde claim is now finally sustained by the highest tribunal, from which there is no appeal. The practical effect of the decision will mean either the giving up of the entrance and lobby or the payment of substantial damages. It is said that the damages will amount to over \$50,000.

Fred D. Reeves, giving his occupation as a vaudevillian and his residence as Greenport, gave himself up to the police Saturday because he was stranded and unable to find

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BALTIMORE

By ROBERT F. LISK

NEW LYCEUM—Tallulah Bankhead in "Sleeping Partners."
MARYLAND—Keith Vaudeville.
CARLIN'S ARENA—De Feo Grand Opera Company in repertoire.
GARDEN—Pop Vaudeville.
HIPPODROME—Loew Vaudeville.
NEW—"My Old Kentucky Home."
CENTURY—"Sowing the Wind."
RIVOLI—"I Am the Law."
PARKWAY—"Watch Your Step."
CENTURY ROOF—Cabaret—"Whirl of Girls."

Jack Mason is producing the shows atop the Century theatre now. Ernie Young put on the bills for nearly 30 weeks and made quite a go of the whole business. Each of his productions was made on a three weeks' basis, and it is understood that the Mason shows will be put on in the same way.

His first is "The Whirl of Girls" and is as snappy a piece of work as one could find away from Broadway. The costumes are elaborate,

and although no special star dominates the various interludes, he has collected a classy bunch of choristers.

Frederick A. Bishop and John Pollock, who will manage the Gilbert and Sullivan festival at Carlin's Park in two weeks, were in Baltimore last week and inspected the Arena, where the opera will be given. DeWolf Hopper will head the company. Local critics have been unstinting in their praise of the company now singing there. Giovanni Diaz, Helen Yorke, Richard Bonelli, Edith de Lys, Dreda Aves, Henry Weldon, Paolo Quintina and Carlo Milhou are among the principals. Bonelli's performance as the jester in "Rigoletto" was heralded to the skies here, and the DeFeo Opera Company, after a rather disastrous appearance at the Lyric last year, has re-established itself in Baltimore.

The New Lyceum Stock, comprising the George Marshall Players, received their first unkind words at the hands of a local critic this week when Robert Garland, of "The American," took them to task severely for producing George V. Hobart's "What's Your Husband Doing." He termed it a piece of trash, and grew sarcastic in a comparison with their offering of the previous week, "The Pigeon." The latter work failed to draw the

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PAULINE M. YOUNG

Administratrix of the estate of Arthur C. Young, deceased,
No. 34 North Second Street,
Harrisburg, Penn.

When the trial comes up next September it is expected that Judge Keith-Orpheum will give the boys the limit.

crowd, while "What's Your Husband Doing," despite its obviousness, drew packed houses and kept them during the week. Mr. Garland said that the work was almost so bad that he could have written it himself. Mr. Garland is the co-author of a sketch that served Edna Hubbard for a brief week or two in vaudeville a few years ago. He has also written several other plays, all of which he mentions at every opportunity in his "By the Way" column. They have been produced here by a little theatre group, "The Vagabonds."

John Oldmixon Lambdin, critic of "The Evening Sun," in a recent list of the best plays of the Baltimore season gave first place to the Clemence Dane work, "The Bill of Divorcement." He mentions "Mr. Pim Passes By" as another fine production. "The Czarina" came in for a few good words.

The opening of Mario's Court Yard Restaurant at Carlin's Park has marked a radical change in the policy of dining rooms at local amusement parks. The dining rooms at Bay Shore and Riverview depend on their sea food as the drawing attraction. Their popularity has been at its height on Sunday. The Mario Restaurant at Carlin's is making the foreign dishes its trump card. The place is located within a stone's throw of the Arena, where the grand opera presentations are being made, and a course dinner is being served for \$1.25. Cabaret artists have been engaged, and a good dance orchestra is on the floor. The en-

tire place is done in the old Italian manner, resembling nothing so much as a spot taken bodily from an old Florentine city.

With the summer season fairly under way at Carlin's Park, plans are now being made for a second week of grand opera. The season's program opened Tuesday night with "Aida," and was followed by "Rigoletto." Thursday night "Il Trovatore" was heard. "The Barber of Seville" was the Friday night offering, and "Aida" was repeated again for Saturday. Mlle. Edith de Lys has been engaged, and Henry Weldon, basso, is also in the company, which includes Carlo Milhou, Richard Bonelli and Giovanni Diaz. Incidentally Diaz is somewhat of a favorite among the musically inclined here, having appeared at several concerts at the Peabody Conservatory recently.

The second week's program will be much more ambitious than the first, and will include "Don Pasquale," which has probably never been sung before in Baltimore. "La Traviata" is also on the list, as is "Lucia di Lammermoor," and "Carmen." Mlle. Dreda Aves will sing the title role.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "Nobody's Widow."

TEMPLE—Manhattan Players in "A Very Good Young Man."

FAY'S—Bobby Saunderson, Mann Brothers, Roy Reichy, Wells and Davis, Mack and Irving, Creedon and Jordan.

Pictures—Fay's, "Yellow Men and Gold"; Regent, Thomas Meighan in "The Bachelor Daddy."

"Four Horsemen" return at Piccadilly next week.

Rochester is all agog over the starting of a new Hearst paper here. The Rochester "American" is sched-

uled to make its first appearance Sunday, June 25. A Sunday paper only will be published for a few weeks until the plant is organized, after which an evening daily will be issued. William Paul Costello is leaving the "Democrat and Chronicle" to take charge of the dramatic and music departments. Morris Adams, for years city editor of the same paper, will be city editor of the "American." A number of other men are leaving various local papers to join the Hearst outfit, plans of which were carefully laid before much publicity was given the matter.

The Eastman School of Music will contribute two members to the graduating class of the University of Rochester this week, its first class, and certificates will be given others who have not taken the required academic work for a degree of Bachelor of Music.

The Manhattan Players are holding a unique exhibition at the Hotel Seneca this week. The display includes work of the following artists, each of whom has been accorded recognition: Nicholas Yelenti, landscapes in oils; Charles Laite, sculpture in bas relief; Charles Ellis, portrait painting in oils; Herbert Jaap, pen and ink and sepia sketches; decorated candles and batik work; Florence Fischer, children's drawings; Florence Eldridge, poems, and Ralph Murray, musical compositions.

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SOUTH AFRICA

(Continued from page 25)

strong was the feeling the Administrator climbed down and the proposed doubling was abandoned. He has invented another tax, which does not touch entertainments.

Johannesburg

HIS MAJESTY'S.—Three-act musical comedy, "A Little Dutch Girl," good business. Production well staged by Fred Coyne.

STANDARD.—Robert Courtneidge and W. E. Holloway Co., under direction of Leonard Rayne, staging "Abraham Lincoln," with W. E. Holloway in title part; well staged and played, and drawing. "The Faithful Heart" for May 11.

EMPIRE.—Revue "The Peep Show," filling this variety hall nightly. Billy Fry, English comedian, hit of show.

ORPHEUM.—Popular program drawing patrons. Week May 3, Hayman and Franklin in sketch; Bert Southwood and Pink Lady, songs; Max Linder film, "Seven Years' Bad Luck."

NEW BIJOU.—Week May 3, film "Earthbound."

CARLTON.—Pictures. The aftermath of recent revolution in Johannesburg and district by miners, etc., has had depressing result on amusements. Although houses of entertainment are doing, on the whole, well, yet tightening of money, and cash available for all shows not so plentiful as previous to trouble. Proposed entertainment tax likely to meet with strong opposition, as public consider paying enough for amusements.

Page's Circus and menagerie playing under canvass around Johannesburg.

Durban, Natal

CRITERION.—Kitchen Comedy Four, Dainty Danes, two clever girls; Paul Witt and May Stevens, good.

THEATRE ROYAL.—Alfred Woods and company in short season. May 15, "Smouldering Fires" and "The Muddler."

EMPIRE BIO.—"Les Miserables." **HIS MAJESTY'S.**—"Madonnas and Men."

POP BIO.—"The Rainbow Trail."

Heavy entertainment tax is big drawback in Natal. Strong protests indulged in against unfair taxation; becoming big cry throughout South Africa.



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IN LONDON

(Continued from page 26)

circle will be at five and three shillings.

Angus McLeod and Lee Ephraim, in others words Daniel Mayer Ltd., have acquired a lease of the Adelphi and will begin their career as play producers in June. The piece chosen is the dramatization of an Ethel M. Dell story, "The Way of an Eagle," and the leading man will be Godfrey Tearle. The story is one of the best the theatres has written and there is much in it that lends itself to dramatization. It is drama pure and simple, and with its production the old theatre will return to the class of fare with which it was famous in the days of William Terris, who was murdered outside the stage door by a mad actor something like 30 years ago.

June 2 will see the opening of the International Theatre Exhibition at the Victoria and Albert Museum.

The collapse of "Cairo" has left Oscar Asche without any immediate theatrical plans. After a rest on his farm he will go for a long sea voyage and will not be seen in the West End again until the late autumn. Had he remained at His Majesty's he had intended heading a stock company for the production of Shakespearean revivals. This company would from time to time have been reinforced by famous "stars." Another of his projects

concerned a revival of Pinero's "Iris."

The success of the Galsworthy "cycle" at the Court has led to Leon M. Lion making arrangements for several series of productions and revivals on similar lines. He will run these seasons in conjunction with J. T. Grein, commencing with a Pinero cycle in the autumn. Other popular authors who will be presented in due course are R. C. Carton and Henry Arthur Jones. Other Lion plans include the production in the autumn of a play by G. E. Morrison in which Robespierre will be the central character.

The English-American-Yiddish actor W. D. Waxman will produce "The Rabbi and the Priest" at the Court. This play, under the title of "The Little Brother," was originally produced at the Ambassadors some time ago. Waxman is a popular personality in the vaudeville world but has done little if anything in West End legitimate up to now. Fisher White and Mary Grey will be his principal supporters at the Court.

C. B. Cochran will presently present a French comic opera season. Among the composers who will contribute to this are Planquette, Audran and Lecocq. He now states his production of "The Music Box" will not take place until Christmas when the original producer, Hasard Short, will rehearse the British company.

INCORPORATIONS

Albany, N. Y., June 7.

The Arman Producing Co., Manhattan; capital, 100 shares, no par value; begin business with \$500; directors, Arman Kaliz, Mildred Singer and Evelyn Greenfield; attorneys, Epstein & Axman, 175 Fifth avenue.

Adelphi Operating Corporation, Saratoga Springs; hotels, theatres and restaurants; capital, \$5,000; directors, Julius Diskin, Sylvia Fuch and A. R. Gross; attorney, M. M. Black, 391 Fulton street, Brooklyn.

Edwin Productions Corporation, Manhattan; theatrical business; capital, \$20,000; attorney, Frederick E. Goldsmith, 1540 Broadway.

The Schnebe-Wallach Corporation, Manhattan; to provide for production and performances of operatic, dramatic, vaudeville and cinematic representations; capital, 500 of \$100 per share and 1,000 shares of common stock of no par value; attorneys, Bickerton, Wittenberg & Fleisher, 220 West 42d street.

Arthur K. Pearson Holding Corporation, Manhattan; stage attractions; capital, \$5,000; attorney, Joseph A. Michel, 38 Park row.

Buy Your Own Home Exposition, Inc., Brooklyn; theatres, amusement parks and pictures; capital, \$10,000; attorney, I. F. Greene, 44 Court street, Brooklyn.

Atlantic Service, Inc., Manhattan; amusement enterprises; capital, \$10,000; attorney, Abraham Lehman, 44 Court street, Brooklyn.

Lincoln Theatre Corporation, Dunkirk; capital, \$500; attorney, Thomas J. Cummings, Dunkirk.

Cranfield Amusement Co., Manhattan; skating rinks and amusement features; capital, \$20,000; attorney, J. Haley, 280 Madison avenue.

Findley Lake Improvement Association, Findley Lake, Chautauqua county; summer resorts and theatres; capital, \$500; attorney, F. L. Morris, Sherman, Pa.

Latham Restaurant Co., Manhattan; picture theatres; capital, \$3,000; attorney, M. J. Hamburger, 233 Broadway.

I. Ginsberg, Inc., Manhattan; theatres, hotels and restaurants; capital, \$2,000; attorney, H. B. Mitchell, 5 Beekman street.

Belle Claire Import and Export Trading Corp., Manhattan, pictures and radio furnishings, \$25,000; R. Debarge, M. Gismet.

Jump Steady Corp., Manhattan, theatrical, \$100,000; M. Freeman, D. D. and R. Frackman.

Blackburn Photoplay Corp., Manhattan, \$250,000; R. F. Blackburn, R. T. McGee, F. J. Petronic.

Clarence Williams Music Publishing Co., Manhattan, \$20,000; C. Williams, P. C. Rainer, S. Brooks.

Thunderbolt Amusement Co., Manhattan, roller coaster, etc., \$50,000; M. Goldstein, D. Simmons, W. Nudelman.

Sea Coast Operating and Holding Corp., Queens, Theatricals, etc., \$25,000; P. J. Lancaster, G. H. Parsons, F. A. Rogers.

Animated Outdoor Advertising, Rochester, pictures, \$10,000; M. C. Hahr, W. H. Holmes, S. M. Dunn.

Buy Your Own Home Exposition, Brooklyn, theatres and amusement parks, \$10,000; G. S. Carpenter, A. and R. Goldsmith.

Edwin Productions Corp., Manhattan, theatres, \$20,000; F. E. Whitbeck, J. Wilson, H. Schiffman.

Chicago Corporations
Atlas Educational Film Co., 1111 So. Blvd., Oak Park; \$100,000; L. J. Hurwitz.

Quality Slide and Flashgraph Co., 6 E. Lake St., Chicago; \$10,000; E. P. Sattiel, H. S. Block, C. Perel.

Feaster Mfg. Co., Manhattan, picture winding machines, \$75,000; C. B. Santes, R. F. Besch, M. M. Manning.

Ethical Film Service Co., Brooklyn, pictures, \$10,000; M. and M. Baschier.

Liberty Motion Picture Corp., \$100,000; James V. Stang, Vito S. Lombardi, Alex. Scriben, New York. (Delaware charter.)

Plays and Pictures, Manhattan, \$50,000; C. S. Jones, H. W. Wack.

Richton Corp., Manhattan, motion pictures, \$100,000; L. D. and L. R. Wharton.

Albert Von Tilzer, Manhattan.

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Wimark Producing Co., Manhattan, pictures, \$5,000; M. Marks, R. Prosser, D. K. Kennard.
Rialto Producing Co., Manhattan, theatres and pictures, \$40,000; W. S. Phillips, T. Robinson, D. Rafael.
American Commedia Dell Arte, Manhattan, theatrical, \$50,000; M. Draper, R. Hale, P. Colum.
New Strand Theatre Corp., Manhattan, \$5,000; E. Mayer, L. Schneider, J. Elpern.
Jester Productions, Manhattan: theatres and pictures, \$20,000; E. Dudley, L. Hess, C. L. Kahn.
Army Amusement Corp., Brooklyn, N. Y.; pictures, \$10,000; B. Stern, L. Elgarten, S. Ster.
Strong Record Co., Manhattan: phonographs, etc., \$500,000; J. Strong, L. F. Stumpf, G. A. Hopkins.
Regal Records Co., Manhattan: phonographs, etc., \$50,000; R. Kanarek, M. and B. Abrams.

NEWS OF DAILIES

Maurice Schwartz' Jewish Art Theatre company at the Irving Place theatre, New York, will close for the summer June 28.

"The White Linen Nurse," by Eleanor Hallowell Abbott will be dramatized by Colin Campbell Clements.

Barney Bernard, co-starred with Alexander Carr in "Partners Again," now at the Selwyn theatre, New York, will appear as Shylock in a series of meetings of "The Merchant of Venice" under his own direction at one of the Selwyn theatres in New York. David Belasco has already announced that he would produce "The Merchant of Venice," with David Warfield in the leading role.

Arthur Hopkins will present Ethel Barrymore next season for a limited period. The Longacre, New York, has been secured for two years by Hopkins for her. Miss Barrymore is recovering from an operation performed on her nose, known as sinusitis.

Mrs. Hannah Chaplin, mother of Charlie, will be examined by the Federal Board of Health officials at San Francisco by order of the Assistant Secretary of Labor Henning to determine whether her mental and physical condition is such that it will permit her to return to her home in England.

A Paris decree divorcing Mme. Ganna Walska, Polish prima donna, and Alexander Smith Cochran, will become final Aug. 14.

A committee composed of William Collier for sports and Florence Moore in charge of baskets will try

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to make the cast of "The Music Box Revue" at the Music Box, New York, comfortable while playing in the city by arranging a series of picnics for the summer.

"The Blushing Bride," starring Cecil Lean and Cleo Mayfield, closed June 10 for the summer at the 44th Street, New York. It will reopen in August.

"The Rose of Stamboul" at the Century, New York, will close Saturday, reopening in August, where it remains until September; when the San Carlo Opera company takes over the house for its run.

Channing Pollock's "The Sign on the Door" will be produced in Paris in early autumn by Baron Henri de Rothschild at the Theatre Antoine.

Margaret Mackay, a society girl of Wilmington, Del., made her debut on the stage in "The Rose of Stamboul" at the Century, New York, last week.

The Equity Players, Inc., elected a committee last week headed by Joseph Santley to canvass the summer resorts, dramatic and social

societies for subscriptions the price being \$22 for five plays that are to be given.

Mary Hay, after a long illness, is with her husband, Richard Barthelmess, at Hot Springs, Va.

A benefit performance was given at the Jewish Art theatre, New York, for Effthios Vonaseras, a Greek professor of dramatic art, last week.

A comedy by William Anthony entitled "It's a Boy," will open in Atlantic City on July 17.

Fortune Gallo, director of the Sam Carlo Opera Co., is going to enter the producing managers field next season with a drama that is being cast this week for an early tryout.

The first play by the Belmont Theatre Repertory Co. is one by Dr. Louis K. Anspacher called the "That Day." Richard G. Herndon, executive director will cast the play this week for a tryout on tour.

Sylvia Field who just finished a tour with "Welcome Strangers" made her debut in a principal role on Broadway taking Annabelle West's place in the "Cat and the Canary" at the National, New York.

The cast of "Who's Who," an A. H. Wood's show which includes

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Charles Ruggles, Sue MacManamy, Ruth Terry, Russell Mack, Edna Hibbard, Spencer Charters, Marion Ballou, Eleanor Williams, Peggy Elenor and Marcelle D'Arville is now in rehearsal.

Marie Burke, the wife of Tom Burke, the Irish tenor, has been added to the cast of Eddie Cantor's "Make It Snappy," at the Winter Garden, New York. She played a role in the original production of "Afgar."

Belle Bennett succeeded Margaret Lawrence in the leading feminine role in "Lawful Larceny" at the Republic, New York.

Ben Hendricks appearing at the Maxine Elliott, New York, in "The Goldfish" is planning to revive "Ole Olson" and "Yon Yonson" Swedish-American comedies in which he starred fifteen years ago.

Kenneth D. Harlan, picture star, is being sued for divorce by his wife, Mrs. Florence C. Harlan. He is opposing the demand of his wife

who is asking \$300 a week alimony and \$3,000 counsel fees, pending trial of her suit for absolute divorce.

Arline MacMahon replaced Phyllis Carrington Monday in "The Dover Road" at the Bijou, New York.

Richard Bennett leaves "He Who Gets Slapped" June 24 to establish a repertory theatre in Los Angeles, opening there July 16 in "The Fool" by Channing Pollock which will be produced here next season with Bennett in the leading role by the Selwyns.

Lillian Lorraine has been named in a divorce action brought by Mrs. Gladys Wagner against her husband, Charles G. Wagner, owner of a cabaret on Broadway, New York, and also known as Billy Lloyd. It is alleged Lloyd was found in Miss Lorraine's apartment when it was raided by Mrs. Lloyd.

Fiske O'Hara is announced for a new play by Ann Nichols, named "Land O' Romance" opening Aug. 5 at New London, Conn., under Augustus Pitou's management.

"Her Temporary Husband" will open June 25 at the Cort, Chicago.

Virginia Fabregas, Spanish actress, arrived on the Royal Spanish Mail liner P. De Sastre from Barcelona and Cadiz. She is going to tour Guatemala and other parts of Central America with her company. M. Tovar, a Spanish author and actor, is a member of her com-

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pany. They will finish the tour in her theatre in Mexico City.

Julian Eltinge will return to the legitimate stage Oct. 3 at Atlantic City in a new musical play by Glen MacDonough and Raymond Hubbell called "The Vanishing Lady." It will be produced by Jacques Pierre.

"Up the Ladder" will close at the Playhouse New York Saturday.

Nina Wilcox Putnam and Ethel Watts Murnford are writing a comedy for Josephine Drake to be produced next season, entitled "Mamma's Profession."

A man with only a card bearing the name of Herbert Thompson, dramatic author, 1367 Broadway, New York, for identification, committed suicide by jumping in front of a subway train at the Times square station Wednesday morning.

WITH MUSIC MEN

(Continued from page 22)
achment of Reilly's Bucks, who surrounded the vehicle and marched alongside of it through its trip around the loop.

After a two-hour parade it wound up at the music shop, where Bill Morrissey broke a bottle of champagne over the front door knob and Judge Lawrence Jacobs of the Municipal Court made a speech of welcome home to Snyder.

The balance of the day was spent by Snyder in greeting his old friends and pounding out the tunes of some of his hits on the piano, while various professionals sang the numerous songs of the store's catalog.

Clark tendered a dinner to him at the Terrace Garden Saturday night, when a special performance of Charles Bohler's "Whirl of the World" was given.

Monday night Snyder was the guest of Clark at the opening of the new Ernie Young show at Marigold Gardens. In his honor Young called it "Ted Snyder Night."

The new store, 45 by 65 feet, is one of the largest song shops in the country, and in addition to the sheet music department has a phonograph, music roll and radio department. It's floor is decked with 1,968 silver dollars and is one of the biggest features locally as far as the daily newspapers are concerned, for they devoted considerable space in feature stories to it.

Herman Stein has connected with the business staff of S. C. Caine, Inc.

Harms will exploit another Maurice Yvain tune in this country adapted for American usage by B. G. DeSylvia. Yvain is a French popular composer, best known in these parts for "Mon Homme" (My Man). The Harms number will be titled "It's Up to You."

Salvio Hein, the composer, who is recuperating from a major operation recently performed at the Lennox Hill Hospital, New York, has been presented with \$1,000 by the American Society of Composers, Authors and Publishers. Mrs. Harry Williams, the widow of the songwriter, has also been remembered with a \$500 check.

The Grand Street Boy's Association at a recent dinner formerly adopted Eugene West's "Sunshine Alley" as their official song. West is a member of the organization.

Alleging that "April Showers," one of the biggest production and popular song hits of the year is a plagiarism of Lee David's "Paper Doll," the B. D. Nice Co., Inc., has brought suit against Harms, Inc., Sunshine Music Co., Inc., Budd G. DeSylvia, Louis Silvers and Al Jolson for an injunction and accounting of the profits on "April Showers." The song is published by the Sunshine Co., of which Jolson is alleged a principal backer, and distributed through Harms, Inc. DeSylvia and Silvers are the authors of it, the complaint alleging the latter (composer) visited the Nice company's office on several occasions at the time "Paper Doll" was being exploited. A side issue on this action is that the "Nice" corporation title was coined by Benjamin W. Levy, its president,

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and Lee David, staff composer, as contrast to the "Harms" phrase. The plaintiff corporation patterned its type of publications after the Harms' catalog in the matter of high class songs, eschewing the common run of clatter. Several months ago Harms took over a "mammy" song from Nice & Co., written by David for Jolson's use. The latter never did anything with it and the song was not pushed.

Aileen Stanley's suit against George A. Friedman, Inc., arising from the song, "Emaline," was settled out of court. Friedman acknowledging Miss Stanley's claim to certain royalties through a written assignment. The action is based on an assignment of his share of the royalties by George A. Little (who wrote the song in collaboration with Jimmy McHugh) to Miss Stanley and her pianist, Robert Buttenuth. Friedman eventually turned the song over to Remick & Co., the plaintiffs joining Remick and Friedman defendants.

Harms, Inc., is understood preparing a countersuit against Nice & Co. over "Moon River" (since turned over to F. J. A. Forster of Chicago), alleging infringement on "Kitty Ma-

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hene," an old Chauncey Olcott number.

Variety's Paris correspondent, E. G. Kendrew, reports that Francis Salabert has acquired, during Saul Bornstein's recent sojourn in Paris, the French rights of Irving Berlin's "Say It With Music."

Chapel of London has bought the musical rights of "Ta Bouche" by M. Yvain, now running at the Theatre Daunou, Paris.

Sherman, Clay & Co. have taken over the Daniels & Wilson catalogue.

Arthur DeRoeb, songwriter, who sued Paul Specht, orchestra leader now at the Hotel Astor, for services rendered lost out on his claim, judgment for \$22.50 for costs being awarded Specht. DeRoeb claimed salary due as publicity agent. Specht denied ever employing him as such.

Harry Pearl of the professional department of Irving Berlin, Inc., is doing a single on the Loew time in the East, while his wife, Mabel

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Pearl, is arranging for the Berlin firm.

Abe Olman, song-writer and until recently professional manager for Forster Music Company, has severed all contracts and connections with any firm, and is for the present free-lancing in New York, having returned recently from a trip to the coast.

The Clifford Pub. Co., Inc., of Chicago, has incorporated for \$20,000 to continue the business of the Frances Clifford Music Co. Salvatore Tomasso is the president of the new corporation.

Lemuel Fowler secured a temporary injunction against Perry Bradford to restrain the latter from publishing and vending Fowler's song, "He May Be Your Man But He Comes to See Me Sometimes."

Bradford is alleged to have obtained a proof of the song from a printer and printed it under his trade mark. It was also ordered that Bradford turn over all plates

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and copies of the song in his possession. The injunction went by default. Abner Greenberg, acting for Fowler, will make a motion to punish Bradford for contempt in his failure to comply with the court order.

Van Alstyne & Curtis has joined the American Society of Composers, Authors and Publishers.

The Greater New York Music Publishers and Dealers' Association, Inc., entertained the delegates of the National Association of Sheet Music and Dealers' convention at an outing on Wednesday (June 14).

The Federal Court suit started by the A. J. Stasny Music Co. against Jack Mills, Inc., alleging infringement of copyright has been settled out of court. Mills' song, "They Needed a Songbird in Heaven, so God Took Caruso Away," was alleged to be musically similar to Stasny's publication, "It's Never Too Late to Be Sorry."

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DE LYONS DUO

Just finished Loew's Western and Southern Time.
Continuing on Loew's New York Time.
Thanks to ABE FEINBERG

BILLS NEXT WEEK

(Continued from Page 24)

SACRAMENTO
Hippodrome
1st half
J & B Aitken
Carlton & Tate
Roberts & Boyne
Wilson & Larsen
H Green Band

ST. LOUIS
Loew
Juggling Ferrier
Gibson & Betty
Chapman & Ring
Roy LaPearl
Zaza Adele Co
2d half
Theodore 3
Fletcher & Pasq'le
L. Steele Co
Barton & Sparling
M. Blondell Rev

SALT LAKE
State
Fred's Pigs
Rente & Lyons
"Let's Go"
Grace Cameron Co
Franchini Bros

SAN ANTONIO
Princess
Mack & Dean
Quinn & Caverly
Page & Gray
Bogany Troupe
2d half
Kawana 2
Carletta & Lewis
F. Schwartz Co

GUS SUN CIRCUIT

ALBANY, N. Y.
Majestic
Jessie Franks
Valentine & Royal
Leonard & Hoffman
Three Rounders
2d half
Rose Miller
J Ryan & Trux
McDonald & F'child
(One to fill)

BUFFALO
Lafayette
Paul Conchas Co
Harry Bewley Co
Palo & Pato
Howland & Oden
Rolf & Elton Co

DETROIT
Columbia
Eohn & Bohn
Bert McGarvey
Shadowgraphs
Knox & McGowan
Hall & O'Brien
Mack & Redding
Three Martells
Lew Ray

GLENS FALLS, N.Y.
Empire
Rose Miller
J Ryan & Trux

WESTERN VAUDEVILLE

JOPLIN, MO.
Electric
The Wheelers
2d half
Williams & Howard

KANSAS CITY
Globe
De Glen & Adams
Jimmy Dunn
2d half
Bob Hardy
Cameron & O'Conr

M'RSULTWN, IA.
Casino
Billy Kinkaid
Currie & Williams
Blaney & White

NORFOLK, NEB.
New Grand
Marie Davis
2d half
Charles Wiles
Pay & Weston
Wright & D. Sis

OMAHA, NEB.
Empress
Charles Wiles
Hrady & Mahoney
Rusow Midgits

John Keefe

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Adelaide Charles
BOOTHBY and EVERDEAN
Novelty Songs and Travesty
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ALICE SHER
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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 in tact. Heretofore the Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS
Pantages
(Saturday opening)
3 Belmonts
Crane Sis
Colindona 4
Ferry Conway
(One to fill)

WINNIPEG
Pantages
Victoria & Dupree
Charlie Murray
Springtime Frivs
(Two to fill)

GT. FALLS, MONT.
Pantages
(Same bill plays
Helen 22)
"Dress Rehearsal"
Homer Sis
Fred Berens
Parish & Peru
Schilli's M'nettes

BUTTE, MONT.
Pantages
(17-20)
(Same bill plays
Anacanda 21; Min-
soul 22)
O'Hanlon & Z'nd
Bob Pender Tr
Jim Thornton
Gladys Green
Coscia & Verdi

SPOKANE
Pantages
Pettit Family
Judson Cole
Mile Rhea Co

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HIS MAD WAGS

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SAN FRANCISCO
Pantages
(Sunday opening)
Buster Quillan Co
Early & Early
Seymour & Jean'te
Jack Conway Co
Clark & Verdi
Erford's Oddities

OAKLAND, CAL.
Pantages
(Sunday opening)
Lori & Nagami
Beeman & Grace
Hibbitt & Malle
Powell Quintet
Lulu Coates

LOS ANGELES
Pantages
Mrs R. Hansen
Walter Brower
Craig & Holts'w'ith
Kuma 4
Ford & Pierce
Chas Rogers Co

SAN DIEGO, CAL.
Savoy
Mole Jesta & M
4 Popularity Girls
Nelson & Madison
Everette's Monkeys
Pot Pourri Dancers
Mack & Lane

L.G. BEACH, CAL.
Pantages
Wilton & McAvoy
Cinderella Rev
Duval & Symonds
4 Tires
Little Jim
Waldeman & Freed

SALT LAKE
Pantages
Farrell & Hutch
Futuristic Rev
Lady Alice's Pets
Dunley & Melill
Miller Klint Co
Moran & Wiser

Savoy and Capps

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MABEL
CARR

HARMONIOUS
COMEDY
SKETCH-
TETE
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ROGERS

McNAUGHTON

Let's get acquainted now, so next season the new act will need no introduction.
Direction MARK LEVY

DULUTH
BY JAMES WATTS
ORPHEUM—Orpheum Players in
"The Ruined Lady," "Fools First";
Lyceum, "A Good Provider"; New
Lyric, "His Wife's Husband";
Zelda, "My Old Kentucky Home";
Strand, "Iron to Gold."

The star stock system in Duluth has been so successful that managing director Arthur J. Casey has erased the word "stock" and now his company is known as the Orpheum-Production Company. He hopes to develop one of the best repertory organizations in the country. His efforts are making the Orpheum the most popular theatre in Duluth.

Leona Powers, who succeeded May Collins as leading woman of the Orpheum Players, opened Sunday in "The Ruined Lady" to big business and an advance sale. Miss Powers has been starred with the Baker Stock of Portland, Ore., and has a strong following here. She is accompanied by her mother, who plays in the company. Alice and Violet Dunn, who played with the original company of "Buddies" as the Benoit Twins, were featured in same play here last week and have made such a hit that they will be retained for two more weeks. Robert Edeson will be with the players next week in "Fine Feathers."

- Manager Al Anson of the Lyceum will leave next Saturday for two weeks vacation. His home is in Chicago and he will pass most of the time in the Windy City.

The picture business is suffering a slump in Duluth due to the coming of warm weather and other causes more dangerous. The Hollywood scandals and depreciation in the standing of screen players have brought on a decline in picture interest and it will take long and persistent work on the part of exhibitors to shake the jinx.

The Snapp Bros. Shows, the first outdoor amusement enterprise to show here this season, opened

CALVIN & O'CONNOR

"IN THE DARK"
BOOKED SOLID
Dir.: HANLON & TISHMAN

Jack Gibson

Jessie Gibson
Jack Gardner
Opening on Orpheum Circuit, August 18

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Direction SIMON AGENCY

Monday night. Interest in carnivals is at low ebb in this part of the Northwest. Carnivals and small circuses have lost prestige ever since the lynching of three negroes here two years ago. The lynching followed the assault upon a white girl.

MONTREAL

By JOHN M. GARDINER
PRINCESS.—Feature, "Orphans of the Storm," last week.
IMPERIAL.—"The Come-Backs," Marshall Montgomery. William Dunham and Grace O'Malley. Frank Mackley, Bert and Lottie Walton, Clara Barry, Orville Whittedge. Feature, "Gypsy Passion."
LOEWS.—Phina & Co., Hudson and Jones, Bryant and Stewart, Jo Jo Dooley, King Bros., Larry Semon. Feature, "North of the Rio Grande."
DOMINION PARK.—Outdoor attractions.
PICTURES.—Allen, Allen Concert Co., "Foolish Wives"; Capitol, Capitol Opera Co., "My Old Kentucky Home"; Strand, "Evidence."

The old-fashioned courtyard of the Corona hotel has recently been transformed into a replica of a Japanese tea garden, and is now open to the public. A latticed wall inset with pagoda effects now surrounds the yard, and around this are set individual tables for guests, at which parties of any size can be accommodated. It is the intention of the management to bring acts from New York from time to time, vocalists, instrumentalists and special features.

VANCOUVER, B. C.

By H. P. NEWBERRY
EMPRESS.—Closed.
ORPHEUM—Vancouver Players in "Golden Fetters," with Edythe Elliott in leading role.
PANTAGES—Vaudeville.
AVENUE—Dark.
Pictures: Columbia, Royal, Capitol, Allen, Dominion, Globe, Maple Leaf, Rex, Colonial and Broadway.

Ray Collins, part owner of the Vancouver Popular Players and also leading man, has for the past few weeks been leaving the leading male roles to Robert Lawrence or some other member of the cast. Mr. Lawrence was leading man with this same company two years ago for the summer months.

NEW YORK THEATRES

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Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUOX

CORT WALLACE

MARY EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

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IRVING BERLIN'S
MUSIC BOX REVUE
— With a Cast of Metropolitan Favorites —

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"The Perfect Fool"
HIS NEW MUSICAL RIOT
Farewell Appearance Saturday, July 1

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"ONE CLEAR CALL"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE. Conductor

LENORE ULRIC

as KIKI
A New Character Study by ANDRE PICARD.

'GOOD MORNING DEARIE'

With a Cast of N. Y. Favorites

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BARNEY BERNARD and ALEXANDER CARR

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"MAKE IT SNAPPY"
With NAN HALPERIN

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BLOSSOM TIME

MARJORIE RAMBEAU

In the Comedy Classic
in THE GOLDFISH

BIJOU

DOVER ROAD

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In Their Newest Success
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"LIVELY SUMMER SHOW."—TRIBUNE

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Matinees Wed. and Sat.

'KEMPY'

WITH GRANT MITCHELL
And THE NUGENTS

THE BLACK BAG

Five-reel feature in romantic vein taken from a story by Joseph Louis Vance and produced by Universal. Director Stuart Patton. Herbert Rawlinson starred, Virginia Valli opposite.

Billy Kirkwood.....Herbert Rawlinson
Dorothy Calandrelli.....Virginia Valli
Mulready.....Bert Roach
Mrs. Hallam.....Clara Beyers
Freddie Hallam.....Charles L. King
Samuel Brentwick.....Herbert Forster
Burgoyne.....Lou Short

Just a piece of entertaining film fiction without any special significance. The authorship of Louis Joseph Vance indicates sufficiently the classification of the picture. It is cheerful romance that amuses while it is on and forgotten on the way to the street. This sort of material has eminent virtues. It is light diversion and doesn't stir up any kind of emotion in the spectator—something like a frank detective. Pictures that don't evoke any special line of thinking are restful and serve their small purpose.

For its kind this film is neatly enough managed. It has action and speed and a couple of rough and tumble fights, but somehow the scenario writer (George Hively) has missed the suspense that should have been developed out of a mystery and its surprise climax. The hero steals a diamond necklace in order to protect the girl who, he mistakenly believes, is a thief. All the complications grow out of that planted situation. But the audience all the time knows perfectly well, and is meant to know, that the girl is not a thief at all, and for that reason when the revelation comes, it is no surprise.

Rawlinson has a jaunty role perfectly fitted to his style and capabilities. He is always a graceful player of these parts, a little obvious in his methods perhaps, but always getting his effects across. Miss Valli is rather in the background, with no opportunity to get into the center of interest, a pale part for an actress capable of much better things. Indeed none of the characters stands out except Rawlinson's. Everybody has been subordinated to the star.

For a film story adapted from a novel the picture has unusual coherence probably because detective stories of the sort by their very nature are fairly well concentrated. They usually follow a single thread from a generic situation to a conclusion without many side issues or discursive argument. The production is entirely satisfactory. The passages which are set in a summer resort with some shots at the beach and ocean are pretty and the bungalow sets are in excellent taste. A light, neat bit of entertainment, smoothly handled, that's all. *Rush.*

PAUPER MILLIONAIRE

London, June 1.
Another first-class picture from the Ideal studios. The story is an exceedingly well-done adaptation of Austin Fryer's novel. Its continuity is much better than is usually seen in British pictures. Deals with the adventures in London of an American multi-millionaire who through a chapter of accidents finds himself penniless in the Metropolis.

The production work of Frank Crane is excellent. He has paid great attention to minute detail; there are no mistakes. What exteriors there are, are either pretty rural scenes or well-known parts of London.

Hearing of his son's love affair with an English girl, Pye Smith the millionaire sets off, after a stormy scene with his son, to see the girl for himself. Immediately everything goes against him.

Things get worse and worse until at last he is driven to window-cleaning. While engaged on this he sees a newspaper announcing his own disappearance and in his excitement falls off the ladder. He is taken to the hospital where his son's sweet heart is a nurse and his troubles are soon at an end.

The picture leaves him wondering why on earth he didn't "ask a policeman" when his troubles started. The story is not a very probable one, but so well has it been treated it's improbabilities seem most natural. The acting is of a very high order. C. M. Hallard, on whom all the work rests gives a finely thought out performance of Pye Smith, and his support is far above the home average. From the first foot to the last this feature reflects the greatest credit on its American producer, Frank Crane. *Gore.*

THE GODS OF ASIA

London, May 25.
The Regent Film Co., Ltd., held a trade show this morning of what is apparently a drastically cut spectacular film production, called by them "The Gods of Asia." It is a story of adventure among the wilds of the Far East, but the producer seems to have become somewhat mixed in his sartorial detail. While one of the central characters, a Maharajah, has some of his natives attired pretty much as Zulus, others affect the garb of Bedouin Arabs. The producer evidently wanted to be correct and took no chances, playing both ways.

From the angle of spectacle the production is a stupendous one with a dignity bordering on the ponderous, and with a relatively weak finish running up to a conventional "climax." The cast is not mentioned

nor is any reference made to the nativity of the production.

The story revolves around an Englishman who goes to the Far East to visit a local Maharajah who was a college friend of his in Great Britain. The titled Oriental falls in love with the Englishman's wife, and the Englishman becomes equally enamoured with the favorite dancing maiden of the Maharajah. This results in a number of sensational happenings that are more fanciful and impossible than one would be apt to believe, more especially the illogical escapes from death on the part of the hero and his wife.

The general run of program picture houses in America could play this feature, but it would not stand up as a first run in the big cities. *Jolo.*

NANOOK OF NORTH

This is not the type of picture that the title would indicate. In fact it is not a feature at all in the general sense of the usage of that word, but it is far better as an attraction than the majority of the regular run of program features released on the market in the last quarter. It is a freak such as occasionally crops up and the general indications are that it is going to be one of the real money makers.

"Nanook of the North" was secured by Revillon Freres from one of their Hudson Bay outposts and it is a true diary of the life of the average esquimaux family during a year. Interesting, educational, scenic and with all certain touches of comedy that are certain to make it entertaining.

For a hot weather picture it looks like a sure fire wallop. It has the ice, snow and storm of the northland as its background. These naturally lend themselves naturally to corking ballyhoo stunts for the warm term.

The picture depicts the life, customs, sports and methods of earning a livelihood on the part of the native of Labrador. The picture is the work of Robert J. Flaherty F. R. G. S. who must have spent a couple of years in obtaining the film shown at the Capitol this week.

There was one family selected to record the routine of their life before the camera. Nanook is the head of this little group and with him is his wife Nyla and three of their offspring. They are shown coming down to the trading post in the summer to barter furs for various odds and ends. They then return, the advent of the winter weather. With the freeze comes a shortage of food and the methods of spearing fish are shown. Later the capture of walrus and a seal are most effectively pictured while the building of an igloo and the home habits of the family are also set forth graphically.

"Nanook of the North" looks like it will have as great an interest to film patrons as did the famous pictures showing the South Pole discovery, which were a clean up as a special road show. This picture on the face of it could have duplicated that outside of the regular picture theatres, but in those houses the business will greatly depend how strong the exhibitor will go after it. A Pathe release. *Fred.*

GRANDMA'S BOY

Los Angeles, June 14.
A Hal E. Roach production for Associated Exhibitors starring Harold Lloyd and marking the last of a series of special comedies by Lloyd for Associated Exhibitors. Lloyd's next will be for Pathe.

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
Grandma.....Hannah Townsend
The Bully.....Charles Stevenson
The Tramp.....Dick Sutherland
The Sheriff.....Noah Young

This is a picture that will get laughs from any type of audience. It is a knockout, clean at all times, and composed of truly funny situations. It is Harold Lloyd's best.

Entirely different from anything done by the bigger comedians for the screen. The story, an original by Jean Havez, Sam Taylor and Hal E. Roach, is a perfection of small-town life, showing Lloyd as a weakling who finally finds himself and becomes the hero of his town.

The supporting cast is excellent. Whoever was responsible for the casting deserves credit. Likewise the photography, which is above standard. Fred Newmeyer did a masterly job with the megaphone and can count this one as his big bet. The titles by H. M. "Beanie" Walker are more than titles. They help tell the story and supply plenty of laughs through their originality as well as to add spice to the program.

Hannah Townsend, although 79 years of age, is a find. On the strength of her showing in this comedy she fits right on the top row with the leaders. The bully could not have been handled any better than that of Charles Stevenson, while Sutherland as the tramp confirms the reason why all of the producers on the coast lots are after him for character bits.

In "Grandma's Boy" Lloyd not only shows his usual funny characteristics but does some surprisingly emotional acting. From the beginning to the end there are laughs with numerous pathetic scenes interwoven.

The story moves so fast it is impossible to guess the coming situations. It carries a good lesson, too, for the audience, showing that a man's success depends on his own ability.

The action finds the boy and the bully wooing the girl, who is somewhat inclined to lean toward the boy, although equally entertaining the bully. In their school days the boy always lost out in everything through his shy mannerisms and fear of the bully's strength.

A tramp is about town robbing stores and shooting those who attempt to catch him. Handed by the sheriff volunteers are chosen to capture the crook. Lloyd escapes being a member of this party by the shortage of deputy badges and is congratulating himself for his fortune when the bully pins his badge on the boy's coat. Lloyd runs home, fearing his own shadow and confesses to Granny that there isn't any use because "I am just a coward." Granny tells the boy a story about his brave (?) grandfather who captured an entire regiment single-handed in the Civil War. Granny explains that grandfather's heroic deeds were the direct result of a good-luck piece given him by a witch. When you hold this charm, Granny explains, no harm can come to you.

Granny digs up the charm, which later develops to be nothing more than the handle of her old umbrella. Lloyd is inspired and so confident that he is free from all dangers, goes alone in search for the vagabond. After watching the sheriff's posse run from the crook, he captures him without the aid of a weapon. While the community watches in bewilderment the boy brings the crook to justice. Lloyd

then proceeds to prove his success by soundly thrashing the bully. In the tussle with the bully he discovers it is his own power and not that of the charm which results in his victory. A five-reeler that is a corker and will pull business anywhere. It is having its premier at the Symphony, Los Angeles, where it is now in its fourth week of an indefinite run.

LIGHTS OF THE DESERT

William Fox five-reel comedy drama of the modern West, starring Shirley Mason. Directed by Harry Beaumont.

A straightforward, unpretentious romance with interesting character drawing and good atmosphere of the modern west. An altogether desirable program feature. May not pull much at the boxoffice, but will entertain them when they get in—in short the kind of picture that earns public good will. If there were more of the same sort the film business would be in better repute with the public.

The story has one capital comedy character, obviously borrowed from Harry Leon Wilson's Ma Pettengill in "Ruggles of Red Gap" and other stories. She is a self-sufficient fat woman who wears overalls when the occasion requires, hates the catty small town women with whom she is surrounded and is as independent of public opinion in thought and act as Lady Astor.

She befriends the stranded chorus girl from whom the other peanut minded women of the community shrink, goes to the aid of the hero with a shotgun across her arm and otherwise conducts unconventionally but in interesting manner. Some capital titles have been devised to express her practical philosophies.

When the heroine is in difficulties and on the brink of despairing tears, the old woman advises her "cuss a little, honey. It'll do you good." She manages a ranch and drives a car with equal nonchalance.

A theatrical troupe strands in a southwestern oil town. A foreman of the oil company has fallen in love with Marie (one of the chorus girls played by Miss Mason) and while the rest of the company are getting out of town as best they can, he asks her to stay and marry her. She agrees to remain at the hotel over night and consider it. The same evening she meets Tom, manager of the oil property, a one-time suitor for her favors who had previously offended her by his forwardness. He expresses his repentance and urges her to take a position in his office that will support her for the time being. She accepts and declines to marry the foreman.

The women of the town rise in war against this "chorus girl" invader and make it as disagreeable as they can. Also she is at swords ends with Tom the manager, until his workmen go on strike and threaten to tar and feather him. His danger inspires the girl to summon the old woman who has befriended her and they save him from the mob. The final embrace comes in a blossom laden orchard when the girl confesses, on being asked why she saved Tom whom she apparently didn't like, "I find that you can't hate a man without loving him."

The direction is in accord with the nature of the story, simple and direct while the open air settings are splendid with picturesque natural settings as an appropriate background for the plain little romance. *Rush.*

New York Welcomes "Our Leading Citizen!"

GEORGE ADE'S first original screen story has won the success it deserves. Long known as America's foremost humorous writer, Ade has now earned the title of America's foremost screen comedy writer.



Here are a few of the enthusiastic critical comments:

"A welcome addition to the American screen. Well-knit, consistent, delightful. Excellent cast. A worth-while picture."
—New York World.

"Dandy hot weather entertainment, as light and cooling as a mint julep and just as sure to please. The neatest comedy that has reached Broadway in some months. Exactly the right sort of picture for the hot spell and the kind of picture we need more of. Good, legitimate fun."
—New York Telegraph.



Scenario by George Ade and Waldemar Young.....Directed by Alfred Green

A Paramount Picture

(3-col. Adv. Mat. at exchanges)



SHATTERED IDOLS

A six-reel Frothingham production, distributed through the American Releasing Corp. Adapted from "The Daughter of Brahma," directed by Edward S. Selwyn. Cast: Marguerite De La Motte, Louise Lovely, William V. Mong, Ethel Grey Terry and Louise Lovely. Story by William V. Mong. Screenplay by William V. Mong. Directed by Walter Hurst. Cast: James Morrison, David Hurst, the child, Frankie Lee, Jean Hurst, Ethel Grey Terry, The Judge, Alfred Allen, Diana Chichester, Louise Clark, Colonel Chichester, Josephine Crowell, Dick Hathaway, Robert Littlefield, Ethel Hathaway, Mary Wynn, The High Priest, George Periolat, The Rev. Doctor, Thomas Ricketts.

This production was originally slated for release by First National that had prepared the advertising matter, paper and other accessories for the picture, but at the last minute the American Releasing made an arrangement to take it over. It is a story of India full of thrills and is unusual in photography. As a program release it is somewhat above the average and can stand for a week in any of the first run houses, especially in those times when there is a shortage of pictures.

The story is a rather unusual one, and it does not end with the usual climax of the lovers. That immediately is one point in its favor. The scenes are laid in India, with the uprisings of the natives and the constant efforts of the British government to keep order in that particular one of its colonies as the basis. The story opens with a young matron expecting an addition to the family, and the son is born on the night that the father, an officer in the British forces, is killed by the natives. That fact is marked on the child, who in his earlier days is a weakling. The mother, disappointed in her boy, displays it frequently. In the end, however, he proves himself a true hero by twice being the savior of the English. There is a lively love interest to the tale as well, with the boy first marrying an Indian girl, who is designated by the priests as "a bride of the gods" and betrothed to an idol. To counteract the effect of her death at the finish of the picture there is carried through the story the suggestion that there is an English girl who was his sweetheart in childhood who is waiting for him since he has proven himself a hero.

Direction plays an important part in the production, and Edward Selwyn has handled the picture excellently. His Indian mob stuff is particularly well done. Scenically the atmosphere is well developed and the character touches in the minor roles are most decided.

Of the cast Marguerite De La Motte as the little Indian girl is most excellent, while Ethel Grey Terry and Louise Lovely also contribute considerably to the effectiveness of the ensemble. Miss Terry is particularly good in a most unusual type of role for her. The trouble, however, is that too many directors will want her to do character work after seeing her in this production, but she is still far too young and good-looking to go in for grande dames as yet. Of the men Alfred Allen stands out, but James Morrison as the son is rather weak for the lead. This would have been a wonderful role for Gareth Hughes to have played.

OUR LEADING CITIZEN

A Paramount feature presented by Adolph Zukor with Thomas Meighan starred. Written by George Ade, directed by Alfred Green. Cast: Daniel Bentley, a lawyer, Thomas Meighan, Katherine Fendle, his fiancée, Lois Wilson, Oglesby Fendle, a capitalist, William P. Carleton, Col. Sam. de Mott, a politician, Theodore Roberts, Cal Higginson, Dan's friend, Guy Oliver, J. Sylvester Duxley, a law student, Laurence Wheat, Hon. Cyrus Blagdon, a Congressman, James Neill, The Editor, Lucien Littlefield, The Judge, Charles Ogle, Boots Monogo, Thomas Kennedy, Mrs. Brizey, Sylvia Ashton, Eudora Mawdie, Ethel Waies.

George Ade has developed a more or less modernized version of his great success of the past "The County Chairman" in "Our Leading Citizen." It is a fairly interesting story of its type which with the star and the author played up should manage to draw business. It isn't a picture that will turn 'em away or anything like that but it is a good standard program type of feature. Meighan is supported by a corking cast which includes "name values" in Lois Wilson, William P. Carleton, Theodore Roberts, Laurence Wheat, James Neill and Lucien Littlefield. To some fans this will almost spell all star cast and it might be worked as that.

The direction is by Alfred Green who has managed to handle the story interestingly, carrying the yarn along logically. In titling the film has evidently had the advantage of Ade suggestion for some of them are quite humorous.

Meighan has the role of a young lawyer in a small town whose sole ambition is to go fishing his practice of law being entirely secondary and his monetary return therefrom about at zero. That is the state of affairs until 1917 when the U. S. entered the war. The hero enlists as a private and comes back a major, slipping off the back of the train to duck the welcoming party that is at the station to greet him. His first

thought back in the old home town is whether or not the fish are biting and the official committee with a French dignitary who has come to pin the cross of the Legion of Honor on his breast have to call him in from the center of the river.

At this point Lois Wilson enters the scheme as the town heiress and she manages to fire the flame of ambition with the result that the hero goes out and makes a fight for Congressional honors and is elected despite himself.

Human and interesting in a style that is Ade's own with a moral attached to the effect that the man that is lazy is not always so inclined because of desire, but because he hasn't got the right job. Those that like Meighan will enjoy the picture tremendously.

MY WILD IRISH ROSE

Vitaphone five reeler adapted from Dion Boucicault's play "The Shaughraun." Scenario by C. Graham Baker and Harry Dittmar, directed by David Smith. Bill as a "special" and shown at the Strand, New York. Cast: Pat O'Malley, Rose O'Neale, Helen Howard, Claire Frolott, Maude Emery, Robert Frolott, Edward Cecil, Captain Molinaux, Henry Hebert, Jorry Kitchella, James Farley, Harry Duff, Bobbie Mack, Father Dolan, Frank Clark, Barry, Richard Daniels.

Vitaphone is presenting a melodramatic feature typical of the Irish plays of several decades ago in which Chauncy Olcott and Andrew Mack were wont to appear. The present production has all the real thrills for the Irish heart that usually are embodied in the beating of the hatred red-coated Britishers and the victory of the heroic Irish lad and his colleen. As a feature picture it isn't real material for the big first run week stand houses. In certain neighborhoods the picture will attract some attention, but it doesn't look like a real money maker unless there is considerable Irish element in the district.

At the Strand the picture was preceded by a quartet singing the various old Irish melodies and this created a certain atmosphere for the picture. It is the old story of the young Irish patriot who has been betrayed to the English and is sentenced to penal servitude in Australia for life. He escapes from the convict ship and returns to his home after some months in time to balk those who were scheming against his property and his sweetheart and sister.

Pat O'Malley playing the role of Conn which is really the title characterization of the old play was forced into a secondary position in the screen version and Pauline Stark as Moya was forced to the same position, the two however managed to outshine those playing roles that were given greater prominence.

THE DEVIL'S PAWN

Ufa feature, starring Pola Negri, presented at the Rialto, New York, June 11, by the Hamilton Theatrical Corporation (Paramount). Scenario by John Brenner and John Kraly. Directed by Paul Ludwig Stein. Cast: Pola Negri, Lea, adopted daughter, Professor Stanislaw, Harry Liedtke, Demetri, a medical student, Werner Bernhardt, Astanow, a student, Viktor Jansen, Ossip Storik, Dance Hall Proprietress, Margaretha Kupfer, Vera, Marga Lind.

For a while the second-class importations of the Hamilton concern were shunted to outlying theatres, where they would do as little damage as possible to the Paramount trade-mark, but this one must have looked better to some one. Why, does not appear on the surface. It is an exceedingly poor picture from all angles.

The story is jumbled and tiresome and the direction is no better. The whole thing is dingy. Some of the scenes of gaiety, such as the passages that deal with cabaret night life in Petrograd, are depressing. No such collection of dowdy women in makeshift costumes belonging to a long forgotten fashion has been shown on an American screen since the industry moved up out of the single-reel stage or the store show period of growth. These scenes alone would kill any picture on Broadway.

They had no less than five editors and title writers, all of whom, including Peter Milne and Benjamin De Casseres, receive title credit, to put the thing into presentable form, but the task was too much for even that galaxy of experts. The rambling tale isn't there with any human appeal and its pattern is indefinite. It is merely a cheap theatrical affair, the general effect being as though Victor Kramer tried to do a "Why Girls Go Wrong" in the style and spirit of Tolstol. It wouldn't be Kramer and it wouldn't be Tolstol. Indeed it wouldn't be anything.

Nothing is so trashy as a picture that tries to make pretentious drama out of shoddy melodrama. It misses on both counts as this film does. There isn't a natural touch about it—everything is stilted and pompous until the action trembles on the edge of travesty. They haven't missed a threadbare situation of the founding girl and her sufferings when she grows up. She even gets herself caught in a den of vice—thinly veiled as a Petrograd dance palace.

The story takes place in Petro-

grad during the reign of the Czars. Lea believes she is the daughter of a kindly old Jewish scholar in a Russian village. At his death she goes to the capital to enter the university, but because she is not eligible as a Jewess she assumes the identity of a dead girl whose birth certificate comes into her possession by accident. She encounters Vera, habitue of the dance hall, and under her sponsorship is introduced to the night life of the town. By hard work, however, she wins high honors at the university, but the news of her achievement gets into the newspapers, and the brother of the dead girl comes to inquire who is using his sister's name. In Lea he discovers a youthful sweetheart, and all are happy. Then it turns out that the Jewish scholar was not her father at all. She was a foundling and he cared for her. Really she is the daughter of a professor at the university, separated from his wife almost at the altar by the objections of his family. The scene designed to deliver the punch comes when Lea, driven to desperation by the drunken attentions of the cabaret frequenters, leaps from a window, intent on suicide, and is taken to the hospital to be operated on by her real father.

Pola Negri does not shine in the "sweet simplicity" roles. Her work in this picture makes you think of Theda Bara playing Juliet.

A PAIR OF KINGS

A Larry Seamon-Vitaphone two-reel comedy full of corking slapstick hokum that is certain to get laughs. Seamon seems to have spent considerable on this production, which would be a corking comedy to show on the same bill with the "Prisoner of Zenda," as the comedian plays a double role in it that makes the comedy virtually a burlesque of the Anthony Hope tale.

Seamon plays the roles of one who has usurped the throne of a mythical kingdom and an emigrant country boy who has just arrived. The latter is brought into the palace in a coffin at the time that a group of plotters are planning to get rid of the king. The latter notes the resemblance of the new arrival and persuades him to change places with him.

From that point on the vases and crockery fly and the smoke bullets land all over the place. It is a slam-bang affair from beginning to end and the type of comedy production that is fast placing Seamon right at the top of screen comics with the only two ahead of him Harold Lloyd and Chaplin.

BLUEBEARD, JR.

Five-reel comedy starring Mary Anderson. Presented by James Livingston, directed by Scott Sidney. Distributed by American Releasing Corp.

A very old and much worn story is here made into an amusing modern farce. The "planting" and preparation are rather tedious and over-elaborate, but once the comedy tale gets into its stride it moves with high speed and interest. If it could have "picked up" more promptly, as they say of autos, it would have been a dandy comedy. Even as it stands it is excellent, clean entertainment.

The big laugh scene—probably what would have been the third act if the story had been told as a play—consists of about this situation:

A young man's uncle has agreed to give him \$50,000 if he will demonstrate that he is a hard-working, conscientious youngster with a right sense of his obligations and a husband beyond criticism. Bob Beach, the young man, owing to certain accidental circumstances, is forced to invent a wife and a happy home to exhibit to the uncle's representative, who arrives on the scene suddenly and without warning.

In order to accomplish this he takes over another man's home. The other man's wife intrudes at the wrong moment and Bob has to commandeer her to pose as the wife. In the meantime Bob's own wife, in a jealous rage, reaches the spot. A third embarrassment is Bob's wife's girl friend, who was to have played the wife role, but who is projected into the complication as an outsider. In order to disguise the real situation from the uncle's agent, Bob has to hide his diversity of wives in the various upstairs bedrooms and go to them to explain things and keep them quiet.

Uncle's agent becomes suspicious. He sees Bob come from one bedroom with a knife in his hand and (although the possession of the knife is entirely innocent) is led to believe violence has been done. In this he is confirmed in his own mind when he peeks into the room and sees a girl's form tumbled into a heap of coverings on the bed (really the girl had heard him coming and had covered herself up).

The agent sees Bob exist stealthily from another bedroom and makes another inquiry. This time the girl (Bob's own wife) hears him tip-toe in and hides in the clothes closet in a pose that makes the old boy think she has been hung or strangled. Thus it appears that Bob has committed several murders. It's all straightened out in the end, but it makes for hilarious fun while it is in process of winding up.

The story has served for a hundred plays. It even has been made the basis of several burlesques shows, always in much the same basic form and in like elements. Its virtue in this case is that it has been built up painstakingly in terms of everyday, natural life. It is full of delightful commonplace touches, small incidents that will touch the experiences of about everybody that would visit a picture theatre.

For example Bob's whole dilemma starts with a note from the landlord demanding a renewal of his rent at so high a price that he can't make it. What would strike a commoner chord in a crowd of spectators? Betty, Bob's wife, has to go house hunting and here develop a lot more experiences that anybody will recognize as familiar. They finally settle down for a moment in a tiny flat and a strained household situation develops that ought to get a reminiscent chuckle from anybody that has ever been married—either man or woman.

The story is Old Stuff, but done in a thoroughly modern way. The characters are human and natural in themselves and in their relations. There is about the picture play something of the same quality of sympathetic commonplace that has made a sweeping success of "The First Year" at the New York Little theatre. It's a good sign that playwrights and scenario writers are getting away from the ancient conventions of the theatre, of dealing with life in artificial make-believe, and both in comedy and drama dealing with things of life and problems of life in terms of human experience.

This inconspicuous little picture production is an excellent example of the modern tendency to try to make the theatre and the screen reflect and mirror real life and not a fictitious counterfeit of life. This may appear to be a rather ponderous way to discuss a rather trivial film comedy, but it is little

things like this that mark improvements in an art. Today a comedy is done in a spirit of translating a phase of life—translating it as a rather broad caricature but still recognizable as an actuality. Ten years ago the thing would have been a knockabout, door-slaming farce, a crude buffoonery. If that much improvement has been made in ten years, it seems a fair prediction that the next ten years will find the picture art as much more improved.

ANNABEL LEE

A Joe Mitchell Chaplin "heart throb" feature, which is termed a "fictionalization" of Edgar Allan Poe's "Annabel Lee." Script by Arthur Brilliant and directed by Wm. J. Scully. No release mentioned. David Martin.....Jack O'Brien

This is an independent feature that has just happened. It was used this week as part of a double feature bill at Loew's New York, with a Talmadge reissue. There is nothing about it that would recommend it anywhere, but there is one thing it certainly does point out and that is the shortage of even fair pictures, for this one is below that mark.

The basis of the story is the famous Edgar Allan Poe poem, "Annabel Lee," which has been modernized and fictionalized to a degree that must have caused Poe's ghost to walk. The adaptation is draggy and the continuity decidedly messy. One could hardly call it a continuity, it is just a series of events pieced together with titles, the latter being depended on to tell the story.

The cast hasn't anyone worthy of more than passing notice and the leading lady was employed more as a walking model than anything else. In direction the picture was a slaughter of film, there being more padding in it than there usually is in five regular program features. On the whole the picture proves to be a decidedly slow and draggy affair.

MARK STRAND

Broadway at 47th Street

Sunday

June 18



Louis B. Mayer presents

The John M. Stahl production

"ONE CLEAR CALL"

From the book by Frances Nimmo Greene; scenario by Bess Meredyth. Directed by John M. Stahl.

A Whale of a Cast

Milton Sills, Claire Windsor, Henry B. Walthall, Joseph Dowling, Irene Rich, Edith Yorke, Shannon Day, Doris Pawn, Nick Cogley, Donald MacDonald.

A First National Attraction



ROSE OF THE SEA

Production by Louis B. Mayer, starring Anita Stewart. Adapted from the book by Countess Barynska. Directed by Fred Niblo. Distributed by First National.

Rose Eton.....Anita Stewart
Elliott Schuyler.....Elliott Schuyler
Peter Schuyler.....Thomas Hobling
Vivienne Raymond.....Margaret Landis
"Lady Maggie".....Kate Lester
Roger Walton.....Hallam Cooley
Daddy Eton.....John P. Mackney
George Thornton.....Charles Belcher

This is rather a beclouded effort, with much to recommend it and a good deal in its disfavor. Adapted from a novel, it is scattered and disjointed. Instead of the concentration of interest which is the element of a play or a screen story it is discursive and rambling. Its theme addresses itself exclusively to women, and it probably will turn out to make a strong appeal to that division of the fan public. So much in its disfavor.

Its merits are that Fred Niblo has handled his material in masterly fashion. Technically, the picture is rich in good points. The backgrounds are always in splendid taste; the characters have been selected with a good deal of discrimination and the picture compositions are arresting. An important detail is that Miss Stewart does better and more natural acting than in any picture of hers for a year or more.

The piece is a society comedy-drama and offers striking opportunities for scenes of broad magnificence in a pictorial and theatrical way. Its big effects, such as cabaret scenes, luxurious interiors in the homes of the rich and within and without a fine country home during a house party are lavishly done, and the production must have represented a considerable cost.

But when all's said and done the whole thing is just a piece of fiction without reference to common experience. The old school of fictionists escaped the real by taking refuge in the highly colored imaginary. That's the trouble with "Rose of the Sea." It is all theatrical parade of luxury, and nowhere does it touch upon the spirit of things, at least on the surface.

Rose Eton, from the country, works in a city flower shop, where she comes in contact with Elliott Schuyler, son of the aristocratic Peter Schuyler. Elliott is a pretty worthless sort of pup and lays siege to the rural beauty. He gets drunk, insinuates himself into her humble bedroom and starts a violent courtship. In the struggle he falls, striking his head on the table. Terrified lest he has killed himself, Rose goes to his father, Peter. The elder, recognizing her fineness of character, schemes to bring the young people together, thereby breaking off Elliott's environment of chorus girls, late hours and gambling.

The match is about to be made when one of the son's forged checks almost brings the boy to suicide. Rose saves him, but they are separated and he goes back to his chorus girl and marries her, while the father, learning of Rose's self-sacrifice, suddenly discovers that he loves her himself, and the rest of the story is concerned with bringing elderly Peter and young Rose together.

The picture has several excellent sympathetic characters, notably "Lady Maggie," an elderly aristocratic woman who devotes herself to aiding others, and Vivienne Raymond, a sophisticated chorus girl, who, in spite of her apparent hardness of heart, turns out to be a good sport.

Rush.

GOLDEN DREAMS

A five-reel Goldwyn release, production is handled by Benjamin B. Hampton. A Zane Grey story of Lower California oil fields, having Claire Adams and Carl Gantvoort featured.

Countess De Elberca.....Madame Rose Dione
Mercedes McDonald.....Claire Adams
Enrique McDonald.....Norris McKay
Sandy Buchanan.....Carl Gantvoort
Althea Lippincott.....Audrey Chaoman
Countess De Elberca's Cousin.....Idea Ward
Duke of Othomo.....Bertram Grassby
Don Felipe De Cristobal.....Frank Leigh
Pedro.....H. Gordon Mullen
Big Bill.....The Foreman
Circus Clown.....Frank Hayes
Strong Woman.....Babe London
Little Boy Clown.....Mary Jane Irving
Circus Manager.....Walter Perkins
Inn Keeper.....Harry Lorraine
Animal Trainer.....C. H. Murphy
Schoolmaster.....William J. O'Rourke
Majordomo.....D. Mitchell

A stranded one-ring circus that is fitted in this picture is the touch that takes the production out of the rank of the commonplace. It also saves the picture from fitting right in with the ordinary everyday run of program releases.

A trio of directors are responsible with the footage so short on that particular title that it was impossible to record the name of any of them. However, it doesn't matter much, for they didn't do anything that would get them a place in the hall of film fame.

The story opens with one of those made-to-order plots. The widow of a Spanish grandee has adopted a nephew and niece. The latter is in love with the engineer, who is in charge of the mining properties and oil fields of the family. The advent of the heavy element at this time is in the person of a new arrival from Spain, a young Duke, who has come to visit his uncle and at the same time cast about for a marriageable heiress, and he picks on the niece.

The uncle, however, becomes aware of the fact that the engineer

is the monkey wrench in the works of the scheme and he plans his removal in most approved Spanish fashion. The plan, however, goes wrong on two counts and finally there is an attempt to achieve by force what could not be accomplished otherwise, and then the day is saved by turning loose on the mob of the caged lions and tigers of the small circus in order to save the day. The ending of the picture is brought about rather abruptly at a time when it began to get really interesting.

The cast is a fairly good one and there are a number of fairly clever touches in the handling of small animal stuff in connection with the circus. A couple of real thrills are also furnished by the big cats.

A cast of unusual proportions is in the picture, with the honors principally going to Frank Leigh, who gives a really studied performance as the old Spanish uncle. The

fact that he had been seen a few hours previously in another picture in a distinctively different character brought home his work all the more forcibly.

Fred.

THE MAN WITH TWO MOTHERS

A Goldwyn five-reeler of the comedy-drama type, from the story of Alice Duer Miller, directed by Paul Bern. Mary Alden, Cullen Landis and Sylvia Breamer are featured.

Dennis O'Neill.....Cullen Landis
Claire Mordaunt.....Sylvia Breamer
Widow O'Neill.....Mary Alden
Ritchie.....Hallam Cooley
Butler.....Fred Huntley
Mrs. Bryan.....Laura Lavarne
Tim Danahue.....Monti Collins

A fairly interesting program feature of ordinary calibre which seemingly has as its greatest asset the fact that Mary Alden, who played the mother in "The Old Nest," is in the cast. Played as

part of a double feature bill at Loew's Circle, New York, with "Is Matrimony a Failure?" The mother theme is the strong punch of the story and a certain interest would be aroused by the title. In the regular run of daily change houses it appears to be a strong enough feature to stand by itself.

The story by Alice Duer Miller was adapted for the screen by Julien Josephson and directed by Paul Bern, with Percy Hillburn at the camera. It deals with the advent of a young Irish lad in this country to take charge of a tremendously successful junk business which was left him by his uncle. His widowed aunt is of the social elect and the mother of the youth who comes of the auld sod, does not seem to hit the pace that the Americanized aunt would like. There is an understanding the boy's mother is to return to the old country while the youth is to remain

here as the son of the aunt by adoption. Instead of sending his mother back, the boy places her in an apartment and then begins to lead practically a double life.

In the end, however, he cleans up a grafting element in the junk yard, wins the niece of his aunt and there is the usual happy ending.

Miss Alden as the mother endows the role with an appealing winsomeness, while Cullen Landis as the boy and Sylvia Breamer as the girl both manage to score.

Laura Lavarne as the aunt and Monti Collins in an Irish character bit both register effectively, while Hallam Cooley in a semi-heavy role manages to fit nicely.

The picture has naught that is unusual in photography or setting and there is no real thrill except that afforded by a rather stagey fight that Landis and a roughneck indulge in.

Fred.

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A VIRGIN'S SACRIFICE

A Vitaphone five reeler of the Northwest type with lots of snow and shootin' an' all that sort of stuff. Corinne Griffith is starred. Webster Campbell directed. Althea Sherill.....Corinne Griffith
Tom Merwin.....George Carlin
Sam Bellows.....George Carlin
David Sherill.....David Torrance
Mrs. Sherill.....Louise Trussing
Jacques.....Nick Thompson

This is just another of those northwest stories on the screen. Just how many of them picture theatre audiences can stand for without tiring is a question, but it is a certainty with plots of the calibre of this one it won't be long before the whole kit and kaboodle of the snow and shootin' stuff will be taboo.

Loew's New York played this one Memorial Day (its regular double feature day) all alone, except that the Buster Keaton comedy, "The Boat," shared the bill. The production has Corinne Griffith as the star and was directed by Webster Campbell. From a box office angle it has nothing in particular to recommend it other than it is a fair program feature of the usual Vitaphone calibre and therefore playable in the smaller daily change houses.

In brief the story has a daughter taking the illegitimate offspring of her mother as her own, so that the father will not become aware of an outrage that has been committed upon his wife. In an effort to carry out the deception she enlists the aid of a forest ranger, who is a total stranger, to pose as her husband on the father's return. The heavy who raped the mother still has his eyes on the daughter. It was to protect the girl from him that the mother fell into a trap he set. Finally the villain kidnaps the girl. A battle between the forces of evil and good brings about the defeat of the former, the death of the villain and the revelation of the true state of affairs to the hero, who claps the girl in his arms for the final fadeout.

All through the story the girl seemingly tries to create the impression she is a ruined woman. Oh, how she tries, but the hero tumbles blindly on in his belief in the girl. He can't see that ruined stuff at all. But how did the author expect any one in the world, even by the widest stretch of his imagination, to believe any mother would fasten her child, though illegitimately begotten, on her own daughter? 'Tain't bein' done this season.

Miss Griffith as the girl does give a corking performance and Carl Nissen, opposite, is at least passable. The others in the cast, other than Nick Thompson, who plays a half-breed convincingly, enact the characters they are cast for in perfunctory manner. In photography there are some clever exteriors, but it is just the same sort of snow and mountain stuff that has been shot in a hundred similar stories. The title is obviously for the box office, also for the censors and more so for reformers. Just why producers and distributors that don't try to protect their business expect it to be protected may be explained by this picked-out title.

Fred.

RETRIBUTION

Lou Rogers, of the Rialto Productions, presented "The Story of Lucretia Borgia" at the Park theatre, New York, this week. It is an Italian production made by Camillo Sinigaglia from the script of Fausto Salvini. A historical costume feature, about seven reels in length.

Caesar Borgia.....Signor Enrico Placentali
Pope Alexander VI (Rodrigo Borgia).....Signor Enrico Placentali
Lucretia Borgia.....Signorina Irene Saffo Momo
Rome.....Signorina Sangueto
Duke Alfonso of Aragon.....Signor Troise
Jester.....Signor Papa

Lou Rogers and S. J. Stebbins, of the Rialto Productions, have rented the Park theatre for the presentation of this feature, based on "The Story of Lucretia Borgia." The picture does not appear to have any chance in the better class of houses, but it should draw in neighborhoods where there is a strong Italian or other foreign element that might relish historic costume pictures. Otherwise there is naught about the production indicating any box office strength. At the Park Monday the management was under the handicap of a very bad orchestra, an exceedingly humid night, and a very dirty screen. All these angles are accounted for in reviewing the production.

"The Story of Lucretia Borgia" was produced in Italy with an all-Italian cast and under the supervision of an Italian director. It has all the earmarks of a mediocre foreign production that has not been edited or retitled any too well for presentation in this country. There is entirely too much footage at present, and this tends to make it exceedingly draggy from an entertainment point of view.

To those inclined toward historical research the picture might appeal, but the ordinary film fans will hardly relish this particular exposition of a very interesting period in Italian history.

There is a request from the management published in the program that the audience, to be in the proper frame of mind to receive the picture, would do well to imagine itself living 500 years ago. That's a long time back to remember history or anything else.

The handling of the story is typical of the usual Italian-made production that comes to this country. The types selected for the various characterizations are repulsive or too effeminate as far as the men are

concerned, and as for the women, charity prevents any extended comment on either their beauty or histrionic abilities.

"Retribution" just won't do.

Fred.

ACCORDING TO HOYLE

David Butler is starred in this David Butler Production, presented by Louis Burston and released by Western Pictures Exploitation Co. W. S. Van Dyck directed.

Butler as "Box Car" Simmons, knight of the road, is lolling lazily in a ditch when a lesson in a correspondence school course on how to become a success is wafted to him by the wind. He stretches his hand forth lazily to glance at it. There are three rules thereon about "don't be a piker, put up a bluff, think success and you'll be it, etc." and Simmons nonchalantly pockets it. He meets a girl and that's the turning point in his life. He decides to get shaved and during the tonsorial operation kids the barber about being a wealthy mining man from Nevada. The news spreads among the glib townsfolk and Simmons clinches the bluff by giving away his last deuce to the barber for a \$1.10 operation.

The rest of the action is a case of cheating the would be cheaters. A tract of land figures in the plot, owned by Doris Mead (Helen Ferguson), the heroine. The trimmers of this supposed wealthy come-on negotiate the sale of the land to Simmons for \$12,000, although worth only \$2,000. Simmons takes an option on the land for 10 days and then "salts" it with a piece of valuable ore with the result the avaricious land sharks are induced to repurchase the option for \$10,000. Of course the tract is barren land and "Box Car Simmons," now B. Carr Simmons, is in a position to press his suit.

Obviously there are many plot inconsistencies. If audiences are as glib as the natives in the picture are, well and good. It interests to a certain extent and as simple screen entertainment it suffices for one day picture programs or supplementing a vaudeville bill as in this case.

Abel.

JOHN SMITH

Selznick feature of five reels, starring Eugene O'Brien in mystery tale. At Loew's 42d Street, June 13.

Excellent supporting cast and first-rate mystery story, with interesting romantic background. Besides the star the picture has George Fawcett, best of character old men, and J. Barney Sherry and a capital company. O'Brien has a part made to order, one of those jaunty heroes with a sense of humor, and he makes the most of it. A better title would not have been amiss. "John Smith" doesn't mean anything and gives no key to the play. The early passages have a quantity of neat comedy and the mystery develops later into a first-rate bit of suspense.

The comedy hangs upon the novel situation of a young business man being assigned to the task of running a rich old woman's household on an efficiency basis by reforming her servants. It is similar to the basis of the stage comedy "Adam and Eva" in this respect. The mystery develops when the young man (who has served a term in jail for a crime he did not commit) is made treasurer of a charity drive and the money is stolen by blackmailing crooks who know his record.

The spectator is left in the dark as to whether the hero or his enemies committed the theft, and the murder of a servant during the crime and the working out of this mystery gives the play its tension up to the last moment.

Nearly all the action takes place in interior sets, and they have been skillfully designed. The effect of reality is secured without over-elaboration. Even in a court scene this air of simplicity is maintained. The theatrical parade that usually marks trial scenes is agreeably absent, but the concentrated story interest is well managed. Another detail that marks this picture is the moderate use of the closeup of the star.

O'Brien is the star of the picture and his name is featured alone in the billing, but all the closeups go to the heroine (played by Mary Astor). This is unique and augurs a good deal of generosity on the part of the star and as much good judgment on the part of the director.

Miss Astor is a brunet beauty, with eloquent eyes, and the enlarged portraits contribute greatly to the picture's appeal.

Tom Hillard takes the blame for another's crime and is sent to prison under the alias of John Smith. A kindly probation officer (George Fawcett) becomes interested and secures his parole. Hillard gets a job in a brokerage office, where his employer assigns him to the job of running his mother's household. He is so successful in bringing conflicting people into accord that a charity committee makes him treasurer.

Hillard leaves the money in a strong box in the drawing room, and a band of crooks, knowing the circumstances from a newspaper report and being familiar with Hillard's prison record, break in during the night, stealing the money, killing a servant during the robbery and throwing the blame on Hillard. Hillard is tried (the dam-

aging testimony against him being shown in fadeouts) and the jury is about to bring in a verdict when the court is informed in a note that new evidence is available.

The story takes a new twist. During the trial the probation officer has been investigating the case on behalf of Hillard, in whose innocence he believes, and has run down the real crooks. His acquittal establishes him in the good graces of his rich patroness and brings to a happy denouement his romance with her young girl companion.

Rush.

GIRL IN HIS ROOM

Albert E. Smith presents this Vitaphone feature starring Alice Calhoun. Direction, Edward Jose. Circle, New York, June 13.

Marie Prevost in "Her Night of Nights" was billed, but at the last minute the Vitaphone feature was substituted as half of the double bill, the print of the Prevost picture having failed to arrive. The other half was a Tom Mix five-reeler, "The Fighting Streak."

"The Girl in His Room" doesn't mean what you think at all; another sample of tricky titling. This sort of thing doesn't get anywhere. If a passer-by were attracted to the house by the display of such a title and would probably expect something with a kick of suggestiveness. When it isn't delivered, the patron is dissatisfied.

The picture is a transparent theatrical affair, depending upon one of those circumstances that couldn't happen. A young man who has been cheated out of his fortune and inheritance goes broke, and then suddenly remembers (as though such a detail might easily slip his mind) that in the wall safe of his former home he had left a large amount of bonds. So he turns Raffles and robs the house of his own property.

The place is occupied by the daughter of the man who defrauded him and so, quite by accident, he carries in his pocket when he goes on the loot a letter from her father disclosing all the facts. It naturally follows that he would put the letter in his outside breast pocket with his handkerchief so he could drop it on the floor at the right theatrical moment. It goes without saying that he is a clumsy burglar, and makes enough noise to awaken the sleeping girl so they can meet and the rest one can imagine for oneself.

The picture is as artificial enough, but the people make it more so by their style of acting which is in the last degree stilted. The action moves haltingly and the titles are highflown and labored.

Rush.

FREE AIR

W. W. Hodgkinson release in six reels, from the story by Sinclair Lewis. Produced by Outlook Photoplays, Inc. Directed by Jerome M. Stern.

Milt Daggett.....Tom Douglas
Claire Holdwood.....Marjorie Seaman
Henry Holtwood.....George Puncford
Jeffery Saxton.....Henry Suel

Here is a feature that looks as though it was a general advertisement for the beauties of Glacier National Park. It is "just a picture." The Sinclair Lewis story was fairly interesting in the Statepost, but the handling of detail in the screen production places the feature in the class dubbed "ordinary."

It is a tale of a Brooklyn flapper who with her father makes a tour of the National Park in their motor. They have a series of mishaps and a young native comes to their rescue. After they return to the hotel at the entrance of the park he follows at their invitation, only to find that the return to civilization and the meeting there with a devoted admirer has changed the general idea of the flapper's mind as to which of the two would be the more desirable for a life companion. This is worked out as the favored one shows a yellow streak when he and the girl are attacked by a tramp when some distance from the hotel, and it is the boy who again comes to the rescue.

There is something of a thrill in an auto race along the road leading to the top of the mountain, but that is about all there is in the production that can be commended. As a filler for double feature days at a price it will do, but other than that, except for the cheaper houses, there doesn't seem much of a chance for the picture.

Fred.

EVIDENCE

Florence.....Elaine Hammerstein
Philip Rowland.....Niles Welch
Judge Rowland.....Haines Herbert
Jeanette.....Constance Bennett
Mrs. Hammon.....Marie Burke
Louise.....Ma' Joe Metcalf
Walter Stanley.....Ernest Hillard

In supplying the story for this latest Elaine Hammerstein feature, produced by Selznick, the author, Edward J. Montague, elected a subject often times worked out by novelists, dramatists and in everyday life. It is based upon the familiar idea of a youth with family connections marrying a girl of the stage. In this instance it is worked out harmoniously with the star handling the role of the stage girl.

George Archambault has again directed Miss Hammerstein and has turned out a creditable production. The star works up the stage story to a nicely with capable support furnished by Niles Welch, as the youthful husband, and Herbert Holmes,

The one other role of importance is entrusted to Ernest Hillard who keeps it up to the standard of his co-workers.

In the production "Evidence" hits true. The director has selected well appointed interiors with lavishness predominating the majority of scenes. Taking a story combining society with the stage has necessitated an expenditure of considerable proportion. The lighting has been equally well carried out.

"Evidence" has as its central figure Florette a girl of the stage. She marries a youth of social prestige. His family fail to accept her. A former actor sweetheart tries to frame her and cause a split between her and her husband. He is discovered in her room by the husband's brother who is a believer in circumstantial evidence. The girl turns the tables by locking the brother in the room and convincing him that circumstantial evidence is not always true. He is convinced and establishes the proper understanding with the family.

Hart.

OUT OF THE SILENT NORTH

A universal attraction in five reels with Frank Mayo star. Story by Harry Sinclair Drago and Joseph Noel. Directed by William Worthington. A "snow" feature played by Loew in New York on double feature program.

Pierre Baptiste.....Frank Mayo
Marcelle Vallois.....Barbara Bedford
Archie Kefferton.....Lionel Belmore
Reginald Stannard.....Frank Leigh
Pete Bellows.....Christian J. Frank
Jean Cour.....Frank Lanning
Mattigami.....Louis Rivera
"Lay" Lester.....Dick Laren

"Out of the Silent North" is just another "snow" feature with a fairly good story that runs about true to the stereotyped plot that the

majority have. There is nothing in particular that will make any audience see it more than once, and most can tell the finish after the first reel.

Frank Mayo as the star impresses rather nicely, and from a photographic point the picture shows that the U. is going forward to an undeniable advantage in this particular. If the editorial and titling staff were only half as good as the production end the U. would make its regular run of program stuff stand up fairly well. However, for the average daily change house this picture will serve during the summer.

Mayo is a Canadian trapper in love with the factor's daughter. She returns the love, but on the arrival of an Englishman at the trading post seemingly falls for the polished chap. He has come in quest of a lost mine that his father has given him a map with which to locate. Another Englishman in the settlement steals the papers and plots with an Indian guide to make way with the prospector. A terrific snow storm and the wishes of the plotter are almost realized, but the factor's girl sends her sweetheart out in search of the lost one, which brings about his rescue.

The two form a partnership for the continuance of the search and finally they strike gold. At that point the heavy, with his followers, tries to take the claim by storm, but the trapper beats them to it. A happy ending with the Englishman returning to his promised bride across the seas and the trapper with the factor's daughter clasped in his arms.

Fairly good snow meller for the places where they like it. Fred.

COAST FILM ITEMS

Los Angeles, June 10.

Headed by Owen Moore and Director Victor Heerman, the members of the Selznick company left the United studios for a week of location at Big Bear.

James Ewens, who supervised the casting for Douglas Fairbanks' present vehicle embracing the career of "Robin Hood," will be assistant to Director James Young in the making of "Omar the Tentmaker," a Guy Bates Post special, for First National, to be produced by Richard Walton Tully.

Frank Mayo, Gertrude Olmsted

and Director Lambert Hillyer have returned to Universal City from a location stretch of several weeks spent in Sonora, Cal.

Charlie Chaplin is busy working at Universal City on his newest comedy. Besides Chaplin there are a dozen independents busy at the Laemmle lots. These are Irving Cummings Productions, Campbell Comedies, Herbst Productions, Phil Goldstone Productions, Warner Bros., "Broncho Billy" Anderson and Sunset Productions. Harry Myers is working as a Warner Bros. star.

Eric von Stroheim is working day and night on a special production for Universal.

INSIDE STUFF**ON PICTURES**

Abraham S. Schomer, playwright and author of "The Yellow Ticket" et al., has a film producing unit practically organized to screen Schomer scripts. He is holding production plans in abeyance awaiting a more opportune season.

Fannie Brice and Georgie Jessel may be teamed in the making of two-reel comedy pictures this summer. When they were appearing on the same bill in Cleveland recently a test film was taken with promising results.

Mae Murray became considerably peeved when the Universal started to co-star Rodolph Valentino with her on the billing of its release of "The Delicious Little Devil" at the Central. She had her representative go after the U., and called to their attention that in the contract she formerly held with U. it was explicitly set forth that she only was to be the star, and that no one else was to be billed equally with her. In advertising the release, to take advantage of the "draw" that there is in the Valentino name billed him equally with Miss Murray. The star quite rightly took offense, and even inserted advertising in the Saturday and Sunday papers, stating "Mae Murray announces that 'The Delicious Little Devil' is not one of her pictures made under her own management." The U. in turn changed all of its ads to conform with the wishes of Miss Murray, and reduced the size of the type in which the Valentino name was displayed.

The Famous Players gave out or it leaked out that it intended to convert the Putnam Building into a picture theatre holding 4,000 people. That again brings up the matter of the Shanley restaurant lease in the Putnam building between 43d and 44th streets on Broadway. The Shanleys have 19 more months on their lease, which is said to contain an arbitration clause to the effect if a sale of the lease is not effected to the owners of the building at any time, the matter of value of lease shall be left to arbitration with that arbitration provided for in a board with Supreme Court Justice Victor J. Dowling to be its chairman. The Shanley lease came up when the Famous Players purchased the Putnam building. The Loew circuit at that time also held a lease of five years, but that appears to have been adjusted through Loew moving to its own offices in the State building. The first report, a couple of years ago, of the Shanley asking price to vacate was \$500,000, but as a matter of fact the restaurant people and Famous Players never got down to a figure. Shanley's restaurant is so constructed a considerable saving would be made were the present plan of the restaurant held to in the general outline of the new theatre. It is said that could be accomplished, as the Famous Players has purchased property adjoining the Putnam building site on the side street.

It is reported in Los Angeles rialto that Ruth Renick, picture star; Mary Newcomb, leading woman for the Wilkes Players at the Majestic, and Tom Wilkes figured in a triangle mixup last week that may yet get to the courts. For some time the colony has known of Miss Newcomb's desire to get on New York's Broadway. After a few weeks of leading parts in several new plays put on by Wilkes by arrangement with Sam Harris, she decided it was time to go and was upheld in this decision by Mr. Wilkes. It is planned to send her to New York with "In Love with Love," a new play now being broken in at the Majestic, with Miss Newcomb and Edward Everett Horton in the leading roles. For some unknown reason Miss Newcomb is reported to have quarreled with Wilkes and to have told Wilkes she was leaving him this week, whereupon he opened negotiations for Ruth Renick to play the lead in "In Love with Love." Miss Renick made arrangements for the engagement, passing up picture propositions. Meanwhile Miss Newcomb and Mr. Wilkes are reported to have settled their differences. Miss Renick was then notified that her services would not be required. Miss Renick is awaiting further explanation from Mr. Wilkes.

LOW BUSINESS RECORDS IN BROADWAY FILM HOUSES

**"Worst Week in History" Wail of Management—
Capitol with \$27,000 Manages to Break Even—
Strand, Rialto and Rivoli Way Off**

Last week the picture houses in the Times Square section of Broadway managed to record "the worst week in history," according to the various managements. All of the bigger picture houses manage to maintain something like a fairly accurate check on the business done by their opposition, and while all admitted that their own business was bad, they pointed to the fact that the "other fellow" also suffered. A record for low receipts along the rialto for the film houses is said to have been made during the seven days that closed last Saturday night.

Sunday started off to all appearances as if it was going to be a continuation of the slump that was prevalent the week before, but the cool wave which followed in the wake of the destructive storm Sunday evening caused business to lift somewhat on Monday and Tuesday. The heat coupled with a lack of good pictures is held responsible for the general flop last week.

Practically all of the houses have cut their orchestras with the possible exception of the Capitol for the summer months. The Rialto and Rivoli have eliminated a considerable number of men, and the Strand has taken a few from the pit. At the Capitol there are still so many musicians playing that if there have been any taken out it is not as noticeable as in the other houses.

A development this week that is causing considerable comment is the business that is being done by "Nanook of the North," a travel picture which Rothafel is presenting after it was turned down by all the other Broadway houses. Sunday the picture managed to draw only \$5,400 on the day, and those at the house looked for a flop on the balance of the week, but Monday business came back with a return of \$4,800 at the box office, and Tuesday showed \$5,200, with the general indications being that the house will almost touch \$40,000 on the week.

Of the smaller houses the business done at the Central with the re-issue of "The Delicious Little Devil" was top, and a surprise with \$8,400, sufficient to cause the holding over for a second week.

At the Criterion and the Cameo things went all to pieces, with the former house getting under \$4,000 and the latter about \$2,000, or a little less.

Estimated business last week:

Apollo—"Silver Wings" (Fox Special). Seats 1,200. Scale: \$1.65 top evenings. Hasn't shown any improvement over the week previous. Last week was another where the loss was topping \$5,000 on the operating expense.

Cameo—"False Fronts" (American Releasing). Seats 560. Scale: 55 and 75. Picture failed to draw at this particular house, more the theatre's fault than that of the production; naturally suffered from the general slump; got just under \$2,000 on the week.

Capitol—"Golden Dreams" (Goldwyn). Seats 5,300. Scale: Mats., 35-55-85; evs., 55-85-\$1.10. Bad picture from drawing standpoint that did not, even though being coupled with Rothafel Anniversary Week, draw anything for the house. The \$27,000 gross gave the theatre an even break on overhead.

Central—"The Delicious Little Devil" (Universal). Seats 960. Scale: 55-75. A reissue which was made five years ago has Mae Murray as the star and Rodolph Valentino in support. The latter's name played up gave production sufficient box office pulling quality to bring about an \$8,400 week. Great for this house.

Criterion—"The Stroke of Midnight" (Metro-Swedish-Bio). Seats 1,100. Scale: 55-99. Foreign production, awful flop. Failed to draw or get anything in the way of notices. Business coupled with regular flop and evident bad reviews with less than \$4,000 as gross.

Lyric—"Nero" (Fox Special). This special, while corking picture, is falling to draw as it should. This much is admitted by Fox officials. A close check is being kept on the picture by those interested in the filming of "Bea Hur," and their

tally shows that production did less than \$500 a day last week, which would have given gross of about \$3,300. Shocking and particularly indicative of conditions when it is known that under similar conditions the house should be doing around \$12,000 or \$14,000 on week.

Rialto—"Woman Who Walked Alone" (Paramount). Seats 1,960. Scale: 50-85-99. Dorothy Dalton, George Melford production, claimed to have grossed about \$17,000 on week by Paramount officials, but outside checking up on picture's business pointed to just little better than \$12,000.

Rivoli—"Over the Border" (Paramount). Seats 2,210. Scale: 50-85-99. Another case of flop, which although \$15,000 claimed for it did nearer \$10,000.

Strand—"Domestic Relations" (First National). Seats 2,989. Scale: Mats., 30-50-85; evs., 50-85. Katherine MacDonald. Picture was one which Strand attaches said they had paid for and laid on the shelf, but had been resurrected when "I Am the Law" was withdrawn because of legal proceedings. Prove to be flop because of general slump, with gross attracted under \$15,000 on week.

'FRISCO'S BUSINESS SHOWS IMPROVEMENT

**Reports Indicate a Return to
Normal Box Office Condi-
tions—Pictures Draw**

San Francisco, June 14.

Business generally among the first run picture houses was about fair or a little better last week. The Tirol offered Norma Talmadge in "Love's Redemption," and did better than it has for several weeks past. This star has quite a following and is popular with Tirol patrons.

At the Granada "The Man from Home" did a nice business, better than has been the rule at this house for several weeks.

The California's business is about average, while the Strand is off a little.

The Imperial did not hold up as much as was expected.

California—"His Wife's Husband" (Am. Releasing Co.) Seats 2,780. Scale, 50-75-90. Betty Blythe star. Went below last week, getting \$16,000.

Granada—"The Man from Home" (Paramount). Seats 3,100. Scale, 50-75-90. James Kirkwood and Anna Q. Nelson featured. Business picked up, with \$15,000 as gross.

Imperial—"I Am the Law" (All Stars). Seats 1,425. Scale, 35-50-75. Alice Lake, Gaston Glass and others featured. Holding to the low level of past few weeks. Gross about \$5,000.

Strand—"Strange Dolls" (Fox). Seats 1,700. Scale, 25-50-75. Dustin Farnum star. Also Clyde Cook in "The Toreador." Doing only fairly. Reported as \$6,000.

Tirol—"Love's Redemption" (First National). Seats 2,240. Scale, 25-40. Norma Talmadge star. "The Cave Girl" is the other feature. Did better than the past few weeks. Over \$9,000.

GRIFFITH SET WRECKED

Damage estimated at \$10,000 was caused at the D. W. Griffith studio in Mamaronck, N. Y., by the wind-storm Sunday evening. The costly set of the French village used in "Orphans of the Storm" was wrecked and wire damage was figured at \$2,000.

The village set stood on the northern meadow beyond the studio toward Long Island Sound. The wind washed a catboat moored along the shore right into the middle of the village, 50 yards from the water line.

Mamaronck and nearby New York Points got the worst of the hurricane. Two persons were killed by falling trees near the Griffith studios.

PHILLY STANLEY BEST BET FOR SUMMER

**Biggest House Holding Up
Despite Atmospheric
Conditions**

Philadelphia, June 14.

Scorching weather, often accompanied by rain just at the time of evening film house crowds generally leave home, kept down the grosses downtown last week.

The Stanley, with Thomas Meighan in "The Bachelor Daddy," showed up the best, and improved as the week went on by favorable word of mouth comment. It showed a decided gain over the combination of "Penrod" and Buster Keaton the previous week, and that without any added feature. This week the Stanley has "Polly of the Follies," and next week it is making a big play for "The Woman That Walked Alone." Unless business here takes another decided drop the Stanley looks to coast through the summer to a moderate profit, while other houses will find difficulty in holding their own until the arrival of cooler weather.

The Kariton, with "The Beauty Shop," in which they featured the "all-star" cast, did little. The names attracted some, but unfavorable notices and the weather spoiled any chances this Raymond Hitchcock comedy might have had.

The Kariton, with fewer seats than at starting because of fire regulation requirements, switches this week in policy, and will take some of the big Stanley features for second runs. "Smilin' Through" will be the first. The Kariton is now running a straight 50-cent price, but despite its location is not attracting the expected drop-in trade.

The Aldine rose slightly in business with "Beyond the Rainbow," but papered heavily and tried a number of radical advertising stunts to accomplish that purpose. Rumors are still about over a change of management at this house, especially in view of the fact now that the Ambassador, the West Philadelphia house controlled by the Felt Brothers who have the Aldine, has been sold to Fred G. Nixon-Nirdlinger, and will be run by him beginning June 19, booked by the Stanley Co. Shorn of the United Artists pictures, the Aldine has had to take independents, and a few ordinary program features, left-overs that the Stanley company passed up. This week Grace Davidson in "The Splendid Lie" is the feature, and will be marked by the star's appearance in person.

The Palace did quite well with "Orphans of the Storm" last week, though this is not the kind of a picture for such a drop-in house. The evening business was larger than ordinary, and the day trade fell off. The Victoria with "Reported Missing" may not have done quite the business prophesied, for this rousing comedy, but they went well above average, and with a little special boosting for this feature would probably have touched a high mark.

Much interest is being expressed this week in the engagements of "The Ruling Passion" at the Palace and "The Three Musketeers" at the Victoria, the first downtown showing of these Big Four features since their original showing at the Aldine last fall and early winter.

Estimates for last week:
Stanley—"The Bachelor Daddy" (Paramount). Picture—appealed greatly, especially to women, and business climbed as week went on. No extra features. This week "Polly of the Follies" and Johnson's Jungle Adventures on bill. Business last week, \$27,500. (Capacity 4,000; scale, 35 and 50 cents matinees; 50 and 75 cents nights.)

Aldine—"Beyond the Rainbow" (R. C.). Star cast of this feature was advertised extensively and dailies in reviews commented on people rather than story. "Splendid Lie" this week, with "His Wife's Husband" offering. If present hot weather sticks hard to see how house can continue into summer going; \$5,500. (Capacity, 1,500; 50 cents.)

Kariton—"The Beauty Shop" (Paramount). Not kindly treated in some notices, and showed no pick-up power. Rain made several evening audiences pitiful. "Smilin' Through" this week and will follow up with number of features shown first at Stanley; \$4,500 last week. (Capacity, 1,000; 50 cents.)

PANCAKE BUFFALO

**Picture Business Drops to Low
Levels—Outlook Not Bright**

Buffalo, June 14.

Business flattened out into a perfect pancake the past week and slipped down another notch toward the summer dumps. Even the weather, moderately cool, failed to bring them in.

Loew's matinees helped boost the takings there, while Lafayette got away with biggest night business for the week. Hippodrome slid along nicely for comfortable mark. House needs heavy novelty stuff, having to battle to hold up with straight picture card against the vaudeville and picture policies of larger houses. Cut its advertising this week; summer retrenchment policy in prospect.

Outlook all around for summer appears anything but rosy, local showmen being decidedly pessimistic and riding tight to the cushion. Early reports from beaches and summer resorts not over encouraging, number of rainy week-ends holding back takings. Even unusual number of dark houses—including Shea's Court Street, Teck, Criterion, Gayety, Academy and Olympic—fails to give any relief to situation.

Estimates for last week:

Lafayette Square—"Fair Lady," with Betty Blythe in person, and vaudeville. (Capacity 3,400; scale, mats., 15-25; nights 35-50.) Picture fairly entertaining, bolstered by personal appearance. Vaudeville card lacked other distinction. Business off at matinees, but held up nights. Under \$9,000.

Loew's—"The Green Temptation" and vaudeville. (Capacity 3,400. Scale, mats., 20, nights 30-40.) Picture held up strongly, supported by good vaudeville bill. Matinee business tip-top, but nights fell short. House going in for "cool" propaganda. Did \$7,500, which is short of desirable figure, but tolerable under conditions.

Hippodrome—"Bachelor Daddy" first half; "Find the Woman," last half. (Capacity 2,400; scale, mats 15-25, nights 35-50.) Continuing strong straight picture policy. Had Frank Brown, xylophonist, as extra attraction. Booking top-notch pictures, but public appears to want more novelties. Hippodrome's top price equal to that of larger picture and vaudeville houses. Shea apparently pulling in for lean months and holding back cards till fall. \$7,000 last week, neat week's business.

TOO HOT

**Pittsburgh Wilts In Receipts Last
Week**

Pittsburgh, June 14.

The worst week in several months was the general verdict after a terrific hot spell last week knocked the bottom out of strong hopes that had been built up with good business at the start of summer. Whether it is an indication that this summer is to be normally dull or quicken back to the pace set a couple of weeks ago is bothering the exhibitors.

The Grand, alone, the largest, reported satisfactory week, though receipts there were lower than for some time. Besides attracting through its symphony orchestra, it is establishing a satisfied patronage. Last week souvenirs in the form of Remington paintings were given away. Though realizing that fact, owners of the larger theatres in the various neighborhood centers, all of whom noted the depression last week, or previously have been criticized as still clinging to hackneyed methods, with little inducement to patrons other than the feature film itself. Last week's receipts:

Grand—"Out of the Dust." (Seats 2,500; scale, 25c., 40c. and 55c.) Dorcas Mathews. Largest house among downtown theatres. Critics acclaimed the picture the finest film story of pioneer life yet shown. About \$17,300.

Olympic—"North of the Rio Grande" (Paramount). (Seats, 1,100; scale, 25c. and 40c.) Jack J. It and Bebe Daniels. Both stars have been presented chiefly in this house during the past few months and have built up a following, though last week's heat didn't affect test. Western angle to film may not have been just to delicate liking of patrons, but tremendous dramatic climax got much praise. About \$7,100.

Liberty—"Across the Continent" (Seats, 1,200; scale, 25c., 40c., 55c.) Wallace Reid. Same picture at Blackstone, where unique lobby display was presented. Both houses did fair business on week. With nights making up for terribly dull afternoons. Mary MacLaren's pres-

L. A. BUSINESS DROPS DESPITE BIG CROWDS

**Shriners and Rotarians Fail to
Boost Box Office
Figures**

Los Angeles, June 14.

Despite crowds of visiting Shriners on their way to the San Francisco conclave and the convention here of the Rotarians last week the business in the picture theatres was a distinct flop. The one exception was at the California where the Lon Chaney feature "The Trap" drew through the personal local popularity of the star. "Monte Cristo" the William Fox special at the Mission closes there on Saturday night and is to be succeeded by the re-production of "A Fool There Was" made by the same company. A general summary of the conditions shows there isn't a personage here that can find the real reason for the slump.

The hot weather is responsible for a certain amount of the falling off, but the drop is so far greater than normally happens at the same time of the year under the same conditions that everyone is running about in a circle to find out what really is the matter.

Even the vaudeville houses are feeling it and Will King and his musical comedy company from San Francisco, heretofore always a profitable season at the Philharmonic is bolstering up its show with vaudeville beginning this week in an effort to help the box office along.

The only show in town during the last few weeks that has made any real money was "The Circle," with John Drew and Leslie Carter, at the Mason, which went over \$20,000, topping expectations.

At the Kinema, where "Your Best Friend," with Vera Gordon, failed to draw as expected, it is believed that the location of the house doubled with the fact "The Good Provider," also a Vera Gordon starring feature, was at the Grauman Rialto in opposition, having the best of it as far as accessibility is concerned.

The estimated gross figures last week were:

Grauman's—"For the Defense" (Paramount). Seats 2,300. Scale, mats., 35; evs., 55. All-star cast featuring Ethel Clayton and Bertram Grassby, although at this house Grassby was credited as the star, as he was also appearing in person. A Christie comedy was the added attraction. Got \$13,000.

California—"The Trap" (Universal-Jewel). Seats 2,000. Scale, mats., 25-35; evs., 35-55. Lon Chaney, star. Elinor's orchestra of 50 pieces only other attraction of importance on program. In this city Lon Chaney is a big bet. The California has been using him right along, hence the booking of the Universal-Jewel into the Goldwyn house. Chaney packed them in, getting \$13,500.

Kinema—"Your Best Friend" (Warner Bros.). Seats 1,800. Scale, mats., 25-35; evs., 35-55. Vera Gordon, star. Also "A Pair of Kings" (Vitaphone); Larry Semon, star. Vera Gordon helps the box office in this city, but the fact that "The Good Provider" was playing in opposition at Grauman's Rialto didn't help matters any. Too much Vera Gordon at one time, with this house pulling \$6,500.

Mission—"Monte Cristo" (Fox). Seats 800. Scale, mats., 55; evs., 55-80; logs, reserved, \$1.50. Fourth week for this Fox film. Had a nice run, doing big most of time and being well approved of critics.

Grauman's Rialto—"The Good Provider" (Paramount-Cosmopolitan). Seats 800. Scale, mats., 25; evs., 55. Vera Gordon and Doris Davidson featured. Second week. Despite heavy publicity in Hearst papers picture failed to take. Had an ordinary initial week with \$5,100.

Miller's—"The Innocent Cheat." A Ben Wilson production, starring Roy Stewart and Kathleen Kirkham, was put in to fill pending opening of Sennett's "The Cross Roads of New York." Got \$3,300.

Harry Leonhardt on the Job

Los Angeles, June 14.

Harry Leonhardt, newly appointed manager of distribution for Goldwyn on the Pacific coast, assumed his new duties Monday.

ence in film helped some, she being local girl. Liberty did about \$7,000.

ORCHESTRA LEADER-MANAGER BROKE—GIVES UP THEATRE

**Eventful Period of 3 Weeks as Manager of Tally's,
Los Angeles—Lost \$15,000 Job and Home—
Back to Music**

Los Angeles, June 14.

Tally's picture house changed hands again last week when Mischa Guterson gave up the managerial reins in favor of Mr. Tally, founder, and announced himself as being broke. Guterson's association with the theatre was short and expensive. He was there but three weeks and is said to have dropped around \$16,000.

Behind the startling flop of Guterson is a story that should be of interest to musicians all over the country. As director of the orchestra of 50 pieces at Grauman's Million Dollar theatre, Guterson was receiving a salary said to be the highest of any director out this way. He was recognized as the leader of the local musical field, so far as theatre music was concerned. Besides his affiliation with the Grauman house he did several scores for Paramount pictures. Guterson's income was considerably greater than his fellow leaders around town, but it was known he was dissatisfied with working from the pit only and had a desire to be a director-manager of a house, which desire he attempted to fulfill by leasing Tally's.

Tally's, an ordinary picture house in the downtown district, had long been using first run pictures, but of mediocre type. Guterson, on assuming the management, broke the ice with a large electric sign over the entrance, "Mischa Guterson Presents—", and announced a program of bigger pictures and better music. An orchestra of 26 was engaged.

The initial Sunday morning concert drew but a handful of patrons. After one week of operation, Guterson is said to have lost \$5,000. Whereupon the musicians' union is alleged to have been called in by several of the men and Guterson was warned the regulations of the union would have to be carried out. The second week of operation resulted in another heavy loss and the musicians began to "sing" for their salary. After a third week of the poorest business the city's Broadway had known for a single house, Guterson gave up admitting that in this case music and business didn't mix and that in the future he would stick to music only.

To meet his creditors, the leader had to auction his house furniture and is now without work. His flop is said by pioneer showmen here to be the toughest ever known. After the opening night, when Governor Stephens was the guest of honor, the house failed to attract more than 200 persons a night.

Millard Webb, formerly co-director with Rupert Hughes at Goldwyn, is now assisting Sidney Franklin with the direction of "East Is West," starring Constance Talmadge.

FILM ITEMS

Marc Lachman, who has been in Texas handling the exploitation in the southwest for the Universal's "Foolish Wives," has been recalled to New York to handle special exploitation work for "The Storm." Lachman evolved a clever space-producing tie-up with the telephone companies in the southern territory in behalf of his picture. The plan was to have one of the local feature writers interview either Von Stroheim or some one of the stars of the production over the long distance wire to Los Angeles. As a space grabber it was a bear with the telephone companies in several of the cities, buying half pages of advertising calling attention to the fact in addition to the regular space devoted to the stunt as a story.

The James Fenimore Cooper story, "The Deerslayer," is being filmed near Sacramento, Cal., under the direction of Clarence G. Badger for the Sacramento Pictures Corporation, financed locally. This is the second of the stories by this famous author to have been done

"I AM THE LAW" SUITS AND COUNTER SUITS

**James Oliver Curwood Wants
\$100,000 and Injunction—
Judge Knox Will Compare**

On the heels of the action by the International Film Co. against the Affiliated Distributors, Inc., Edwin Carewe and others to restrain the release of "I Am the Law," alleging in infringement on their "Valley of Silent Men," James Oliver Curwood, author of both stories in question, began a Federal Court suit last week against Affiliated Distributors, Inc., William Nigh, Edwin Carewe Pictures Corp., Charles C. Burr, Edwin Carewe, Mitchell H. Mark Realty Corp., Apollo Exchange, Inc., Abraham Warner and Harry Warner.

Curwood asks \$100,000 damages and an injunction to restrain "I Am the Law," setting forth that William Nigh, March 21 last, paid him \$1,000 for the screen rights to the "Poetic Justice of Uko San," which appeared in "Outing" in 1910. He alleges that Nigh's representations were "false and untrue," and that he had no intentions to screen the story, but that the production of "I Am the Law" in fact was a piratical adaptation of the stories heretofore written by the plaintiff under the titles, "The River's End" and "The Valley of Silent Men," but "distorted and garbled with evasive deviations with a view to concealing the sources from which such photoplay was taken."

The International's suit charges that "I Am the Law" infringes on the "Silent Men" story which appeared in Good Housekeeping. This action came up before Judge John C. Knox in the Federal District Court last Friday, the jurist asking that briefs be submitted to him pending his reading of the "Valley of Silent Men" book, which he will compare to "I Am the Law," to be specially screened for his benefit at his convenience. The defense by Carewe's attorney was that Raymond L. Schrock, the scenario writer of "I Am the Law," never read the other story and that the situations alleged similar have been in use since Shakespeare's time.

On top of this, the Affiliated Distributors' suit against International Film Service Co., Inc., and Nathan Burkan, its counsel, to show cause why they should not be restrained from issuing statements that "I Am the Law" infringes on other rights of James Oliver Curwood and the International was decided adversely for the plaintiff. The New York Supreme Court justice ruled that the Affiliated was entitled to no injunction, since they have "a definite remedy at law."

for the screen, the first being "The Last of the Mohicans." The picture has been under way for several weeks and releasing arrangements are being closed in New York this week.

Louis B. Mayer left New York for Los Angeles Sunday after having been 10 days in the East. While here he announced that he had secured the services of J. G. Hawks as editor of the Mayer productions. Hawks was formerly identified with the Goldwyn organization. On Mayer's return to Los Angeles work will be begun immediately on "Timer," which is to be directed by Reginald Barker, and "The Dangerous Age," which will be the new John B. Stahl production.

The Virginia, Charleston, W. Va., has been taken over by Edward Hess, cashier of the State Bank in that city. The Virginia was formerly controlled by Carl D. Becker.

J. W. Wolfe, of Brownsville, Pa., has purchased the Lyric, Piedmont, W. Va., from V. A. Stockman.

ASSISTANT DIRECTORS

Organization Chartered at Albany,
New York

Albany, N. Y., June 14.

Secretary of State John J. Lyons this week granted a charter to the Assistant Directors' Association, which, as the name of the organization implies, is composed of assistant directors of the picture studios in New York City, where the principal office of the corporation will be located.

According to the papers filed with Secretary Lyons, the organization is a membership corporation and its purposes are "the establishment of an organization and club for the encouragement and furtherance of the interests of the assistant directors connected with or in any way pertaining to the business of the production of motion pictures or similar and associated enterprises; to stimulate the presentation of motion pictures having a high educational value, as well as those exhibiting nature studies and inculcating a love for healthy athletic sports and outdoor life."

It is the plan of the association to purchase and maintain a suitable clubhouse in New York City. The incorporators are Herbert Stuch, of the D. W. Griffith studios, Mamaronck, N. Y.; Charles Berner, of the Claremont studios, the Bronx, N. Y.; Walter Sheridan, of the West 38th Street studios, New York City; George Cline, of the William Fox studios, 10th avenue, New York City; Charles Hines, of the Glendale studios, Long Island; Walter Lang, of the Norma Talmadge studios, and Leon D. Ausseau, of the Friars' club, West 48th street, New York City.

FILMING IN OTTAWA

Canada Interested in Picture Producing Company

Montreal, June 14.

With a Westmont girl as one of its leading ladies, photoplays especially written for it by Ralph Connor, under the direction of a former supervising director of Universal City, and in possession of a fine park placed at its disposal for an indefinite period by the federal government, a company claiming to be the first genuine Canadian corporation to produce films is now operating in Ottawa.

The federal government's interest in the undertaking is shown in the grant of operating premises in Lansdowne Park. The company has recently turned out a successful film, "Cameron of the Mounties," and at the present time is engaged in another of Ralph Connor's works, "The Man From Glengarry," the scenario of which was especially written for this company.

The promoter of the company is Ernest M. Shipman. Henry McRae directs the company.

REELCRAFT CORP. BANKRUPT

Max Cedarbaum was appointed receiver of the Reelcraft Pictures Corp., of 220 West 42d street, under \$2,500 bond as a result of an involuntary petition in bankruptcy filed last week against the producing and distributing company. The petition alleges liabilities of \$160,000 and assets upwards of \$50,000, consisting chiefly of film rentals due, although the nominal assets actually amount only to \$3,000.

The three petitioners are Bud Comedies, Inc., claiming \$5,000; L. Bernstein, \$400, and J. F. Rothschild, \$320. The latter two are assignors. The debts are for laboratory work and services rendered and merchandise sold.

The Reelcraft Company was organized in February, 1920, maintaining studios in Chicago and on the coast. Attachment proceedings pending in the Windy City and claims by various creditors in New York to have their debts preferred necessitated the petition for a receiver to continue the enterprise. Mr. Cedarbaum immediately posted his bond and is in active charge of the company's business affairs.

MRS. PICKFORD IN NEW YORK

Mrs. Charlotte Smith-Pickford, mother of Mary Pickford, has been in New York since the early part of the week trying to bring about the return to the coast of Jack.

He has been east shooting some scenes for a forthcoming production at the Belmont Park race track. The company left here on Friday of last week, but the star remained behind and has been visiting Marilyn Miller in Boston.

Dimitri Stephan is editing and titling "The Dawn of Revenge" for the Aywon Film Co.

"ANNIVERSARY FROLIC" DOES WELL IN K. C.

**Newman Does Turnaway—40
People in Revue—Other
Houses Profited**

Kansas City, June 14.

From the looks of the crowds that jammed the lobby and overflowed onto the sidewalk most of the week, it seemed as though all roads led to the Newman, where the third anniversary frolic was the big added feature to the Wallace Reid picture, "Across the Continent." According to the management it was the biggest thing ever put over by them, and they have pulled some good ones in the past three years. Some 40 people were used in the revue and the company will be sent intact to St. Louis for two weeks at the Grand Central. Milton Field, managing director for Frank Newman, will accompany the aggregation and see that it gets started according to the Newman style. The inability of the house to accommodate all comers at some of the shows proved of benefit to both the Liberty, in the same block, and the second Newman house, the Royal, a block away. Some persons waited for two hours before gaining admission.

At the Royal "The Four Horsemen" was the showing, having been sent to this house after a week to big business at the Newman. It was strongly advertised that it would not be seen in any other Kansas City house until next fall, and at the Royal's prices, 35-50c., it was thought it would clean up, but business was not so good, although helped by the Newman turnaways. The Liberty offered "Gas-Oil-Water"; a Turpin comedy, "Step Forward" and "The Battle of Jutland," billed as a three-part program. Ordinarily such an offering would have pulled capacity, as Ray is always a favorite here, but the opposition a few doors away was too strong and seats could be had at most all times.

The Charles Dickens film story, "Our Mutual Friend" at the Doric, strongly billed as the perfect movie, failed to create much attention. This house will, starting this week, run "The Adventures of Robinson Crusoe" as an added feature to its regular bills. The film has been indorsed by the Parent-Teachers' Association and will be run serially for twelve weeks. The Twelfth Street theatre had been rented for the week by the state department of the American Legion for the showing of the legion official picture, "The Man Without a Country." Tickets were sold by solicitation and mail at 50 cents, but after the opening the prices were cut to 25 cents for the afternoon performances. The front of the house was ballyhooed by a soldier in regulation uniform, tin hat, rifle and all, but the business was disappointing, not having the support of the local Legion posts.

Estimates for the week:
Newman—"Across the Continent." (Seats 1,980; scale mats. 35c., nights 50-75c.). In addition to this Wallace Reid thriller the Newman added a 40-people revue in honor of its third anniversary. Picture, that of an automobile race, but did not cause much interest, practically all attention being given to the revue. Business right at \$24,000.

Royal—"Four Horsemen." (Seats 900; scale 35-50c., children 10c.). After a week at the Shubert last fall at regular house prices, and a \$20,000-week at the Newman, the 35-cent prices of the Royal failed to attract many for the Valentino production. Around \$5,000.

Liberty—"Gas, Oil and Water." (Seats 2,000; scale 35-50c.). In addition to the feature and in order to offset the anniversary bill of Newman; almost next door, a Ben Turpin comedy, "Step Forward," the "Battle of Jutland" film were also run, and Gracie Jackson, singer, added feature. Star and picture well liked, and "Battle" picture interesting. Business not quite what was expected. Reported \$6,500.

Doric—"Our Mutual Friend" and "The Little Rascal." (Seats 1,000; scale 50c., children 10c.). Both pictures well liked by few who saw them. Business badly off.

J. D. Williams returned to New York Sunday from Los Angeles after having been on the coast for several weeks with the production units of First National. On returning to New York he was taken ill and is in care of his physicians.

CAPITAL EVEN

**Business Keeps Up Though Downt
for Summer**

Washington, June 14.

The local picture houses cannot complain of the summer slump. Business is down, but not below the expected, and in spite of the hot weather experienced all got fair patronage.

The hour earlier government working hours are still effective, although it has been taken up on the floor of the Senate and a direct request made to the President to withdraw his order and put the workers back on the regular nine o'clock schedule.

Estimates for last week:
Moore's Rialto—Capacity, 1,900. Clara Kimball Young in "The Worldly Madonna" (Equity). Considerable interest manifested, as this star has not been seen in Washington for considerable period. The picture was evidently liked as well as the star. (Scale, mornings, 30; afternoons, 40; evenings, 50.) Around \$10,000.

Grandall's Metropolitan—Capacity, 1,750. Anita Stewart in "A Question of Honor" (First National). House going along evenly. (Scale, 20-35 matinee; 35-50 night.) Hung around previous week's figure of \$8,000.

Loew's Palace—Capacity, 2,500. Priscilla Dean in "Wild Honey." Picture accredited with splendid scenic effects. Star liked here. (Scale, 20-35 matinee; 35-50 night.) Looks to have held up to previous week's figure of \$12,000.

Loew's Columbia—Capacity, 1,200. Dorothy Dalton in "The Woman Who Walked Alone" (Paramount). Well patronized. No feature for considerable number of weeks has been held over. This picture was liked. (Scale, 35 matinee; 35-50 night.) Close to \$7,500.

CHICAGO HOT WEATHER KEEPS TRADE OUTDOORS

**Another Week of Heat and Outlying
Houses Expected to Close**

Chicago, June 14.

Folks just would not come last week. Inducements meant nothing; it was just too hot. There was no comforting relief for the theatre owners throughout the week. No indoor attraction was big enough to draw.

Outside of the loop conditions were said to be much worse, with numbers of the neighborhood picture houses sparsely covering the cost of their film alone. Should this wave continue another week it is anticipated that a majority of the outlying houses will close.

Taking cognizance of the weather conditions, the houses did not outdo themselves with respect to adding heavy expense via film or presentation. They just played average summer features secured at very moderate prices, leaving the theatres an opportunity to keep going at as small a loss as possible.

Estimates for last week:

"Across the Continent" (Chicago), Wallace Reid, Famous Players. Although a favorite star here could not do much. Delightful summer presentation, "The Beach and Fashion Revue," with score of bathing girls, and a Lloyd Hamilton comedy, "Poor Boy." Totaled \$21,000, considered poor intake for this house.

"My Old Kentucky Home" (Roosevelt). Shortly to go under management of Balaban & Katz, this house does not seem to be able to get out of its rut. It was figured that this American release, with Monte Blue in the title role, would draw. But such was not the case. Other features shown were a presentation by the Roosevelt trio singing a prolog for the feature film, and Alfred Wallenstein, first cellist of Chicago Symphony Orchestra, and Helen Anderson, organist, in recitals. Very poor.

"The Woman Who Walked Alone" (Randolph). Paramount. Dorothy Dalton and Milton Sills. Could not do anything. The picture is pleasing, and under better conditions might have done some business. Returns negligible.

Clark W. Thomas, general manager of the Thomas Ince Corp., arrived in New York early this week and will remain for about ten days in conference with the head of the organization.

The Canadian Pacific R. R. is to make a series of 24 single reel pictures of a scenic nature in the Canadian Rockies. Terry Ramsaye will direct the taking and edit the productions.

RADIO STRONGER THAN EVER THROUGHOUT MIDDLE WEST

Kansas City "Star" Broadcasting for Area of 2,000 Miles—Going in Homes by Thousands—Air Entertainment Next Winter

Kansas City, June 14.

If there are any managers who continue to think the radio craze is dying out—that it will not have any effect on the amusement business this coming season, they are kidding themselves, as far as this part of the country is concerned. Instead of easing up the fad is getting stronger. Receiving sets are being installed in homes throughout the Middle West by the thousands, and supply houses are working overtime to fill orders from the simplest outfits to those costing hundreds of dollars. The people who are spending their money for this apparatus seem to have made up their minds to stay at home this winter and get their amusement out of the air.

As an inducement for the installation of still more receiving sets, and to promote the game by increasing its advertising from the supply men, as well as the publicity it will receive, the Kansas City "Star" this week opened one of the strongest broadcasting stations in the country. It has a 500 watt capacity, and on its opening night was heard in all parts of the country, from coast to coast and from the Great Lakes to the Gulf. It has a guaranteed radius of 2,000 miles, and reports show that it has been picked up at greater distances. Programs are given nightly, ranging from addresses by prominent speakers to popular musical numbers and monologues by Chautauqua talent.

That at least some of the picture theatre managers are aware of the competition the radio is bound to develop is shown by the activities at a number of the houses in installing receiving sets and advertising the programs that will be received. Many of the theatres in the smaller towns have them in or ordered, and the Gilham, Apollo, Admiral and Summit, four leading houses in the residential section here, are featuring the radio stuff in their advertising.

WIFE DESERTS SPOUSE; 40 YEARS MARRIED

MacKinnons Married in England—Son 37 Years Old

Los Angeles, June 14.

John MacKinnon, character man in pictures, filed suit for divorce last week against Minnie MacKinnon, his wife for over 39 years. The couple were married in England and, according to the complaint, the wife deserted him Nov. 21, 1916.

MacKinnon alleges that on coming home from the studio that day he found a note which read:

"The express man has your trunks and will deliver them to any address you may desire. You and I have parted for good."

There is one son, Robin Norman MacKinnon, aged 37 years. Community property valued at \$20,000 is involved.

CAMEO DEAL

American May Return House to Moss, Unless New Terms Made

The Cameo, New York, which for the past 13 weeks has been operated under an agreement with the American Releasing Corp., is to return to the B. S. Moss booking sheets next week.

The house has been operating under a guarantee from the distributors, to the extent a certain gross would have to be reached by its productions playing the house for the first three days of each week.

Early this week there was a possibility the arrangement might be extended for an additional 10 weeks, to cover the summer period on a special basis.

FILM SYMPOSIUM

Coast Group to Issue Volume on Several Trade Subjects

Los Angeles, June 14.

A symposium on the picture industry is soon to be published by officials and players of Goldwyn's local studios. The subjects which will be treated are "The Motion Picture Industry," by Abraham Lehr, vice-president of Goldwyn; "The Author and the Movies," by Rupert Hughes, famous author and director; "The Changing Technique of the Scenario," by Paul Bern, head of Goldwyn's scenario department; "The Critic and the Movies," by Clayton Hamilton; "What About the Director?" by E. Mason-Hopper; "Scenic Decorations," by Cedric Gibbons; "Casting the Movies," by Robert B. McIntyre; "Motion Picture Photography," by Lewis W. Physloc; "Costuming the Pictures," by Sophie Wachner; "The Art of Make Believe," by Helene Chadwick; "The Stage Actor and the Screen," by Richard Dix, and "Perils of a Press Agent," by Joseph A. Jackson.

THEATRE TO BE SOLD

Fairmont House to Go, Following Manager's Arrest

Fairmont, W. Va., June 14.

At a joint meeting of the creditors of the Blue Ridge theatre with W. Lee Byers, trustee for Sol Burka, the manager of the house, a decision was reached to sell the property for the partial satisfaction of debts amounting to \$14,000 incurred under the Burka management.

Burka was arrested last week on a warrant sworn out by E. Dietz, charging that Burka gave him a check for \$100 when he failed to have sufficient funds in the bank to meet the check. Burka was unable to furnish bond and was held in jail pending the trial.

BANKERS AND PICTURES

Los Angeles, June 4.

When I suggested in a recent issue of Variety that, because of financial conditions, the production situation here might become even worse, I was told by a more or less important producer that such a suggestion was absurd—that if the business got worse it would be in the same position as a cipher with the ring rubbed off. It would now seem that both of us were right. If anything could resemble a cipher with the ring rubbed off it is the picture business in Hollywood at the present moment.

No one will dispute that there is a certain amount of producer activity in Hollywood, but as nearly as one can see the activity is confined to an effort to grab a piece of money. And the "grabbing" is no good. At least I can't find anyone here who has recently located any money for pictures. Not even are we greeted with that dear old bromide, "What is the matter with the movies?" No one outside of the business seems to know or to have the slightest interest in finding out. They are all busy with something else now, and seem to have forgotten the movies.

But really, what is the matter?

I will let the previously mentioned producer talk. Maybe he knows, maybe not; anyway he has spent a lot of money trying to find out. He says:

"That old stuff about producer extravagance and waste is 'out.' In its place we are now told that we haven't been making 'box office attractions,' whatever that may mean. We are told again by our very wise distributors that we should do only a few pictures each year and that each should be a 'super,' as good, at least, as 'Way Down East' or 'The Musketeers.' But to keep the cost within \$50,000; then, if we are lucky, we will, through our super distributor, be almost sure to get our cost back—that is, within a year or so. In the meantime we can keep right on making 'supers' at fifty thousand each—but no one tells us what we will use for money.

"From this angle and from this distance it would seem that it's almost time for the eastern people to take a tumble to themselves and find out what it's all about. We producers have learned our lesson, but the wheels won't start moving until the distributors learn theirs. Out here the financial institutions know as much about New York distributors as they do about local producers, and frankly, of the two, they have the most respect for the producers. Each bank here has had occasion to thoroughly investigate one or more of the distributors. Usually this is done through their New York correspondent. I have seen some of these reports, perhaps some of the more violent ones, and they reflect in a most unhappy and damaging manner on the 'third largest industry.' I don't believe any other business has ever been so thoroughly and unanimously 'panned' by great banking houses, including such 'big' ones as the Central Union Trust Co., Chase National Bank and the Chase Securities Co., Guaranty Trust Co., Equitable Trust Co., Bankers' Trust Co. and others.

"When the local producer asks for a loan he has to produce his distribution contract. The local bank, if it needs additional or more up to date information regarding the distributor, wires its New York correspondent. Every answer lately has been the same—'keep off'—and the New York bank usually, as an added and extra measure, advises keeping off anything having to do with films.

"This is not theory—unhappily it is mildly stating the case as it applies to New York, Los Angeles and San Francisco. Here are a few concrete examples:

"A local distributor was offered a distribution contract for three pictures to cost \$50,000 each. The distributor guaranteed payment of negative costs within 60 days of delivery. The distributor has an excellent record and splendid financial standing. The producer found he could finance all but 25 per cent. of the total, but would have to borrow \$35,000. He offered a local bank, as security for this amount, the three negatives, to cost \$150,000, in addition to his own and the distributor's guarantee. The bank refused the loan and stated firmly that they would not loan on any kind of picture collateral. He was offered the money on outside securities.

"A New York film broker, to help a producer, vainly tried to sell or borrow on \$30,000 of gilt edged paper of an apparently sound distributor. He finally offered to deposit New York Stock Exchange securities as additional security for the loan, providing he would be allowed to discount the paper at half its face value. This was refused with the statement that the bank did not want any kind of picture business.

"A producer tried for something like three weeks in New York

AMERICAN'S "IDOLS"

Frothingham Switches Feature From First National

J. L. Frothingham has withdrawn his productions from First National for release. The completed picture, "Shattered Idols," directed by Edward Sloman, to have been marketed by First National and for which it had issued paper and advertising matter, was taken out of the hands of that organization and placed with the American Releasing Corp., which will handle the production.

Future productions bearing the Frothingham brand it is also stated will be distributed by American.

At First National this week it was stated that "Shattered Idols" was the only Frothingham picture the producer had come to an agreement on with that organization.

NO EXAMINATION

The Appellate Division has decided that John C. Epping need not be examined before trial in his counter-allegations as a result of a \$50,000 breach of promise suit by Delilah Hayward Chester (pictures) against the manufacturer. Epping alleged derogatory things about the complainant regarding her character, including she was married to Barry E. Johnson. She wanted him examined before trial on these allegations, but Epping appealed and won.

At the actual trial of the issue he will air his charges.

PORTO RICAN ASSN.

WILL GIVE 100 DAYS

Exhibitors Forming to Buy Direct from New York—Permanent Representative

The formation of an association of exhibitors in Porto Rico, in which at least 100 theatres will be represented for buying purposes is in process. At present there is an exhibitor representative in this country formulating plans for the purchasing connections of the association.

The First National idea will be the basis of the plan of the organization, with a franchise issued to the exhibitor members. Instead of obtaining service from exchanges located in Cuba, the present method, the buying will be direct from New York.

A guarantee of at least 100 days in Porto Rico is to be given to the exchanges in New York furnishing the service. A representative in New York is to buy, and lay out complete programs to be played over the entire circuit.

It is believed the American producers and distributors will favor the plan, as it has long been the habit of the Central American rights buyer to pirate and dupe a number of productions for distribution in that territory.

to discount any part of \$100,000 of first class distributor trade acceptances, but the best offer he had figured out at the rate of 52 per cent. per annum.

"Twenty-five per cent. to 33 per cent. is the ordinary discount rate for picture paper at the present time in the face of the low rates for usual lines of business and further in face of an overabundance of idle money.

"If these are facts, and they can easily be verified by anyone sufficiently interested, it doesn't speak well for a billion-dollar industry, nor does it auger well for the future.

"Plenty of money can be had for any other enterprise, legitimate or somewhat otherwise. My bootlegger here has a better line of credit at his bank than any producer I know. He has no trouble in financing a truck or shipload of stuff that runs into figures equal to the cost of an average program picture.

"From the bankers' standpoint it is strictly a matter of business. The recent Hollywood scandals have little to do with the situation—the New York distribution turmoil has much more to do with it. 'Why,' asks the banker, 'is it necessary to bring Will Hays into your business? What is he supposed to do? Is your proposition so hopelessly muddled that you can't straighten it out? Or are you getting into politics?' Whatever answer you give him will put you in wrong.

"Something, or a lot of somethings, seem all wrong when viewed from the outside. Here is a business with, until recently, the wholehearted, generous support of twenty millions of fans. A business that has allowed 35 per cent. of gross sales for selling costs—an amount that would break any ordinary business in a month. A business that has made a flock of millionaires, but that has not apparently created even one business man of ordinary ability. A business that for self-seeking publicity and 'bunk' generally has never been equaled. A business with several big trade papers, devoted, as far as an outsider can discern, exclusively to puffing the small timer who by freak of circumstance and not ability is handing out advertising orders. A business that has more swivel chair executives than Washington has rocking chair soldiers and sailors during the war—executives who devote their energy to picture politics, convention, stock tickers, golf, Atlantic City—anything and everything other than selling pictures or giving a thought to the future of the business. A business that instead of losing or hiding its lowbrows gives them repeated opportunity to display their ignorance and vulgarity to the public and lay press. A business where questionable promoting and gyping has not only not been outlawed, but often is regarded as smart business.

"Is it any wonder that bankers east and west have lost interest in the picture 'game'? Only a short time ago a Moses who could have led us out of the wilderness of our own folly would have been welcomed and supported by the bankers. But the maze of internal politics, the unending unrest and unsettlement and the utter lack of stability, has for the time at least closed that door of opportunity.

"As one of the broad visioned bankers here said the other day, 'There is nothing wrong with the picture business, but there is a whole lot wrong with the men in New York who are running it.' He mentioned just three of several instances to prove the point. He asked me if I seriously thought any of these banks had the slightest chance of ever getting back a dollar of those investments—either interest or principal. He thought not. With these and similar examples before them it is easy to see why the banks are not reaching out for picture investments, nor will they until some semblance of order and business methods are introduced into the business.

"There is a world of idle talent in Hollywood, and a world of picture theatres crying for good pictures. The public is tired of silly stuff and is staying away, but the public has a short memory and will come again as soon as they see a few good pictures. But so long as internal politics in New York keep distribution channels open to a chosen few and absolutely closed to the independent—thus putting a premium on ability to make 'inside deals' and a penalty on the producer who knows production, but not politics—just so long will we keep the business in the almost hopeless situation in which it finds itself today.

"The pity of it is that a small group of narrow-minded individuals have it within their power to temporarily wreck one of the most interesting and what might actually have been one of the biggest businesses in America.

"We have lived through the condemnation and ridicule of the press, clergy, legitimate stage, authors' societies—in fact, none has been too humble to take a shot at the 'movies.' Surviving all hostile criticism, we are finally to be put out of our misery by the bankers? Is it possible that individual greed and egotism blinds all the 'important' members of the industry to the handwriting on the wall?"

PICTURES

Friday, June 16, 1922

47

NEWARK MGR. FINED
\$1 FOR SUNDAY SHOW

Center Co. Persists in Agitating—Not Members of Managers' Association

Newark, N. J., June 14. The hearing on the charges brought by the Center Amusement Co. against the Newark managers for opening Sundays was twice more postponed. Charles Meinert, the manager of the Strand, controlled by Center interests, pleaded guilty and was fined \$1. Since the first charges were brought the Strand has remained closed Sundays. This has prevented the bringing of the disorderly house charge against it, which can be established if a theatre keeps open two successive Sundays.

It is rumored in Newark that the Center people are ready to spend \$25,000 in their efforts to close the other houses. When this story was brought to the attention of Samuel Bratter, president of the company, he said that the amount did not make any difference and indicated that money was no object. As there is no evidence that the Center people will drop the crusade, the feeling against them is growing more bitter daily. They are not members of the Managers' Association and are generally looked upon as outsiders trying to cause trouble.

WATCHING LA.

Legislature to Tax All Amusements

All forms of entertainment and amusements are in for a battle in Louisiana, where the state legislature is in session at present at Baton Rouge. They have bills before them to tax all foreign corporations to the extent of two per cent. on all moneys received in and taken out of the state. There is also a tax on gross receipts in all places of amusement, to be operative on a sliding scale. In addition, there is a new bill regarding advertising and Sunday performances.

E. V. Richards, chairman of the Amusement Division of the State Association of Commerce, is head of the various theatrical and picture interests in the fight. At the Hays office in New York, C. C. Pettijohn stated that they had been fully advised of the contemplated moves in the Louisiana legislature and the matter was being taken care of, in co-operation with Mr. Richards.

WALKER'S DINNER

Former Governor Al Smith to Be Toastmaster

The dinner which the Theatre Owners' Chamber of Commerce is to tender to N. Y. State Senator James J. Walker at the Hotel Plaza next Monday evening has been sold to the capacity of the biggest ballroom that there is in the hotel. Former Governor of New York Al Smith is to be the toastmaster while Tommy Gray is to provide some of the comedy in the talk that is to be delivered during the evening.

A cartoon picture burlesquing the life of the Senator is also to be shown and the period of his life that was devoted to song writing is not going to be overlooked. The gag titling of this production has also been entrusted to Gray by William Brandt chairman of the dinner committee.

1ST NAT'L SUES INCE

The First National, through its attorneys, Lowenthal & Scold, has started an action against Thomas H. Ince. The suit is for an order preventing Ince from distributing any of his productions through channels other than the First National for the period his contract has still to run with that organization.

It was reported early in the week Ince was about to institute proceedings against First National.

Won't Probe Valentino Case

Los Angeles, June 14. The current report that the Grand Jury would begin a probe of the testimony delivered by witnesses in the Valentino case is being denied by the authorities. The case as far as Los Angeles county is concerned is a dead issue.

AITKENS SURRENDER 15,000
SHARES TO STOP TRIANGLE SUIT

Other Considerations in Adjustment Out of Court—Triangle May Call Brothers to Testify Against Others—Compromise Discussed

The Aitken brothers, Harry E. and Roy E., former president and director of Triangle, have settled the suit for an accounting out of court. The action involved about \$1,000,000. It was brought by the film producer and distributor, and the case, one of three in which the Aitkens are involved, will probably be discontinued within a few days.

The first of the Triangle-Aitken cases was called for trial late last week before Justice Finch in Supreme Court, Part III. After the technical preliminaries were gone over adjournment was taken to June 16. Justice Finch was hearing a motion for alimony made by Mrs. Stokes, who was represented by Samuel Untermyer. Mr. Untermyer was busy before the Lockwood legislative committee during Thursday and Friday, and that left the court open for those days for other actions.

The settlement of the suit against the Aitkens was disclosed when their attorneys, Higley, Sherman & Booth, 100 Broadway, stated to the court that they represented the two co-defendants, although the suit in which they alone were cited as defendants had been adjusted. Aside from that action there remain two others in which the two Aitkens are named together with others. All three suits, which involve charges of conspiracy and fraudulent acts,

comprise demands for the return of \$3,000,000.

There was an impressive array of counsel at the opening of the case. Arthur Butler Graham appeared for Triangle. (The suits are brought by the board of directors rather than the stockholders.) Edward L. Mooney represented the defendant, Hyman Winnik, and the Western Import Co., formerly an Aitken property, it is said, which handled the foreign rights of Triangle pictures. Winnik is alleged to have been concerned as an intermediary in several loans negotiated by Triangle during the Aitken regime.

A third lawyer was William L. Wemple, representing Joseph Simmons, cited as co-defendant with the Aitkens and others in a separate suit for an accounting.

Details of the settlement terms did not come out, but it is known that part of the agreement called for the surrender by the Aitkens of 15,000 shares of Triangle stock to the present company. What other considerations were named is still unknown.

Another feature of the affair is the probability that the elimination of the suit against the Aitkens alone will open the way for the calling of Harry E. and Roy E. as witnesses by the plaintiff to testify in Triangle's behalf against the defendants in the other suits. Arthur

Butler Graham, attorney for Triangle, stated this probably would be his course, added that if the Aitkens take the stand there may be some interesting testimony.

The present action one of three, represents Triangle's effort to have cancelled various contracts for the foreign distribution of Triangle product. The allegation is that the Aitkens controlled the Triangle board of directors by virtue of a voting trust of 35 per cent. of the stock held by dummies in the board, and by stock ownership of 16½ by the Aitkens.

The Aitkens, it is charged, used this control over the company to sell foreign rights of pictures to the Western Import Co. (which the Aitkens owned) for a fraction of their real value and later, after Hyman Winnik had purchased an interest in Western and became its manager, to manipulate the assets of Western to their own profit and the injury of Triangle. Another contract which it is sought to dispose of grants to Western Import all foreign rights to Triangle product in perpetuity.

Just before adjournment Wednesday counsel for all interests engaged in the discussion of a compromise of the pending action on a basis of payment of \$250,000 by Triangle to the defendants for the surrender of all Triangle property and the cancellation of contracts. The defendants, according to the plan advanced, would make an accounting and immediately file an adequate bond to secure payment of any adjustment directed by the court on the settlement in accordance with the accounting.

No decision was reached as to action on the suggested plan.

HAYS' CONFERENCES
ARE UNPRODUCTIVE

Uniform Contract Only Question Taken Up by M. P. T. O. A. Members

The series of conferences which the M. P. T. O. A. representatives headed by Sydney S. Cohen have had with Will H. Hays of the Producers and Distributors, Inc., had Monday, Tuesday and Wednesday of this week were reported as decidedly unproductive.

The M. P. T. O. A. on the occasion of the first meeting used up the greater part of the time with a lot of meaningless speeches. The only result was that a committee of three was appointed by each side which discussed the questions late Monday. Tuesday there was nothing done that amounted to anything in particular.

Wednesday late it was said in the Hays offices that the question of an equitable and uniform contract had been gone over, but that it was the personal opinion of the executive that was speaking that the progress made in two meetings that the T. O. C. C. had had with Hays regarding the same question had progressed to a far greater extent than that of the M. P. T. O. A.

Lower film rentals, which was to have been one of the salient points of the conference, had not been broached, according to the insiders on the meetings.

In the T. O. C. C. it was stated on the same day that the uniform contract form that they had proposed was drawn and that it was in the hands of Mr. Hays and his associates for approval and revising. An answer from the P. & D. Inc., was expected within the next ten days on the proposals that they had embodied in the contract.

Syracuse, June 14.

The picture theatre owners of this city have formed a local Motion Picture Theatre Owners' Assn., and pledged their 100 per cent. support to the New York State organization, which broke away from the M. P. T. O. A. Sam Berman, treasurer of the State body, made a trip here and his efforts are largely responsible for the pledge on the part of the local men.

Officers elected for the local body are James Rowe, of the Turn Hall theatre, president; Jack Griswold, of the Savoy, vice-president; A. L. Robbins, of the Robbins-Reckel, secretary, and Ben Fitzer, of the Happy Hour, treasurer.

NAUGHTY MAYOR

New Vienna, O., Sore Over \$1 Fine

Cincinnati, June 14.

Gov. Harry L. Davis has been asked to remove from office Mayor Roy C. Hale, of New Vienna, O., because the mayor sub-leased a film theatre, which he owns, to a man who shows pictures on Sunday. A petition seeking to oust Mayor Hale has been presented to Governor Davis by citizens of the village. Some of the signers are persons living outside New Vienna, but "who have a deep interest in law enforcement."

The theatre manager, according to the complainants, was allowed to plead guilty in Mayor Hale's court and was fined \$1 and costs, "thereby making it impossible for him to be rearrested before an official who would give him an adequate fine." Governor Davis will turn the question over to the Attorney-General for advice.

MRS. CRISP'S CHARGES

Los Angeles, June 14.

Mrs. Donald Crisp testified yesterday that her husband, the actor and director, was maintaining a bank account in this city amounting to \$50,000 under an assumed name in order to evade paying her alimony awarded her by the court. Mrs. Crisp recently sued for separate maintenance.

INCE-SENNETT RUMOR

A report was circulated that Thomas H. Ince and Mack Sennett were negotiating on a partnership arrangement involving some of their productions. No details figured in the gossip.

OHIO'S WOMAN CENSOR
DISMISSED FROM BOARD

Miss Snow Caused Much Wrangling—Another May Succeed Her

Columbus, O., June 14.

Evelyn Frances Snow is no longer head of the Ohio State Censor Board. She was dismissed from service last week after months of wrangling. State Director of Education Vernon Riegel dispensed with the services of Mrs. Snow following her request that Ella Barnes, also on the censor board, be eliminated.

Mrs. Snow has long been a thorn in the side of the various picture producing organizations releasing in Ohio because of her severe demands for eliminations. As yet her successor has not been appointed, but the indications are that a Cleveland woman well versed in civic matters is to be the appointee.

MAYOR'S APPEAL DENIED

Albany, N. Y., June 14.

The application of Mayor George R. Lunn of Schenectady for permission to appeal to the Court of Appeals from the decision of the Appellate Division, which held that he must make an accounting and allow an inspection of his Sunday picture fund, was denied by the highest tribunal in the State.

Mayor Lunn received 2 per cent. of the gross receipts of Sunday admissions to the motion picture theatres of Schenectady, voluntarily paid, which he devoted to social welfare purposes. This payment was in lieu of a license to operate on Sundays.

When Edward Baxter, a taxpayer, instituted court proceedings to compel Mayor Lunn to make an accounting of the receipts from Sunday movie shows, the Schenectady executive contended it was a private fund.

Now that the highest court in the State refuses to permit a further appeal, Mayor Lunn will have to comply with the order granted by Justice Edward S. Whitmyer at the Schenectady term of Supreme Court and affirmed by the Appellate Division.

POLITICAL FILM

"Jim Reed for Senator" Reported Showing

Kansas City, June 14.

A report from St. Louis, where the Reed campaign headquarters are located, has it that Senator James A. Reed has planned to make his appeal for renomination to the United States Senate to the movie fans by means of a special film. It is claimed the picture will be called "Jim Reed for Senator," and will be shown in connection with a State-wide campaign against "blue laws."

It is understood the film will contain pictures of the late Representative Champ Clark and the late Senator William Joel Stone, both of Missouri, as well as views of the opening of the Reed campaign at Moberly, Mo., and quotations from some of the Reed speeches. It is also reported that a St. Louis distributing company has circularized the motion picture theatres of the State, offering the film free, and that a number of houses have agreed to use it.

HAS FRONT PAGE HABIT

Los Angeles, June 14.

Two days after he had been freed on a charge of bigamy, brought by local prosecutors following his marriage to Winifred Hudnut in Mexico, Rodolph Valentino appeared in court to ask permission to carry a revolver and again broke into the front pages of the dailies.

The film star asked that a gun permit be granted him, as he needed protection from "bandits of Los Angeles and rattlesnakes of Palm Springs," where he often visits. The permit was granted.

Valentino is now at the Lasky lots reading the script for his next Paramount picture. He has been on the front pages of the local dailies more than the rest of the entire film colony.

PICTURE MAKING IN MAINE

Sidney Olcott has almost completed the direction of the Kate Douglas Wiggin story, "Timothy's Quest," in Maine. The Dirigo Films, Inc., is financing the production with some Maine capital behind the project. The picture is being made in Maine. In the cast are Gladys Leslie, Vivian Ogden, Bertram Marburgh and Margaret Seddon. Chas. M. Seay is production manager.

HIGH COURT AFFIRMS
FILM ZONE DECISION

Brooklyn Theatre Recovers Liquidated Damages in Court of Last Resort

An important decision concerning a film producer guaranteeing liquidated damages to an exhibitor in case of breach of contract was affirmed by the New York Court of Appeals. The action concerns the Brooklyn Majestic Theatre Co. against the Vitagraph Co. of America and dates from April 16, 1917, when the theatre booked "Womanhood, the Glory of a Nation" for a six days run on the provision no other picture house in Brooklyn, New York, would show the film six weeks before and eight weeks after the Majestic showing. In case of such violation, Vitagraph guaranteed the house \$3,000 liquidated damages.

The following week three picture houses in Brooklyn, Kceney's, Flatbush and Cumberland showed the same picture and the Brooklyn Majestic Theatre Co. brought suit for the \$3,000. They won in all courts including the Appellate Division. The final appeal to the highest appellate body decided against the film company.

Vitagraph's contention, through Seabury, Massey & Lowe, was that the \$3,000 provision in the booking contract was a mistake and without precedent, sometimes, though rarely, obtaining in legit bookings but not in pictures. Leon Laski acted for the plaintiff.

LARRY SEMON SUIT

Los Angeles, June 14.

The legal battle which Larry Semon has been waging against Vitagraph and the counter suits which the company have had against the comedian were all dismissed this week. Semon states that an amicable agreement had been arrived at and that he will finish his contract with the company and then may produce independently.

ART ACORD INJURED

Los Angeles, June 14.

Art Acord, Universal star, is in Bakersfield hospital critically injured. A wheel coming off of his car wrecked the machine.

When advertising to the show business, use Variety

TRIXIE FRIGANZA

ENDORSES

VARIETY'S SPECIAL SERVICE PLAN

By Renewing Her Season's \$1,000 Advertising Contract

San Francisco, June 1, 1922

Variety,
New York

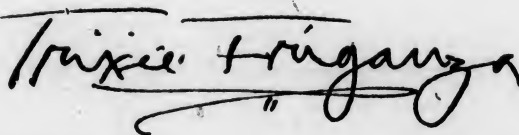
Gentlemen:—

Just a line to tell you how pleased I have been over the success of the \$1,000 Special Service Plan to which I subscribed last season. The results were indeed pleasing, beyond my expectations.

I am convinced Variety's advertising publicity plan is of exceptional benefit, and to show more tangibly my faith in it, I am going to repeat. You may consider this another \$1,000 contract for me under the same arrangements for next season.

With best wishes, believe me,

Sincerely,



(Trixie Friganza is known wherever there is a theatre. Her professional standing always has been of the highest. That she is, besides being a comedienne of the highest measure, a showwoman has been proven by her adaptability in any branch of theatricals, Miss Friganza ranking as a star in musical comedy, farce and comedy and as a headliner in vaudeville. Miss Friganza has just concluded another return headlining tour of the Orpheum Circuit.)

Variety is the recognized advertising medium for all theatricals.

It is commonly called "The official theatrical paper."

Details of Variety's Special Service Plan may be obtained at any Variety office. It ensures continuous publicity weekly in Variety for any period of time, with rates graduated to meet any desire.

When advertising to the show business, use Variety

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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NEW YORK CITY, FRIDAY, JUNE 23, 1922

40 PAGES

THOMAS MAY HEAD LEGIT

NEW MISSOURI CONSTITUTION INSURES FREEDOM OF SCREEN

Proposals Before Constitutional Committee Forbids Censorship and Guarantees Pictures Same Immunities as Press

Kansas City, June 21.
If the proposal submitted to the committee, now engaged in framing a new constitution for the State of Missouri, is adopted, it means a free rein for picture films in this State, practically forbids censorship and places the pictures on the same basis as the press.
The proposal would widen the scope of the "freedom of the press" section of the present constitution, providing that "every person shall be free to say, write or publish, either by the written or printed word, or by pictures in motion, or otherwise, on any subject whatsoever, being responsible for all abuse of that liberty."

KITTY GORDON PLAYS HOSTESS

Chicago, June 21.
The Rainbow Gardens, the new \$350,000 summer open air place at Park and Lawrence, will have Kitty Gordon as hostess for a month, starting July 3.
The acts now appearing at the Rainbow Gardens are Ja Da Trio, Mildred Manley, Lloyd and Leighton, Josephine Taylor and Charles Calvert, booked by T. Dwight Peppie agency. Ida Clemmons and Harry Antrim have been booked for the four weeks' period during which Miss Gordon will officiate.

TRAVELING MUSICAL STOCK

Auburn, N. Y., June 21.
A traveling musical comedy company opens next Monday at the Grand. The company will play the entire week, with two complete changes. It is advertised as a "whirl, girle concoction of fun, figures and fascination." Among the principals in the company are Nate Busby, Betty Powers, Frank Lepp, Kenneth Christy.
In addition there is a chorus.

FRANK MORRELL A COP

San Francisco, June 21.
Frank Morrell has joined the police force in San Diego, Cal.
He was at his highest fame in vaudeville when a member of "That Quartet" some years ago. Later he appeared alone on the stage as a singing single through his tenor voice.

2D MUNICIPAL THEATRE FOR INDIANAPOLIS

Mayor Shank Orders Another Open-Air Auditorium, Following Success of First

Indianapolis, June 21.
A second open air municipal theatre, in Garfield Park, will open July 3.
Mayor Lew Shank ordered the construction, following the tremendous success attending the first one at Brookside Park, which opened three weeks ago, along the idea suggested and carried out by the mayor.
The municipal stock, composed entirely of professionals, will alternate between the two park houses when the second opens.

RETRENCHING ON COAST

California Theatres Getting Orchestras to Minimum

Numerous coast theatres which have heretofore made a feature of their musical programs, in addition to the vaudeville and picture bills, have cut their orchestras to the minimum allowed by the union classification. The Rialto, Los Angeles, which formerly employed over 30 men in a symphony orchestra, has cut to six, and other theatres have reduced in proportion.

The musical unions are especially strong on the west coast and they set a minimum of players based on the seating capacity of the house and the admission scale. The opening of the big Orpheum Junior, Hill street, in that town, has drawn patronage away from the older houses and the box office takings are in a slump during the slack season. Hence the effort to economize in all directions, according to musicians who are returning from that district where there is much unemployment.

ALL AGREE ON ONE MAN CONTROL

Barnard Baruch and Secretary Davis Suggested, but Barred by Rule Which Requires Man Identified with Theatre—Erlanger, Shuberts and Dillingham Agree on Single Leadership

THOMAS STRIKE UMPIRE

A special meeting of the Producing Managers' Association held Thursday, June 15, assured the adoption of a resolution to amend the by-laws of the association allowing the appointment of an executive head of the P. M. A. "The attendance did not constitute a quorum, as indicated before the meeting but the balance of the vote necessary to accept the resolution was secured by mail, favorable re-

SILVERNAIL FILES CHARGES WITH EQUITY

Brandon Hurst and Frank Doane Reported Named—"Montmartre" Matter

Clarke Silvernail, formerly stage manager of "Montmartre," and one of the original incorporators of the Players' Assembly, which produced the French piece, stated he had filed charges with the Equity Council against Brandon Hurst, vice-president; Frank Doane, secretary, and others of the co-operative Assembly. A statement submitted to Equity was read to friends by Silvernail last week before sailing for England. It is said that Equity officials attempted to dissuade him from making the charges, but Silvernail insisted the matter be placed before the Council.
"Montmartre" is the show which

HOOTCH SELLERS EASY FOR CARNIVAL GRIFTERS

Locate Town's Principal Bootleggers and Take Them in Card Game—Profits Run as Much as \$1,000 Weekly Besides Liquor

HOUSE BOOKING ACTS NOT USING ORCHESTRA

Broadway, Gary, Ind., Circumventing Musical Union Order

Chicago, June 21.
Vaudeville acts which do not require a house orchestra, or do their own accompaniment are the only acts now being engaged for the Broadway, Gary, Ind., booked by Walter Downie of the W. V. M. A. offices.
This departure in bill arrangement was brought about, according to the theatre management, through the insistence of the musician's union that the minimum number of men to be employed in the house would be five. The management decided that would be too expensive during the summer.

COAST'S LIGHT BOOKINGS

Only Two Plays Listed for July Showings

Portland, Ore., June 21.
"Abraham Lincoln" and "Mr. Pim Passes By," the Theatre Guild Success, are the only shows booked at the Heilig for July. All local stock houses are dark, as well as the Orpheum.
The People's and Star pictures will close Saturday.

WOODS' WAR PICTURES

Paris, June 21.
Al H. Woods has leased the Pantheon de la Guerre, which has attracted crowds for the past two years here, and the huge picture of the war will be taken to Bryant Park, 42nd street, New York, to be exhibited for the benefit of disabled soldiers.
George W. Bowles assisted in the deal. The painting will be absent from France for at least five years. It is controlled by G. Selmer Fougner.

Chicago, June 21.
The carnival grifter through this section has dug a new one to put over on bootleggers that is making everybody smile when they hear about it. The new riddle is good for about \$1,000 weekly as a rule, according to how many hootch sellers can be handled after located.
"Squeals" by the leggers are snickered at by the grifters, who, after taking them in a card game, answer the threat of a squeal by reciprocating on the liquor dealing end. That usually ends all argument.

Another humorous aspect is that the first bootlegger, after being taken, doesn't want to tip to his friends, leaving the rest wide open for the carnival bunch.
Nowadays or any way in this territory when a carnival standing grifter reaches a town Monday morning "the boys" upon hitting the

NEW RADIO IDEAS

For Ballet Dancing—Illustrated for Home-Made Sets

Pittsburgh, June 21.
Two new ideas involving the radiophone were introduced here during the past week. Radio music for the first time was used in a dancing academy, as a feature of a demonstration of ballet dancing by Albert Newman of Philadelphia to the local dancing society.
The other stunt is a simplified course in how to make a home-made radio set, introduced by the Pittsburgh "Press," by means of lessons in the paper and an augmented description in pictures being shown in some of the largest picture houses.

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AMERICAN BURLESQUE SHOW "THUNDERING HIT" ABROAD

"Chuckles" Opens at Oxford, London—Speeches After Final Curtain by Producer, Stager and Principal Comedian—Men Liked

London, June 21. "Chuckles" was a thundering hit before mostly an American audience at its first performance Monday night (June 19) at the Oxford. After the final curtain speeches were made by Jean Bedini, its producer, Felix Seymour who staged the show for over here, and Bobby Clark, the principal comedian.

The speed of the first part staggered the audience. That seemed to sag the last half by comparison. All the male principals were liked but the general opinion seemed to be that the female principals were the only drawback to a splendid performance.

An outstanding hit was accomplished by Bobby Clark who is acclaimed as the funniest man ever seen on a London stage. Jack Edwards' dancing and Charles Mac's "drunk" were also wildly applauded. Last night (Tuesday) the show did even better. Some slow scenes from the first performance went out.

Chas. B. Cochran, the London manager and producer who accepted the booking of this American burlesque show for the Oxford, may have set an international record through dating the engagement without personal knowledge of the attraction. He was advised to make the booking by Albert de Courville, and arranged it through M. S. Bentham, the New York booking agent, who was here to see the premiere. Bentham and Bedini are jointly interested with de Courville in the latter's proposed two Columbia burlesque wheel productions on your side for next season.

"Chuckles" came over with its principals only. English girls were furnished for the chorus. It is here for six weeks and if the opening enthusiasm continues, an English company will be recruited to replace the originals. It is already, however, mentioned where a substitute for Clark may be found, and if he is not the mainstay of the show.

It is the first time an American burlesque attraction has ever appeared on this side of the water. The venture often has been proposed, but it was the fear of the American burlesque producer that the English red nose comic and low comedy, such as the English variety fans formerly demanded, would discount the burlesque comedy, and the risk was considered too great. Clark appeared here in a natty dress, much as he played the role over the Shubert vaudeville time last season, and altogether away from the tramp attire he essayed when first appearing in "Chuckles" on the Columbia wheel. Jolo.

HOPPE'S PLAYS

Simultaneous London and New York Production

London, June 21. Besides his "Pomp and Circumstance," Monckton Hoffe has another, "The Painted Lady," scheduled for London. This will also be done by William Harris in New York during September.

Two of his other plays will also be produced in New York simultaneously. One, "The Faithful Heart," will be sponsored by Marc Klaw and Frederick Stanhope; the other, "Improper Pater," which was written ten years ago and produced by Arthur Boucher at the Garrick, will be done in New York by William Faversham.

PARIS ALHAMBRA STOPS

Paris, June 21. The Alhambra here closes for two months, beginning June 29. The Paris variety theatres have been doing very fairly, but the approach of the summer season makes it advisable to shut down temporarily.

CHILDREN'S SHOWS SEND BERT LEVY TO TOP

Widespread Publicity Given Feature of American Cartoonist's Engagement

London, June 21. Bert Levy is topping the Moss Empires bills in each town through the children's performances he gives. This feature of his engagement has attracted widespread publicity.

R. H. Gillespie of Moss' has suggested a children's revue with Levy to cast it. The latter says he is agreeable if securing a postponement of his Keith's American time in the fall.

Bert Levy is the artist-cartoonist. He inaugurated the morning performance for children over here. It consists of a special program, made up with a view of instructing as well as amusing the young. Mr. Levy was decidedly successful with it. While stationary at the New York Hippodrome for several seasons, he often gave the children's show around New York.

GORKY IN FRANCE?

Paris, June 21. The great Russian writer, Maxim Gorky, is a very sick man and his friends are anxious for him to take a cure at one of the resorts in the South of France. So far the present French Government has refused to admit the playwright because he has supported the Soviet idea.

The local press is now divided and some journals contend the invalid should be allowed to spend a few months in the South of France for the sake of his health, while other important organs claim he should be excluded, indorsing the French Government's action.

EDEN HAS NEW REVUE

Paris, June 21. The Eden theatre, which has been closed for a fortnight, has reopened under the direction of Maurice Marechal, editor of a comic paper, "Canard Enchaîné," who has renamed the house Theatre des Boulevards.

His first effort is a revue, "La Revue du Canard Enchaîné," 3 acts by Marechal himself, Victor Snell and Jules Rivel, played by Moriss, the draughtsman, Robert Cazaux, Lucien Dayle, Tramel, Henry Julien, Mmes. Maguy Varny, Bertha Fusler, Marguerite Deval, and Lysana, the dancer.

MARIGNY REVUE

Paris, June 21. Abel Deval produced his new revue at the Marigny June 17 and the offering was nicely received. Among the principals are Milton, Pzan and Delphin, Mmes. Cassive Fabris, Jane Pierly, Peggy Vere and Fabiole.

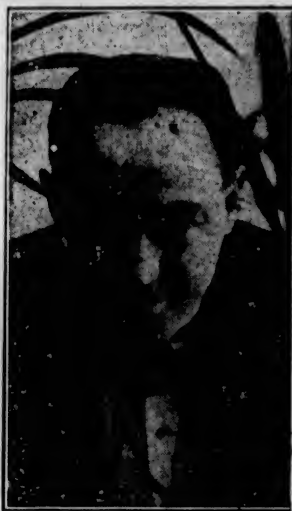
The piece is skillfully but economically mounted.

Another Trial for Johnny Black

London, June 21. Another trial week has been given Johnny Black, at the Bedford. When hearing about it Black also found his room had been robbed of his clothing and passport.

Talking About Show at Empire

London, June 21. Albert deCourville and J. L. Sachs are negotiating for a new show at the Empire, but without tangible result thus far.



This week (June 19), Majestic, Chicago; next week (June 26), Temple, Detroit; July 3, Romona Park, Grand Rapids; July 10, golfing with Gus Sun. Send all mail to his residence for him that week care of me; better put it in care of the cellar. July 17, Palace, New York. Tink Humphrey has just told me of the wonderful record my agent, Edwards S. Keller, made at golf. Don't hold out commission for Calgary, Eddie, and I'll play a round for you and make it possible for you to get in the Palace elevator and not have to hang your head. Gave my Victrola to my mother, 'cause can't stand "Love Will Find a Way," for it didn't.

FRANK VAN HOVEN

MARCONI HAVE GAIETY

Show Place Adjoins Marconi Offices—Radio Causes Enlargement

London, June 21. A little while ago it was announced that the Marconi company had purchased the Gaiety, which is next door to their offices. This was immediately denied by the directorate of the company, the Marconi people saying nothing in further contradiction.

The other day during a private luncheon Chevalier Marconi definitely stated that his company had bought the theatre, only they would not enter into possession for some time. The price paid must be a huge one but the enlargement of the Marconi offices is rendered absolutely necessary by the growth of wireless and the growing public interest in radio.

FURSY'S FILM HOUSE

Paris, June 21. Fursy's famous cabaret on the Boulevard des Italiens, a resort much visited by tourists, is being transformed into a cinema. It will open in September with the new entertainment, classed among the smaller establishments of the kind with a daily change of program.

LONDON STILL PESSIMISTIC; GENERAL CONDITIONS BETTER

Property in Tidal Wave—Lowest Bank Rate Since War, and Exchange Going Up, With Cool Weather, but Managers Feel They Must Wait

FIRST GERMAN FILM PLAYING IN LONDON

Walter Wanger Showing "The Jewish Heart" at Rivoli, in East End

London, June 21. After many months of talk and conjecture concerning the showing of German films as German films, during which all sorts of theatres and showmen have been whispered as the protagonists, it has been left to Walter Wanger, the American, to actually do it. He is showing a German super-film, "The Jewish Heart," at the huge East End cinema, "Rivoli," which he now controls.

This is the first German film to be shown openly as such in England, and the feature itself has not even been shown in America.

DANCE CONGRESS

Paris, June 10. The leading dancing teachers met here for an annual confab with the elite of Holland, Belgium, Greece, England, France, etc., M. Lefort presiding. After discussion of inside problems the novelties of the season were exposed.

It thus appears we are to have next winter a continuation of the Passetto, a sort of Spanish valse with a quick movement, but the rage will perhaps be the "Onduladad" (discreetly undulating), the "Reverie Boston" (Dream dance) of modern inspiration; the "Gironella," mixture of the hesitation waltz and a tango with a gyral motion; the "Tzidzas," a tango, but of the popular Greek dance style; "Gyda" and a "Tangona," with the inevitable fox trot.

The professors assured the world that the fashionable steps now in fashion are taught according to the official rhythmus, and the protagonists exhibiting the creation of the various masters were pronounced satisfactory.

Dillingham-Ascot and Paris

London, June 21. After dividing his European visit between Paris and the Ascot race track, Charles Dillingham sailed June 17 on the Mauretania.

IN LONDON

London, June 12. The Trix Sisters left for the Continent June 12 and will not be back here until they reopen at the Victoria Palace July 19.

C. B. Cochran believes in looking well ahead. With the New York company in "Chuckles" of 1922" opening at the New Oxford he is already planning a series of Shakespearean productions for that theatre. His first will be "Henry V," which will be followed by "Coriolanus." Sir Alfred Butt and Arthur Collins are also considering Shakespeare for Drury Lane when "Decameron Nights" finishes. Cochran is also thinking of a series of matinee revivals of Restoration comedies. This scheme he acknowledges requires a lot of capital and the promoters would have to be prepared to lose for some time before success came. What he wants at the moment is a partner to share the risk and the succeeding glory.

Marie Kehnuy and Charles Johanny, known in vaudeville as the Johannys, were married here May 24. They have just returned from America, after a tour of the Keith circuit. After playing dates in Paris and Barcelona, they will return to America to play the Keith time again.

Things are bad in Belfast. Shootings, bombings and the burning and looting of houses proved too much for the Bernard Shaw repertory company and they closed down in

the middle of their first week at the Grand opera house. The theatre remains closed for the present. The Hippodrome, which has until now kept its flag flying throughout all the horrors of civil war, closed on June 3 until further notice. The Alhambra and Coliseum closed down some time ago. Only a few minor picture houses now remain open to provide the city's half million inhabitants.

Lee White and Clay Smith, scheduled to tour in a new revue in September, have managed to get their English engagement postponed. They have accepted one in Australia and will sail this month.

Harry Tate, reported to have arrived home after his American and Canadian experiences penniless, has been entertained to a "welcome home" dinner.

Edward Laurillard has made a surprising discovery after years of careful study and experiment. The discovery is of great importance (Continued on page 22)

London, June 21. London theatrical managers prefer to remain pessimistic while the general condition of the country seems to spell prosperity.

There is a tidal wave on for property, the bank rate is the lowest just now since the war ended and exchange is constantly rising, but the producers say they will wait awhile yet, despite the fact that cool weather is also prevailing.

Despite the healthy outlook, it is a fact theatrical business in the provinces has not improved and is still bad.

The engineers' strike which was settled involved 700,000 workmen. Statistics show decreases in many commodities.

BIBLE PLAY IN PARIS

Jacques Copeau Produces Dramatization of Life of David

Paris, June 21. Jacques Copeau presented at the Theatre du Vieux Colombier a few days ago a new biblical play entitled "Saul," the work of Andrew Gide.

The piece traces the principal events in the life of David as revealed in holy writ. Copeau plays the role of Saul.

Denis-Shawns Change Plans

Contrary to their original plans, which were to play their Coliseum time and then return to America, Ruth St. Denis, Ted Shawn and the Denishawn dancers, will go on to Manchester and from there to Bristol. There may be a possible further change in their plans. Their place at the Coliseum, where they finish this week, will be taken by Massine, Sokolova and Leon Waycikowski.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street:

July 11 (New York to London) June and Quinelle, Cullen Dunhill (Berengaria).

July 11 (New York to Hamburg) Willie Brook, Julius Newman, Carl Darto, Gus Spiegelberg (Reliance).

June 24 (New York to London) Mme. Bertha Kalisch and husband, Leon Spachner, Edward Laemmle, E. T. Lowe, Jr. (Olympic).

June 29 (from New York to Mexico City). Charlotte and entire company for Ice Ballet at bull ring, Mexico City. In the company as principals and principal skaters, besides a chorus of skating girls, are Paul Kreckow, Stone and Darling, Dora Wischer, Elsie Dercken, Hilda Major, Jack Coffey, Russell H. Jones, Elsa Rakow, Elsa and Erna Schaefer, Ella Kreckow, Hilda Rosenthal, Betty Ruckert, Helen Carr, Marcia Mack; executive staff, Dr. Anselm Goetzl, Erich Posselt, Carl Granville, Gene Rautenberg (Esperanza).

June 28 (from London for New York) Irving Berlin (Majestic).

June 24 (New York to London); Sam Bernard (Olympic).

June 24 (from New York), Mr. and Mrs. I. R. Samuels (Olympic).

June 21 (from London for New York), Milo.

June 24 (from New York), Tom Terris (Olympic).

June 21 (New York for Plymouth) Robinson Newbold (Mongolia).

June 17 (from Cherbourg), Mr. and Mrs. Charles B. Dillingham (Mauretania).

June 17 (from New York), Florens Ziegfeld, Jr., Margaret Lawrence, Nikolai Sokoloff, Eddie Polo, Harry Meyer (Majestic).

June 17 (from New York), Dr. Frank Damrosch (Rotterdam).

June 17 (from New York), Gen. Victor B. Gordon (Caronia).

AMERICAN PERFORMERS

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AMUSEMENT STOCKS SLUGGISH AFTER BIG MARKET REACTION

**Absence of Short Interest in Listed Stocks Disclosed
by Failure to Join Rally—No Loew for Two
Sessions**

The amusement stocks failed to take part in the violent upturn which followed the reaction of ten days ago. While other spectacular performers in the list were skyrocketing, the amusement group went through one of the quietest weeks in several years. Loew did not come out on the ticker for two days (Saturday and Monday), and transactions in Orpheum were at a minimum.

No Forced Sales

While the amusements did not share in the tremendous comeback of such speculative issues as Mexican Petroleum, which jumped nearly 50 points in less than a week, or Studebaker, which crossed 130 after dropping below 114, there was no appearance of forced selling or pressure from the short side. Market observers take the view that there is practically no short interest in the amusements. Believers in the stocks of the group have about completed their accumulation, with the possible exception of Orpheum, and are content to let the quotations take their own course for the present, firm in the belief that when the autumn season comes, the improvement in the theatre situation will be so apparent that prices on the tape will automatically move up.

Famous Players has had to meet a considerable quantity of liquidation. The common stock "ex" June 15, and on that day ran into a good deal of selling, apparently from investment holders, who were anxious to secure the \$2 quarterly dividend paid to holders on the transfer books of that date, and then sell out rather than carry on through the dull summer when the amusement business encounters its worst difficulties and when a short drive would stand the best chances of success.

The June 15 dip must have represented liquidation of long account rather than short selling, otherwise the swing in the other direction would probably have been more prompt, as it was in the case of Studebaker, Mexican and like issues which have been the center of the bears' activities for months. It was at one time reported about the board rooms that the outstanding short interest in Mexican was larger than the total capitalization of the property. It was the hasty settlement of these short contracts that ran that issue up so sensationally.

Bulls Discouraged

Short selling always acts as a stabilizer at the day of settlement. On the dips the covering movement re-establishes prices, and a squeeze of the shorts ordinarily results in brisk upward movements when the long side is strongest. Observers of the amusements believe that last week's violent slump came about through the leakage of information on where "stop loss orders" were located, and professional operators went out after levels at which timid longs would jettison their holdings. That result having been accomplished, the small bulls were sold out and further initiative from that direction was lacking. After that both sides rested, and no aggressive action came from either direction. However, it seemed plain that once the weak holders had been forced out pressure on the selling side ceased. In the five sessions up to last Tuesday Famous Players had gotten up from its low of 77½ to 81½, which, making allowance for the difference in the dividend no longer carried by the stock, would represent better than 83½, or a little over 3 from the top of the year.

Loew at 14½

The situation remained substantially unchanged in Loew, which got down to a low of 14½, as previously forecast, but there seemed to be few sellers at that price, and the turnover was so small that prices had little significance. Potential buyers are waiting for even lower levels, while holders are firm against taking losses below 15. Whatever the

active interest in Orpheum is, it is apparently taking a rest, perhaps in the hope that withdrawal of support will allow the stock to drift to bargain prices. The market in Orpheum is what is described as "thin" in any case, and the suspension of what looked like a campaign for accumulation naturally leaves the issue in an indefinite position. Even Boston transactions lapsed this week.

Goldwyn continued in its previous course, all transactions being within the narrow range of half a point between 7½ and 8½, indicating that the deadlock between Samuel Goldwyn and the company was still on. The only new item of gossip that came out was that the Chase National Bank was the intermediary through which the outstanding 8 per cent. Goldwyn notes were being taken up. Even Goldwyn ran into a period of dullness about mid-week, the Tuesday turnover being only 500 shares, as compared to an average for the last two months of ten times that total.

The summary of transactions June 14 to 21, inclusive, are as follows:—

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	11,500	80½	77½	78½	-2½
Do. pf.	300	93½	91	93	
Loew, Inc.	1,600	15	14½	15	
Orpheum	200	18½	18½	18½	+½
Boston sold 65				Orpheum at 18½@18½.	

Friday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	6,500	78½	77½	78½	+½
Do. pf.	200	93	92½	92½	-½
Loew, Inc.	1,700	14½	14½	14½	-½
Orpheum	300	18	18	18	-½

Saturday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	2,400	78½	78½	78½	
Orpheum	100	18½	18½	18½	+½

Monday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	2,100	80½	78½	78½	+½
Do. pf.	500	93½	93½	93½	

Tuesday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	4,900	81½	79	80½	+1½
Do. pf.	100	93½	93½	93½	+½
Loew, Inc.	200	14½	14½	14½	-½
Orpheum	400	19	18½	19	+½

Wednesday—	Sales	High	Low	Last	Chg.
Fam. Play—L.	3,400	80½	78½	79½	-1½
Do. pf.	300	93	93	93	-½
Loew, Inc.	300	14½	14½	14½	-½
Orpheum	300	19	19	19	-½

Thursday—	Sales	High	Low	Last	Chg.
Goldwyn	1,000	8½	8	8½	

Friday—	Sales	High	Low	Last	Chg.
Goldwyn	2,500	8	7½	8	-½

Saturday—	Sales	High	Low	Last	Chg.
Goldwyn	200	8	8	8	

Monday—	Sales	High	Low	Last	Chg.
Goldwyn	1,300	8½	8	8½	+½

Tuesday—	Sales	High	Low	Last	Chg.
Goldwyn	500	8½	7½	7½	-½

Wednesday—	Sales	High	Low	Last	Chg.
Goldwyn	800	8	7½	7½	-½

• Ex dividend.

SILVERNAIL CHARGES

(Continued from page 1)

played the Belmont, New York, for about 10 weeks early in the spring. It was alleged by at least one of the cast that during that time the total money allotted her was \$27, although her hotel bill of some \$77 was taken care of after she was threatened with eviction by the hotel management. There were originally ten players who, with a scenic artist, formed the assembly, an incorporation, the players agreeing to appear without salary and to participate in any profits that might be earned. After the show closed at the Bayes, where it moved from the Belmont, it was reported that the attraction might be sent on tour next season. Thereupon a demand was made on the secretary of the corporation for the stock certificates, alleged never to have been issued. Each of the 11 incorporators had invested \$100.

The exact nature of the Silvernail charges has not been divulged, but it is reported he complained about the disregard of Equity rules in the producing of "Montmartre." Doane is on Equity's Council.

One of the violations is said to be that none of the company was given contracts, although it is supposed to be a hard and fast rule that all Equity players must secure contracts for any engagement. Another alleged violation was the dismissal of several girls in the show the second or third week without notice. It was claimed those discharged were extra people and that therefore no notice was necessary. However, the company was supposed to be "100 per cent. Equity."

Silvernail sailed Saturday (June 17) on the Rotterdam for Dieppe, France, to reopen his repertoire theatre on the French coast. His company includes Floy Murray, May Gerald, Nina Herbert, Frank Hollins and Norman Morrison.

VARYING RECEPTIONS FOR AMERICAN ACTS

**Pennies Thrown at Marx
Brothers—Al Herman Fright-
ened When Opening**

London, June 21.

At the Coliseum Monday night (June 19), where the Marx Brothers had opened fairly on their English debut at the matinee, pennies were thrown to the stage while the turn progressed. The Coliseum management (Stoll) booked the former act of the Marx Brothers called "Back Home" and this may replace their present and newer act by Friday. The Marx turn is said to have been booked over here at the largest salary (\$1,000) for an opening of any American act this season, excepting Sophie Tucker.

The Marx improved each show. They cut 12 minutes out yesterday and are constantly Anglicizing, but will produce the old act nevertheless.

Ben Beyer with his bicycle, also an American playing return dates over here was the applause hit of the Coliseum. bill Monday.

Al Herman was palpably frightened at the Finsbury's first show Monday, his English debut also. He was very meek and when one of his jokes failed to catch a laugh, Herman said, "The boat sails Wednesday." Later he again remarked: "We'll get better acquainted before the week is out if I'm still here." He remained 15 minutes at the matinee and is reported to have done much better at night before a big audience for the second show.

By the second show last night Herman was doing 20 minutes, kidding orchestra and audience, besides telling "blue" jokes, to the huge delight of the audience.

At the Stratford Monday, Harry Rose at both performances took six bows, but expressed himself as dissatisfied with the orchestral support. Rose says he will insert his own pianist into the turn.

"White, Black and Useless (also American) Monday at the Newcross scored before a small first house.

AMERICANS IN EUROPE

Clayton Sedwick Cooper is visiting Oberammergau, and later makes an extended tour, returning to New York in October.

Jascha Heifetz, violinist, after a concert in London, will tour Central Europe and return to New York early in the fall.

Zabelle Panosian, former soprano of Boston Opera company, organized a concert at Salle Pleyel, Paris, June 14.

Arthur Kraeckmann, baritone, is sojourning in the south of France, and later joining his mother in Germany for a tour in Italy and England.

George Baklanoff, the Chicago Opera, is singing at the Paris Opera, June 16. Virginia Nash has taken a flat for the summer in Paris. Morgan Farley is back in Paris after a trip in Italy. George McManus, cartoonist, is now in England.

Ruth Draper was the guest of the American Woman's Club in Paris last week and her monologues were much applauded.

In Paris last week: Ogden T. McClurg, Chicago publisher; Henry Goddard Leach, editor of "American Scandinavian Review," N. Y.; Marion Davies, cinema actress, with her mother and two sisters; Herbert Bayard Swope, of New York "World"; Kaufman, New York "Globe"; Justine Johnstone, prior to filming in France a play by Elinor Glyn; Miss Davies, Miss Johnson and her husband, Waller Wanger, who has been managing Covent Garden theatre, London; Irene Castle and her husband, Robert Treman; Otto Kahn, Cornelius Vanderbilt, Irving Berlin, John Rumsey, Hazard Short, Madeleine and Marion Fairbanks (Fairbanks twins) with mother, Mrs. Jane Fairbanks; Charles Dillingham; William Randolph Hearst, Charles W. Price, Victor H. Hanson of Birmingham, Ala., "News"; Richard Aldrich, music critic of New York "Times."

Mabel Normand, American picture star, arrived in Paris this week.

DEATHS ABROAD

Mme. Louis Fourrel, wife of producing manager of Pathe Consortium Cinema, died in Paris.

The Russian Ballet has quit the Opera de Paris and goes to the Mogador for a week.

IN PARIS

E. G. KENDREW

Paris, June 10.

Irene Castle will dance during the month, with William Reardon as partner, at the Pre Catalan, Bois de Boulogne, where Clifton Wood will also be seen.

Irene Boucher, who appeared formerly in Boston, is singing Leoncavallo's "Pagliacci" at the Gaite here.

Charles Dillingham has purchased the American rights of the operetta "Ta Bouche" now running at the Daunou Theatre, a full report of which was given in these columns at time of production.

Loie Fuller is giving a series of performances with her pupils at the Theatre des Champs Elysees; Yvette Guilbert is introducing a number of American girls, including Elizabeth Moffatt, of Denver, in a similar manner at the Theatre Edouard VII. for a few evenings from June 20. Classical movements galore.

In view of the success of the Russian ballets, Swedish and others, it has been decided to create a troupe of dancers for a season of Ballets Francais at the Opera from July 10 to 28. Philippe Goubert and Gabriel Grovies will direct the orchestra, the company being headed by Mmes. Carlotta Zambelli, Alda Boni, Anna Johnson, Jeanne Schwartz, Camille Bos, MM. Albert Aveline, Gustave Ricaux, Leo Staats and other members of the Opera corps de ballet.

Rivers & Paston, who are running the Renaissance for a summer season, have revived Victor Hugo's "Les Miserables" with Chambreuil

and other members of the Odeon, already closed for the summer.

The Acacias dancing gardens, inaugurated with Jenny Dolly and Clifton Webb in Paris, seems to have caught on and bids fair to become an American rendezvous in the French capital. It is a small resort, but ultra chic.

"Le Martyne de St. Sebastien," by Gabrielle d'Annunzio, music by Claude Debussy, is being revived at the Opera, June 17, as a benefit performance for the monument known as the Somme Pantheon. The roles are held by Ida Rubinstein, Suzanne Despres, Henry Krauss and Desjardins; Andre Caplet, conductor; scenery by Leon Bakst.

Hagenback's menagerie is installed at Marseilles, where the French colonial exposition is now in full swing. Business is declared to be excellent.

"Le Cochon qui Sommeille," light operetta for warm weather, by Rip and Dieudonne, music by Claude Terrasse, has been revived at the Cigale, Paris, for a short run.

Miss Anieka Yan, American dancer, has made her Paris debut at the Theatre des Champs Elysees with the Loie Fuller troupe. She is the daughter of John Leggett, of Detroit.

The Folies Dramatique, for many years a lyrical house, and later devoted to motion pictures, has closed. It is expected to reopen with legitimate next season.

Goldberg, late of London, who controlled the Apollo for a few months during the past season, is negotiating for the Theatre Caumartin for October onward.

LONDON COLISEUM

London, June 13.

The Coliseum was practically filled last night, which for a Monday and considering the time of year or season is most encouraging. As the show starts at 7.45 and folks here do not dine until 7 there were a number of late arrivals, including Variety's reviewer, who missed the first two acts, Agda and Jim and George Calver.

The third turn is M'lita Dolores, a little woman who offers character songs, all of the characterizations pretty much alike. She finishes with a cartwheel dance. Neat enough for an early spot.

The Savoy-New York Havana Band is back once more and a "riot," the leader, B. L. Ralton, having to make a speech. The band woke up the audience. Margaret Cooper, England's famous pianologist, has a peculiar style of her own, hitting the piano keys before her vocal notes, probably to insure getting the proper key. She also plays an introduction to each number before announcing it.

Cecelia Loftus is back in harness once more, proving herself still among the foremost of the world's imitators. She does two impressions of Alice Delysia that are almost uncanny in their perfection. She is much stouter than when last in America.

Frederick Blamey and Foster Richardson, tenor and baritone, did a legitimate singing turn. They are from the Royal Opera, Covent Garden. The baritone is especially fine.

A terrific hit was scored by Lydia Lopokova, assisted by Leonide Massine, with a supporting pair of dancers—Lydia Sokolova and Leon Wojcikowski. With only a drop, two legs and a border of black cotton, crudely hung, they got the house with their artistic terpsichorean artistry.

The Anartos (Arthur and Lawrence), with a crossfire skit, based on a breakaway motor cycle and finishing with a travesty Spanish dancing number, were on too late to get much. It is doubtful if they would fare much better in an earlier spot. Pathe Weekly closed.

JoJo.

CRUDE MELLER DOUBTFUL

London, June 21.

The success of "The Way of an Eagle" at the Adelphi is in question, though Godfrey Tearle gives an excellent characterization in it.

The play opened last night. It is a melodrama, crude all over but of a gallery appealing type.

MABEL NORMAND POSTPONES

London, June 21.

A reception announced for Mabel Normand at the Hotel Ritz tomorrow (Thursday) to the press and film industry has been postponed, with Miss Normand's illness as the reason.

JUDGE WALTER KELLY PICKS FINE COMPANY

**In Atlantic City Hobnobbing
with England's Best Known**

Atlantic City, June 20.

Editor Variety:

"Just as well drop you a line as to sink it in the ocean and forget about it. I'm off fishing this season, having gone cabaret wild.

This is my town and if I didn't think so well of Philadelphia, I might buy more of it. The days here are so so, but I am spending the evenings very pleasantly, all with dear English friends of mine. Messrs. Haig & Haig, Peter Dawson and John Dewar.

Weather has been somewhat cool for sea bathing but the season is still on for internal baths.

The cabarets are swimming along, very full, and the prices give you a Mexican stand off. If I survive I will have the best reason in the world to send the salary up again next season—that I am spending what I earned in show business to promote show business.

There are some very fine jazz hounds with broken arches and nasal balladists in the Atlantic City cabarets. If the place sells they will drive you to it.

Willie Cohen is decorating the Boardwalk with a Sears-Roebuck black alpaca, model '18.

My golf game is running away with me; I can't control it any more and if you see Chick Evans tell him to commence to worry.

Charles Cochran wants me to play the London Pavilion for him for four weeks commencing July 15, but it looks as though I am set here until Sept. 10.

Don't let my creditors know my local address is 134 South Maryland avenue.

Send me some dark glasses. The bathing suit habit has got me.

Walter C. Kelly.

May Wirth is going very strong in the provinces. During her Liverpool week she, assisted probably by the Moss press man, had a run-in with the local police. Dressed in a riding habit, she rode her horse up the steps leading to St. George's Hall, the principal municipal building of the Mersey City; then rode it down again. This before a crowd of over 5,000 people. The police of Liverpool were appalled at this flagrant breaking of the law and lost no time in putting a summons on the rider. Frank Wirth is leaving for the Continent shortly and expects to be away about three weeks, during which time he will see most of the shows and circuses which are on.

UNIT SHOWS PREPARING FOR LOEW'S AND "ASS'N."

**Believed Experimental on Western Vaudeville Time
—Loew's Opening Season with Three or Four
Combination Entertainments Without Chorus**

Unit vaudeville show. will play over the Loew Circuit with the opening of the new season.

According to report, J. H. Lubin, the Loew general booking manager, has commissioned Lew Cantor, the vaudeville producer, to prepare at least three unit combinations to take up the Loew route when the entire circuit is reopened. To what extent Mr. Cantor's commission extends is unknown. Whether the three units ordered are to be tested as to drawing power in the Loew theatres before others will be accepted has not been reported.

The Loew units as reported are to be entirely framed by Cantor, who will receive a lump salary for the show. It will carry no chorus girls, and will have its usual quota of vaudeville acts from which will be drawn the players for the revue portion.

Cantor has been an extensive producer of vaudeville productions, mostly girl acts or tabs.

Chicago, June 21.

There will be a couple of unit shows playing the houses booked by the W. V. M. A. (Association) when the season starts. It is said they are to be tried out in an experimental way before being further gone into.

The producer will be paid so much for the production, that must provide the entire vaudeville bill for the theatre it plays in.

NO EXTRA—NO BILLING

Johnny Dooley Could Not Secure Salary for Brother Gordon.

Buffalo, June 21.

Johnny Dooley, substituting for Eva Tanguay, on the Lafayette Square bill as extra attraction last week, brought along his brother Gordon to play the hostler in the act.

Johnny hoped to get additional salary for Gordon's appearance, but the house stood pat on its contract price which was said to have been \$1,850.

The theatre's advertising carried Gordon's name underlined with Johnny's the first of the week. When the extra compensation was not forthcoming, Johnny insisted Gordon's name should not be featured.

The younger Dooley played out the week, but his name was dropped from the billing.

UNIT ENGAGEMENTS

The Shubert "unit" producers became busy again this week, after a period of stagnation.

I. H. Herk signed the Watson Sisters for his unit. They will be co-featured with Steppe and O'Neil, the two-man comedy act from burlesque.

Herman Timberg engaged Katherine Guerrieri (of the San Carlo Grand Opera Co.) for his production "Joys and Glooms," for the prima donna role. Miss Guerrieri will change her name to Catarina Guerra.

CAR TURNED TURTLE

Morgan and Binder have cancelled all of their future vaudeville bookings, pending the outcome of injuries to Muriel Morgan, sustained Sunday (June 11) while motoring from Atlantic City to Philadelphia.

Miss Morgan was in a car driven by Sid Friendly. The car turned turtle, due to deep ruts, on a detour. Miss Morgan sustaining a fractured arm.

JOE CARROLL ON THE STUMP

Joseph Carroll, of the vaudeville team of Carroll and Detzel, and previously of Carroll and Cooke, has entered the political arena.

Reports from Pennsylvania state Carroll is stumping various towns in the state for an independent political organization.

GALLAGHER-SHEAN SONG IN LITIGATION

**Bryan Foy Would Restrict It
to Stage Use Only—Pro-
tests Publication**

The legal action which Bryan Foy has delayed instituting against Ed. Gallagher and Al Shean over the "Mister Gallagher and Mister Shean" song was finally started late last week in the Southern District Federal Court, New York. Foy (suing under his name in private life, Bryan Fitzgerald) has filed a bill of praecipe through O'Brien, Malevinsky & Driscoll, setting forth that in May, 1921, he wrote the song in question for the team while they and the Eddie Foy act were playing on the same bill at Keith's, Indianapolis.

Foy is suing in the Federal Court because of diversity of citizenship, now being considered a resident of Los Angeles because of his connection with the Fox Film Corporation as scenario writer. He complains that he gave the team the stage rights only and advised them of infringement when informed that Jack Mills, Inc., have the publishing rights to the song. The Mills company is named co-defendant. Foy's grievance is "that the defendants, Gallagher and Shean, with the assistance of the defendant corporation, have taken to themselves all credit for writing the aforesaid song and are falsely representing to the public that they are the authors of the words and music."

He wants an injunction, the argument on which is scheduled for this (Friday) morning, a receiver of all profits and royalties the song has earned and an accounting of the same.

"Mr. Gallagher and Mr. Shean" is unique in that it has done the unusual of elevating a two-man song act into one of vaudeville's greatest drawing cards and from there into the acme of production aspirations, a feature in a Ziegfeld "Follies," on the strength of that one song alone.

Eddie Foy (Fitzgerald), who admits 55 years of service behind the footlights, has filed a supporting affidavit that Bryan, his son, is 25 years old, has been for eight years a member of the Foy Family act, then two years in the Navy, and more latterly a vaudeville author and songwriter.

Charles Foy, 24, Bryan's brother, substantiates this with the statement that his brother has really done nothing distinguishable until this song, which would have accomplished considerable for the youthful writer's name and fame if properly credited with the one-third authorship due him. He states "the situation met here is very unusual and unheard-of in the theatrical business. Most theatrical people are generous, fair and square in giving their fellow artists, composers and authors credit in advertising for the work that they do."

Arthur F. Driscoll, Foy's counsel, furnished evidence in the form of affidavits in the Shubert Theatrical Company suit against Gallagher and Shean, wherein the team admit that Bryan Foy wrote the song for them and for which they paid \$1,000, which the Shuberts did not supply. The Shuberts sought to enjoin the team from playing for Keith's, on the ground of being "unique and extraordinary." Foy and the act filing affidavits that excepting for the song they could be easily replaced by anybody.

"Bridges Down" Stops Jumps

Chicago, June 21. "Bridges Down" is the most recent heard-of "Act of Providence" which makes it impossible to fill vaudeville contracts.

A local agency recently had two cases of this kind. Acts were unable to reach Fond du Lac from Appleton, Wis., and to Haylorville, Ill., from St. Louis.



DAN DOWNING

Formerly Downing and Buñin Sisters, wishes it known he has never been a female impersonator.

NEWER FAVORITES WILL BE HEADLINERS

**Keith's Will Bill According to
Drawing Power—New
Group Looked For**

A new group of headliners for Keith's vaudeville with new ratings and classification is part of the program for next season, according to insiders.

The headliners of the past season will retain their top of the bill prestige if they have proven draws, and when not the new ones will be shoved ahead to be in turn eliminated when their drawing power shows signs of waning.

Special publicity and exploitation are planned to acquaint the public with the new heads of the divisions and to aid the artists. The vaudeville officials have been signing acts wherever possible to long term contracts in order to insure proper returns to the office after they have received the special publicity and been "made" by them.

Acts that in the past have been topping bills but failed to justify the prominence at the box office will have to make way for the new favorites that have developed within the past two or three seasons.

WRITING THREE UNITS

George E. Stoddard is writing the books and Frederick C. Herendeen the lyrics and scores for three Shubert unit shows, "Hello, New York" for Jack Singer, "Echoes of Broadway" for Tralles & Butler, and "Rip Van Winkle, Jr." for Davidow & LeMaire.

The latter's show is listed under the title of "Troubles of 1922" up to now. The authors have collaborated for legitimate attractions and are preparing a new show for Broadway to be produced in their own.



JESSIE REED

NOW PLAYING B. F. KEITH CIRCUIT

This Week (June 19), B. F. Keith's 81st Street, New York
Opening on the Orpheum Circuit August 20th at Winnipeg
Direction **ROSE & CURTIS**

SOFT FOR BOOTLEGGERS

(Continued from page 1)

lot don't attempt to line up the yaps, but ascertain who the town's chief bootlegger is and what stock he carries. From this information they estimate how much ready cash he has with him. If the town has several prosperous bootleggers each is set down as a prospect, and the biggest first gone after.

Early Tuesday the "shill" goes after the bootlegger, locates him, gives him a good-sized order, but says he hasn't enough money with him to settle on the spot, but if the hootch distributor will come out to the lot with the stuff at one that day and call at a certain tent he will have the full amount in cash.

On the minute the "bootlegger" arrives and finds the shill in a poker game with several others of "the boys." The shill greets the man and informs him he will go and get the money from the boss, but meanwhile he should make himself comfortable. At the same time he is introduced to the rest of the boys. They all stop playing and inquire the price of the "stuff," also if they can get some. Of course, is the answer of the hootch seller. Then they start to play again. After watching a hand or two they suggest probably he might like to join. Having been cordially greeted and informed it is a friendly game the hootcher sits in.

The stakes when the "monkey" begins are nominal. The first hand given the "monkey" develops to be the "big mott" or full house. All the boys play along, keeping raising and fight the "monkey" to the last ditch and then throw their hands away when they call him. He gets a neat sum through this. One of the men then suggests raising the stakes. "Being a winner, anything is agreeable to the "monkey" and the play becomes no limit.

After three or four regular hands are dealt with no damage the "monkey" again gets a "big mitt," with one of the boys holding fours. The raising is spirited, the betting the same, with the "monkey" putting up all his cash, and watch in some instances, as well as jewelry, before he calls or drops out, and then finds that he was beaten before he came in.

Meantime the shill is anchored on the outside of the tent listening to what is going on inside. When he hears the come on has no more coin he strolls in, apologizes for having kept the man waiting and pays him what he has coming. Of course, the hootcher wants to get even, and the game starts again, until he walks out of the tent broke, charging it all up to "profit and loss."

In some towns these men have taken in tow as many as four to six bootleggers, with none of the early victims passing the word around town. Once or twice the "monkeys" have "squawked," but the grifters had the usual ace in the hole that they would turn him over to the local prohibition officer, with the result he laid off.

Al Metcalf has been appointed orchestra leader at the State, Beacon, N. Y.

J. B. DYLLYN'S ESTATE REACHES \$25,493 NET

**Bequest To Foy Family Brings
Matters Into Court—Re-
puted Wealthy**

An application was filed June 16 in the New York Surrogate's Court by Eddie Foy and his seven children requesting the court's construction of the paragraph in the will of the late J. Bernard Dyllyn, who died Dec. 26, 1920, which reads:

"I give and bequeath the sum of \$2,000 to be divided among the surviving members of the family of my friend, Eddie Foy."

In a recent State transfer tax appraisal of the estate left by Dyllyn, known in private life as J. Bernard Condon, the appraiser ruled the \$2,000 left to Eddie Foy's family, under the decedent's will, meant Eddie Foy, his late wife and their seven children, which ruling on March 31 was upheld by the Surrogate.

The Dyllyn estate was recently appraised at \$27,861.41 consisting of cash on hand and in banks, \$27,594.41; wearing apparel, \$27.; a gold watch and chain, \$40. and a diamond ring, \$200.

Charged against this amount were expenses amounting to \$2,367.60 leaving a net figure of \$25,493.81.

This amount, without a probate contest, under the will, executed Aug. 23, 1916, was disposed of to the exclusion of several cousins, as follows:

The Actor's Fund Home, \$3,823.45; New York Lodge No. 1, B. P. O. Elks, \$4,323.46; Jesuit Fathers of San Francisco, Cal., \$3,323.45; San Francisco Lodge B. P. O. Elks, San Francisco, Cal., \$4,323.46; Margaret McGrath of Brooklyn, N. Y., \$5,000; Lawrence Condon, cousin Brooklyn, N. Y., and George M. Kidd, Seattle, Wash., and the New York Catholic Asylum each \$500.

Eddie Foy and his family, the children being Bryan, Charles, Eddie, Jr., Richard, Madeline, Irving and Mary Foy, who reside with their father at New Rochelle, N. Y., their mother having died on June 14, 1918, \$2,000.

Anna Jelley, cousin, of Brooklyn, N. Y., \$200. The Ross Bay Cemetery of Van Couver, B. C., for the care of his mother's plot, \$500; and the Mount Calvary Cemetery at Portland, Ore., for the care of the plot of his uncles, Bernard and Charles Dyllyn, and his cousin, Eddie Dyllyn, \$500.

Clayton J. Heermance, together with James W. Carrol, friends, were named as the executors of the estate.

J. Bernard Dyllyn who had a reputation of being one of the wealthiest actors on the American stage died in a rooming house on West 42nd street, New York, accidentally killed by gas fumes when a hose attached to a gas stove sprung a leak. The net estate left by Dyllyn valued at \$25,493.81 was far below expectations. At the time of his death it was estimated his estate would be in the neighborhood of \$200,000.

Dyllyn was born in Brooklyn, April 7, 1855, and made his first professional appearance on the stage with Warren and Lenton's vaudeville company in 1874. In 1881 he opened for Rich and Harris at the Howard, Boston, and later appeared in several Broadway productions his last appearance being in "The Royal Vagabond."

DEMPSEY WON'T PLAY

Los Angeles, June 21.

The departure of Jack Dempsey from here this week brought a statement from Alexander Pantages that he was going through with his suit against the world's heavyweight champion. No attempt was made to bring about a compromise between the manager and the fighter while the latter was here.

The champion was originally set for a seven weeks' tour of the Pan time, but changed his mind at the last minute and refused to play the dates.

BOOKER SAMUELS SAILING

I. R. Samuels, one of the principal bookers of the Keith agency, with his wife, will sail on the "Olympic" tomorrow (Saturday) for a vacation abroad. It will be Mr. Samuels' first European visit.

The Samuels will be gone about six weeks.

PRISONERS AT GREAT MEADOW GIVE FUN, FOOLS AND FOOLERS'

Participants, Presumably Former Professionals, Request Variety Publish Review of Performance—Public Audience of 1,000

Comstock, N. Y., June 19.
Editor Variety:

I am enclosing a review of the show staged by us at Great Meadow Prison, June 16-17. If possible, will you print it in its entirety, as several of the men who are soon leaving here have requested that I ask you, in order that they may receive mention, as they may need the publicity. Some of those who are leaving say they have good engagements awaiting them.

Will you please send me several copies of Variety, if you print this, so that I can give the men mentioned a clipping, and oblige

Victor B. Hedman,
Assistant Chairman Committee on Entertainment.

"Fun, Fools and Foolers"

June 16-17 the inmates of Great Meadow Prison, through the kindness of their warden, Hon. William Hunt, presented to the outside public a minstrel and vaudeville show for the purpose of raising funds for their athletic fund.

A great attendance favored the two performances. It is estimated that close to 1,000 persons witnessed the efforts of the inmates in "Fun, Fools and Foolers." It was the general opinion of those who attended the show it was one of the most interesting and amusing performances staged in a prison by prisoners. The show was composed of material written by James Madison; the music was various late hits by courtesy of the publishers; Tommy Gray christened the show, and Thomas Duggan in staging it did a good piece of work.

The show opened with the "Fun, Fools and Foolers Minstrels." Although this is one of the most natural kinds of amusement, it had enough novel and original points to arouse the interest and applause of the audience. The choruses were very good, the cross-fire of the interlocutor and the end men clever, and especially good solos were rendered by Mr. Albanese, who sang "Dear Old Mammy"; Mr. Williams, in his rendering of "I Ain't Got Enough to Pass Around"; Mr. Burns was funny in his presentation of "Wim-min"; but the most effective number was Peter Gentile singing "Dapper Dan," and during the intermission the song dedicated to Bert Williams at the time of his death. Mr. Gentile has an excellent voice and knows how to put over a song.

The vaudeville portion opened up with Shaw and Konig, one of the best teams seen in a place of this kind, and two artists who belong in big time vaudeville. Mr. Shaw, in a female impersonation, can share honors with any one in the business, possessing a pleasing voice, good figure and fine appearance. Mr. Shaw's costumes were designed and made by him, and he deserves great credit for his dual work. Jack Konig has a strong and very effective voice. He is familiar with the footlights, has a punch in putting over songs, and the audience responded to his sincerity. His most effective number was the singing of "You Can Have Every Light on Broadway," which, in the second encore, he changed to a parody of his own. It began "You Can Have Every Light in Comstock."

J. V. Bower next, did cartoons, and was one of the decided hits. He is an artist. He uses no lines in his work, but makes impromptu cartoons backwards, sideways and straight in less time than any one the writer remembers ever having seen on the outside, with the exception of Bert Levy. His act was loudly received and the audience seemed more than pleased. Mr. Bower also acted as scenic artist and painted all of the scenery and sets used in the play, which were commented upon for their attractiveness and quaint beauty.

Three colored inmates of the institution were presented in a clever sketch, "From Soup to Nuts." It seemed like a conglomeration of all blackface acts ever presented. There were times when we could recognize Bert Williams, Conroy and Le Maire, Al Jolson, Eddie Cantor, etc.; but just the same it

was clever. Mention must be made of Roy Rogers in a Bert Williams characterization, which was a clever double of the late comedian. Mr. Rogers has talent and he knows it and knows how to put it to the best use. Mr. Rogers' associates, Cooper and Williams, accented themselves in a song and dance number.

The finale, "Have Mercy, Judge," was presented by Mr. Duggan and company, and received a great reception.

The orchestra, under the direction of Joseph Sabbatino, rendered the numbers effectively and pleased during the intermission with the beautiful tone and melody of Sabbatino's violin.

The entire show was staged, arranged and supervised in every detail by the committee on entertainment, composed of Edward F. Hill, chairman; George Phalen, Victor B. Hedman, Thomas Duggan, George Guyette and Edward L. Sampson.

V. B. H.

LIGHTS CIRCUS, \$2

Slight Change in Route—38-Mile Jump Too Far

The Lights Circus and Wild West will start its week's touring of Long Island, July 1 at New Rochelle, instead of Larchmont as at first routed. Another change is the substitution of Oyster Bay July 4 for Bay Shore, to obviate the 38-mile jump from Great Neck to Bay Shore.

The route as at present announced is July 1, New Rochelle; 3, Great Neck; 4, Oyster Bay; 5, Freeport; 6, Jamaica; 7, Far Rockaway.

The show will give a noontime parade and two daily performances. Its scale will be \$2 top.

JIMMY HUSSEY UNIT

Comedian Signs with Barney Gerard to Head "Funmakers"

"Jimmy Hussey Funmakers" will be the billing for one of the two Shubert vaudeville unit franchises awarded to Barney Gerard. Hussey signed with Gerard this week, through Davidow & Le Maire.

Last season the Hussey unit show was among the box office leaders on the Shubert vaudeville time.

The other Gerard unit is to be called Barney Gerard's "Town Talk" and will have Johnny Dooley.

James B. Carson has been engaged for the Hussey show.

ARTIST'S TWO PATENTS

Dr. Herman Fischer, a foreign vaudeville performer known by the name of Pescatore, has arrived in this country with a new method of construction of violins that appears will revolutionize the art of building of string instruments. During the last week his instruments have been utilized for solo playing at several of the larger Broadway picture houses by the concert masters and they have pronounced the violin far superior in tone and volume to any that they have played.

Dr. Fischer is now patenting his ideas and will shortly make an arrangement with one of the musical instrument building houses for the use of the same on a royalty basis.

He has also applied for protection on a device that will amplify telephonic communication and for another which he claims will clarify radio broadcasting and receiving.

BYRNE ORDER TO PAY WIFE

John F. Byrne, 62, acrobat (Byrne Brothers), has been ordered to pay his wife, Mrs. Helene Byrne, \$550, representing payments due for separate maintenance of \$50 weekly under a 1914 agreement. Mrs. Byrne sued in the Municipal Court, the Appellate Division this week deciding against Byrne.

His defense was that because of old age his income is only \$35 weekly, his wife countering he has \$100,000 invested in real estate. Byrne replied very little of the property is left.

CON'S MANEUVER WINS WIVES' ASSOCIATION

Engages Good Looking Semi-Pro Unmarried Pitcher—Women Fall

Binghamton, N. Y., June 21.

Dear Chick:

I finally win a coupla ball games despite the propaganda of the players wives association in the grand stand. As I wrote you last week the wives have been knockin and crabbins and steamlin their husbands up until the club was a mad house.

Last week I wired Billy Jordan to ship me up a young semi-pro who has been winnin ball games around New York and as soon as he arrived I stuck him right in against Jersey City. This kid has a world of stuff and wasn't at all bothered by the fact that he was pitchin in a Class A minor.

The support he got was marvelous and proved to me that I have one of the best clubs in this bush if they ever stop fightin each other and turn on the other eight ball teams.

My new pitcher's name is Sweeney and he is one of them arrow collar types. This and the fact that he is single immediately put him away with the players wives association. They raved about him to each other but didn't say a word to their life partners. They also forgot to repeat what Mrs. so and so said when you booted that one, with the result that Sweeney got off to a win and came right back two days later against that flock of Baltimore sluggers and repeated.

Now I am thinkin of sendin out a few scouts to line me up a non-married pitchin staff. This will keep peace in that department anyways and maybe the rest will dig in and win a few games. It's about time they came through for the owners of the club have been on me right along wantin to know why I don't can the whole gang and get a real club. It's hard to explain to a civilian that a club that don't win ball games is one of the best in the league, and they would probably figure I was alibin if I blamed the standin of the club on the women, but it's a fact nevertheless.

The guy in the grand stand who is pannin the manager and wonderin why he don't take Smith out of the box when he is gettin bumped don't know that maybe Smith's nerve will be shattered forever if he is derrickin in that particular ball game. However, if the fans couldn't manage the club from the side lines the parks would be empty so it all averages up.

I am expectin Cuthbert and Algy to report any day now. I got a long letter from them tellin me that their vaudeville season will end in a week or two and that they have a yen to put on the monkey suits and chase the apple again.

I dont know how my yeggs will take to a couple of female impersonators but they'll have to get used to them. We need a little color on this team even if it has to be cerise.

I have one comedian, a fat outfielder, who can hit but is so slow that he clogs up the base lines every time he gets on. I have been usin him for a pinch hitter and he horned in the other night with a terrible beef about his contract callin for consecutive work.

I told him if he would shave off about 20 pounds I would play him regular for he can sting the pill and ought to make a good outfielder. The only road work I have seen him do since is a little more haste in entering the dining room. He can eat more than Ping Boddy and couldn't run a hundred yards in less than 20 flat, downhill.

This league is loaded up with ex-big leaguers this year and it's funny to watch some of the old boys. They can still sock the old lemon but they're awful wobbly on their pins. One of them fell down between first and second the other day pullin a double steal and it took four ball players to get the wreck back on his feet again. But the next innin he hit one over the right field fence that is still travellin.

If you see any single pitchers around the semi-pro lots who might make the grade, shoot 'em along. The handsomer, the better. Your pal,

Con.

CONTRADICTORY TESTIMONY IN SHUBERT-KEITH SUIT

Decision Reserved at Syracuse Trial—Briefs by July 15—Shuberts Want 50 Per Cent. of Keith's, Syracuse

Syracuse, N. Y., June 21.

The Battle of Syracuse, fought between the Shuberts and the Keith's interests for a 50-50 split in all of the Keith theatrical holdings in this city, with an estimated worth of over \$1,500,000, is now before Supreme Court Justice Jerome L. Cheney for a decision. By agreement, the rival legal forces will submit briefs by July 15. Meantime, Justice Cheney reserved decision on all motions, including one made by the defense for a dismissal of the complaint filed by the Shuberts.

In his motion asking for a non-suit, Attorney Maurice Goldman charged that the oral contract upon which the Shubert interests rely upon as a basis of cause of action is void under the statute of frauds, because it attempts to create an interest in lands and is not in writing.

In their suit the Shuberts maintained their action was based upon a contract, partly in writing and partly oral. During the trial commencing last Wednesday and ending Friday, the Shuberts failed to introduce any written contract or agreement with the defendants.

Justice Cheney, at the close of the testimony, intimated the statute of frauds and its application to the case will be the issue in his consideration of the evidence and the suit in general.

Attorney Goodman declared in arguing his motion that the statute of limitations has run against any cause of action, even if there was a valid contract at one time between the warring theatrical kings. He charged that the Shuberts were guilty of laches in not suing earlier and that this laches was fatal to their cause now.

He renewed his motion to strike out all testimony of Attorney William Rubin, of this city, relating to conversations with Edward F. Albee, of Keith's, and others, on the ground of privileged communication to him as an attorney, representing both Keith and Shuberts' interests.

Finally Mr. Goodman moved to strike out all testimony of conversation relating to the alleged contract on the ground the contract is void because it was not in writing and therefore the testimony is worthless.

Mr. Goodman was the first witness called to the stand for the defense at the final session. He denied the conversations in which he was supposed to have participated, and which were prominently featured in the plaintiff's case.

William J. Pangman, Syracuse realty man, testified the Keith holdings here in 1909 had a value of \$1,300 per front foot. The present value is \$3,500, he stated.

John P. Quigley, former Syracuse fire chief and State fire marshal, testified that in 1915 the old Grand Opera House, where the Shuberts presented Keith vaudeville here, was a fire trap and unsafe for theatrical purposes.

The final witness was Edward F. Albee. He denied absolutely he and A. Paul Keith had approached the Shuberts on the Syracuse theatre question, and disclaimed any knowledge of the 50-50 agreement alleged by the Shuberts. He swore that in 1909 he had never had such a conversation as the Shuberts had claimed.

Mr. Albee attacked the testimony given by Mr. Rubin for the Shuberts relative to a conference he claimed to have had with Albee in 1910. Rubin swore that Albee produced plans for the Keith house here and that he, Rubin, had suggested certain changes.

Mr. Albee testified that the detailed plans for the Syracuse Keith house were not in existence in 1910. He said that the earliest plans were prepared in 1914, and the final draft was not ready until 1916.

Prior to 1917, Albee swore, he had had some conversation with Lee Shubert. Albee declared he told Shubert the Keith interests had spent some \$70,000 on the new Syracuse project. He suggested that if Shubert desired to come in, the Syracuse holdings be split four ways, between Benjamin F. Keith,

A. Paul Keith, Lee Shubert and himself.

Shubert, however, declared he believed he was entitled to 50 per cent. Albee replied that he believed Lee was "unreasonable," and there the matter was dropped. Two and a half years later, according to Albee, after the Syracuse house had been opened and was gaining in popularity daily, Lee Shubert again raised the Syracuse question.

Albee swore that he told Lee that the 25 per cent interest offer was still open to him. Lee held out for 50 per cent, and the discussion grew warm.

"Lee finally went out in a huff," Albee swore, "and I didn't feel much better myself."

Some time afterwards Lee Shubert again raised the Syracuse issue in a talk with Albee. The latter testified he told Lee Shubert he did not care to discuss the matter further, that A. Paul Keith was dead and his holdings divided, and that the Keith 25 per cent offer was definitely off.

"I'll have to sue you, then," remarked Lee Shubert, according to Albee.

"Go ahead and sue," was Albee's reply.

Mr. Albee, further attacking the testimony of Rubin, swore that he never asked Rubin to secure options on property here in 1909 and asserted that he had no recollection of Mr. Rubin being in his office, save on one occasion.

The Shuberts were represented here by William Klein, general counsel; State Senator Elton R. Brown of Watertown, and Mr. Rubin. The Keith legal staff, in addition to Mr. Goodman, included Charles E. Cooney of this city, former State Senator J. Henry Walters and Judge Edward McCall of New York.

There was no outward evidence of enmity between E. F. Albee and Lee Shubert while the trial was on. The two men were apparently cordial, conversed to some extent and were evidently agreed that the suit was to be rushed to as quick a finish as possible.

Lee Shubert, under examination, declared the Shuberts' business for the year grossed over \$25,000,000.

Lee turned the jury box in the court room into an office and installed a staff of stenographers and secretaries there, directing his business with one eye and watching the trial of the suit with the other.

The suit brought Lee Shubert to Syracuse for the first time in 16 years. He expressed surprise with the changes Syracuse has undergone in the interval, while Syracuseans were equally frank in their comments upon the fact that a chap who once operated a shoe string stock company in this city was now a regular theatrical king.

The suit threw the spotlight on the cost of the new Keith theatre here and incidentally disclosed that the Keith press agent is heralding the house as "the million dollar art palace" had been modest. The theatre, exclusive of the site, cost the Keith interests exactly \$1,107,210.89. The total cost, building and site, is a million and half.

The Shubert-Keith legal battle, staged here last week, with a 50 per cent interest in the Keith Syracuse holdings as the stake, cost the warring theatrical interests about \$50,000, according to the figures supplied by representatives of both sides. Counsel fees in the suit will eclipse any tried in Syracuse since the famous William Barnes-Theodore Roosevelt libel suit in 1915.

MURPHYS PART

The final decree annulling the marriage of Samuel Letraunik (Senator Francis Murphy, vaudeville) from Kitty Letraunik was signed by Justice Cohan last week, who also dismissed finally Mrs. Letraunik's appeal.

Murphy sued on charges of misrepresentation, after first being sued for separation on grounds of desertion. The couple had been married seven years.

ACKERMAN & HARRIS HOUSES NOW BOOKED FROM 'FRISCO

Keen Competition Among Coast Bookers—A. & H. May Build in Los Angeles—Evidence of Much Bidding for Houses in Small Towns

San Francisco, June 21. With the taking back of the Western theatres from Loew by Ackerman & Harris, that firm is completely arranging its booking schedules, and all of the houses at present are being filled from San Francisco. They are all to be split weeks with the exception of San Francisco and Los Angeles.

In Los Angeles Ackerman & Harris are booking vaudeville in the Auditorium in conjunction with the Will King Show. There is talk the firm is planning to build their own theatre in that city.

The return of their former houses by Ackerman & Harris and the booking from their San Francisco offices is increasing the competition among Pacific Coast bookers in the demand for acts. The competition between A. & H., Bert Levey and Meikeljohn & Dunn is particularly keen.

There is also evidence of much bidding among these agents to acquire houses in the small towns. Even Pantages and the Junior Orpheum are reported to be trying to secure the booking privileges of the out-of-town vaudeville houses.

WARWICK CLOSING

First Loew House in Metropolis to Stop

Loew's Warwick, in the East New York section of Brooklyn, closes for the summer Sunday (July 2).

The closing of the Warwick is the first on record for a local Loew vaudeville house, all of which have heretofore adhered to an all-year policy.

The Emery, Providence, a Loew-booked house, is scheduled to close the week of June 26. The closing of the Emery will about wind up the Loew New England time for the summer, leaving nothing but a half week in Boston.

WILD CATTING UP-STATE

Emulating the lay-offs of the Lambs and other theatrical clubs, several members of the National Vaudeville Artists, headed by Tommy Gordon, have formed a traveling vaudeville troupe, which will play the upper New York state houses on a percentage basis. The troupe will book independently, wildcatting in picture houses or any opera house that will offer inducements.

The company consists of five acts, with the members appearing in an afterpiece. Eight weeks have been arranged ahead to date, the company starting out next week.

SHERWOODS' INDEF. RUN

Los Angeles, June 21. Sol Lesser and Abe Gore of the West Coast Theatres company are bringing the Singing Sherwoods to the Kinema theatre for an indefinite engagement commencing in July. The Sherwoods have just completed a 20 weeks' season at Loew's State in Cleveland. The entire troupe will motor to the coast in eight automobiles advertising the run for the Kinema and Jackie Coogan pictures, which are controlled by Lesser. G. H. Dummond heads the Sherwoods.

ROSE COHAN HIT BY TRUCK

Chicago, June 21. Rose Cohan, private secretary to Tink Humphries, head of the B. F. Keith vaudeville offices here for the past 10 years, was seriously injured when an automobile truck ran "amuck" late Saturday afternoon, veered into a crowd of shoppers at Dearborn and Clark streets and knocked her down.

A policeman called an ambulance and she was removed to the Post Graduate hospital, where it is said her skull was fractured. She is also suffering from internal injuries.

ELY BACK

Manager Returns to Hip, Portland, Ore.

Portland, Ore., June 21. The first result noticeable from the return of Western Loew circuit houses to Ackerman & Harris control is the return to the managership of the Portland Hippodrome of W. W. Ely, veteran manager, who resigned recently because of conditions imposed by the Loew western offices.

Ely was asked by the San Francisco Loew office to discharge his entire orchestra because of complaints said to have been made by Eva Tanguay that the musicians were intoxicated while she played the local house. Ely contended that five of his seven men were teetotalers and refused to dismiss them, resigning when he sent word of his refusal.

The resignation was accepted and E. A. Morris, manager of the Hip at San Francisco, was sent to take charge here.

Ely started upon a motor tour through California. He will again take charge here June 24, relieving Morris to return to the Frisco house. Ely is very popular here and had made the local house the same. He visited here a few weeks before Ely quit. Sam Meyer, assistant manager who has remained throughout the strife, will continue in that capacity.

TWO AGENTS OUT

W. V. M. A. Notifies Cohen & Dusey and Charles Moran

Chicago, June 21. The headsman's axe of the W. V. M. A. fell upon two agents who formerly did business on the Association floor. This is in keeping with the announced plans which are being put into operation as soon as practical.

Cohen & Dusey and Charles Moran are the ones notified to discontinue agenting on the floor. It is more of a forerunner of what may be anticipated along these lines of retrenchment.

HENRY SHAPIRO, AGENT

Chicago, June 21. Henry Shapiro, who has been working on the books of the Western Vaudeville Managers' Association for the past 10 years, has relinquished his position to enter the ranks of the agents. He has associated himself with the Max Halperin agency, booking acts over the W. V. M. A., Orpheum and B. F. Keith vaudeville circuits. The agency is to be known in the future as the Halperin-Shapiro agency. Shapiro left here this week for New York to look over acts.

ANOTHER IN ATLANTIC CITY

The Keith people will not place vaudeville in the Apollo, Atlantic City, as previously reported, but are angling for another house. Sablosky & McGuirk are dickering for the Woods (formerly Savoy), which is to play Keith vaudeville, according to information.

The Garden Pier, formerly a Keith stand, is preparing to open under local management with independent vaudeville booked by Fally Markus. The Globe, previously mentioned as a possibility for Keith vaudeville, is not mentioned in the latest arrangements.

The Apollo, a Nixon-Nirdlinger house, was named as a possibility for the Keith bills after the Keith people had failed to renew their lease of the Garden Pier.

HOUSES CLOSING

Houses that closed for the summer last week included the following booked through the Keith Exchange: Atlanta, Ala.; Baton Rouge, Miss.; Birmingham, Ala.; Hippodrome, Cleveland; Mobile, Ala.; New Orleans, La.

Columbia, Detroit (Sun), June 17. Loew's Milton, Can., June 17. The Flatbush, Brooklyn, will close Sunday.



"DEMAND THE ORIGINAL"
**BETTY—
MARTIN and MOORE**
Many Thanks to H. B. Marinelli for offering us European tour.
TALK No. 27

ADVANTAGE ATTEMPTED AGAINST SMALL ACT

Complaint Against Lafayette Square, Buffalo—Seeks to Evade Responsibility

A complaint that has reached New York but appears to have been given scant attention by the vaudeville organizations concerns an act canceled without cause at the Lafayette Square, Buffalo, N. Y., which plays vaudeville (booked by Gus Sun) and pictures. The cancellation occurred before the first performance of the week, and the details, according to the complaint, are:

March 29 the Lafayette Square contracted for Harry Watkins, an eccentric talking act, through the Sun agency. Watkins was supposed to play here the week of June 5, and arrived in Buffalo with his wife and baby.

The name of the act was included in the billing of the theatre. Reporting for rehearsal Monday morning (June 5), he was informed he would not be used, as the bill was running too long, occasioned by the appearance in person of Betty Blythe.

Watkins endeavored to obtain some statement from the management, but was referred from one official to another. Watkins' contract is "play or pay," and, with no adjustment, Watkins sued the theatre for the week's salary. The management seems deliberately trying to delay trial of the issue and, it is said, has admitted to Watkins he could never recover in a legal suit, as he could not afford to return to Buffalo for the trial of the action. He was in Geneva, N. Y. (Temple), the last half of last week. The theatre is attempting to delay the matter in every way until Watkins is further away.

Watkins, it is reported, is in no position to stand much of a financial expense in the matter, and it is on this that the defendants are also relying, according to report. It seems to be a matter of a big theatre trying to take advantage of a small act.

EDGAR DUDLEYS DIVORCING

Agent Served by Publication—"Temperament" Figures

Divorce proceedings between Eleanor Griffith and Edgar Dudley, reported separated some weeks ago, were begun in Washington, D. C., last week. Miss Griffith's home is in the capital, where she filed the complaint alleging incompatibility of temperament. Service on Dudley, who is a booking agent, affiliated with Davidow and LeMaire, was made by publication.

Miss Griffith recently closed with "The Last Waltz." She appeared in "The Poor Little Ritz Girl," and also in the Ziegfeld "Midnight Frolic."

Milne Replacing Fisher

Edward Fisher, at present handling the books of the Pantages Circuit in the New York office, is preparing to return to the coast for the summer.

Eddie Milne, now in the west, will take over the local Pantages office during Fisher's absence.

PLENTY OF FOREIGN ACTS PROMISED BY AGENTS

Names Withheld, but All Due by January—Engaged for In and Outdoors—Advertising in Berlin for German Acts for Pantages

PHILLY'S LOWEST

But Two Vaudeville Houses Open in Real Summer Months

Philadelphia, June 21. The vaudeville lineup for the summer is cut about to its lowest limit. Despite the cool spell the Nixon Grand closed Saturday. Decision had been reached a week ago, else the better weather breaker might have persuaded the house, which has been booking from week to week, to linger a while longer.

The Nixon, on 52nd street, is slated to close in two weeks, leaving only Keith's and the Globe open, a two-a-day and a three-a-day, in addition to the Walton Roof's show.

Fred G. Nixon Nirdlinger, who last week acquired the Ambassador, Baltimore avenue and 56th street, from the Felt Brothers, will keep that film house open, but will close, in addition to the Nixon, vaudeville, all his other picture houses except the Locust, Belmont and Imperial. The Rivoli is already dark.

SELLING OLD ONES

Proctor Circuit Disposes of Three—Rest Modern

The Proctor circuit is eliminating its weak theatres, as evidenced by the selling of three New York State houses, Griswold, Troy; Leland, Albany, and Proctor's, Portchester.

The houses disposed of were old buildings and have proven unprofitable stands in recent years. The balance of the circuit is composed of modern structures.

K.-O. GOLF MATCH PLAY

The first match play of the Keith-Orpheum golf tournament occurred Wednesday, June 14, on the links of the Mount Vernon (N. Y.) Country club. Maurice Goodman and Dan Hennessy postponed their match until this week, both being out of town.

Jack Elliott lost to Harry Mosely after playing 22 holes. Four extra holes were necessary to break the tie which occurred at the eighteenth. The losers will play a series of consolation matches, with the winners being re-paired and eliminating each other.

The semi-finals were scheduled yesterday (Thursday).

The scores follow:

First Sixteen

Upper Bracket.—Lauder defeated Watkins, 3 up; Stewart defeated Thompson, 1 up; Mosely defeated Vincent, 1 up; Elliott defeated Schanberger, 2 up.

Lower Bracket.—Plunkett defeated Donnell, 5 up; Quaid defeated Brown, 2 up; McKowan defeated Jordan, 1 up; W. Vincent defeated Casey, 5 up.

Second Sixteen

Upper Bracket.—Albee won from Oakford by default; Bierbauer defeated Mack, 1 up; Lother defeated O'Brien, 2 up; Goodman-Hennessy match still to be played.

Lower Bracket.—Kemp defeated Walters, 2 up; McNally defeated Golder, 1 up; Dempsey defeated Van Buren, 6 up; Garyn defeated Keller, 4 up.

OLD TIMERS' ACT SUIT

Milton Hocky and Howard J. Green, producers of "The Come Backs" and the "Stars of Yesterday," vaudeville acts made up of old-time variety performers, have been named defendants in a Ninth District Municipal Court suit by Edward LeRoy Rice for \$410 for services rendered in casting the acts. Rice alleges he was to draw \$25 weekly for "The Come Backs" and \$20 for the other act, but says he was not paid for the former and received only \$15 a week for the "Stars of Yesterday" services.

Hocky & Green have retained Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll), generally denying all allegations, stating Rice went over to a rival management to produce a similar type of act for Dave Marion, called "Veterans of Variety."

The foreign agents or those that handle foreign vaudeville material and some, like Wirth-Blumenfeld, that handle both native and foreign turns, promise plenty of foreign acts between now and next January for this country, in and out of doors.

A. E. E. Johnson, of Wirth-Blumenfeld, has been and is at present traveling with J. J. Shubert abroad. His firm reports Johnson has thus far secured about 15 foreign acts that will be seen in Shubert vaudeville or productions next season.

Frank Wirth, of the same firm, now in England, is reported to have placed several turns from the other side to appear in outdoor amusements over here in the fall, besides a number that will be seen on the independent vaudeville circuits.

H. B. Marinelli says his agency has booked between 25 and 30 foreign acts which will play the big time vaudeville circuits as the season opens and progresses. Marinelli, like the other agents, declines to divulge the names through some trade feeling it may jeopardize the bookings going through smoothly. With the return last week of Fred De Bondy, the Marinelli staff attaches in New York, Mr. Marinelli declared he would postpone opening foreign branches, such as he maintained before the war, as the present time is not propitious, he stated, to attempt to re-establish the former worldwide Marinelli system.

Louis Spielman, shortly home from Europe, says he has placed about 12 foreign turns, divided between parks, fairs and vaudeville. Mr. Spielman probably gave the cue as to reticence by the foreign agents in divulging names when he stated he would give the names of the acts he has engaged as soon as they leave the other side.

Production acts from across have been secured by Maxim P. Lowe for Charles B. Dillingham's productions. They are said to number five or more, and may be intended for the New York Hippodrome or any of the Dillingham shows, including the new one planned for Fred Stone. Henry Rigoletto (Rigoletto Bros. vaudeville act) has been in Berlin, where he advertised in "Das Programm" he is authorized by Alexander Pantages to book for that American circuit.

Charles Sasse, the circus agent, has already secured for next season about 20 foreign turns, all of which are said to be new to this side, and which will mainly be distributed between the Ringlings' (B.-B.) and other circuses.

Rixhard Pitrot claims to have secured foreign acts for the Pantages circuit, also for the Sequin circuit of South America. Mr. Pitrot will sail in July to meet the South American manager in Paris.

About the single name of a foreign act becoming known this week was said to be the Two Lyons, represented by Mrs. Avolos over here and booked for the Orpheum circuit.

There is a report the International Artstten Loge of Germany has guaranteed the passage of four acts containing 10 people from Germany to the United States, to play the big time over here.

FANNIE BRICE, INDEFINITE

Fannie Brice's four weeks' engagement at the Palace, New York, may be extended to a longer run, probably all summer, if Miss Brice continues to draw as she has started.

This week the Palace for the first time since the house opened distributed tack cards advertising the Brice engagement. With many of the neighborhood houses dark the Palace bookers feel that the Brice engagement can be made to draw from all sections of Greater New York.

Conference Over Dayton House

Dayton, O., June 21. William Keyes, local real estate man, left here for New York City for a conference with Keith vaudeville officials that may involve the local Keith house.

38 WEEKS—NO LAY-OFFS COLUMBIA'S SOLID ROUTE

Next Season Record for Circuit—Three Houses in Chicago, Star and Garter Out—Minneapolis Added

Plans are under way and due for consummation this week that will give the Columbia Amusement Co. shows a solid route of 38 weeks with no lay-offs next season, for the first time in the history of the organization. One of the most important changes in the realignment of the Columbia's routing of shows is due to occur in Chicago, where the Columbia Co. has played the Star and Garter and Columbia for several years past.

The new plan for Chicago, as now set, calls for the Columbia to play three instead of two houses in that city next season. Negotiations are now on between the Columbia people and the managements of several Chicago houses, hitherto not playing wheel burlesque, that will bring at least two to the Columbia route sheets.

It is practically settled the Star and Garter, owned by the Hyde & Behman interests, and controlled by the Columbia under a leasing arrangement, will not play Columbia or any other type of burlesque next season. The Star and Garter, according to the Columbia's plan, will be sub-leased to outside interests and will play vaudeville.

The Star and Garter has long been considered by burlesque people as too close to the Columbia, Chicago. The house will probably be replaced by the Empress, hitherto playing Pantages-booked vaudeville. The Empress is located eight miles from the Columbia.

Another house the Columbia is negotiating for—and indications point to its securing—is the Imperial, located in the neighborhood of the packing houses. Whether the Columbia gets the Empress and Imperial, it will still have three Chicago houses next season. The Imperial played stock burlesque last season, and before that combinations of various kinds.

There will be no one-nighters on the Columbia route the major portion of the route as usual being made up of week stands, with probably five or six houses in the smaller cities playing split weeks.

In addition to the extra week in Chicago, the Columbia will play Minneapolis next season, the house more than likely being the Gaiety.

The Columbia, it is understood, will play the Gaiety, Louisville, next season. The Columbia has not played the town for several years. The Gaiety, Louisville, was formerly one of the American wheel stands.

Company Strands and Resumes

Cleveland, June 21.
The stock burlesque company playing the Star stranded here last week. Girls flocked around the theatre waiting for some one to turn up to hand them their last week's pay. The trouble started when the building owners got an order Friday from Judge Manuel Levine to foreclose on the lease.

The show was run by Ed Sullivan and Max Cohen, of the Favorite Knitting Mills Company. Sunday, Cohen agreed to underwrite the show for a week, with the understanding that if the receipts show a profit at the end of the week it will be prorated among the members of the company.

W. T. O'Brien, receiver for the lessees, paid the out-of-town principal enough for their hotel and car fare. The balance was divided among the choristers, each receiving \$6.75.

"The Flapping Flappers" resumed their show Monday night on the promise of Max Cohen to manage the show. Cohen announced the profits from the next three weeks' shows would be prorated among the employees.

Maxwell's "Varieties of 1922"

Joe Maxwell's Columbia show next season will carry the title of "Varieties of 1922."

COLUMBIA'S ROUTING ACCORDING TO SHOW

Former System Abolished—Same Type of Attractions Separated

There will be no drawing for openings on the Columbia wheel for next season, as the custom in the past has been. Instead of the former method of opening and routing the shows, the different attractions will be routed so as to avoid conflict. No two shows with the same type of comedian or style of show will follow each other, according to next season's plans.

The system of all of the shows pooling their railroad fares to opening and from closing stands will also become effective on the Columbia wheel next season.

TWO TADS

Dan Coleman Will Have Charles McCarthy with Him

The Columbia wheel show known as "World of Frolic" last season will be called Dan Coleman and his "American Girls" next season. Dave Marion will operate the show in association with Campbell & Drew. For the first time in 15 years or more a Columbia show will have two exponents of the "Tad" character working opposite each other, Charles McCarthy having been engaged to appear with Coleman. The latter will be starred.

Irish character teams were very popular in burlesque up to a score of years ago, but the idea was overworked through duplication, and the last few years found the demand for any sort of "Tad" types reduced to a minimum. The double "Tad" arrangement for the Marion show shapes as a novelty for the present generation. The show will be scenically outfitted with stuff from last season's Ziegfeld's "Follies," Marion having purchased the production.

"FOLLIES" HOLD OVER

Gerard's Show Remains Another Week at Boston's Gaiety

Boston, June 21.
Barney Gerard's "Follies" will remain at least another week at the Gaiety. Its business last week reached \$7,700 and it looks as though the show will do \$9,000 this week. The heat week it did \$1,500. "The Follies" has been receiving considerable publicity. In its ads Gerard has placed a line to the effect there are only two shows in Boston, "Sally" and "The Follies," with production in both by Urban.

"FOLLIES" TITLE COMPLAINT

Barney Gerard, through the Miner Estate, has registered a complaint with the Columbia Amusement Co. against the proposed use of "Youthful Follies" by W. S. Campbell, for the latter's Columbia show next season. This is the show known for 30 years as "London Belles."

Gerard's basis of complaint is on the word "Follies," Gerard claiming the word as Campbell proposes to utilize it, would lead to confusion with the Miner-Gerard show, "Follies of the Day," also playing the Columbia wheel.

The Columbia has the complaint under consideration.

THOMAS AS DICTATOR

(Continued from page 1)

plies being reported to have been received early this week. Necessary to adopt was a favorable vote by 25 members.

Opposition to "one man control" of the P. M. A. was in some measure mollified by the changing of the resolution at a prior special meeting at which time no quorum was present. The change provides that the new executive is to be under the direction of a board of governors, also to be appointed by the association. It is said that some of the most powerful members opposed the first resolution, among them A. L. Erlanger, Lee Shubert and C. B. Dillingham. Erlanger was present at last week's meeting and voted in favor of adoption.

Thus far three names have been suggested for the managerial executive post, Bernard Baruch, Secretary of Labor Davis and Augustus Thomas. The names were individual suggestions. It is understood the meeting at which the executive will be named, will be well attended since all members have the right to propose candidates.

That Mr. Thomas is regarded as the most favorable candidate tentatively proposed, appears to be the consensus of opinion. The resolution stipulates the man to be chosen must be interested in theatrical affairs. That eliminates Baruch and Davis automatically. The former himself stated, when proposed he consider the post, that he knew too little about the activities of the theatre to qualify.

The candidacy of Thomas is the more favorably regarded because of his activity and results in the past where managerial affairs were concerned. It was Thomas who was called in at the last minute to adjust the actors' strike of 1919. The meeting that resulted in the strike settlement was held at the St. Regis hotel. Interested parties afterward stated that but for Thomas the strike might have continued. In fact one of the labor leaders present grew angry at the chatter of the various attorneys attending for the managers and made it clear that Thomas was the only individual who was welcome to address the committees.

Mr. Thomas having the qualifications of being on intimate terms with showdom without being financially concerned with it, he is regarded as being the ideal candidate for leadership of the managerial producers. His brilliance as an orator has in the past brought him into wide notice in national campaigns including at least one presidential campaign. That Thomas would be equally valuable in shaping matters within the P. M. A. as well as acting as a lobbyist either at Washington or Albany is undoubted by leading managers, for his standing is as high among public men as among the leaders of the theatrical world. That the post would be attractive to him is expected.

Thomas was reported as wealthy when he retired as a playwright some years ago. Perhaps his most notable contribution and biggest success was "The Witching Hour," other colorful dramas to his credit being "Mizzoura," "Arizona," "Alabama," "As a Man Thinks" and "Colorado."

Wednesday notifications were sent to all members of the P. M. A. that the necessary votes making the resolution an amendment to the by-laws had been received. It required a three-fourths vote in favor to adopt the resolution.

It was explained the amendment requires that the executive to be chosen must be a member of the P. M. A. That does not mean that the leader must be selected from among the present membership, but if Mr. Thomas is agreeable to candidacy for the post he will be elected a member and thereafter voted into office as the new managerial leader.

The resolution further provides that the salary of the new executive shall not be in excess of \$25,000 per annum. One angle that won to favor several members opposed to the idea is that with the proposed leader installed, much of the committee work that appears to have been done away with.



HARRY HOLMAN
In "Hard Boiled Hampton"

June 19 Orpheum, Brooklyn
June 26 Riverside, New York.
July 3 Keith's, Boston
July 10 Bushwick, Brooklyn
July 17 Keith's 81st St., New York
And then?

Dir.: THOS J. FITZPATRICK

OBITUARY

OSCAR HODGE

Oscar Hodge, aged 45, died at Stern's sanitarium, New York, June 18, following an operation for appendicitis, performed June 16. Hodge, as a company manager, handled the affairs of Lew Dockstader, confining his field mostly to minstrelsy. He was manager of the Neil O'Brien Minstrels for a number of years and owned 50 per cent of the attraction. He is reputed to have been wealthy.

LAZAR ZUCKERMAN

Lazar Luckerman, 70, a celebrity of the Jewish stage, died at the home of his son, Max Zuckerman, 576 East 137th street, New York, June 17. He made his first appearance in this country 21 years ago in "Joseph" at the People's theatre, New York. He was one of the founders of the Jewish Theatrical Alliance.

HOOPER TOLER

Hooper Toler, a nephew of Sidney Toler, who appeared in pictures died June 2 in Los Angeles following a heart attack. Burial was in Wichita, Kan., the home of the Toler family who managed the Auditorium there for several years. A widow, known professionally as Wesley Claire, survives. The deceased was 31 years old.

DOROTHY MARKS

Dorothy Marks (Mrs. Geo. W. Scott) died June 17 at her home in Middletown, N. Y. The deceased had appeared in the legitimate before entering vaudeville with her husband (Scott and Marks) where they played for several years. Miss Marks had been leading woman in stock at Mont.

WILLIAM T. SHEEHAN

William T. Sheehan, 64, died at his home in Cincinnati, June 19. He was former stage manager and controller for Joseph Murphy, and was with Murphy for 35 years. He had played in "Kerry Gow" and "The Shamrock," also with Fiske O'Hara in "The Confession." Death was due to a complication of diseases.

TOMMY GALVIN

Tommy Galvin of the Two Slickers died suddenly June 15 in Corning, N. Y., where he was appearing with the "Broadway Entertainers." He is survived by a widow, Helen Galvin, who was his stage partner.

The mother of Willard Patterson, manager of the Metropolitan, Atlanta, and First National franchise holder in that district, died June 18.

The mother of Emma Haig died at her home in Philadelphia, June 21.

Pictures at National Garden

With the withdrawal of "Strut Miss Lizzie," the colored musical show, from the National Winter Garden on Houston street, Saturday, a picture policy was installed. The colored show opened Monday at the Times Square on 42d street. The downtown house formerly played stock burlesque.

GOOD COMICS SCARCE, SAY BURLESQUE MEN

"Hold Out" Class Has Some—Others in Vaudeville and Tabs

Burlesque managers report a scarcity of good comics for next season. One reason advanced is the large number of wheel comics who have joined out with tabs, a number of which are playing the smaller picture and vaudeville houses throughout the minor cities. Past seasons have seen a few of these vaudeville tabs organized, but the current summer has produced five times the number of former years. While most of these summer snaps were organized on a turkey basis, with the sole idea of filling in a few weeks for the lay-off season, indications point to many of the picture houses playing these little "turks" liking the idea and planning to continue with them during the winter.

Still another explanation is that the Shubert vaudeville unit shows have taken some of the wheel comics. The legit has also captured three or four burlesque principals for next season.

Another factor counted in the real or imaginary shortage is the number of vaudeville acts organized and taking an annual dip in the small-timers around New York. Usually heretofore these acts composed of burlesque people have been put for the summer only. This season several of the turns have attracted attention, and with their success in the vaudeville field, offers to remain there have been received.

Naturally enough the burlesquers feel they are entitled to join the "holdout" class, with a vaudeville route in prospect, although it is admitted the continuous season of burlesque is to be importantly considered. Owing to these conditions the current summer has more "holdouts" than in several seasons in burlesque.

NO. 2 WHEEL

Reported Reasonably Certain—Fifteen Weeks Next Season

Meetings and conferences by burlesque men interested in the proposed minor burlesque wheel that would play a show comparative to the American circuit attractions, continued this week. Nothing definite has been arrived at yet, but that there will be some sort of No. 2 wheel next season seems assured.

The plan under consideration calls for a 15-week circuit, with each show repeating during the season, the shows playing at 75 cents top. The Mannheim houses in Ohio, including the Priscilla, Cleveland, are said to form an important part of the No. 2 wheel plan.

The Krauses, controlling the Olympic, New York, are also interested. A tentative arrangement that would do away with the necessity of carrying travelling stage crews and accordingly lessen the expense of operation calls for the shows to carry aniline dyed drape stuff for scenery, that can be folded for trunks, instead of the batten stuff carried by the larger burlesque shows. The houses, if the latter plan is adopted, would each maintain five or six sets of scenery that would be interchanged every five or six weeks, shipped from one house to the other, the local stage crews setting it when it arrived.

BURLESQUE ENGAGEMENTS

Sam S. Clark, advance man for Sam Williams' "Radio Girls." May Dix has signed a two-year contract with Rube Bernstein, who will produce "The Broadway Flappers" on the Columbia next season.

Leon Laski on Continental Trip

Leon Laski, attorney for the Columbia Amusement Co., will sail for Europe next Wednesday. Laski's trip abroad will take in a brief tour of the continent, as well as a short stay in London. He will return in about five weeks.

Two "Bozos" on Wheel

The Columbia wheel will have two "Bozos" next season. Eddie (Bozo) Fox has been engaged by Jimmy Cooper for his "Beauty Revue." The other "Bozo" is Tommy Snyder, with the Barney Gerard show "Follies."

RINGLINGS SKIP CHICAGO TO BEAT HAGENBECK TO COAST

Fight Between Ringlings and Ballard and Muggivan Gets Into Open—Both Shows to Quit Canada and Get Into Michigan—Hagenbeck Still Ahead

That the Ringling Brothers-Barnum & Bailey circus will scratch its annual Chicago date this season is the report in big top circles. The intent of the elimination of the Windy City stand is to permit the big top reaching coast territory ahead of the Hagenbeck outfit.

The latter has been bothering the Ringling show ever since it left Madison Square Garden and the two shows have been treading on each other's heels throughout the east. At present they are around East Canada and dates to follow find both big circuses in the same Michigan territory. Up to now the Sells-Floto show has been beating the Ringling circus into the main stands, barring New York and Brooklyn.

Those in the know say the Chicago engagement of the Ringling show is not as important as it looks on paper, despite the supposed ideal canvas location in Lincoln Park which skirts the lake adjacent to Chicago's Loop.

Because of Chicago's prominence as a railroad center it has been the practice to give away great quantities of lithograph tickets and complimentary. So much "paper" is disbursed that it has been claimed the first four performances are played for little, or that it takes that number of performances to take care of the "Annie Oakleys." Last season when the Ringling outfit played Chicago, it figured to draw capacity throughout, a civic pageant being concurrent and attracting over 100,000 visitors. Instead the crowds appeared interested in the pageant and the bigtop is reported having lost money on the engagement.

The Ringlings' sudden move brings the circus fight into the open for the first time. Up to now John Ringling has affected to disregard the opposition of the French Lick operators, but after the Boston stand, where the Ringling Bros.-Barnum-Bailey show followed the Sells-Floto outfit by about a week the Baraboo showman changed front.

The Ringling-B.-B. top has not made the Pacific coast territory for three years, although before that it was a regular portion of the annual trip. During the war railroad transportation was too much of a problem and after the signing of the armistice the rich east furnished plenty of good territory. With the coast section of the trip out it became the custom of the Ringlings to play a week or two-week stand on the Chicago lake front, always regarded as a profitable date.

Early this year—as early as the last week in April—Muggivan & Ballard let it become known that they would send the Hagenbeck-Wallace show to the Pacific to make a bid against the established name of the Ringlings. The Ringlings at that time apparently thought the opposition was bluffing, but the challenge of the Hagenbeck and Sells-Floto shows through New England and into Canada apparently convinced the Ringlings the newcomers meant business and were out to annoy them as much as possible.

John and Charles Ringling have been routing the big show jointly, although John has not travelled with the outfit much this season. He has more often been reported on New York and Long Island golf courses. It is estimated among showmen on the inside that the Ringling-Barnum-Bailey circus has returned the Ringling family an average of between \$500,000 and \$600,000 net a year since their ownership of the combined properties.

The Ringling pre-eminence in the big top world has never before been seriously challenged. There is more than one showman in New York who is willing to prophesy that Muggivan & Ballard will some day own the Ringling-Barnum property. The costly and irritating tactics of Muggivan & Ballard this year, they say, are only a small sample of the lengths to which they are prepared

to go to force the Ringlings' hand in negotiations.

In a recent occurrence these forecasters venture the opinion that Muggivan & Ballard are already laying their lines to invade New York City just as they have taken away the Ringlings' spring circus premiere in Chicago by securing the Coliseum and forcing the big show to play under canvas on the lake front in July or August.

The significant occurrence referred to was the extraordinary publicity secured recently in the New York newspapers when the steamship Hansa docked in Hoboken June 5 with a cargo of wild animals consigned to the Sells-Floto and Hagenbeck shows. This publicity coup, showmen believe, was the first move to bring the Muggivan-Ballard properties to the attention of New York. They would not be surprised to see the French Lick circus names frequently appearing in the metropolitan papers during the season as an entering wedge to a stand here sooner or later.

The Hagenbeck is blazing the trail for the Ringling-Barnum-Bailey show across the maritime provinces of Canada, but it leads the way back into the United States via Michigan, still well ahead. The Hagenbeck show played Ottawa June 7 and from thence crossed into U. S. lake territory, making the Detroit stand June 23-29. The Barnum show came in a bad second, playing Ottawa July 5 and crossing by way of the tunnel from Windsor into U. S. territory and playing its first Michigan stand at Port Huron July 13. The routes are not available beyond these points, but the dope is that both circuses are headed into Ohio.

The Ringlings for the sake of the family prestige can't afford to continue this kind of trailing all summer. For that reason they have taken the bull by the horns and are jumping ahead of the Hagenbeck route. The Muggivan-Ballard answer (not forgetting Bert Bowers by any means, nor Moyer, whose fine Italian hand has written some pretty fancy routing into the Muggivan sheets already this year) is being awaited with interest by the circus world.

Meantime—so general has speculation become on the possibilities of the Ringlings selling out—all kinds of estimates are in circulation as to the probable price of such a sale. One circus man has advanced the estimate that the Ringling and Barnum & Bailey property (counting equipment, good will, realty in winter quarters at Bridgeport and other properties at more than \$4,000,000.

Albany, N. Y., June 21.

On the face of quiet conversations among circus men who, strangely enough happened to be in Albany when the Sells-Floto appeared here Monday, it wouldn't be surprising to see the Muggivan-Ballard combination unite two of their productions at the end of this season, circus men say.

Old timers of the sawdust ring look upon this move as an attempt of the French Lick magnates to enter in direct competition with the Ringlings, with a larger tent and more acts and bill itself the

"World's Largest Circus," disputing the Ringlings' claim to that honor, which they have held since the Barnum-Ringling combine.

Which of their two attractions the Muggivins would bring together, circus men who assembled here during the early part of the week do not know, but it was predicted that the Sells-Floto and the Hagenbeck combination would give them both an animal and feature production. This move, say circus men, would not be in the least surprising.

Announcement was made here that the Sells-Floto combination had secured 10 more 60-foot cars, which they added in Albany, and that more were coming.

With its departure from the New York capital, the war for patronage waged against the Ringlings since the season opened has been temporarily given up by Sells-Floto. That is the Sells-Floto aggregation does not cross swords with the Ringlings for some time, although the other Muggivins shows, Hagenbeck and the Robinson, will try and make the same towns anywhere from two days to a week ahead of the Ringling circus.

It is understood that Ringlings had intended playing Albany, but that, having heard the Sells-Floto show was dated, went right through the city, into Massachusetts.

General Agent Terrill, of the Sells-Floto also announces the addition of 12 baby elephants to his show. This is the largest juvenile herd on exhibition, and this move, so it was intimated, was but another attempt to buck the Ringlings, who have been featuring animal acts.

What may surprise old time circus men and others is that the Sells-Floto management has started a school of courtesy. From the top to the bottom, the show employees attend this school and are instructed to handle the public courteously. Wagon and tent men are not allowed to shout to the people along the parade routes who might crowd too close to the horses and if you ask any of them a question they must answer politely. "No, sir, and yes, madam," are part of a required vocabulary.

Frank Branden, general press representative, came to Albany with the Sells-Floto show.

Scholl, Vaude. Skater, Ring Mgr.

George C. Scholl, in association with Smith (Kenny, Mason and Scholl), roller skating act, has leased the roller rink in the amusement park in Kalamazoo, Mich. The act has split up, the members retiring. Mason's father died recently and he is now living in San Diego.

ZIEDMAN AND POLLIE SHOWS

Chicago, June 21.

The Ziedman and Pollie Exposition Shows and Trained Wild Animal Circus, billed further as "that fashion plate of the show world," was caught by the writer while playing Middletown, Ohio, June 2. The carnival was showing under the auspices of the Trade and Labor Council for their local building fund.

Although not the biggest outdoor carnival company traveling, it is of the clean, wholesome type that can be recommended and placed in the "white" list.

The show, judged from outward appearances, is of the 20-car calibre, with five rides: seaplane, whip,

merry-go-round, ferris wheel and Venetian swing.

Probably the main attraction is a wild west or trained animal circus, which also received most of the attention.

Another big feature or paid attraction was a colored musical comedy tab, with four women and four men.

Also an athletic show, a fun house or walk through, Hogan's alley, another walk through, a free war exhibit, a monkey motordrome, a ten-in-one or pit exhibition, and one special pit show, which seemed to be turned over exclusively to the local labor body.

Outside of the colored "Dixieland" show, there were no other girl shows, the grounds being especially free of female barkers or ballyhoos of any type.

Among the concessions were fortune tellers, fruit stands, jewelry wheel, birds, knife ring, etc.

It is understood the stands are owned by no one in particular, several people participating in various concessions.

This show is a clean, well conducted outdoor show, giving everybody a run for their money.

It is understood the owners are H. J. Pollie, general manager; William Bledman, treasurer (both co-partners); J. J. Reiss, secretary; Walter B. Fox, general agent.

CON T. KENNEDY IS FOR THE CLEAN-UP CAMPAIGN

One of the Admitted Few Leaders Among Real Carnival Organizations Expresses His Opinions—Likes Constructive Criticism—Calls Variety "The Bradstreet's of Show Business"

Green Bay, Wis., June 19.

Editor Variety:—

I read with interest your review of my shows, and heartily agree with you in your laudable endeavor to place the carnival business upon a higher plane of excellence. In fact, I have always advocated the very ideas that you, with your far-spread circulation and influence, are now putting into actual effect. And I want to tell you that I am with you and for you in this splendid campaign.

Regarding your criticism, I have noted carefully the suggestions made, and I have endeavored to follow them, with a view to making my show even better in the future than it is now.

Constructive criticism, of the right kind, is always welcomed, and it has helped me in a lot of ways, besides giving me some valuable suggestions that helped materially.

Already several secretaries and committees have visited my shows since your review appeared, and others have written to me asking that the Kennedy Shows play their towns and fairs under their auspices, stating that Variety's endorsement was sufficient guarantee.

I regard Variety as the "Bradstreet's of the show business," and I want your suggestions at any and all times.

Since your review appeared I have added several new attractions, representing an outlay of thousands of dollars, and I would like to have one of your staff correspondents review them and assist me in making the Kennedy Shows all that the name implies—a clean, wholesome carnival that has been given the acid test and emerged with flying colors.

Thanking you for your co-operation, I am,
Very truly yours,

Con T. Kennedy

Con T. Kennedy Shows
En Route

BALLYHOO UPHELD

Coney Island Magistrate Frustrates Police Who Attempt to Stop It.

The Coney Island police attempted to stop the ballyhoo on the island last Sunday by issuing a summons to the spieler in front of an animal show. A patrolman had first warned the spieler to stop barking, but the proprietor instructed him to go ahead; that they would test the matter.

In police court the next morning Magistrate Simpson upheld the ballyhoo, said it had been a Coney Island institution for 50 years and could go 50 more if he had anything to do with it; that people went to Coney Island to hear noise and would be disappointed at its absence.

The police alleged ballyhooping held up traffic on the sidewalks. Something else to be blamed on prohibition.

MERCHANTS, EXHIBITORS OF BALTO. PROTEST

Tell Mayor and Common Council of Catch-Penny Devices

Baltimore, June 21.

Within the past week, delegates from the Exhibitors' League of Maryland and from the Merchants' and Manufacturers' Association here have gone before the Mayor and the council and have complained about the influx of street carnivals. They complain the catch penny devices which these various shows have are cutting into the incomes of men in legitimate business and although gambling is expressly forbidden by police laws, they say that much is going on.

The old doll games have been working, and many a pitching game is operating now in the various shows. The cap game is going at full tilt. The recent echo of the attack by a negro man upon a young white girl at the John T. McCaslin shows while they were playing on the site of the War Memorial, has done much in Baltimore to stir up a feeling of antipathy against the carnivals.

The Merchants' and Manufacturers' Association in Baltimore represents the most influential business in the city. Their influence, together with the power of the Exhibitors' League, is expected to have an effect.

PORTLAND BARS

No Carnivals After Jan. 1, 1923—Too Many Complaints

Portland, Ore., June 21.

All shows of the carnival class will be barred from Portland completely after January 1, 1923 as a result of action taken by the city council last week. Because of existing contracts the barrier could not equitably be put up at once.

This spring and summer Portland has been flooded with the tent shows and the chief complaints against them have been allegations that gambling was carried on under cover in connection. Attachés of various companies have been called up for everything from cruel treatment of animals to short changing and the total bar against them was found to be the only sure protection.

CIRCUS ROUTES

Ringling Bros.-B. & B.

June 23, Worcester, Mass.; 24, Manchester; 26, Portland, Me.; 27, Bangor; 28, Lewiston; 29, Berlin, N. H.; 30, Sherbrook, Can.; July 1, Quebec.

Hagenbeck-Wallace

June 23, Stratford, Ont., Can.; 24, Sarnia; 26-28, Detroit, Mich.; 29, Battle Creek; 30, Kalamazoo; July 1, La Porte, Ind.

Walter L. Main

June 23, Plymouth, N. H.; 24, Laconia; 26, Lebanon; 27, Bellow Falls, Vt.; 28, Glassfield, Mass.; 29, Winchdon, Mass.; 30, Woonsocket, R. I.; July 1, Norwood, Mass.

Al. G. Barnes

June 23, Sioux City, Iowa; 24, Fremont, Neb.; 26, Lincoln; 27, Beatrice; 28, Topeka, Kan.; 29, Leavenworth; 30, St. Joseph, Mo.; July 1-2, Kansas City.

"CROOKED LOCAL OFFICIALS AS BAD AS BAD CARNIVALS"

"Both Evils Should Be Eliminated," Says Carnival Man, "but There Are More Crooked Officials"—Understood Fact in Carnival World—"Will Work According to Local Conditions," Phrase for "Fixing"

"I have found during a good many years spent by me in the carnival business that the crooked local officials outnumber the bad carnivals. Both evils should be eliminated, and if the grafting official can be eliminated there will be no opening left for the bad carnival," says Harry E. Crandall, general representative of the De Krebo Bros. Shows, an established carnival name for over 25 years.

Mr. Crandall, who did not make the above statement for publication, wrote Variety to advise the DeKrebo Shows thus far this season have played three "closed towns." It is a 15-car show with its own train, all shows and rides loading on wagons, with four riding devices, 11 shows, about 25 concessions and a uniformed band. The towns played this season previously closed, says Mr. Crandall, were Little Rock (first carnival permitted in the city for three years); Batesville, Ark., where the DeKrebo carnival was last week (first one in that city in six years); and Mt. Pleasant, Tex. After opening up the towns, Mr. Crandall says they left them good for any carnival with a clean reputation that might want to play them.

Mr. Crandall voices the universal sentiment among the better grade of carnival operators. There is no doubt but even the most reputable outdoor showmen have been approached by a localite who has offered to "fix and square" if he got his. The native cares nothing about his town or townspeople, and native does not always cover a duly elected or appointed official. Quite often the offer has come from some one with influence not openly connected with the local administration. Even saintliness does not always disguise the lust for easy money when "business" may be done without fear of detection, but this latter is more often a small town occurrence.

The "Country Gentleman" has a series of articles running on fairs and fixing, but that seems to concern fairs mostly, and the farmers' publication makes it indiscriminate, through taking in all carnivals. With the Curtis publication it appears to be a circulation maker. That paper's first articles on an expose of carnivals were suggested through the campaign started by Variety. It will be neither papers however, like the "Country Gentleman" nor Variety or any other that will make local people lose their lust for the easy money. The checkmate will have to be a standard local organization with power of approval and rejection, after an application passes the licensing authority. The licensing authority is the spot in any town or city. Once a license, consent or permission is issued, what might have been a decent carnival entertainment can be turned into a bad period through the connivance of the native blood-suckers who crucify their daily associates for the little monetary return they receive, and gives the bad carnival agreeable to such an arrangement possibly a little more dirty profit than it would have gotten legitimately. The difference is what it must give up.

Variety's reports on carnivals are full of such sentences as "Will go the limit where allowed"; "Will work according to local conditions"; "Everything goes when fixed"; "Can run clean, but prefers fixing"; "Knows how to work, but will take no chances"; "Grift where allowed." Each one of those phrases and similar ones in reports mean the carnival mentioned will operate as a bad carnival when permitted by a local official or other native upon the payment of a bribe, and will be clean if all the local officials are honest.

Often a large town or city is confined to its limits, with a fair grounds or other lot just outside, coming within the jurisdiction of the same county. Peculiarly the town or city may reject the appli-

cation for the carnival, but it encounters no difficulty in playing just outside, with often a trolley car or bus draw from the city. Counties also have their officials.

The better carnivals seem to have made an impression so far this season. While business has not been too good, according to report, there continues to be a demand for clean outdoor amusement of the carnival kind that at the same time carries a back kick against any kind of unclean carnival.

From Variety's indications, civic bodies are growing more and more important as to the admittance of carnivals, with most of these organizations composed of the leading citizens.

FELL OUT OF BERTH

Mrs. Hannaford Forgot She Was in an Upper—Broke Hip in Hospital

Nashua, N. H., June 21. Mrs. Elizabeth Hannaford, of the Hannaford Family, riders with the Sells-Floto circus sustained a broken hip as the result of a fall from a sleeping car berth.

Mrs. Hannaford, who usually has a lower berth, occupied an upper on her way to this city. In the morning, forgetting she was in the upper, Mrs. Hannaford fell to the floor of the car, breaking her hip. She was taken to St. Joseph's hospital here where she may be obliged to remain some time.

CARNIVAL CANADA BOUND

Staples, Minn., June 21. The Dominion Exposition Shows which are showing here this week, will move across the international boundary Sunday when they will invade Canada for a season of eight weeks at Canadian fairs. The show will return to the States in August to fill other fair engagements.

Felice Bernardi, owner of the show, is also co-owner, with Mrs. Bernardi, of the Bernardi-Col. Francis Ferari Shows now operating in the east and recently purchased from the widow of the late John T. Brunen.

SYDNEY WIRE IN HOSPITAL

Sydney Wire is at the Memorial hospital, West 106th street, New York, where he is being treated for a leg affection that has been bothering him for some time.

Mr. Wire is one of the best known advance men among outdoor attractions. His case is said not to be serious but painful and annoying. He does not know when the hospital will discharge him.

SIEGRIST-SILBON SHOWS

Chicago, June 21. The Siegrist & Silbon shows were originally organized two years ago by Toto Siegrist and Charles Silbon, partners in an aerial acrobatic act with the Barnum-Bailey circus. This show was sold last fall to its present owner, C. J. Sedlmayr, with its winter quarters in Kansas City. Dan MacGugin is secretary and treasurer, Myron W. McQuigg, general agent, and Clark B. Feigar, general press agent.

This is another one of the smaller but clean organizations. It is said that the show travels in 15 cars and has 30 wagons, having five rides with ten shows. Among the rides are a three abreast merry-go-round, a whip, ferris wheel, a junior merry-go-round and a sea plane. There are probably 10 shows, among them a girl show with four chorus girls and a juvenile performer.

The show is clean, and above board with the performance running as a vaudeville show.

An Hawaiian village with four

C. & R. I. HIGH

Outdoor Agents Aggrieved at Mid-West Railroad

Chicago, June 21. Circus and carnival agents have run afoul of the Chicago & Rock Island Railroad this season. This is said to have been brought about through what the showmen consider unreasonable rates which they claim the road asks. They claim that every road through the middle west has been listening to them with regard to routing and charges with the exception of the Rock Island.

It is claimed 25 outfits in the past week have thrown their business to competing lines as a result of the attitude of the C. & R. I. R. R.

JOHN VEAL KILLED BY COLORED GUNMEN

Shot While on Way to Sleeping Car, Near Lot—Harry Wilson Injured

Joliet, Ill., June 21. John Veal, part owner of the Veal Brothers' Shows, showing in Joliet last week, and Harry Wilson, chief baggageman and train master, were shot Thursday evening (June 15) about 11:30, while on their way to the sleeping cars on a side track about two blocks from the carnival grounds. Mr. Veal died Friday morning in St. Joseph's Hospital. His condition was hopeless from the beginning. He was wounded in the abdomen and also in the right arm. Wilson was wounded in the left arm and back.

Veal, Wilson and Robert Bloom, owner of several concessions with the show, were walking along the Rock Island tracks, when two colored men appeared in view. Veal, watching the men approach, clutched a leather bag containing several hundred dollars. The men waited until the carnival men were within 15 feet and opened fire. When they saw Veal fall the gunmen disappeared.

The police department were notified by members of the carnival who had heard the shooting, but were unable to capture the assailants. The bag Veal was carrying was found by the police near where he had fallen.

Employees of the carnival are unable to throw any light on the shooting. They say neither Wilson nor Veal had any trouble with the help or other persons. Robbery is supposed to have been the motive of the gunmen.

Veal was about 34 years of age, married and lived at Moberly, Mo., where the remains were taken for burial. He had been connected with the shows for about five years. Wilson is a resident of Louisville, and has been with the Veal Brothers for two years.

people participating, two girls and two men, is put on more as a comedy show, with one of the men doing an Andy Gump type for comedy. The ballyhoo in front of this is kept strictly in hand, with no sensational promises and most of the stress being placed upon the comedy.

Another show was a snake den, with still another one called "Determination," an armless wonder, and is very remarkable. Zenola, a mind reader with two young women collecting the slips from the audience, an athletic show and a small but smart dog and pony circus, conducted in big style fashion, complete this outdoor exposition.

The concessions are operated on a legitimate merchandise wheel plan with the big stands being devoted to dolls, fruit baskets, grocery baskets, blankets, knife racks, doll racks, palmistry and such. No gambling for money or buy backs.

This carnival can also be rated as a good, clean outdoor amusement, small but worthy.

BUSINESS REPORTS CONFLICT, BUT DEPRESSION DOES EXIST

East and Middlewest Carnival Takings Hurt by Weather and Overcrowding—Bright Spot Is Less "Grift" So Far This Season

There are conflicting reports regarding business conditions in the open air field so far this season. Reliable information is difficult to secure, as the carnival manager and his aides are more likely to boast of big receipts than to complain of poor business.

At the favorite rendezvous of carnival and circus agents in New York and Chicago one hears daily stories of "packin' 'em in" and of "big days" and "monster weeks."

One is apt to hear a different story on the lots. From the larger circuses have come reports of some remarkable days, and as these statements have fairly reliable sources, there is little doubt attached to them.

In the east and middle west, where weather conditions have been favorable, the circuses for the most part have been doing excellent business, but from the carnival comes another story.

The independent showman who runs his show with a carnival on a percentage basis does not usually conceal his chagrin when funds are low, while the concession man who is compelled to raise his concession rental and stateroom expenses each week is the first to complain when the money is coming slow. The carnival concession man from all over the country is kicking now as he never kicked before. From Canada, New England, and the middle west comes the same report of poor business.

The usual complaint is of bad weather, and it is a statistical fact that within the past few weeks there has been an abnormal rainfall in almost every section of the country. In some sections the complaint is of overcrowding and too much opposition. That is easy to understand, as with the universal bad business the show men have been routing their shows toward the old stand-by towns, of which each territory has its quota, and this, with all the shows bunched or grouped in the few prosperous sections, has brought about an overcrowding that could have but one outcome.

A few weeks ago the eastern shows were all bunched around New York, with Long Island, Southern New York and Western Connecticut overcrowded and New Jersey the strong favorite. The shows that favored New Jersey were more or less hard hit, while the Pennsylvania territory, especially that adjacent to Philadelphia, was particularly bad. Several shows have already showed on lots in Philadelphia proper, but all reported poor business.

Six different shows, large and small, have already made Washington, D. C.; including Johnny J. Jones' Exposition and the Rubin & Cherry shows (both representative organizations). None of these shows claims to have actually made money at Washington, and for some it was a bloomer.

As well as creating opposition by this policy of overcrowding, these shows are only using up good territory and thus fanning the anti-carnival flame. They are also inciting local merchants to action, as the small shopkeeper who doubtless visits the carnival is naturally incensed at the sight of the big displays of merchandise exhibited by the wheelmen, which runs the gamut all the way from chickens, ducks and turkeys to blankets, umbrellas, table lamps and beaded bags. One week in each town is enough for each show and, outside of the larger cities, three carnivals a season are ample. These should be booked at judicious intervals with a show in the spring, one during the summer season and one during the fall period.

Chicago and vicinity have been particularly hard hit with the carnival invasion. During the past week or so there were at least 15 different shows playing within a hundred-mile radius of the Windy City. Among these were the Nat Reiss Shows, Con T. Kennedy Shows, Veal's United Shows, Heth Greater Shows, Majestic Exposition Shows, B. A. Irwin Shows,

Cooper Rialto Shows, Dodson & Cherry Shows, Great Patterson Shows, Siegrist & Silbon Shows, Ziedmann & Poille Shows, and a number of smaller shows.

In Chicago proper there are several different promoters, playing block or neighborhood carnivals on lots or street.

According to concession men who drift into Chicago from shows in the outlying districts, as well as to the boys playing the lots in town, the answer is the same: "None getting a dime." The old-timers say it, and independent showmen tell the same story of poor business. From seaside beaches, parks and summer resorts of all kinds come the identical reports. All in all, it seems the same condition exists in the outdoor show business as with theatricals. The depression appears general and all-around, and no efforts to deny it will alter the fact.

The carnival business has made some headway, however, for there have been less reports of "grift" and immoral shows this season so far than ever before. It is a good movement, for the time has come when towns are going to be mighty scarce for the unscrupulous manager who prefers to offer unclean shows and crooked games to a public that has had about enough of them.

O. K'S. RUBIN & CHERRY

Pittsburgh's Authorities Approve Big Carnival

Pittsburgh, June 21.

The attitude of authorities on the carnival question here was tested last week when a report was received by the Director of Public Safety as to devices being used incidental to the Rubin & Cherry Shows being presented by the local Elks.

The shows passed approval on the ground that the main feature is a vaudeville show, which about 25,000 children saw free last week.

That the authorities intend to put a quick halt on anything not up to the mark was made plain by one local official.

POOR BUSINESS

Carnivals Held in Towns Through Light Trade and Bad Weather

Chicago, June 21.

As a result of the bad weather encountered in this section during the past two weeks some of the carnival companies have been unable to carry on.

Some are staying in town two and three weeks until the "merry-go-round" can take in enough money to carry them to their next stand.

This has happened with a half dozen carnival outfits during the last two weeks.

Additional OUTDOOR AMUSEMENT News on Page Twenty-three

HANAFORDE'S TRI-STATE EX.

Jacksonville, Fla., June 21. Dr. B. K. Hanaford, who for many years managed the Florida State Fair, held here annually, has been appointed secretary-manager for the Tri-State Exposition at Savannah. Mr. Fleming will go to the South Carolina State Fair at Columbia, S. C.

Dr. Hanaford, who is an old showman, is responsible for many improvements and innovations at Jacksonville, and during his term of management the fair became one of the important agricultural expositions of the south.

HAROLD CHURCH RELEASED

Chicago, June 21. Harold Church, custodian of the Outdoor Showmen's League of America, who recently was arrested for shortage in his accounts, was released in custody when his family made restitution.

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The new system of traffic warnings in Greater New York is expected to go into effect about August 31. The warnings will be for minor infractions, such as lights, cutting corners and holding out hands. After five warnings a summons will be issued. A card will be issued to every driver of a motor. Speed violations will not be included among the warnings. Speeding is a statutory offense. The warning system was devised by Traffic Commissioner Dr. John A. Harriss, now in Europe, and submitted to the Board of Aldermen which adopted it. It aims to relieve the traffic courts. The details for the warning cards will be laid out when Commissioner Harriss returns from his foreign visit. Another innovation of late by the police of New York has been to place bicycle policemen on side streets for minor violations and also as a check against crooks. Police Commissioner Enright before leaving for abroad, in an announcement, said he believed the most efficient arm of the municipal police as a guard against crime was the motorcycle. The Commissioner also issued instruction to secure the names of all patrolmen who could ride motor cycles or bicycles and if they were agreeable for that detail. This will be done through the Traffic Commissioner's (Harriss) office. While the common impression in New York is that the taxicab drivers are the most reckless, the records show a less proportion of accidents in which taxis are involved than among autos, even comparatively. But the taxi drivers no doubt have started more heart disease cases around Times square than any other reason. They are so confident in their small cars and with good brakes they believe they can run them through a needle's eye.

Mrs. Ernest Clarke (Nella Walker in vaudeville) is reported about to return to the stage with her former partner in their sketch "A Pair of Tickets."

Dr. Maxime De Grosz, formerly musical director of Grauman's Rialto, Los Angeles, is in New York and has signed to direct Gus Edwards' "Song Revue" set to start in Chicago the first week in July.

Hymie Shafter returned to the Arthur Horwitz office this week. Shafter severed his connections with Horwitz several weeks ago to become associated with Irving Cooper.

The flood last week in Port Jervis, N. Y., failed to close the theatres in the town. The Palace, playing vaudeville, secured \$70 gross on the day of the deluge.

The Brighton Beach Music Hall, leased by Rush Jermon for the summer, will open Saturday (June 24). A combination of vaudeville, musical tab and picture policy will be played.

His violin, worth \$500, was lost while playing Loew's American, New York, June 13, says Harry Walman (Walman and Berry).

George Lukes, booking man from the Chicago Keith office, is in New York looking over material. Billy Jackson, the Chicago agent, will return to Chicago in two weeks with Lukes. Jackson has been in New York for the past two months.

In addition to having charge of exploitation matters for the Affiliated Theatres Corporation, Harold Burg will handle publicity for Davidow & Lemaire's enterprises.

Dave Marion has produced "The Old Timers," opening for Loew at the Victoria Monday. It is composed of old time variety artists, including Josephine Sabel, Imogene Comer, Andy Gardner, Dan Barrett, Rube Walman and West and Van Sclen.

Will Mahoney has been signed for two years by the Keith office. Ralph Farnum of the Keller office handled the negotiations. Mahoney, playing Baltimore this week, has been booked for a repeat engagement at the house in two weeks.

TOMMY'S TATTLES

By THOMAS J. GRAY

Congress was shocked to find out that bartenders were still playing their old parts, with the same old props and make-up, on American ships. That's what is known as "the freedom of the seas."

Looks as though someone in Washington decided on a dry land and wet ocean.

Can't expect passengers to depend on the rocking of the boat alone to make them seasick. Not at those prices.

One Congressman read the prices off the wine list to his brother statesmen. It was the first thing cheered in Congress since Armistice Day.

Lifeboats may be made in the shape of cocktail shakers, and the names of the ships changed to the following:

The Manhattan.
The Bronx.
The Martini.
The Good Ship Riskey.
The Hot Tom and Jerry.
The Julep.
S. S. High Ball.

Title of the Flag Ship of the fleet will probably be changed to the Jag Ship, while the funnels will be remodeled to look like straws.

There is no doubt that the government is doing all it can to make the American Merchant Marine a staggering success.

New York State boxing commission is taking championship titles away from boxers who refuse to fight people they pick out for them. The funny part of it is that they are really serious about it. Now, if managers did things like that in the show business, we might read some funny notices, viz:

"Bern T. Cork, the blackface comedian, known as the best in his line, will have his can of cork taken away from him unless he consents to play the part of Hamlet in a revival of that play. This was decided at a managers' meeting yesterday.

"Little Nell Giggles, the 35-year-old child actress, has refused to play the part of Eliza in 'Uncle Tom's Cabin.' She will be given three days to reconsider, and if she still refuses, the managers will confiscate her blond wig. It is thought they will allow her to retain her prop lisp.

"J. Biffington Chirp, the legitimate star, refused an offer for next season to appear with the 'Hunky Dory Burlesquers.' If he persists in his refusal, he will never be allowed to spoil another Shakespearean part.

"Bingo and Bango, the well-known acrobats, refused to join the Kennell Dog and Pony Show. In refusing the offer they lose the title of 'The World's Longest Handkerchief Tossers.' There is much indignation.

"Jake, the ever-popular property man of the Happy Hour theatre, refused to sign his contract for next season because it contained a 'drinking clause.' Jake says he doesn't mind the drinking, but he doesn't like the idea of doing it under contract. In refusing this, Jake loses the title of 'Props.' No championship belt goes with the title.

Summer stock is not yet at par.

Stock favorites spend most of their time missing cues and taking bows.

Of the two, the cues are the least important.

What has become of the oldtime movies that used to show the actors bowing into the camera before the story started?

It gave the actors a great chance to say, "I was a riot. I had to bow for fifty feet."

Bigger and better bows for pictures.

INSIDE STUFF

ON VAUDEVILLE

The Garden Pier, Atlantic City, will be booked independently for its vaudeville when reopening June 24 by Fally Markus. An offer is said to have been made by the Shubert vaudeville agency to book the shows at the Garden, but it carried a proviso that "Shubert vaudeville" in electric be placed over the front of the house. Jos. Waxman, the theatre's manager, rejected it. This, it is reported, led to the cancellation of Nat Nazarro, Jr., one of the acts listed for the opening bill and who is under contract to the Shuberts.

Shortly after the Keith's office had decided to close the Royal in the Bronx this week, Pat Rooney made a proposal to take over the house for next week on sharing terms, he to put on the vaudeville bill headed by himself in his revue, and play for 60 per cent. of the gross. The decision to close could not be altered.

The late Sam K. Hodgdon wrote a routine which he called "The Com-muter" and which he intended for his own use for after dinner speeches. Some time ago he gave the monolog to Loney Haskell, who intends to use it in vaudeville next season.

Whistling Harry Gibbs, a former performer, who contracted tuberculosis, left for Phoenix, Ariz., last Saturday, where he is to remain for some time. The funds to finance the trip were subscribed among his friends in the profession, with E. F. Albee, B. S. Moss, the N. V. A. and Andy Rice heading the list.

Among the others who subscribed are Manny Strauss, Sam Mann, Arthur Mathews, Al Lewis and Max Gordon, Reed and Selma, Billy Arlington, Eddie Plohn, Harry A. Roma, Jack Linder, Abe Fineberg, Lee Kraus, William Morris, Billy Hawthorne, Al White, Tommy Curran, I. W. Gughan, Harry Carlin, George Poli, T. E. Hayes, Paul Durand, Frank O'Brien, Bill Vedoege, Alf T. Wilson, F. F. Proctor, Max Lowenstein, Marcus Loew, Tom Waters, Max Obendorf, Charles Fitzpatrick, Fred Fisher, Sam Harris, Flo. Ziegfeld, Jr., J. H. Lubin, J. H. Remick, Harry Hastings, S. P. Whiting, R. C. Bevan, Beaumont Sisters, Joseph Freeman, Sam A. Scribner, William K. Wells, James E. Cooper, J. G. Eddie Cantor, Arthur Klein, Edgar Allen, Herman and Sam Timberg, Oscar Shaw, Ada Lewis, Louise Groody, William Kent, Joseph Cooper, Neville Fleeson, Barney Bernard, Ed. Wynn, Alex Carr and the staff of the Waterson, Berlin and Snyder office.

Gibbs contracted pleuro-pneumonia in Chicago in 1918 after a Red Cross benefit. It later developed into tuberculosis and since that time he has been unable to work. Before leaving New York he was a patient at Bellevue hospital for a time.

The Shubert-Keith trial in Syracuse last week brought into the case as attorney for the Shuberts, William Rubin, a Syracuse lawyer of big standing and much political influence. He is the elder brother of J.

Robert Rubin of New York, one of the leading legal lights in the picture field. When it was first decided by Keith's to promote a new big time theatre in Syracuse, a popular local subscription was tried for. This was placed under the supervision of Mr. Rubin. Responses were not abundant and Keith's concluded to finance the entire project. Rubin, who has been the Central New York attorney for the Shuberts ever since they commenced to gain importance theatrically, is said to have looked after the Keith's interests in a way when the land purchase was made and the building started.

Lee Shubert started the action after invited to by E. F. Albee, through Albee declining to talk over the subject. When the Shuberts first wanted to declare in, Former Congressman Joseph L. Rhinock approached the Keith people on the Shuberts' behalf. The Congressman and Keith are very friendly, and Albee answered the Shuberts could have 25 per cent. (This probably came out in the testimony.) Lee wouldn't accept. He wanted 50. It hung for a while, when Lee met Albee and started to talk it over. Albee said it was cold. Lee answered that only meant trouble, a law suit. "Go ahead and sue," Albee is reported to have replied, "and right in your home town (Syracuse) I'll beat you."

The entire active operation of the Ackerman & Harris circuit in the West will commence about Sept. 1, according to the signs. That circuit is now the western end of the Loew chain. The transfer back to Ackerman & Harris of the several theatres involved will probably occur between now and June 27, but the physical possession will not wholly pass, according to the supposition, until the final Loew vaudeville road show, booked out of Loew's New York office, will have played the full time. The final show booked by Loew in New York for the coast opened about three weeks ago at Baltimore. Its route calls for it to reach Seattle about July 1. It then has about nine weeks to play down the coast and before closing at Salt Lake. As it vacates the Seattle house it will be followed by an Ackerman & Harris-booked bill, and that procedure will be followed in each of the Loew-A. & H. theatres until all are occupied by A. & H. shows. Reports from the coast this week said Ackerman & Harris are preparing to book the house from their San Francisco offices. The western time may be cut down two weeks if the Warfield, Frisco, and State, Los Angeles, are reverted by Loew meanwhile to their future straight picture policy.

The purchase of a site this week by Keith's on 125th street, New York, for a new theatre of magnitude, probably confirms the reports for the past few months that Keith's will vacate the Harlem opera house when the lease expires. That is to occur either over the summer or early in the fall. The Shuberts were said sometime ago to have secured the opera house from the Lichtenstein Estate, which owns it, although the estate was reported at the time to be waiting to see if the Keith people intended to renew their lease. Going to the Shuberts, the best-known theatre in Harlem, made famous by Oscar Hammerstein, the theatrical pioneer of that section, will play Shubert unit vaudeville next season.

A new Keith's on the theatrical west side block of 125th street (between Seventh and Eighth avenues) will probably dislodge the Alhambra as Keith's big timer. The Alhambra is just around the corner from the new site. It tried stock this summer with satisfactory results, although the stock closes there this week. It may have been a test. The Alhambra, one of Percy G. Williams' string the Keith people purchased, is far below the modern capacity now called for in vaudeville. Still it played big-time bills last season, often running up weekly to \$4,000 and \$4,500 in salaries. It was too big a strain. The heartbreaking overhead kept everyone on edge. When stock opened there after the regular season closed early in May, the reduced cost of operation through the stock company's gross salary proved, while the weather was right and before the neighborhood left for their summer homes, that stock could be made profitable. Harlem is a natural for stock. It was a natural once for vaudeville, but too much vaudeville of every description and mixture soured the honey. A big house, on 125th street for Keith's gives that circuit the intermediate spot on its formidable Greater New York list of big vaudeville houses. Other than on New York's East side, Keith's doesn't appear to have missed a desirable locality in the metropolitan district for a vaudeville stand, either building or acquiring houses all over.

Irving Sherman, a youth who worked in the Shubert vaudeville exchange, sold life insurance on the side. At least he interested artists who called at the office, and they were "closed" by a broker. One of his clients was Maxie, the colored dancer, with George White's "Scandals," who was drowned two weeks ago. Maxie had a policy for \$10,000, taken out about six months ago. The youth showed enterprise in making the acquaintance of professionals in another way. He is now selling acts in independent offices.

CABARET

Atlantic City bookings by Billy Curtis include Olivett, Harry Glynn, Louise Mack, Dory Maughn, Reggie Renault, Ray Dercher and Lily Dercher for Cafe Beaux Arts; for Bal Tabarin, Hill and Astor, Delpha Daughn and Artie Leeming; for Palais Royal, Gladys Reilly; for Martin's Cafe, Al and Loretta De Veaux; for Plantation, Marie Polack, Grace Cornell, Anna Page, Mary Lancaster, Rena D'Arc, Ruth Germaine, Phyllis Treligen, Stella Lang, Ada Martin, June Castle, May Giren and Grace Austin.

A couple of liquor arrests were made in Broadway cabarets within the past week by the police. Inspector Bolen is said to have made one of the arrests in person. A policeman was stationed in each place following the violation charge.

Magistrate Simpson dismissed the indecency charge made by the police against the bathing girls in "The Bathing Beach Revue" at Murray's on 42d street. The court said no evidence had been produced of indecency. The revue opened June 16, following the tenancy of the place by Joe Susskind. Walter Windsor put on the show. It features Tyler Brooke and has Frank Farnum, Virginia Smith, Evelyn Greig, Virginia Beardsley, Helen Armstrong, Dorothy Richards, Edna French and Hilda Ferguson in the company.

Charlotte and her Ice Ballet will sail June 29 on the "Esperanza" for six weeks at El Trece (bull ring), Mexico City. Dr. Anselm Goetzl, the composer, is managing the expedition. Dr. Goetzl recently married Charlotte. Principals besides

the star to take the trip are Paul Kreckow, Stone and Darling, Dora Wischer, Elsie Dercken, Hilda Major, Jack Coffey, Russel H. Jones. There is said to be a chorus of 16 skating girls, besides eight principal skating girls. The latter are named as Elsa Rakow, Elsa and Erna Schaefer, Ella Kreckow, Hilde Rosenthal, Betty Ruckert, Helen Carr, Marcella Mack, Ouminsky of the Capitol, New York, is producing the skating spectacle for the Mexican capital. Paul Kreckow, formerly skated with Charlotte. He returned to New York from Berlin a week or so ago. The bull ring at Mexico City seats 35,000. Gene Rautenberg is the musical director, with Erich Posselt, press representative. Carl Granville is company manager.

Hugo Wilke, former head of the Wilke Amusement Agency and producer of cabaret revues, is in the County Jail at Chicago as a result of his inability to furnish a \$500 bond, following his arraignment before Judge Rooney in the South Clark street court on complaint of the Congress hotel. He was charged with failing to pay a bill of \$64.60, when it was presented to him. He told the court that he owned a seven-story building on South Market street and that the bill was rendered him at a time when he was financially embarrassed.

Three agents of a New York "Flying squadron" (federal) paid a morning visit to six hotels and cafes in Glens Falls, N. Y., last week and arrested the bartender in each place, as well as two proprietors. Disguised as street laborers, the dry (Continued on page 29)

MANAGERS' 2D CONVENTION ELECTS AND TALKS PASS TAX

**Banquet Follows Monday and Tuesday Meetings—
A. L. Erlanger, President—Lee Shubert, Vice-
President—Deficit of \$9,000 First Year**

The second annual convention of the International Theatrical Managers, Inc., was held Monday and Tuesday at the Pennsylvania Hotel, the convention ending in a banquet on the latter evening.

Business of organization accomplished last year, permitted the second convention to get down to cases quickly, and officers for the ensuing year were chosen Monday afternoon. A. L. Erlanger was made president, Lee Shubert vice-president, Alfred E. Aarons secretary, and Winthrop Ames treasurer. The officials were elected unanimously. Two new officers were created by amendment to the constitution, they being chairman and vice-chairman of the board of directors. Walter Vincent of New York, retiring president of the I. T. A. was elected chairman, and Harry Rapley, of Washington, D. C., secured the vice-chairman's berth.

The most important measure of the convention was the raising of funds by means of charging a "tax" on all passes. The admission taxes on "paper" were stricken out of the revenue bill by Congress last year, and became effective Jan. 1. After that the Shuberts ordered the collection on passes continued, stating at the time the money thus derived was to be used for an employees' beneficial fund. Several changes were made, at one time an order calling for the collection of such "tax" to be 10 per cent. of the face value of the ticket. More recently 10 cents on each free ticket has been collected.

The government ruled that since it was a uniform rule to collect on all such paper, the money was in reality an admission and therefore in itself subject to a tax of 10 per cent. Since then in all Shubert theatres a hard ticket is issued on passes, the wording of the ticket being that 18 cents is to be collected and 2 cents is a government tax.

In the discussion at the convention it was realized that members of the association could not be forced to collect or turn over such "taxes" (the word itself being a misnomer), with the result that it is to be made optional whether moneys are to be taken up on passes and given to the I. T. A. treasury. It has never officially been stated what sort of a beneficial fund the Shuberts are supposed to be forming via the tax collection on passes, and in that instance, where a firm conceived the idea of revenue, it is doubted if such collections would be turned into the association. The Shubert (Continued on page 18)

WHITE'S PRODUCTIONS

Starring Piece for Ann Pennington—New "Scandals" Shortly

A starring musical farce or comedy is contemplated by George White for Ann Pennington next season. It is now being written. Miss Pennington has been featured in late seasons with White's "Scandals." Her principal support, Mr. White has chosen Lew Holtz and Lester Allen. It will be likely a small-cast piece with an abbreviated chorus.

The new "Scandals of 1922" will start into rehearsal early in July. Mr. White decided, after closing the tour of his "Scandals of 1921" at Minneapolis and returning to New York. No selections as yet have been made for the cast, though it is said Andy Rice will again write the book for "Scandals."

While reported last week Allen had signed a two-year vaudeville contract with the Keith office, that agreement carries a provision that upon 30 days' notice by White that he requires Allen for a production the Keith office will waive the agreement while Allen is with the show. White is said to have Allen under a long term contract.

Another of White's forthcoming productions will be an all-colored show, as previously reported, with Miller and Lyle already engaged for it.

ODD MIX-UP IN CHI OVER "GOODNESS SAKE"

**Show Played and Hung in
Hopes from Saturday
Until Tuesday**

Chicago, June 21.

The local Rialto has been a seething theatrical boiler for the past few days, through the couple of plays that ran into jams. One is reported elsewhere. The other is "For Goodness Sake" at the Garrick.

Last night the company received salaries for last week that were due Saturday. The Shuberts gave the checks, without taking over the show.

John J. Gerrity, the Shuberts local representative, really saved the entire situation, as the company was on the verge of walking out Saturday night before the performance. Gerrity prevailed upon the members to remain. His confidence was justified Sunday when the show played to \$1,400. Monday night it played to \$850 and last night to \$900.

The salaries paid last night are said to have been advanced by a Poughkeepsie, N. Y., broker named Lloyd and are guaranteed by the Shuberts, who have the production in their own house to hang onto as collateral, probably.

Monday night, after Equity intervened and instructed the members to give a performance, Virginia O'Brien, an Equity member, refused to obey the order and held the curtain until she received \$200 due her for salary. The other members played, but Miss O'Brien's action sent the situation beyond Equity's control.

Each night since Saturday the company threatened to walk out up to last evening. Now the piece is proceeding calmly. Local opinion is that it is good for a run if nothing untoward happens.

Almost an explosion occurred last Friday when it came out that instead of "Goodness Sake" being operated by the Broadway Productions, a corporation called the Phoenix Play Co. was the actual operator. This caused discussion and discontent. Wires to New York brought replies a representative would immediately go west, prepared to explain and settle. He did not arrive. More wires and no appearance. This led to the demand for money Saturday night or no show.

At that time the principals were inclined to give a performance for the benefit of the chorus girls. They did, with the understanding the company's share of the gross should go toward the choristers' salaries. Each night thereafter came the wrangle, with no representative nor money showing until the Shubert checks of last evening.

The notices of "For Goodness Sake" came here from the offices of the Broadway Productions in New York. It is understood that Tuesday that corporation notified the Shuberts it was not responsible for any contracts made for "Goodness Sake" at the Garrick.

It seems that Jones & Thurman of New York, brokers, promoted the sale of stock for Broadway Productions that holds the "Lilies of the Field" piece through having purchased 51 per cent of its stock. Thurman, of that firm, is said to have organized the Phoenix Play Co. on his own, and at the suggestion of George W. Lederer, president of the Broadway Productions, purchased "For Goodness Sake."

Thurman is thought to have interested the Poughkeepsie broker, Lloyd, who is said to have acted for Jones & Thurman in disposing of Broadway Productions' stock in the Poughkeepsie territory. Henry E. Stanton, who originally backed "Lilies of the Field" was formerly connected with Jones & Thurman. Those complications with the local matters would require a page in Variety to detail and explain.

At the present writing, the show is continuing. Whatever other inside stuff there may be to it, all was probably develop.

ZIEGFELD SLIPS AWAY

F. Ziegfeld, Jr., slipped off to Europe aboard the "Majestic" last Saturday, no announcement of the trip being made. The manager will be gone about six weeks. It is said he will seek novelties for possible use in the "Follies."

The revue may stay on Broadway well into next season instead of going on tour in September, the time of the road start for other editions of the "Follies."

STOCK MANAGER OBLIGED TO GUARANTEE DUES TO EQUITY

**William Augustin Informed His Traveling Stock
Could Not Open Otherwise—Payable in Weekly
Installments—Arrears Totaled \$160**

SUCCESSFUL STOCK CO. HAS ITS RENT RAISED

**Maude Fealy Asked \$750 a
Week for Broad—Com-
petition Feared**

Newark, N. J., June 21.

The Maude Fealy stock may close this week at the Broad. Manager Schlesinger remained obdurate about allowing the company to go on, but finally did grant permission to renew, provided the rent was jumped to \$750. Miss Fealy considers this prohibitive, it is said. Schlesinger fears the Fealy company will become established in Newark and compete with his legitimate policy next season. Miss Fealy has had the offer of three theatres for next season and will presumably accept one.

The gross jumped the third week by nearly \$800, and now shows a profit. With the original rent continued, there would be no reason why the company could not go on for the summer. Miss Fealy has a new play by Harry Sommers, of the Kickerbocker, New York, which she wants to do next week, but Schlesinger's rent boost may block this.

CARLE FINED

**Misses Performances—\$760 Deducted
From \$1,000 Forfeit**

Chicago, June 21.

After six weeks of splendid behavior and hard work Richard Carle missed the one remaining performance of "Molly Darling" at the Palace Sunday night.

It cost Carle \$760 to remain away from Sunday night performance. When the comedian was contracted for the attraction, it was understood between all parties concerned that Carle would post a forfeit of \$1,000 to remain within the bounds of the jurisdiction of the stage manager. When it was discovered the forfeit was being ignored, the management kept out of Carle's weekly salary enough to have the "holdback" reach \$700 when the curtain went down Saturday night.

Carle didn't show for Sunday night's performance. It is said he was a participant of a birthday party. When it appeared as if the final performance would have to be called off due to Carle's absence, Macklin Megley of Moore & Megley, owners of the attraction, went backstage and went through Carle's role. It enabled the company to draw salary for the final performance.

Carle was also taxed for missing the performance, amounting to \$60, so the comedian's loss for the birthday party cost him \$760.

WEDDINGS IN THREES

**Elsie Janis Show Has Trio of
Newly Weds**

San Francisco, June 21.

The virus "matrimonial," if such a word there be or if it is permissible to coin one, has struck the Elsie Janis Gang filling an engagement at the Columbia here and has resulted in a series of marriages among the members of the troupe. The latest were James Lewis Reid and Aida Vagtelin, married last week in this city.

In Los Angeles, before reaching San Francisco, W. E. Wuelker, chief electrician with the company, married Frances M. Purdy, of St. Louis. They had been sweethearts 25 years. Prior to that in Kansas City Charles Lawrence, comedian, led to the altar Pauline Camp, whom he met in that city.

NORA BAYES' NEW PLAY

Nora Bayes has secured a new play which she will produce under her own management early in the fall.

William Augustin, manager of a traveling stock company which opened Monday in Walden, N. Y., was forced to guarantee the Actors' Equity Association that all back dues owed Equity by members of his company would be deducted by him from the salaries each week and sent in to the organization at the rate of \$5 a week for each person in arrears. An Equity deputy notified the manager, who is also an actor and a member of Equity, that his company would not be permitted to open unless he agreed to the demand. The total amount in arrears amounted to approximately \$160, with the highest individual amount \$40.

Augustin originally became involved with the Equity while organizing his company by refusing to furnish a bond. By supplying references he was permitted to open without it.

The company opened with an all-Equity cast. Two people not members of the organization were forced to join before the company was permitted to leave New York.

NO STOCK SALARY

**Garrick Players, Washington, Wait-
ing—Producer Broke**

Washington, D. C., June 21.

Salaries were not paid Saturday night to the mob members of the Garrick Players nor the stage crew. Mutual Productions, Inc., which has been conducting the company, reached the end of its finances during the past week and although the company is continuing it is apparently doing so with the hope that financial aid will come from some unexpected source. The stage hands have given the management until Thursday (tomorrow) to settle.

The current attraction at the Garrick is "Bought and Paid For," with Wm. Harrigan, who was featured week before last in "The Acquittal," heading the cast as a visiting star. The local dailies praised the opening performance Sunday night, the cast being J. E. Joyner, Nedda Harrigan, Ada Meade, William Harrigan, Frank Dufrane and Sara Farrar.

The Belasco Players at the Belasco, which was opened after differences between those directing the business end of the Garrick company, are doing "Getting Gertie's Garter" this week. This house is closing within two weeks. Notice was posted last Saturday. It is the intention of Arthur Leslie Smith, the managing director, to continue the current bill for an additional week should business warrant. The house Sunday night was practically a sell out, but the raggedness of the performance may hurt the business for the balance of the week.

Earle Foxe and Wanda Lyon head the cast with a number of new additions for this bill only. Hilda Vaughn, Lilyan Tashman, Leon Pierre Gendron, Harris Gilmore, Carliann Waide, Jay Strong, Henry Duffy.

It was stated last night at the Belasco Mr. Smith would return to the Garrick and conduct the business end of that organization when this company closes.

James Repple, here a few weeks ago as leading man with Frances Starr in "Shore Leave," is scheduled to head the Garrick Players the coming week in William Collier's "The Hottentot."

RUSSIAN DANCER CRUEL

San Francisco, June 21.

The marital happiness of Boris Petroff, Russian dancer, and his wife, Alla Moskova, has gone to pieces on the rocks of the divorce court.

Mrs. Petro secured a decree here last week, charging her husband was cruel to her.

She announced that she intended to leave immediately for Europe to return to opera.

Woods on "Mauretania," Coming In

The A. H. Woods office sends out word this week its chief is on the "Mauretania," due to dock in New York today (Friday).

MORE SUITS BY KLAU VS. ERLANGER-ZIEGFELD

**Alleges Defendants Drew High
Salaries and Doubled Rent
of Amsterdam Roof**

Marc Klaw has begun two more actions in the New York Supreme Court against Florenz Ziegfeld, Jr., and A. L. Erlanger, as officers of Ziegfeld Follies, Inc., and the Ziegfeld Midnight Frolics, Inc., for an accounting, alleging that his former business associates, by voting to themselves "exorbitant and excessive" salaries in both theatrical ventures, and by increasing the rent of the New Amsterdam Theatre, New York, have secured a disproportionate share of the profits of the corporations. He is suing as an individual and on behalf of other stockholders.

In many respects these suits are similar to one undertaken in Westchester county in December, 1920, and later transferred to New York county. At that time Klaw was denied an application for permission to examine the books of the two companies.

In these suits, Klaw alleges, Ziegfeld, as president, drew \$30,000 per year from the "Follies" company and \$22,500 from the "Frolics," in addition to paying himself \$200 weekly from each production as manager. Erlanger is alleged as receiving \$10,000 from the "Follies" company and \$7,500 from the "Frolics" as vice-president and treasurer. The rental of the New Amsterdam, it is alleged, was increased in the summer of 1920 from \$1,500 to \$3,000 weekly by Messrs. Ziegfeld and Erlanger, who gained thereby as controlling owners of the lessee of the theatre.

Klaw asks for an accounting of their official conduct as officers and the return of any moneys found excessive, lost or wasted to the corporations.

FRED MARSHALL ARRESTED

**Charged With Larceny of \$150—
Salary Reduced from \$100 to \$50**

Fred Marshall, manager of the Lyric, New York, was arrested on complaint of larceny by the Shuberts last Friday and was placed under \$2,000 bail. Up to Wednesday he had not procured a bondsman and was held in the West Side court. The specific charge against him concerns a check for \$150, which, it is alleged, he signed and appropriated for his own use. It was reported, however, that he was short \$1,900 in his accounts.

Marshall, after his arrest, signed a confession, it is said, stating he had used the money to pay gambling losses and blaming the races. Those who knew him never were aware of his interest in horses. He was employed as a house manager by the Shuberts for about a year, formerly having been in charge of the Jefferson, New York. He was charged with the Nora Bayes for a time, but was off the payroll for a while. When returning his salary is said to have been reduced from \$100 to \$50 per week.

OUTDOOR "CARMEN"

Los Angeles, June 21.

An outdoor production of "Carmen" is to be staged July 8 at the Hollywood bowl under the auspices of the Hollywood Chamber of Commerce.

Alexander Bevan, noted impresario, is head of the affair, which promises to be the biggest of its kind ever held here. Ernest Belcher will appear at the head of his own ballet of 100. Cav. Fulgencio will direct. Manuel Sanchez de Lara is to be chorus master. It is planned to use the Philharmonic orchestra, which is the biggest on the Coast, for the affair. The cast of principals will include several well known national artists, although local talent will be principally used.

ON LEGIT

Azores.

From her dance place in Paris, Jenny Dolly asks a correction be made in a Variety comment of some weeks ago, which mentioned her sister Rosie and Rosie's approaching marriage to Percy Brookbank, an Englishman. Rosie is now touring with her fiancé and his family in Spain disproving any report of family opposition to the match. The forthcoming marriage will not affect the status of the Dolly Sisters as a stage-starring team, but it is probably the insinuation of the article in Variety that Jennie proposed she be recompensed in case of that separation which Jennie wishes denied. Jennie is dancing with Clifton Webb in Paris. The Dolly Sisters will reappear together in London in the new revue Charles B. Cochran is preparing for the Palace there.

The show, with the Howard Brothers, will resume the remainder of its bookings commencing with the opening of the season.

In addition to the pledges for seats for each performance already secured there will be no letup in the campaign for more and an attempt will also be made to sell stock in the enterprise. It is the

Harry D. Squires, staff songwriter and professional manager of the Joe Morris Music Co., announces his engagement to Miss Eleanor Young, songwriter, with whom he has collaborated on over a dozen compositions for the Morris catalog.

NEXT SEASON'S PLAYS ARE PROCEEDING SLOWLY

First Flock Will Light Up Broadway by Labor Day
—Better Weather Last Week Helped Business in New York

Production for next season is proceeding slowly. Few of the regularly active managers have prepared long lists of plays to be done and none has been published broadcast as in other seasons. Indications of the spring that there will be no rush for Broadway bookings for inaugural of the fall season have held true. With the advent of the war there was lively bidding for bookings at this period of the season, but that condition has steadily eased off since then.

Enough new plays are on the way which, included with the tryouts and the several of the current list which will hold over, will fill most of the Broadway houses by Labor Day. Attractions dated for presentation after the first flight of offerings are more slow in formation.

A location analysis of Broadway's remaining attractions, which number 24, but which will be under a dozen and a half by July 15, shows that 42d street's theatres are the most active. Of its nine legitimate theatres five have attractions, and there are two special picture showings, only three being dark. The next most populous theatre lane is 45th street, where there are four out of seven houses still operating. But one attraction on 44th street, where the other five theatres are dark. On 48th street five of its houses are closed and two open. One attraction is open on 49th street and two houses are shut. But one show remaining below 42d street ("Cat and Canary," National). All four theatres on 39th street are closed for the season. There are comparatively few houses directly on Broadway, but the main stem

only has three lighted, with the others dark.

Attractions pencilled in for the next season are "Paradise Alley," Casino; "La Tendresse," Miller; "It's a Boy," Sam Harris; "Mike Angelo," Morosco; "Her Temporary Husband," Frazee; "Give and Take," Astor; "Seventh Heaven," Gaiety; "The Divine Crook," Republic; "East of Suez," Times Square; "Whispering Wires," Maxine Elliott; "Greatness," Empire; "Who's Who," Eltinge; "Daffy Dill," Apollo; "Shore Leave," Lyceum; "Greenwich Village Follies," Shubert; "Cunel Blake," Ritz; "The Fountain," Plymouth; "The Romantic Age," Klaw. This does not complete the list already tried out or to be put on temporarily before the new season. Some houses are open for bookings and several managers are abroad to secure attractions which may be presented ahead of planned native plays.

The better weather break of last week favored Broadway. Several houses which were to have dropped curtains for the season decided to keep on for the time being. All of the leaders picked up materially. "The Follies" held leadership by a wide margin, playing to standing room trade for a gross of over \$37,000. Morris Gest's "Chauve-Souris" was as active in agency demand as the Ziegfeld show. Both "The Music Box Revue" and "Good Morning, Dearie" advanced gaits over the previous week, it being inferred they were affected then more by the heat than the entrance of the "Follies." "Captain Applejack" enjoyed the biggest proportionate increase (Continued on page 18)

"SALLY" STRICT

Dismisses June Castleton Through Publicity

Boston, June 21.

"Sally" has the town alone and will have it alone for a few weeks to come if business warrants the attraction remaining here. Already reports are current that it is due to close shortly, as business is not maintaining the high standard necessary for this show to be kept on here.

The show got some more publicity last week when June Castleton, one of the company, was summarily discharged following the publication of a yarn that she was going to marry Dan Caswell, who was married to Jessie Reed, now in "The Follies," and who has been good for several sensational yarns in the past.

No other legit house in town is open and a general air of apathy reigns.

MISS JONES WOULDN'T FLIRT

Chicago, June 21.

Miss Billie Jones, a former chorister with Eddie Cantor's "Midnight Rounders," had Frank Montessoro, a music teacher of Oak Park, arrested this week on a charge of flirting on Michigan boulevard.

Miss Jones charged him with having attempted to start conversation with her, when she called a policeman, who carted the music teacher to the South Clark street station.

A. B. MARCUS BANKRUPT

Boston, June 21.

A. B. Marcus, who operated the Marcus show the past season, has gone into involuntary bankruptcy.

T. P. U. No. 1 Officers

The following officers were elected for a period of one year at the annual meeting of Theatrical Protective Union No. 1: William Monroe, president; James Bass, vice-president; recording and corresponding secretary, John C. McDowell; E. H. Convey, financial secretary. The business agents elected are Harry Palmer and Joseph E. Reilly.

"SPICE" A HIT

New Show in Philly Next Week, Then Broadway

Atlantic City, June 21.

Jack Lal's "Spice of 1922" was a hit at the Apollo last night, the premiere having been postponed from Monday.

Next week the show plays at the Walnut Street, Philadelphia, after which it will go to Broadway, not at the Casino, as first announced, it is said, but to another and larger theatre, where it will show at a \$3 scale.

The change in the Broadway arrangement was made last night after Lee Shubert had personally watched the first performance. He expressed himself as more than agreeably surprised.

"LOVE & KISSES" TO REOPEN

"Love and Kisses," the Schwab & Kusell show which played a couple of experimental weeks recently, opening at Atlantic City, with a half week each in Wilmington and Asbury Park following, has closed for the summer. The show will be gone over and is scheduled to reopen in Boston August 1.

The show is an elaboration of the vaudeville act "A Man of Affairs."

JOE GLICK VACATIONING

Joseph Glick, manager of the Shubert, Kansas City, blew into town last week for a month's peek at Broadway and to take a chance in the heart game at the Friars. He will vamp to Colorado Springs and hop from there to the Catalina Islands before completing his vacation.

Glick will represent both the Shuberts and Erlanger offices in Kansas City next season, when but one legitimate house will be operated.

ROMANDYS DIVORCING

Los Angeles, June 21.

Marguerite Romandy, a musician, has filed suit for divorce against Gounod Romandy, also a musician. Both are well known in professional circles on the coast. They admitted not being able to have that harmony at home which they supply with their instruments for the public.

"LILIES" CO. FORCED TO COMMONWEALTH PLAN

Cast Minus Salary Last Week
—Was Deemed Good for Summer Run

Chicago, June 21.

Into town last Thursday night came Dan Morrison, and thereupon started the troubles of "Lilies of the Field" at the Powers. So tumultuous were the troubles the members of the company were forced to go without salaries last week and are playing this week's engagement, for the final week, with the closing Saturday, on the commonwealth plan. A representative of the actors is counting up the house with the house manager, John Mooney.

When "Lilies of the Field" first came to town seven weeks ago Morrison was included in the personnel of the Broadway Productions, Inc. After the show was here one week Morrison sold out his interests, he said, and returned to New York. Bill Gorman and John Mooney were placed in charge of the managerial reins and business took a leap upwards. Good winnings were made from the second to the fifth weeks. Since the show could "break" with a profit on business as low as \$5,800 the size of the profits with the gross reaching \$9,600 for two consecutive weeks and not falling below a profit until last week made chance for a summer run exceedingly encouraging.

Then Morrison returned to Chicago to run into the toughest week the show has experienced. His arrival Thursday found the theatre owners growing nervous about the loss the company would suffer because of the low receipts. Morrison assured the theatre that all obligations would be met because he knew "the company members all loved him and they would work for him on the commonwealth basis if the worst came to the worst."

Morrison's attitude wasn't accepted very keenly by the theatre attaches. House Manager Mooney informed Morrison Friday the business indicated he would have to get some \$1,200 to meet all expenses. (Continued on page 14)

FALLON'S STOCK

Ticket Man Starts Action Against Long Island Bankers

William J. Fallon, of Setauket, L. I., president of the Tyson Co. theatre ticket agency, obtained a temporary injunction June 19 from Justice Donnelly in the New York Supreme Court restraining several defendants from disposing of shares of stock which he had deposited as collateral for loans. He alleges some of these have been diverted to the use of other persons, naming George Powers, Harry Loscamp and Louis Abrams as having acquired these through the unauthorized acts of William H. Kniffen, Jr., vice-president; manager and a director of the Bank of Rockville Centre, L. I. Fallon is the principal stockholder of the Rockville Bank. He names as co-defendants the Baldwin National Bank and several of its officials, and Frank Delano, president of the Bank of Rockville Centre.

Mr. Fallon alleges it was on the advice of Mr. Kniffen that he purchased a controlling interest in the Rockville Centre Bank, buying 503 shares. Their value is \$200 a share. He asks for an accounting and also wants his stock returned upon repayment of the loans.

MUSICAL "LIES" ON COAST

Under the name of "Be Careful Dearie," a musical version of "Nothing But Lies," the Aaron Hoffman farce, in which William Collier was starred several seasons ago, will be produced in San Francisco in August. The author has adapted the show, with the music composed by Schertzing, who lately has been devoting himself to feature picture scores.

Hoffman and Alonzo Price, who will stage the piece, will leave for the coast next month.

MAUDE FAY TO MARRY

San Francisco, June 21.

Maude Fay, operatic star, is to marry Captain Powers Symington, U. S. N., July 12.

The wedding is to take place in this city. Immediately afterward the couple will leave for New York, where Captain Symington has been transferred.

ONE-NIGHT STOCK COMPANIES TAKEN TO BY NATIVES

Lack of Regular Attractions in Season Attributed—
Different Bill Weekly—Gross Often Larger Than Permanent Companies

FULTON THEATRE, N. Y., IN EVICTION ACTION

A. L. Erlanger Wants Possession—Oliver Bailey's Lease with Notification Clause

A legal battle over possession of the Fulton, New York, has begun. The house has been in control of Oliver Bailey for the past five years. When obtaining it from the estate of Henry B. Harris he secured a lease for eight years. Although the original lease held a clause providing for termination upon one year's notice in the event the property was sold, no provision was so made in Bailey's lease. A. L. Erlanger purchased the Fulton along with the Gaiety a year ago, notice being made to the Harris estate, which in turn notified Bailey.

Recently a notice of dispossession was served upon Bailey, he, through his attorney, M. L. Malevinsky, entering a stay of procedure.

The case has been put over until next Monday. If at that time a jury is not obtained to hear the proceedings, the case may go over until the fall.

In the meantime Bailey will keep possession of the house. Opposition to the dispossession was taken by Bailey in light of the reported error of the Harris estate in not properly making out the lease and adjustment from the estate is looked for in case of eviction.

CANTOR'S OUTING

Ball Game Between Ball and Chain Gang and Lucky Stiffs

The following announcement was sent to Variety:

"The Eddie Cantor Wagon Club, led by the comedian himself, and with a membership made up of the entire 'Make It Snappy' company and the staff of the Winter Garden, will journey to Duer's Whitestone Landing (L. I.) park next Sunday (June 25) for a general jollification and a Rhode Island clam bake."

Numerous field and aquatic contests are scheduled, but, needless to say, the big outdoor event of the day will be the usual baseball game between the married and single men.

"Cantor's Ball and Chain Gang will represent the former, opposed by Jean 'Schwartz' Lucky Stiffs. Eddie will pitch for his team and Lew Hearn will be his battery partner."

"To preserve the proper atmosphere, breakfast will be served at noon."

NEW "FOLLIES"

Next Edition of "Greenwich Village" in August

The next and newest "Greenwich Village Follies" is due to open on Broadway and probably at the Shubert theatre, as usual, in August. Morris Green and Al Jones will again sponsor the production that will have a book by George V. Hobart, music by Louis Hirsch and staging by J. Murray Anderson.

So far the only engagement entered has been a holdover one, Savoy and Brennan with the "Greenwich Follies" of last season.

"SO LONG LETTY" AT 75c. TOP

San Francisco, June 21.

"So Long Letty," the first big musical production to be presented by Oliver Morosco at the new Morosco-Casino theatre here is to open July 1. The rehearsals have been going on several days under the direction of Harry James.

Several changes in the cast, those now listed including Marjorie Leach, Marta Golden, Alma Francis, Oaks and Delure, Frank De Voe, Jimmy Dunn, Herbert Hossy and 20 girls.

The price at the new house will be 75 cents top.

The start of the present summer season has displayed a marked advancement in the number of dramatic stock companies organized for the one-night stands. The method of playing stock in the one-nighters is to organize the towns into circuits of six, each town played weekly with a new bill. The stands are organized in such a manner that long jumps are eliminated and in many instances the companies are transported by motor.

The small towns have displayed a liking for stock, based largely upon the lack of traveling attractions during the regular season. In most of the small towns pictures have been the only theatrical entertainment furnished in several months. In these the returns secured by the one-night stocks have outdistanced the takings of some of the permanent organizations located in the larger cities.

Long Island for several years has had the Al Trahearn stock playing six of its towns each summer. The Trahearn company is still operating with the Blanche Picker stock also on the Island, the latter having completed a full year, playing both winter and summer. A traveling stock under the management of John Taylor opened Monday in Littleton, N. H., and will play five other towns in that vicinity throughout the summer. The William Augustin Players opened Monday in Walden, N. Y., and will play a chain of six towns in Northern New York. A company is being organized by Bertha Creighton, who recently closed with "The Bronx Express" at the Astor, New York, for one-nighters through New Jersey.

Whalen Park, Fitchburg, Mass., plays dramatic stock under the management of Richard Morgan Monday (June 26). Morgan has operated a summer stock in the Fitchburg park for eight seasons. Leslie Rice, who recently closed with "Able's Irish Rose" at the Fulton, New York, will be the leading woman. Others in the company recruited by Murray Phillips are Kalman Matus and Charles L. Barton.

Dramatic stock was installed in Lakemont Park, Altoona, Pa., June 12. The company headed by John Adair and Jane Loew includes G. P. Broderick and Ernest Woodward.

Marta Wittowska Mallery will be the president of the Professional Players, Inc., of Syracuse, a newly organized society of professional thespians claiming Syracuse as home, and which will open a season (Continued on page 18)

LILLIAN RUSSELL'S WILL

Pittsburgh, June 21.

The will of the late Lillian Russell Moore was filed here yesterday for probate. No estimate of the value of the estate can be made, as it includes various works of art upon which no value can be placed until the executors file their inventory.

Other than a trust fund in favor of her daughter, Dorothy, the will includes but one other bequest, to her husband, Alexander P. Moore. The latter was concluded with the line, "Knowing that he will carry out my wishes with regard to certain charities and provisions for my relatives."

It was the wish of the deceased her charitable benevolences be kept a secret. With this end in view, she had confided them to her husband and none is specified in the will.

BOHLER, PAGEANT PRODUCER

Chicago, June 21.

Charles Bohler, producer of the Terrace garden shows, a local downtown cabaret, was awarded the production contract of the Pageant of Progress, this city's annual gala event. The show is to run for two weeks and will operate at an approximate expense of \$12,000.

The producer is angling for feature names, but no cast has been engaged.

JULY'S LEGIT OUTLOOK IS WORRYING CHI'S AUTHORITIES

Only Three Plays in Sight for Visitors and Pageant of Progress—Editorial Writers Asked to Stir Up Interest—Unprecedented Depression Continues

Chicago, June 21.

Unprecedented continues the state of affairs involving the record depression of all times for Chicago theatricals. Wholesale closings have been chalked up, favorites forced into an exit with the "hangers-on," creating a situation that hurled loop theatricals into a turmoil unequalled in local theatrical history.

Because of the priceless worth of interest toward "summer shows," loyal sons and daughters of local civic pride find it impossible to withhold the jolt the native vanity has received, and a consultation of municipal authorities is being held as this is written to prevent the possibility of the city, with 3,500,000 population, being unable to offer theatrical entertainment to the thousands of visitors headed this way for the Pageant of Progress and also those who fill the city's hotels, using Chicago as a stopping-over spot touring east and west. The newspaper editorial writers have been asked to contribute assistance to stirring up interest.

There will be only three attractions, after the past week's happenings, to start off the new month with a promise of sticking. One of these will be "Lightnin'," which has outstripped everything, and just at a time when it appeared the Bacon hit would be included in the disaster a record response in trade popped up, as was evident last Wednesday when, with terrific heat prevailing and small matinees elsewhere around town, the attraction drew \$1,525 at the matinee and \$1,735 for the night performance. Except for Sunday night, when the Blackstone, true to traditions of its own, fails to draw a clientele, "Lightnin'" ran along surprisingly well, assuring the positiveness of continuing for at least a good 60 weeks' Chicago run.

The other two plays that won't be driven out, unless conditions fly to the very bottom of despair, are "The Hotel Mouse" and "Just Married." There were some weak grosses for the Apollo attraction last week, but the shaky business found itself overcome by big houses Saturday and Sunday—all that is ever needed to pull an attraction at this theatre over \$10,000. "Just Married" is away from its record business, but with the profit of \$27,000 already made by the owners since this play arrived in town, the LaSalle attractions can weather any possible remaining slump and still be happily held here. The attraction is saturated with common sense in its arrangement, and it wouldn't be surprising to know that some \$5,300 gross would make money for this farce.

In "Lightnin'," "Just Married" and "The Hotel Mouse," the loop theatres have the only three performances positive of remaining. "Lilliom," under new arrangements and with running expenses lowered, is a possibility as a contender for a July stay. The registered business at the Great Northern can't keep "Lilliom" in town, but with no show obtainable for the Garrick, "Lilliom" is apt to be returned to that house, and therefore seek its remaining clientele from the local book-lovers, and would be compelled to draw a winning patronage from the hotels, because visitors must have some place to go.

A new opening is headed for the Cort Sunday night, but in "Her Temporary Husband" the most alert of boosters don't predict startling winnings. William Courtenay and Juliette Day will be starred in the new Frazee piece, which probably has been organized to keep the Cort open as per the habit of this theatre's summer policy if a gross of \$5,000 is reached.

Post-mortems aren't good etiquette even in theatricals, so little will be said of the departure of "Irene" at the Studebaker, "Molly Darling" at the Palace and "For Goodness Sake" at the Garrick. "Irene" departed the same way, the

attempt to make a success of a final farewell after the long stay here at other times was featured—without notice. The Vanderbilt attraction just barely reached \$9,000 on two weeks' engagement. "Molly Darling" went out amid a big loss, with business getting worse as the try to hold the attraction was functioned.

On top of the last two weeks' losses of "The O'Brien Girl" at Cohan's Grand, George M. will now be obliged to add losses for "Garrison and the Girls," starring Donald Brian. The Brian show was a transformation in title alone of "Madeline and the Movies," and for the first time in a decade a Cohan piece had to withstand severe panning from the critics, except Ashton Stevens. Guess George M. knew he was taking a chance in sending the piece out here, judging from the hurried closing which comes Saturday. With no possible attraction in sight, the rare sight of Cohan's Grand being closed for the summer now looms up.

"Lillies of the Field" was in difficulty all week. It was the weather, as told in last week's box office report, that sent the attractions a-skidding; but after the heat wave subsided Friday night the attractions were wrecked in financial status, and the come-back Saturday matinee and night, due to the cool weather, wasn't big enough to restore the weekly statements anywhere near normal conditions. And therefrom came the disaster.

Last week's estimates: "Lightnin'" (Blackstone, 41st week). Wednesday's big business brought renewed hope, and same was again sustained Friday night and at both performances Saturday. Let the Sunday night trade improve and attraction will go well over \$10,000.

"Garrison and the Girls" (Cohan's Grand, 1st week). Failed to stir up the typical Cohan enthusiasm. The speaking range of the house on the opening night was misjudged by the company, adding to drawbacks. Cohan, and Cohan alone, could at any time save this play, and as Cohan isn't coming the piece stops Saturday. Many thought it was musical despite explicit references to farce in ads. Estimated at \$7,300.

"The Hotel Mouse" (Apollo, 3d week). Good Saturday trade yanked attraction over \$10,000. Will now have clear field and will disappoint managers if \$12,000 isn't averaged for balance of engagement. Trap clicked for \$10,550.

"Irene" (Studebaker, 2d and final week). Averaged \$500 a performance, with two weeks costing owners plenty of money. House goes dark, with little chance of opening until late August with show that will probably be the last under the Shubert control prior to house going into hands of Tom Hanks and Frank Gazzolo Oct. 1.

"For Goodness Sake" (Garrick, 2d and final week). Those who witnessed this show for comparison with opposition claimed it was leader in general likeness and was showing signs of record climb when backers failed to pay salaries. Nil first part of week, but hit off \$6,100 through week-end patronage. Closed Sunday with biggest receipts for any performance of engagement. One big name featured would have qualified attraction to combat "The Hotel Mouse" more evenly. Cast altogether too costly for the owners to have entered Chicago for summer run. Had to do \$10,500 for break.

"Lillies of the Field" (Powers, 7th week). Went all to pieces and didn't have salaries in box office after Saturday night's count up. Company working on an Equity promise this week. Last week's salaries promised by return of Dan Morrison as a 51 per cent. owner of stock. Saturday night's performance was held up pending solution of trouble. Went to \$4,250.

"Molly Darling" (Palace, 6th week). Jake Rosenthal had sympathy of his many Chicago friends for loss suffered here. Heat wave gave show final wallop, and closed Sunday with gross of \$6,900.

"Just Married" (LaSalle, week). Must make owners happy to realize profit can be shown after conditions of week. This results from good showmanship. Agent Florida has supervised best billing in town. Good profit with gross of \$7,800.

"Lilliom" (Great Northern, 6th week). With "For Goodness Sake" out and no attraction obtainable in New York, looks as if Shuberts can display good judgment by keeping open Garrick by returning Theatre Guild piece to the Randolph street house. Expenses reduced by departure of agent and other incidents, giving attraction better chance under new arrangements. Grossed \$6,700.

"Anna Christie" (Cort, 9th week). Goes out Saturday, with "Her Temporary Husband" to follow. To have forecast big slump of O'Neill play after weighty tributes by critics would have been ravings of apparently insane individual, but then it's show business. Even farewell announcement is bringing no response. Reported at \$5,800.

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.

"Abie's Irish Rose," Fulton (5th week). Two for one tickets being snapped up, making houses look bigger than box office proved. Cut rates jumped takings last week considerably, gross going to nearly \$7,000.

"Blossom Time," Ambassador (39th week). Better weather break last week reflected in business, which beat previous week by 40 per cent. With total about \$10,000, run still looks good into July. Reported on week to week basis, however.

"Captain Applejack," Cort (26th week). Agencies agreed to another ticket buy, which makes attraction safe for summer. Should ride into fall season. Last week weather permitted jump of nearly \$4,000, takings being quoted at \$12,500.

"Cat and Canary," National (20th week). Better going last week, though this mystery play has not stood up to promise of big business indicated in first four months of run. Between \$8,500 and \$9,000.

"Chauve-Souris," Century (21st week). Third week of new program and third in this theatre (moved up from 49th Street). Great call for Russian novelty; next to "Follies" as summer offering, and equal to it in agencies' demand.

"Follies," New Amsterdam (3d week). For second week Ziegfeld show played to capacity for all performances, with standees right along \$4 top throughout week, with matinees \$3. Takings last week over \$37,000, or 33 per cent. greater than nearest contender "Music Box."

"Good Morning, Dearie," Globe (34th week). Come-back in business last week indicated heat of previous week affected business more than did "Follies." Gross last week better than \$23,000. Looks easy through summer.

"He Who Gets Slapped," Garrick (24th week). Theatre Guild continuing Russian tragedy, though business is now pretty well down. Change in cast, Richard Bennett stepped out of male lead.

"Kempy," Belmont (6th week). Summer comedy hit; easily strongest attraction offered in this house, built three or four years ago. Takings around \$8,500 weekly, virtual capacity.

"Kiki," Belasco (30th week). Belasco winner and season's smash drama, keeping house open all summer for first time in several years. Last week weather shot takings back to capacity, with gross about \$16,300.

"Lawful Larceny," Republic (25th week). Engagement extended, week to week. Box office drew \$3,700 for latter half of week, and Saturday management elected to continue. Last week made little money for both house and attraction.

"Make It Snappy," Winter Garden (11th week). Eddie Cantor show has eased off, with salary cutting reported during summer. About

ONE FOR K. C.

Legits from Both Sides Will Plan Theatre

Kansas City will have but one legitimate theatre next season, to play Erlanger and Shubert booked attractions, as has been the condition since the first of the year. The booking combination will concentrate attractions in one house of other cities of the same class.

Whether the Shuberts there will get the combinations has not been decided, it being planned to shift the legitimate shows into the Century and Columbia burlesques into the Shubert. The Grand opera house was taken over for stock by local interests early in the year, but the venture is said to have lost \$16,000. The house is open for rental for next season.

SOUSA'S BRITISH INVASION

John Philip Sousa and band will tour the British Isles for six weeks beginning next October. The band will open its thirtieth annual tour in July. The musicians will play two weeks in Canada, two weeks in New England, the large cities of the middle west, reaching Chicago October 8.

The foreign invasion will follow the Chicago engagement according to the present plans of Harry Askin, Sousa's manager.

"LILIES" COMMONWEALTH

(Continued from page 13)

This was asked of the house as a possible loan, but the house refused to promise the advance. Saturday Morrison tried to raise the money by wire from New York, which was 72 hours after his re-purchasing of the 51 per cent. stock, as he stated. There was no response from New York, and the company members were tipped off between Saturday's matinee and night. The pay-off has been made at the Powers attraction before the matinee on Saturdays by Bill Gorman. The delay with the salaries led the company members not to have the curtain raised Saturday night until the salaries were paid. This Morrison could not do.

Equity was called, and an agreement was made with the house to play this week, with the receipts on the share of the company's being turned over to the actors to defray the expenses they have met, with no salaries forthcoming last week. Last week's business just barely "squared" the house's expenses, leaving Morrison with no money for salaries.

If Morrison had remained away from the theatre and allowed the destinies to remain in the hands of Bill Gorman, the rumpus wouldn't have arisen. The Powers management was willing to advance salary money to Gorman, and even after the situation advanced to the danger point of having the Saturday night performance called off, the company members were willing to abide with Gorman's protection, but the latter gracefully withdrew, representing the attitude of those in New York who drew him into the situation. The actors and actresses refused to abide with Morrison's wishes to "take a chance" on the \$1,200 due for balance of salaries, and in this stand the company remained united.

During the fuss at the Powers it developed that Geo. W. Lederer isn't financially interested in the execution of the Broadway Productions, Inc. Morrison wasn't willing to disclose just who are the representative backers of the organization with him, but they are known to be at least one of the brokers who essayed the production of "For Goodness Sake" at the Garrick, although for some mysterious reason last Friday Morrison was desirous of inserting an advertisement in the newspapers that the Broadway Productions, Inc., had nothing to do at all with "For Goodness Sake." This fact manifested itself when it was ferreted out that "For Goodness Sake" is under the leadership of the Phoenix Play Co.

Morrison is being barred from the interests of the engagement at the Powers this week. Morrison is formerly of the vaudeville team of Pileer and Douglas.

"Lillies of the Field" opened big Sunday night after the Saturday night blow-up, and the chances are the actors and actresses will receive their full share of this week's salaries, if not a greater portion of last week's salaries, due to their willingness to proceed on the commonwealth plan.

Gorman felt the whole situation very keenly, but the company members reassured him of their loyalty before he withdrew.

CRANE WILBUR'S NEW PLAY

San Francisco, June 21.

Crane Wilbur is filling a brief stock starring engagement at the Fulton, Oakland, with Mlle. Caubet, and last week presented for the first time on any stage, "The Imported Wife." This play, Wilbur says, is to be produced in New York later with Mlle. Caubet in the title role. It was written specially for her.

The plot of "The Imported Wife" deals with the trials of a pretty little French girl who falls in love with an American doughboy during the war and comes to this country, to a small American village, to marry him. The boy is really in love with the village heiress. Through a series of dramatic incidents his brother finally succeeds in capturing the heart of the little French lass.

week's business an improvement, gross between \$6,600 and \$7,000.

"The Hairy Ape," Plymouth (16th week). One more week for O'Neill drama, which closes July 1. With \$6,500 last week, profit both ways.

"The Perfect Fool," Cohan (35th week). One week more for this musical show, which rates as real success at \$2.50 top. Ed Wynn starred. Show going on tour in fall. Last week around \$9,000.

"Silver Wings," Apollo (6th week). Film.

"Nero," Lyric (5th week). Film.

BROADWAY REVIEWS

PIN WHEEL

Greenwich Village may be described as polyglot. Its strangeness of its tongues, its manner of living, but particularly its art, has always given it allurements. "Pin Wheel" emanates from the Village. It's a revue that is very strange in many ways. When Michio Ito, a Jap who has developed his art in dancing in the Village, proposed it for Broadway, Richard Herndon, who took it under his management, recognized there must be something added which Broadway would understand. So in was brought Raymond Hitchcock, who is the feature of the whole, and Frank Fay, plus some others who, knowing nothing of art in the Village, were counted on as a change of pace. But the Village and its art is diversified; so are its opinions, and for a show of the kind to open cold at the Earl Carroll theatre last Thursday (June 15) was wrong. Clashes in views could only explain why some things were in "Pin Wheel"—things which had no chance of connecting any better but in the Village. The very smart audience augmented by many professionals made the premiere a capacity event, but the "Pin Wheel" failed to whirl in not a few spots and quite a few "first-nighters" escaped before it was all over.

That does not mean that "Pin Wheel," if clipped and the fringes tucked in out of sight, hasn't a good chance. Had the pruning processes preceded the premiere the show might have been labeled differently, but that first-night bunch, they knew what Hitch was doing and what he said, but on the whole they didn't know what was going on on the stage. That is no particular drawback. In fact, it is an edge for theatregoers satiated with the run of Broadway plays. Few who attend understand what "Chauve-Souris" is all about. It's the strangeness, novelty and artistry of the Ballet entertainment that has captured Broadway. "Pin Wheel" is a Village adaptation of "Chauve-Souris," with Hitch as the commentator.

Hitchy was out along the aisles greeting his friends and others before the patent lift of the Carroll showed the orchestra into view. He was dressed in a Russian blouse of white, tight white pants, plus boots and a monocle. He explained he was living near Morris Gest, and hence the scenery. Finally he spied Frank Fay in the audience with his "aunt," a lady who told Hitchy, in answer to his question, that she hadn't seen him perform "since she was a little girl." That stopped the blonde comic to the glee of the crowd. Hitchy started telling Fay about the show—how it was art; how the players, most all of whom are strange to Broadway, loved art. "It's art for art's sake," explained Hitchy. "They live art; money doesn't matter; they make their own costumes and scenery; it's art—all art."

Ito is reputed as a preceptor of esthetic dancing, a willow school of choreography, always graceful. Perhaps the description that dancing is made fluid with classical music explains the school. The melodies are from noted composers such as Tchaikowsky, Debussy, Brahms, Albeniz, Sarate, Paural, Glaznov and Kreisler. Ito, called once into the going for comedy purposes by Hitchy, did not himself dance, although programmed. Perhaps he sacrificed himself to the length of the opening night.

The dancing, or most of it, is art, as Hitchy said; or, more properly, it is artistic and beautiful. Enough of the bare leg and bare feet to meet the appetite of Broadway is a fact. Costumes of the drapery kind, and not much of them, never fail to have slits, that the freedom and view of the entire leg may be had.

Hitchy started the show off by announcing a pastorate. Pastoral, he explained, was of the open country, where cows and such are—and lambs gamboling. The Lambs gamboling, by the way, said he, were all paid up, and so the performance opened with a laugh for the professional first-nighters. The number was typical of most of the Ito program. The settings, simple throughout, mostly used are lofty panels, screenlike. The lighting was very cleverly carried out, with contrasts calling for few scene changes other than the different positions for the screens or panels. Almost all the way the back wall of the theatre, so constructed that by lighting a natural background is provided, was in view. The panel style of stage decoration has been used in the "Greenwich Village Follies" revues, only there the screens were of silk. Two of the "Village Follies" girls were in the pastorate. First came Rosalind Fuller, who sang an English folk song with Yuji Ito, a tenor and Hamilton Condon. Then Margaret Pettit, the other "Follies" girl, and a splendid dancer, frisked about as a masked Bacchante. She sported very little costume, full bare legs, and her sprightliness was a pleasing thing.

"Eccelestiaque," with Anit Enters, Lillian Greenfield, Felicia Sorel, Marie Viscardi and Hazel Wright, was a curious attempt, which seemed to grow upon the house. The work of Josephine Head and Phyllis Jackson in "three waitresses" to the music of Brahms, made an undeniable impression. The first dash of purely foreign came with Hindu songs and dances, featuring Ragina Devi. She at first toyed with a tambura. Sarat Lahiri bowed an estaj, with Numbuker tapping a low-toned sort of drum called tabla.

Eva Clark remembered from "Sun-Kist," the Fanchon-Marco revue on Broadway last summer, introduced the first modern song, doing "My Lady of the Fan" by Earl Carroll. After "Faun and Nymph" danced by Felicia Sorel and Senia Gluck, which Hitchy kidded, the prettiest number of the show was sung by Miss Clark, Hitchy, Fay and two unprogrammed girls aiding. It was "Silver Stars," contributed by Percy Wenrich.

What was programmed "Rhythmic Setting," with the sub-title "From the Clay," was more a pose than anything else. Zoltan Hecht, a lone figure represented work. The lighting cast an enormous shadow of the figure, stripped to the waist, upon the back wall. It was much more effective than the same artist's to the sun" dance attempt, which failed. His later contribution "Jewish Moods" did not fit into the scheme of things.

An elaborated Spanish number closed the first part. It was labelled "Majolique," featuring Maria Montero whose dancing was all Spanish. Senorita Montero made a change, with Sorel and Gluck working the while. It was the Spanish girl's singles that looked the most effective, at times with the background of most of the company.

The second part started off very well, but it was in this section that the revel started to fall down. "Spring" a Japanese dance, with Yasushi Wurlu, exhibiting nothing difficult, afforded a good enough beginning. The following number was one of the best bits of the evening. It was called "Languor, Ecstasy and Languor." Really an idea-art among tramps. Actually a vein of burlesque, for the tramps could only be nances. The morning music of the birds awakens six hoboes, all in white, but in rags. They come from behind the hedge, one by one and dance in pairs or ensemble to classical music. There was no doubt about the way this number got across, the house giggling all the way. For the close, each "bo" returned to his natural state and lay down to rest. Walt Kuhn designed the number, played by Issye Boneck, John Burr, Hamilton Condon, Roger Dodge and Maurice Lupue.

Hitchy and Frederick B. Manatt, the latter with a walrus mustache and a prohibition bit in one and later "The Shaving of the Hairy Ape," with the same players, plus Fay and the Callahan brothers, started something which never finished. Fay as a man who murdered his wife because she didn't fry his eggs on both sides goes to the electric chair. The best laugh of the bit was Hitchcock's declaration as the judge, when Fay explained why he "done it" that "she done belong." At least the line registered with those who had seen the O'Neil drama.

There was not a lot more. But the surprise of the evening was announced with "Taps," the kid drummer who is six but looks four and who has been a hit in vaudeville. The tot with his little white sailor suit was easily the individual hit of the reveal. He's come pretty nearly doing it in any revue and it is a surprise that he has not appeared before this in one of the big musical shows.

A clown's dream number missed entirely when the lights were switched on too quickly for a stage hand to remove props. Miss Pettit scored nicely with a corking toe dance. "Oh Say, Oh Sue" a good number by Irving Caesar and Joseph Meyer, again had Hitchy, Miss Clark and Fay in one. Most of the times Hitchy was on, whether from the entrances or from the trick front sides of the house, Fay was along. But Fay never did get started. It looked like he did not know what to do. Maybe the art got him.

Something like a third of the show was deleted the second night. That is what "Pin Wheel" needed on the first night, when the finale curtain dropped at 20 minutes this side of midnight. There are enough good things, though strange, in this show to interest the average playgoer who likes novelty. Hitchy isn't as important as the management thought he would be. He does belong for such an attraction on Broadway needs comedy relief. But Ito and his art are very interesting. *Ibce.*

The Claridge Hotel at 44th street and Broadway and the Yates restaurant West 43d street, New York, were raided Tuesday night by 20 prohibition agents. Hamilton P. Burney, manager, and M. A. Hill, his assistant of Claridge, were served with the warrant. No liquor was found at either place. The Hotel Waldorf and McAlpin were also visited by the federal men.

STRUT MISS LIZZIE

Creamer and Layton, who are responsible for the latest all-colored effusion, are well known song writers, having as one of their numbers "Strut Miss Lizzie Brown," popular in a way last season and now used as the title of the revue. Several weeks ago the show opened at the National Winter Garden, an east side stock burlesque house located over Thomashefsky's theatre and operated by the Minsky Brothers. The latter thought well enough to seek Broadway booking for it, and they were successful in securing the Times Square Monday (June 19) for three weeks under a rental arrangement. Had the show come in at any other time but the end of the season the chances are it would not have secured a house in the theatrical zone. Uptown managers figure any profit at this period is gravy, although one manager refused the lease of his house for the colored attraction.

As a string of numbers and dances "Strut Miss Lizzie" lines up as good entertainment. But as for comedy there is close to nothing. The authors appeared to have been at loss to supply any sort of a book and fell back upon vaudeville turns for the void. That was not a very successful try, for they didn't secure the comedians they went after.

The matter of borrowing was not overlooked, although that is not to be charged against Creamer and Layton, who have some very clever song numbers running through the show. The management probably borrowed Ziegfeld's billing of this year's "Follies" and adapted it for its own usage by stating the show "Glorifies the Creole Beauty." The "Follies" billing is "Glorifying the American Girl." The Minskys, who received a percentage of "Miss Lizzie" in getting the uptown house, may have thought of that.

Immediately after ensemble singing behind the curtain Creamer and Layton appeared in "one" with a telephone bit to tell of some of their songs, mentioning "Dear Old Southland" (which they later said was nearest their hearts); "Lizzie," a song for use in "The Bronx Express," and one in the "Follies," with mention of a fat royalty check and the use of it for producing a show.

Into full stage the "Southland" number is sung, developing into a bit of business near a southern log cabin. The juvenile (George Harve) returns home to his mammy to take her north, explaining this is a colored year on Broadway. The year began more than a year ago when "Shuffle Along" opened at the 63d Street, where it is still playing. Until "Strut Miss Lizzie" there have been no contenders so far as the show zone is concerned, but several heavy cover charging cabarets have taken on that style of entertainment, particularly "Plantation" and "Reisenweber's." There is another colored revue in the offing under the title of "The Smarter Set," and it, too, may get onto Broadway during the dull summer weeks. The curious thing about such entertainments is that they should come in hot weather. Showmen laughed at the idea of a colored show in summer, which made the success of "Shuffle Along" the more surprising.

The "creole" feminine leads, or more popularly termed "high brown babies," are four in number, and there are an equal number of men in the cast, not counting the vaudeville teams. The chorus counted to about 22, all of light tan with but one exception. Alice Brown, a blue-eyed, high brown, Cora Green, Grace Rector and Jean Roundtree were the principal girls. The first three were number leaders, the last was used as a dance leader. She was the lightest of the entire pack.

Miss Brown scored early with "Nobody's Baby," Hamtree Harrington working with her, mostly for business. The couple prior to going into the number flashed some careless dialog. The raw lines were immediately seized upon by a portion of the house, with loud laughter the result. Henderson and Halliday, with "My Home Town" and "Creole Blues," carried the pace along, with Miss Rector and Miss Brown doing well with "Lovesick Blues." The Misses Green and Rector and Jimmy Moore scored with "In Yama."

A cafe scene brought on Harrington and Brevard Burnett with what looked very like an old McIntyre and Heath bit. They did get one laugh when, amid the chatter about what one was going to do with the other, the reply being "I'll always know where to find you every Decoration Day." James Barrett and Charles Fredericks, with songs and dances, put pep into the scene. One of the men with a piano dance started something. His partner, with "Wyoming Lullaby," scored nicely, the man's voice sounding the best of the show's male contingent. Miss Brown, with "Breaking a Leg," had the choristers in action, but most attention went to a strutting little gal, probably Daisy Fleming.

Cora Green was on for a two-number specialty. "Lonesome Longing Blues" was liked. Her other song had a lyric that was blue without the "blues," the chorus finale lines being "Brother-in-law Dan you can love better than Joe can." Miss Green is a well-appearing girl, with perfect teeth and proper pronunciation.

Moore and Fields followed with their vaudeville act, which rates

three-a-day booking by virtue of the dancing. The team has lifted the Conroy and LeMaire "bean mine" talk, substituting it for their former matter. They also used the "Jail House" song, so old as to be of no value in a show of this kind, devoted to fresh numbers as a rule. The hooding of one member, however, sent the act over to big returns. The act was on twice as long as it should have been. The first act finale was "All Aboard for New Orleans," the company in ensemble being in Spanish costumes.

The second act opened with "Hoola from Coney Isle," a Hawaiian style number. The chorus was rigged out in grass skirts and were bare legged, the number being led by Miss Green. Wiggling in various styles was displayed by the choristers on exit, which brought them back for more. Carrie Edwards entered as a special wiggler, and for the encore her wiggling almost became a coach.

Immediately afterwards Williams and Taylor appeared for the dancing hit of the evening. They were called in at the last minute apparently, being unprogrammed. They "tore 'em wide" and almost melted away. After Miss Rector and girls sang "Mandy, You're a Beautiful Girl," Leonard was spotted for his dance specialty, but he hadn't much chance to score following the Williams and Taylor episode. Green and Burnett with their vaudeville act, "Darktown Hod Carriers," led off with the parody on "Il Trovatore," figured the last of the specialties. The parody landed easily. Green worked with "When You Looked Into the Eyes of a Mule," Burnett, singling with "Four Fo' Me," a number aimed at lovers of crap games.

Close to the finish Miss Green handled "Sweet Angelina," one of the best melodies in the show. It is a tricky number and catchy, the chorus working in one to effect. The song sounded good enough for theme exposition, which could have been employed by earlier use.

Creamer and Layton were on "next to closing" with some new and old numbers. Layton singled with "Southland," and it sounded better than when offered by the ensemble at the start. The composers showed themselves to be the class of the men in the lineup.

"Strut Miss Lizzie" is a song-and-dance revue. At times there is conflict in the hoofing. Some of the settings are of silk, few of the bits calling for scenes. The costuming is acceptable. According to the present arrangements the show can hold on at the Times Square but three weeks, and it may be a problem to get another house.

"Shuffle Along" was protected by its management also having the house. The latter show at \$2 top has made a record. "Lizzie" is at the same scale. "Recently 'Shuffle Along' lifted its scale to \$2.50, that designed to partly compensate "two for one" ticket disposal.

Comedy scenes in "Strut Miss Lizzie" would have made the show promising, but it is hard to see how they can be inserted. *Ibce.*

OUT OF TOWN

HER HUSBAND'S DAUGHTER

Newark, N. J., June 21.

Maude Fealy's Stock is presenting a new play, "Her Husband's Daughter," by John Miller Gregory, this week. Gregory is the author of several vaudeville sketches and short stories. This is his first venture in legitimate except an early attempt, "The Exodus," which was given a stock hearing.

A stock try-out is necessarily difficult to estimate, other than the general idea. Discounting adverse factors, however, it seems the play is too serious to be enjoyable, and not serious enough to be gripping. It tells an interesting story but undistinguished.

A woman divorced her husband and left her infant daughter for a worthless artist whom she marries but immediately leaves. The play begins with the meeting of the daughter, now grown up, with the artist, and then the mother, though the relationship is not divulged. The daughter has been coarsened through the friends of the artist and is almost won by a rich waster. Her father finds her, confronts the mother, and the daughter is informed of her relationship. She rejects her mother for her father, but a reconciliation is brought about by the accidental death of the artist.

The chance of the play's success (and there is a good chance) lies in the development of the role of the daughter. This can be made a star part for the right actress. It offers possibilities to develop a new Ruth Chatterton—the Ruth Chatterton of "The Rainbow."

Even as it is the whole play revolves around the daughter, and her big scene in the second act had a real thrill. The other characters are types. Particularly disappointing is the mother. She seems sickeningly good; one cannot imagine her leaving her daughter and husband. A little twist to frivolity would make her real, and the tragedy of losing her daughter would become far more poignant.

As played by the company the honors go to Kay Laurel as the daughter. Miss Laurel did her best work in this play, and while she

didn't rise to the heights of the part she made the girl real and appealing. Of course, Miss Fealy did her usual excellent playing as the mother, but it offered her no opportunities. The same may be said of Milton Byron, in small parts clever work was done by Jack Ravold as a foreign diplomat, by Frank McDonald as a dance hound, and by Barbara Gray as a flapper. These last roles might well be elaborated. *Austin.*

FOREIGN REVIEWS

POMP AND CIRCUMSTANCE

London, June 10.

Angelo Pageant.....Robert Lorraine
Doria.....Irene Brown
Wilfrid Inkstandley.....Thomas Weggula
Seymour Revelant.....James Lindsay
Wemyss.....Dorothy Monkman
Belvoir.....Hubert Harben
Asphodel Forbes.....Ursula Millard

The best that can be said of Monckton Hoffe's new comedy, produced by M. V. Litton at the Duke of York's June 8, is that it is mildly amusing. The author depends wholly upon a series of bright epigrams rather than anything bordering upon a plot. The philosophical observations on life, as uttered by the various characters, are brilliant to a degree that recalls the sarcastic witticisms of the late Oscar Wilde. But smart sayings alone have never yet made a successful play, even when written by Bernard Shaw, or any other past or contemporary genius.

The piece, which is in three acts, was played the opening night in just two hours, including lengthy waits between the intervals. The flimsy "story" revolves about a wife who has grown weary of her husband because he is now wealthy and no longer "romantic." He agrees to permit her to divorce him, but, on advice of a worldly-wise friend, proceeds to rouse her jealousy, with the obvious result that she resents his interest in another woman.

Splendidly acted by Robert Lorraine and a wholly competent supporting company, the comedy had a rather favorable reception at its premiere, but is not likely to enjoy any prolonged popularity. *Jolo.*

CIRCLES

Paris, June 10.

Ireneau Mauget, running the Nouveau theatre in the Musee Grevin, has mounted a French translation of George Middleton's one-act playlet "Circles" under the local vernacular of "Cercles." It was created at the Lyceum, New York, several years ago, and deals with the divorce problem. Ida (Marie Kalf) returns to her austere parents announcing her intention of quitting her husband. The weary mother (Mrs. Francini) remonstrates, urging forbearance for the sake of the child, as she herself has carried the cross of domestic drudgery for Ida's sake.

The young wife at first remains firm, divulging she wishes to spare her own infant the trials of childhood in a home only united to outward appearance. But the parents ask what she will say when the child grows up and reproaches her with having left the father. Just as she seems to reproach her mother with having remained with an incompatible husband. The latter finally reminds his daughter that the legal home, even estranged, is the proper shelter for childhood, and the wife weepingly consents to return to her lawful partner for the sake of her infant.

The local press received this essay favorably. It is an interesting work by a man who knows his trade albeit the French dialog appears long at parts.

Accompanying it is a poetical act by another American Constance Lounsbury, "La Baiser d'Aphrodite." Ione, a mystic shepherd (Maxime Lery), is loved by Eunice, but he neglects his companion for the imaginary love of Aphrodite. In answer to the jealous girl's appeal the goddess appears and bids Ione choose between them, warning him her kiss is deadly. But the shepherd, a sort of poet, prefers Aphrodite, and dies in her embrace. There are two other short items on the program, concerning which there is little to be said. *Kendrew.*

LA PERLE DE CHICAGO

Paris, June 10.

This three-act comedy of American manners in Paris may please a limited French audience at the Theatre des Arts, but it is not a dramatic work for exportation. The characters are exaggerated, although they may be nearer the truth than the impersonations in "L'Air de Paris," seen last season.

Maurice Dekobra, a local journalist, who has lived some time in the United States, has written an amusing and sentimental play in which there is a constant use of English words spoken by the French actors in the guise of Americans visiting France. Camille is running a small store in Rambouillet, selling herbs for medical purposes. He is engaged to Henriette, daughter of an attorney in pressing need of money, and as the herbist is unable to

(Continued on page 23)

LESTER ALLEN (1)
 Songs and Dances
 14 Mins.; One
 Palace

Lester Allen jumped from burlesque into George White's "Scandals" several seasons ago, and immediately established himself. This appears to be his debut in vaudeville. Mr. Allen is essentially a dancer. When it comes to acrobatic stepping, he's a wonder. Everything he does in that line is clean cut as a whistle. He couldn't fall with his dancing, that's why it's tagged on the end of his present turn. Preceding the dancing there are two song numbers, one "I'm a Lawyer," and the other an operatic travesty arrangement. These are done in different costumes, both of the misfit variety.

A surprising thing about Mr. Allen is he has an excellent voice for one who dances so well. Also enunciation. Both of these count importantly in the delivery of the comedy songs. But somehow the sought-for comedy results expected from the songs fall a little short. Just why is difficult to understand. The numbers are well written (John Hyman wrote them), and Allen puts them over right.

There is also a comedy recitation introducing bits from various standards, such as "Village Blacksmith," etc. This has excellent comedy points. It may have been the spot (Mr. Allen was next to closing at the Palace), but the act just didn't click in a comedy way as it should Monday night. Had it been about No. 4 it probably would have landed much more solidly.

Time, too, will probably correct what is now lacking in the Allen act—and there isn't a great deal lacking. It's a good act—but the point is that it could be a very good one. *Bell.*

CHARLES OBERLE
 Dancing
 13 Mins.; One
 5th Avenue.

Mr. Oberle is one of the successful amateurs of an Opportunity Night contest conducted at the Fifth Avenue the week preceding last. The four winners were played two each half as part of the regular bill, although introduced by the management as newcomers. Mr. Oberle is a hooper strictly. He has the makings of a good pedal artist, although there are shortcomings. He waltzes on with a Pat Rooney. He then asked for requests, doing dance impersonations of George White, Roscoe Ails, Dotson (including some of the colored stepper's patter, corkscrew dance, "walking when you have money," and winding up with Dotson's "fit"), Eddie Leonard and others. For the get-away he said he would do an imitation of himself and was handicapped by the poor orchestra accompaniment.

The boy needed orchestral assistance more than anybody on the bill. The house was charitable and recalled him an extra couple minutes. Oberle is a willing worker and responded nobly with Jim Toney's knock-kneed dance. The customers didn't seem to remember that all. Proves what a few months' retirement will do to one. Toney and Norman used to be well liked here and at other houses. Since he's turned restaurateur he has forsaken vaudeville and the fans seem to have done the reverse in memory. It was a good impression, anyway.

Oberle was spotted No. 2 at the 5th Avenue. He's good for ditto in the smaller houses, even if he does insist on wearing street clothes and that derby of his. Practice and coaching will do lots for the youngster. The first thing he should look after is taking bows. Even if not given much opportunity to exercise at bends, he ought to be prepared. At that, they appreciated him considerably here. His awkward bowing betrayed him as an amateur. *Abel.*

STANLEY and ALTREE
 Rings and Trapeze
 10 Mins.; Full Stage
 58th St.

Here's a couple, man and woman, who are entitled to a word of praise for getting away from the conventional dress and mannerisms of the regulation aerial turn. The routine which embraces work on Spanish rings and trapeze is featured with some excellent iron jaw stuff, one of the tricks consisting of double work of that type.

This has the man suspended from the trapeze holding the woman by means of a tooth hold contrivance, which the woman in turn has her teeth fastened to. Turn can hold its own as an opener or closer in any company. *Bell.*

SAXTON and FARRELL
 "The Elopement" (Comedy Talk)
 16 Mins.; One (Special)
 Broadway

For a straight talking act, devoid of specialty material this pair have done wonders. Interest is created at the outset by the stage picture and incidental effects alone. A drop in one discloses what might be a garden in a fashionable bungalow suburb, with a stucco housefront built out a foot or so from the drop showing a door labeled "Dr. Coy" flanked by two practical curtained French windows.

A bright quivering light from the entrance in "one" and the sound of a racing auto engine makes it plain that an auto is standing just off. Jack Farrell enters in Tuxedo and linen duster just as Jose Saxton gaggled and bound at the wrists backs out of one of the windows.

On this slight situation there is worked up an amusing routine of conversation leading to a plan to elope, a bright and sparkling line of talk, all leading to the trick finish when the milkman on his rounds brings about the surprise finish by declaring to the young man, then waiting for the girl who has disappeared indoors to get her wraps, that the place is an insane asylum. All the talk has good laughs, is crisp and funny and the grand finale is a whoop.

On third in a capital comedy bill at the Broadway, it delivered on its bright talk and surprise finish. If a specialty song or dance could be worked in it might improve the turn, even if it did do some violence to its legitimacy. Legitimacy of sketch aspect doesn't get far in vaudeville as against bright specialty material, it is to be remembered, and a laugh at any cost pays for itself. *Rush.*

JACK LAVARR and GIRLS (4)
 "Tickle Toe" (Dancing)
 15 Mins.; Full Stage
 23d St.

Jack LaVarr and his dance partner in the double numbers may have been formerly The LaVarrs. The woman's Spanish number also suggests that origin. The embellishment and elaboration with three additional girls have only transformed a standard opener for any bill (providing they are the same LaVarrs) into a three-day flash.

Besides Mr. LaVarr and his partner, who also solos with stepping, there is a sister team (one of whom twice vocalizes individually) and a peaches-and-cream little gal with a million-dollar figure who works hard at her acrobatic stepping. What a peachy number leader for any production! All curves and dimples, she seems inclined to reducing some of them, judging from her spirited floor work and "splits."

The act itself is set in a women's outfitting establishment. The series of songs and dances is extended on a thread of talk about rehearsing for the artists' ball tonight. LaVarr is a fly salesman type. He does a tough number, winding up with a cake and essence double a la Primrose and West with his dance partner.

The girls make a number of changes running through their specialties acceptably. The act closed the show at the 23d St. *Abel.*

DAVE and DORA
 Singing and Dancing
 11 Mins.; Three (Special Drop)
 Broadway

Man of dark complexion and pretty, slim girl work out an interesting routine the basis of which is the Hawaiian native material featuring the curious harmonies on the guitar and a hula hula dance.

The man enters alone and does a short selection straight on the guitar, the girl appearing presently in native dress from a hut painted on the back drop with an opening for door. She throws a paper loop over the man's head and this gives him opportunity for a short lecture on native customs. Next the girl does a short selection in harmonics.

He does more talking as she executes a bit of rapid sketching of a Hawaiian scene in colors on an easel to one side, the man singing until the completion of the sketch. A hula hula dance by the girl in native costume makes the finish, always a sure fire climax to a turn of this sort. As the opening turn on a better than average bill for the house the act was a substantial applause getter.

They demanded two encores for the dance and the whole routine was followed with interest. The man should not talk and they should as far as possible use native musical selections, of which there is a great variety instead of the popular American variety as now. *Rush.*

SHERMAN and O'ROURKE
 Song, Dance and Talk
 15 Mins.; One
 5th Avenue.

Here's a whale of a comedy two-act, one of those 15 minutes in "one" frame-ups that can play anything and everything. Hal Sherman is in eccentric boob get-up, goggles, brown derby, misfit grey suit, etc. O'Rourke is a straight of musical comedy class and appearance who should be lamped by a legit scout. He's a corking juvenile with a tenor that'll bring the matinee girls in and a smile that'll keep 'em fascinated. As for Sherman's comedy, he could do a lot in a comic role in any production.

Sherman is bragging of his pugilistic conquests and gets his fights all mixed up, telling about the Dempsey match and jazzing it up with another battle in a pool room and one in a beer parlor. After a few minutes of this nonsensical patter, O'Rourke, much impressed, asks him: "How'd you like to fight abroad?" Sherman: "Bring her on; I'll beat her to death." Sherman then does "Strutters Ball" in several languages (presumably actual translations), Swedish, Italian and Yiddish. O'Rourke soloed a published number, rather antiquated, but winning surprisingly heavy response, thanks to delivery. Sherman's inimitable shuffle and comic dance was a continuous wow. That dance alone will lift them up and on. The applause sounded like a barrage. An encore was a double dance number, Sherman annexing more laughs with original bow acknowledgment.

It's a corking comedy act for anybody's theatre. *Abel.*

MAY MACKAY and SISTERS
 Scotch Songs, Dances, Bag Pipes
 12 Mins.; One
 American Roof

The three girls in silk Scotch dresses open with a medley of Scotch songs with a few dance steps. A quick change follows with one of the girls in Tommy Uniform out for an eccentric buck dance cleverly handled.

Another in green dress and bonnet follows with an Irish ballad and jig. Miss MacKay's specialty, a comedy song, "Oh Mr. MacPherson," followed with the comedienne in hoop skirt and pantalettes and the inevitable hot water bottle prop. A bit of monolog containing the newest of the Scotch gags was interpolated. Both landed solidly.

The girls meanwhile have changed to Tartan plaids, all three playing the bagpipes, Scotch to pop melodies.

It made a strong finish for a corking three-day combination. Miss MacKay spoils the final picture by remaining in the eccentric outfit, and if it is possible to make the change in time, she should do so. They went big on the Roof. *Con.*

JIMMY KELLY
 Songs and Talk
 13 Mins.; One
 5th Avenue.

Jimmy Kelly is announced as a bellhop at the Hotel Breslin, across the street from the 5th Avenue, on Broadway and 28th street. He's a likable youngster with some evident experience, presumably clubs, private entertainments and the like. He deports himself too well to be a rank amateur and afraid of a crowd. Kelly is smartly got up in very properly cut ducks and bellhop jacket. His pop song repertoire is sold like a veteran, his stage presence is not so bad at all, nor is his showmanship.

He does a brodie in the patter, chiefly because it is home made. With proper material he should get by.

He was No. 5 at the 5th Avenue, rather an important position for an amateur try-out winner. He should do nicely in No. 2 in the general run of three-a-dayers. *Abel.*

WHALEN and McSHANE
 Songs and Dances
 11 Min.; One
 American Roof

Two old timers of the variety days in all probability prompted to return to the stage due to the recent success of other veterans.

The men sing and dance respectively. The dancer offers impersonations of Pat Rooney Sr., George Primrose and George Stone. While impersonating the latter considerable agility is displayed with hand stands and cartwheels. The singer capably handles "Garden of the Gods," an old time ballad. They double with vocal work and stepping at the finish.

Opening after intermission on the Roof they drew applause and should experience little difficulty in any of the three-a-day houses. *Hart.*

JOE MARKS and MAE LEONARD
 Comedy, Singing, Dancing
 18 Mins.; One
 58th St.

Joe Marks and Mae Leonard are from burlesque, and their current offering has apparently been thrown together as a makeshift to fill in a few weeks during the summer, prior to rehearsal time of the wheel show they are signed with. The turn has been frankly aimed to hit the pop price clientele funny bone, and it succeeds. There are numerous comedy bits, one vying with the other for age, but it's the sort of stuff that can be done over and over again in the neighborhood houses, and never miss.

Mr. Marks must have seen a good many shows in his day, and his memory is retentive. The opening has Marks coming through the audience, interrupting Miss Leonard singing. Arrived on the stage Mr. Marks immediately proceeds to hoke it up plentifully, one sure fire bit consisting of the slapping and pushing of Miss Leonard in rough house fashion. The 58th Street roared itself silly over this frequently repeated business.

A splendid example of eccentric and acrobatic dancing by Marks, placed a wow at the finish, that stopped the show cold, the house insisting on a speech by Marks. The act will serve its purpose as a filler for Marks. If intending to remain in vaudeville, he would need a regular vehicle. *Bell.*

JEAN LAMONT
 Songs
 10 Mins.; One
 23d St.

Miss Lamont, a nice looking miss, sings three songs in one dress in "one," consuming 10 minutes. That, numerically, describes the act. Opening with "Who," not to be sung by every singer because of its big range, she displays her vocal ability to the fullest. "Kiss Me Again," was followed by "Nobody Lied," a rag ballad, for the getaway. It is not at all suited to Miss Lamont.

She had more stuff in readiness for encores, as could be seen from her score books, but was not given the opportunity. At that, for No. 2, working before a half-capacity attendance, she did nicely at the 23d street. *Abel.*

EDWARDS and ALLEN
 Singing and Dancing
 14 Mins.; Full Stage (Special)
 58th St.

Mixed singing and dancing act with usual singles and doubles. Opening has man in Tux and woman, who is of petite pony type, in abbreviated soubrette costume. The talk used is familiar, running to gags that have done long service.

Man is good dancer. Woman capable stepper, with appearance an asset. Chinese number, backed by scenic effect at finish, pleasingly handled. Special cyc with good color scheme carried. Average No. 2 turn for pop houses. *Bell.*

SPORTS

Charley Boynton isn't riding through Williams College on the athletic record of his famous brother, Benny. He is now rounding out his third year as a member of the Purple nine after playing two years each on the football and basketball teams. He is captain-elect of the football eleven, on which he holds down the center position. Boynton captained the freshmen team his first year in college. There is only one other undergraduate now at Williams who has represented the college on three teams.

Whispers and rumors and assertions that certain of the leading clubs in the Eastern League are flagrantly violating the rule as to salary limit, are beginning to creep into the papers of cities whose teams are not near the top. New Haven and Waterbury are said to be the worst offenders in this respect. The first named club is reported to be owned by wealthy men who do not object to taking the rubber off their bankroll when the interests of their nine demands it. There is no question but that the team has some very high priced men on its roster and critics cannot see how it is keeping within the salary limit fixed by the league. One player is said to draw a salary of \$600 per month, a record figure for the Eastern circuit. "Wild Bill" Donovan, former Yankee manager, pilots the club, which is on the top rung. Waterbury is accused of having two payrolls, one of which is made up for the special benefit of

DAVE BERNIE
 Piano, Songs and Monolog
 18 Mins.; One
 American Roof

Dave Bernie is a brother of Ben Bernie. He has inherited much of Ben's ease of delivery, also some of his material slightly changed. Bernie is a clean-cut youth who goes to the piano for "Finale Hoppers," a weak opener and unfunny.

His monolog follows, consisting of Hebrew and Irish stories, well handled with a nice knowledge of values. Back to the piano for an announcement about "Songs I have written," then playing a medley of ancient. This has been done by Ben, also an imitation of Goldstein's Band leading an Irish parade, which is a new angle for Ben's "Hebrew band marching through Dublin."

A piano solo reveals Bernie as an accomplished musician. This was followed by more gags.

"Down on Avenue A" is a good tough comedy number that Bernie does things with.

"Requests" introduced a female "plant" in a stage box who crossed and then sang a chorus to his verse of a popular song. This was good for an encore. Bernie was "in" without the plant. A trifle more experience and some wholly original material should ready him for the big time bills. *Con.*

MARGARET MCKEE
 Whistler
 12 Mins.; One
 Fifth Ave.

Maragaret McKee is a newcomer to vaudeville. According to one of her announcements, she has been making whistling records for the disks. An unusually pretty girl, dimpled and blonde, with a magnetic smile that is flashed when not whistling. Her specialty also excels.

Opening with a semi-classical selection, Miss McKee next offered two popular numbers. The next "Song Bird" was prefaced by the records' announcement. It was a straight melody with the song birds' calls cleverly interpolated into the arrangement.

Miss McKee is in for vaudeville. She possesses that rare combination of beauty, personality and talent. On appearance alone she could get by in a beauty contest. Sure fire early spotter for the biggest of the bills. *Con.*

WILL and GLADYS AHEARN
 Novelty Act
 10 Mins.; One (Special Drop)
 23d Street.

Will Ahearn in cowboy attire before a special drop displaying a Mexican scene, offers a rope spinning routine with talk. His partner, dressed as a senorita, dances and adds a bit of rope work. The combined efforts of the two provide an entertaining offering. For an early spot they fit. *Hart.*

John A. Farrell and the other carrying the real salary list. Both Waterbury and New Haven pay their star men "paper salaries," with additional increments "on the side," according to reports.

Ken Lavin, heavy-hitting outfielder of Syracuse University, who recently left the college team to join the Jersey City club in the International League, has learned that the path of professional ball is not all strewn with roses. The Skeeters wished to farm him out to a Virginia league but Lavin refused to go, declaring that he had no desire to become a "baseball tourist." He has signed with the nine representing Saranac Lake, which is much nearer his home in Troy.

IN AND OUT

Harry Jolson was compelled to leave the Palace bill after Wednesday (last week) night, owing to a severe attack of laryngitis. He was replaced by Moss and Frey, doubling from the Riverside. Jolson is retiring for the balance of this season to rest until September 4, when he opens in the South.

Fally Markus, the independent booker, is on a two weeks' vacation, the first taken by him in eight years.

The Grand, Auburn, N. Y., formerly managed by J. S. Barnham and playing pictures, has passed to the control of Staley & Howell of Rochester, N. Y., who will continue the same policy. Richard F. Staley of the Rochester firm was of Saley and Birbeck in vaudeville.

THE SHEIK OF BROADWAY

By JACK WILSON

When I saw that blunch of femininity billed at the Palace this week, it was down in the front row center for His Majesty, "The Sheik"—Peggy Wood and Eileen Stanley, Sarah Padden, Fanny Brice, Sylvia Loyal and those posing girls, I'll say that's nice. You know I love the ladies—bless their little hearts—Every time I meet one, another romance starts; And it's funny how I get them—now I don't like to talk, But, fellows, give me credit: Ain't I the chicken hawk? And say, not only chickens—just look over my list—All beautiful! Gorgeous! There's only a few I've missed. And I don't know why they love me, but they meet me and they're gone; Just a funny looking black-faced comic, but what a Don Juan! Why, when I walked down that Palace aisle Monday matinee, I was so embarrassed I didn't want to stay. The women nudged each other. Oh! the glances and the sighs. Everywhere I looked I saw women's admiring eyes. Mr. Rogers saw me, and went back stage to break the news, When Peggy Wood looked down at me, she forgot all of her cues. The last time I played the Palace, there was nothing round but gloom. All I met were husbands—the wives were locked up in the room. You can talk of Wall Street brokers, and motion picture stars, Like Vally, Jack and Rodolph and their high-powered motor cars; But with my box of old burnt cork and this sneaking frame of mine, I out-Edna Bara all he-vamps—women worship at my shrine! But boys, I got the chatter that lands them all the time. I've had the cream, each one a dream—I never picked a lime. There was Anna, wistful Anna, as fickle as could be, Never true to any one in all the world but me; Then came Edith, stately Edith, and what a regular scout, I thought she was the only one, but Josie cut her out. Josie with her Ritz! She carried it like a queen—I often wished I had her back, and then I met Irene. And tonight my heart's in Paris, far across the sea, And all day long I'm singing, "Bring back Irene to me." Sticks and stones may break my bones, but no matter what you say, I'll tell the world I'm Paramount! I'm the Sheik of old Broadway!

PALACE

Fannie Brice holding over for her second week, makes the Palace show this week. Miss Brice closed the first half Monday night. Placed squarely in the middle of the bill, she gave it the strength of Gibraltar, dominating the works completely and delivering a brand of entertainment unusual for vaudeville, for a headliner from musical comedy. But then it must be remembered Miss Brice didn't originate in musical comedy, but like most of those who form the backbone of the musical end of the legit constellation, she laid the groundwork of her theatrical education in burlesque—that remarkable school that has furnished Broadway with most of its best comedians.

Many a woman in vaudeville has capered around a stage in a so-called classical dance travesty, for comedy, and most have been painfully unfunny, but Fannie Brice makes even that over-done piece of burlesque deliciously funny. Her conception of "Mon Homme" (My Man), is a gem. One of the greatest assets Miss Brice possesses is the ease and repressed method with which she marks the delivery of her numbers. A finished artist—and that most rare of human beings—a funny woman, Miss Brice's current turn places her quite in a class by herself in vaudeville.

This week's show held nine instead of the eight turns the Palace has been running recently. Aileen Stanley withdrew after the Monday matinee, Morris and Campbell, doubling from one of the local Keith houses, filling in for Miss Stanley Monday night. The team opened the second half. They are favorites at the Palace and have no difficulty in whooping things up for their regular returns. The act is about the same as heretofore, Miss Campbell having added a pretty abbreviated costume for the final number that made 'em sit up and watch attentively.

Sarah Padden and Co. was third with "The Charwoman," a dramatic sketch poorly put together and carrying a story that lacks interest. Miss Padden's characterization of the "Charwoman" is miles above the act itself. The action is slow and halting, and the playing of the piece for the most part on a semi-darkened stage, keeps the tempo down to even a slower pace. The house listened to the unfolding of the melodramatics with attention, and the sketch pleased generally. Miss Padden, however, is not at her best in "The Charwoman." Some day some one will fit her with a real vehicle, that will properly exploit her talents.

Senator Ford was spotted to follow the sluggish moving stuff in Miss Padden's sketch, and possibly it was that, that kept him back. On the other hand many a monologist would have found the melodramatics pie for travestied quips, but Senator Ford has a set monolog and sticks to a routine. If he had deviated a bit Monday night he could have probably inserted a number of laughs. The material was there for travesty preceding him. Not that Senator Ford didn't get plenty of laughs—he did, but they were mostly of short lived giggle variety. Some

of the topical stuff used by Senator Ford Monday night appeared to be a bit too much on the order of what newspaper column writers consider humorous. He has the delivery, however, also personality, and the question of material—or of broadening what he uses is a simple enough matter. At any rate vaudeville has a first rate monologist in the Senator who will develop as he goes along.

Peggy Wood and Co. second after intermission pleased with her singing turn. The act fitted perfectly in the Palace surroundings. A class offering—hardly vaudeville, but sufficient to serve Miss Wood as a vehicle once around. Miss Wood's "Self Expression" number was delineated beautifully. The number could stand a couple of extra verses.

Bernard and Garry were second and cleaned up in that spot—an achievement at the Palace. The boys have excellent voices and bust right into their routine without any stalling. The harmonizing was especially well done. Sylvia Loyal opened with wire walking and a mixture of entertainment, that sent the show off nicely. Lester Allen (New Acts). "An Artistic Treat" the posing turn closed.

Business capacity Monday night. Bell.

RIVERSIDE

Mae West, headlining at the Riverside this week, made the half a houseful of patrons forget the heat Monday night. Mae West, once known to vaudeville fans as a girl who shook a wicked shoulder, will prove a revelation to her former acquaintances in her new act. She rises to heights undreamed of for her and reveals unsuspected depths as a delineator of character songs, a dramatic reader of ability and a girl with a flare for farce that will some day land her on the legitimate Olympus. In her new turn she is assisted by Harry Richman, who is an ideal opposite. Richman has the appearance of a musical comedy juvenile coupled with an ability to read lines and a pleasant singing voice and delivery.

Miss West as a French prima donna of temperament was delicious. Another high light was a special arrangement of a pop song that allowed her impersonations of how different types of vamps put the bee on their heavy Johns. The material by Neville Plesson gave Miss West the first opportunity to capitalize her versatility. Miss West has arrived and is a real wow. Opening after intermission here she and her partner did 20 minutes of sheer entertainment that was honey to the jaded vaudeville palate and were then ovated to a speech.

Joe Cook followed with his one-man vaudeville show and kept up the good work. Cook has a new bit. It is a balancing stunt atop of a large ball which he mounts and rolls up and down stairs in a special circus set. The one-man troupe member was carrying plenty of excess these days, for Cook is going in for special sets with his specialties. Three "stooges" are prominent, with Cook doubling into the closing act as usual, the Alexander Bros. and John Smith. The latter is Cook. He in-

troduces himself incognito at the conclusion of his turn.

The first half of the bill contained a comedy turn in Norton and Nicholson in "A Dramatic Cartoon." It is a homely little farce of the domestic trials and tribulations of a floorwalker and his bride. As one of their old acts the business now skates on thin ice in spots, but it hooked solidly and closed strongly. Both of the players are experienced vaudevillians who get full measure of value out of their lines.

El Rey Sisters opened in their graceful skating routine. Van Horn and Inez, programmed, were off the bill through illness.

Foster and Joyce, two men of musical talents, were next. One plays a variety of instruments, getting most from the brass. A violin accompaniment while his partner is singing should be increased in volume or discarded. At times it couldn't be heard, and created an impression of being faked. The vocalizing member has a light tenor voice, lacking volume but acceptable and pleasing in an imitation of McCormack singing "I Hear You Calling Me." The boys did nicely on early.

Bob Albright was fourth and clicked with his singing and monolog. Albright's Irish brogue strays in spots, but his decisive delivery and wholesome personality clinch it for him. The "yodeling" went as strongly as ever. He finished to an encore demand. "Alpine Blues," announced as his own composition, is a hodge-podge, meaningless lyric that allows for a faissetto chorus, which excuses it.

Ona Munson and her male sextet of singers and dancers closed the first half. Miss Munson flashed several neat changes, looking fetching in each. Both of the vocal solos were applause getters, as was an eccentric dance double of Shean and Phillips. The act is neatly produced with special songs, snappily arranged and entertaining. Miss Munson is a graceful, effusive girl who knows her vaudeville and how to cater. It's one of the best of its kind. Con.

BRIGHTON

It was damp and dreary down by the seashore Tuesday night, but that didn't mean a thing to the Brighton, for the house was sold out in advance, a party from one of the suburbs filling it from basement to loft, with quite a fringe of standees on both floors.

Not to be outdone by the other Keith-booked houses that have been running "special" weeks, the Brighton has declared itself in for a few "specials" of its own. Last week it was "Home Talent" week. This week George Robinson dug up the old reliable "anniversary," the daddy of the whole special family as a ballyhoo label.

It's as good as any of the others, at any rate, and in this instance becomes a logical monicker, as the Brighton started some 13 years ago. And just to make everything nifty all around, the eight act show this week is a pip—on of those bills that any house might be lucky to hold, regardless of anniversaries.

Van and Schenck were held over from last week and will repeat again next week. A record for consecutive booking as far as the Brighton is concerned. Some wise egg pulled something once upon a time to the effect that prophets are never appreciated by the neighbors in their own burg. But that guy evidently never heard of Van and Schenck or Brooklyn, for Van and Schenck are natives, and the three weeks' run at the Brighton supplies the answer.

Sharing billing honors with the champ piano and singing team were Chas. (Chic) Sale and George Le-maire and Co. Besides the triple headline billing arrangement, the show is conspicuously strong on "names," through the presence of Val and Ernie Stanton, Franklyn and Charles, and Tom Bryan and Lillian Broderick. The show as a whole played as a compact and smooth-running entertainment. But there were no riots started by anybody, the house, like most parties, being liberal enough with laughs but rather conservative on applause.

Lawton, the juggler, who opened, had to battle with an unsettled house, but by the time he got into "one" with his ball manipulation on the drum he was nicely set. This drum work is excellent, shaping as a novelty for present-day vaudeville fans. Years ago Paul Spadoni and others used to make the juggling and catching of cannon balls appear pretty difficult. Lawton, on the other hand, handles three rather hefty looking pieces of ammunition as if they were apples instead of iron. Juggling them in a nonchalant manner that makes it look a good deal easier than it is. A dandy act of its type.

The first half simply couldn't fail to get over with the comedy it held. Bevan and Flint, No. 2, were the first to reach 'em with the laughing gas, and they stepped on it. That gag, "No matter how short she is still your mother," seems to be traveling the rounds. Bevan and Flint are about the tenth comedy turn heard using it in the last couple of weeks. It tickled 'em pink at the Brighton. Mr. Bevan's comedy method and his falls, coupled with Miss Flint's easy feeding, clinched it.

Franklyn and Charles always receive a reception on their entrance

around the metropolis now, and the Brighton bunch lived up to traditions. The travesty Apache spilled the laughs all over the place, and the clean-cut hand-to-hand lifts held the house with the rapt attention of a Quaker meeting, with the chair stuff encore reaping a ponderous reward.

Brooklyn's own contribution next, with a welcoming wave of approbation, Van and Schenck unreeling eight numbers before the customers were willing to say uncle, the list including a "wop" ditty that contained a first-rate idea, interpreted faithfully as to dialect and mannerisms by Gus Van and "My Gal Sal" warbled sweetly by Joe Schenck. A southern ditty done as a double, with a touch of characterization and close harmony that blended beautifully, was another high light.

Closing the first half George Le-maire and Co. were a tower of strength with their low-comedy turn. It's one of the thousand-and-one variations of the good old "Doctor Shop," and overflowing with the robust laugh-making stuff that vaudeville used to be plentifully supplied with, but which has not been overabundant since—the silk drape and satin-lined craze crowded it out. A set that would do credit to a Belasco show, with a real dental outfit, adjustable chair and all the trimmings, made a perfect background for the comedy. "Hokey," if you will, but as done by Lemaire and his tiny assistant as sure for the real roof-shaking laughs as anything in vaudeville, past or present.

Chic Sale had to start the show over again, opening after intermission, because of the tardy return of the slow drinkers. It was quite some time before the necessary quiet obtained, an auto exhaust in the vicinity and a couple of loud conversationalists in the rear of the balcony furnishing some earnest competition for the first part of Sale's act. When the opposition had petered out, the conversationalists apparently running out of topics and the auto getting started, Mr. Sale bounded right along at his usual pace, gathering in laughs galore. The sentimental finish featuring the old horn player type has been changed about since seen at the Palace a couple of weeks ago, but can still stand further development.

Following all the comedy that had gone before, Val and Ernie Stanton shoved the laugh register several notches higher with their likeable drolwings. The Stantons are distinctive as entertainers in "one." It's one of those acts that the patrons tell each other about after seeing, and they're few and far between in vaudeville. Not the least part of their score was the uke and harmonica stuff, musically pleasing and endowed with the real spirit of jazz.

Tom Bryan and Lillian Broderick closed with their finely balanced dancing act, which, in addition to some of the neatest acrobatic stepping observed in some time, is notable for a production setting that stands out prominently even in these days of elaborate drapings. The spot was a tough one, but the whirlwind double at the finish held the deserters down to a minimum. Bell.

FIFTH AVE.

With but few vaudeville houses remaining open during the hot months the bookers are enabled to make a varied choice of acts at summer prices. One of the best shows of the season reflected this condition at the Fifth Ave. the first half. The dish served up for hot weather consumption consisted of eight sterling turns, a feature picture and the news weekly.

There wasn't a weak sister among the gathering, each act gleaming generous applause. James and Etta Mitchell opened. On the revolving ladder they ran through their neat routine of straight and comedy gymnastics on opposite ends of the ladder. The finish, a breakaway spin, was dispensed with when James Mitchell rapped his funny bone on the ladder while mounting from the trapeze to the top side. He called audibly for the curtain. The audience sensed something abrupt and unusual and refrained from the usual applause.

Margaret McKee (New Acts), No. 2, is a pretty blonde whistler, who will be familiar along big-time trails by next season. She scored unusually through personality, appearance and ability.

Vine and Temple followed. Dave Vine hooked them right off the bat with a couple of Hebrew dialect stories. The pair cross-fired to their usual returns, with a slight let-down at the finish. It's a sure-fire three-day turn, but lacks the polish and refinement usually associated with big-time bills. Vine's character of a wise-cracking hick permits his grammatical lapses.

Weilly and Ten Eyck and Co., the dancers, followed. The company consists of two male musicians at the piano and violin. The act is elaborately produced, a special setting back of a divided drop introducing each dance. The routine consists of adagio, Egyptian and Italian doubles and the girls solo Egyptian and modern jazz. Max Weilly is graceful, handling Miss Ten Eyck with ease in neck spins and adagio posings. It is an artistic treat and one of the most finished turns of its kind.

Bobbe and Nelson followed and tied up the show with cross-fire and

songs. These boys are blessed with pipes of callopo volume that are sure-fire in vaudeville. Nelson handles all types of songs a la Jolson. Bobbe has improved vastly as the straight, having moderated his prop laugh. On his present form he rates with the best in the business. They had to pull a speech. Introducing Nelson as "Nelson himself and not a moving picture," infringes on Ben Bernie's picture.

Jack Donohue, the dancer and monologist, also wowed them. Donohue's bright chatter was muffled in spots, but the dancing did it. The eccentric soft-shoe and travestied Egyptian and classical dances were the usual clean ups. He also ran to the speech thing.

John S. Blundy and Co. closed the vaudeville. It is a two-man and girl novelty acrobatic turn. The girl contributes a fair cane dance and dresses the stage prettily. A trained dog copped with front paw stands and balancing.

Morton and Glass, on just ahead of Jack Donohue, scored with their songs and dancing. The act, "April Showers," holds a neat idea and carries a pretty production. The crossfire could be strengthened in spots, but the vocal and pedal work of the pair will insure them for anywhere.

The feature picture held nearly all of a near-capacity crowd. Con.

23RD ST.

This Proctor house is evidently cutting down on its show for the summer, and judging from the half-capacity house Monday night there is ample reason for it. Jack LaVarr and Girls, a five-people, dance topped, with Jim McWilliams, next to closing, mopping up with his piano-songalog. McWilliams came on fully five minutes late, keeping the house waiting restlessly, the second stage wait that evening. When the Gaultier Brothers opened a hitch in setting the ponies delayed the curtain.

The Gaultiers have an acceptable, although not exceptional opener, as far as dog and pony acts go. That getaway electrical effect, an illuminated merry-go-round propelled by the Shetlands, with the dogs jumping through the loops in an opposite direction, looks new since last seen and got them off nicely. Jean Lamont, No. 2 (New Acts).

Key and LeTure jacked up the midsection with their songs and dances. They open with a medley of current musical comedy hits, Foley also doing a pop medley immediately thereafter. Although this suggests overdoing the same thing, it is not noticeable. He works with a certain flimsiness that eases him along nicely. Miss LeTure made several changes, the Oriental number standing out particularly. It is conversational "pipe" number, the man expressing his willingness to buy Fifth Avenue and other such things. She invites herself to a pull at the pipe and tells the world that Rockefeller works for her, etc.

McWilliams came on in street clothes after the enforced intermission and took the situation in hand, gradually overcoming all mental opposition. He did not seem to extend himself any, just breezing along, chummily chatting at the baby grand and fingering the instrument ever and anon. He did extend himself on the amount of work, though, evidently to give the customers something extra to square it. McWilliams has a wonderful smile, boyish and winning, personality, stage presence and old gags. The former helps him sell the latter. He did a couple of numbers he said he wrote. They're all right, but McWilliams is a better entertainer than songwriter. For a first recall he did impressions of "Marching Through Georgia" as an Italian waltz, Oriental dance, as a little girl would play it, etc. There's a lot of laughs packed in that number. The grand opera wind-up, doing an impression of a Met show at the piano, including fanfare of trumpets, hali the prince and all the rest of it, convulsed an audience that was hungry for comedy.

Jack LaVarr and Girls in "Tickle Toe" (New Acts). Pauline Starke in "Wife Against Wife" was the feature. Abel.

BROADWAY

The Broadway appears to be summer weather proof and with this week's bill of seven acts, a film feature and the usual short screen subjects the entertainment is an attractive bargain at the scale. Even during the sultry weather of Monday night downstairs approached capacity around 8 o'clock. It was a capital show built up on the vaudeville essentials of vigorous low comedy, plenty of music and a fair amount of dancing.

The frameup had a wealth of variety and ran through from start to finish without a conflict. It had a little class, but the specialty complexion of the show was not surrendered to that quality as frequently happens.

Dave and Dora (New Acts) made an attractive opener with their Hawaiian music and novelty incidentals. Lacking comedy at the start Jack Inglis with his "nut" routine fitted in nicely. His low comedy funniments broke the ice and got the audience in good humor. Inglis' clowning is energetic rather than subtle, but he manages to keep

things moving for 12 minutes with the familiar tricks of a comedy single with burlesque impersonations, the table covered with hats as props for a travesty recitation; the ridiculous telephone and the absurd rendition of "Asleep in the Deep." Saxon and Farrell with a bright new vehicle (New Acts) held to the comedy line although their style is more "legitimate." Nevertheless the act is rich in laughs. Mae and Rose Wilton were nicely placed. With the two previous turns the audience had laughed its fill and were in just the mood for a quiet turn like this charming arrangement of two pretty, graceful singers and dancers. The Wilton girls have the air of a pair of agreeable children doing parlor entertaining for the family circle. A delightful, unaffected pair of youngsters warranted to win the good graces of any audience, not to speak of the easy going Broadway clientele.

There was another change of comedy pace in the sketch of Hugh Herbert. For sure fire laughs there is nothing quite so certain as dialect. Somehow there is something innately comic in twisted English and nothing seems to get to the general risibilities like the Hebrew dialect. Herbert works with a quiet method for the most part, but his routine of talk has an explosion or two. At the Broadway its effect was scattered. Everybody responded at first, but when the sketch "Mind Your Business" got beyond the usual 15 minutes it lost somewhat in its score. Twenty-five minutes is too long for a pure talking comedy playlet, however, funny it may be and Herbert unquestionably overstay his time, especially on an oppressive night when speed of performance counts most.

The skill that had gone to the makeup of the bill was nowhere better illustrated than in the placing of Harry ("Zoup") Welch and Ned Norton next to closing. That was just the spot for this delightful bit of clowning. It was a woe from start to finish with the absurd buffoonery of Welch and the smooth, straight feeding of Norton, one of the best of the young straight men in vaudeville. It would have been hard for any sort of a talking act to follow this pair of bubbling funsters, so they closed the bill with the capital dancing and jazz turn of Gladys Delmar and her band, a neat bijou production with the lively dancing of the pony girl and the zippy music of the five bandmen to balance things.

A first rate show, well laid out so that its values were made to count for their full worth. *Rush.*

STATE

A typical summer show at Loew's State the first half, with the greater portion of the outlay going for the Alex Hyde Orchestra, headlining for a full week. With the exception of the musical turn, which closed the show, the bill consisted of standard three-day acts and failed to produce a flashy aspect.

The State has taken on a summery appearance with cretonnes replacing heavier draperies and new attractive gray frocks adorn the usherettes. The girls appear much more neatly clad in their new raiment than in the former red uniforms.

Monday night business was off. The lower floor held several vacant rows throughout the evening. A similar condition existed in the balcony, with the mezzanine and loges securing the heaviest play, capacity prevailing there from 8 o'clock on.

Ten reels supplied the film entertainment for the first half bill, including the Viola Dana feature, "Seeing's Believing." Screen Snapshots, Keaton comedy, "The Goat," and a news reel. The orchestra rendered "Il Trovatore" as an overture with the Leo Zarrell Duo, the opening turn of the vaudeville. The two-man acrobatic combination produced results in a few minutes. The routine is short and displays several capable strength feats. The larger man handles his partner with ease and finishes up the work with snap. The turn gave the show an applause start, with the Henri Sisters picking it up No. 2. The girls are the usual thing in the way of a sister team. Punched numbers are the basis upon which they work. The only difference between these two is that both girls can handle piano work. They passed along to fair returns.

The Leightons, straight man and blackface comedian, possessed an opportunity to land a comedy punch No. 3, but missed. The chatter and the special drop employed secured a few snickers, but genuine laughs were not forthcoming. The boys finished strongly with guitar work, and vocalizing the numbers, starting slowly, were worked up to a good pitch at the finish. Hale Norcross and Co., presenting a newly-wed sketch, secured the first genuine laughs of the evening. The light, frothy vehicle possessed sufficient comedy to secure returns. For a man and woman sketch, using the house set and with no pretentiousness whatsoever about the turn, a creditable showing was made.

Billy Shone was entrusted with the next to closing position. Shone's comedy gained recognition, and he made the grade in the late position. Alex Hyde's Orchestra, closing, was the outstanding feature of the bill. It is a new musical combination and a capable one. A wide selection of

numbers has been made with the musicians capably working up the heavier pieces as well as the lighter pop numbers. Several encores were demanded of the musicians, who scored one of the biggest applause hits ever attained at this house. The act proved a genuine bill topper for the State, with real music provided all the while. *Hart.*

AMERICAN ROOF

Above the average attendance on the Roof Tuesday night, with the lower floor near capacity with the exception of the side boxes. No outstanding feature to the first half bill, which was long on pictures, including two comedies and the customary feature, the latter being used as a nightcap. The usual nine acts.

Harry Rosettas gave the vaudeville a start. Rosettas offers head-bachelors, trapeze work, and strong jaw work. He produces a good feat in each line. Applause greeted his six minutes. Hilda Le Roy experienced difficulties No. 2. Miss Le Roy has failed to supply herself with the proper numbers. There is no punch to her present work. The balcony patrons became restless and made themselves annoying. Very light returns gained.

Alexander Brothers and Evelyn, who have been appearing on two-day bills with Joe Cook, held the No. 3 spot. The ball juggling routine gained returns with the light comedy worked in during the routine securing laughs. Cook and Vernon, No. 4, displayed their greatest strength with the man's singing. The young woman evidenced displeasure at the manner in which their gags were received. Had some of the chestnuts been eliminated the returns in all probability would have been better. The couple proved a disappointment in the spot.

Jackson, Taylor and Co. closed the first half and produced the real punch of the early section. Ed Jackson and Dot Taylor are diligent workers and put their best efforts in the numbers. Morty Howard appears in support at the piano. A jazz band was formerly carried. The animation displayed by this combination placed it in the hit column.

The Buster Keaton comedy, "The Goat," was sandwiched in between the two vaudeville sections, with Whalen and McShane (New Acts) reviving the vaudeville to applause.

"When We Grow Up," the Edward Clark vehicle presented by Eddie Tanner and the Palmer Sisters, met with approval, second after intermission. The quaint sketch provided a direct appeal and left the proper impression. Harry Antrim, next to closing, had little difficulty producing laughs. Antrim's confidential talk regarding the theatre had the audience guessing at the start and laughing at the finish. Antrim held up the spot in good shape and made way for Mills and Miller, a two-man dancing and tumbling team, which held the audience intact. *Hart.*

FORDHAM

A show that could be used as a nucleus for any big time bill with the addition of one name, played to a fair Monday night audience.

Headline honors were handled by Herschel Henlers who stopped the show and Princess Wah-Letka who proceeded him. The Princess startled them with her answers, quick and without a miss throughout. The Princess' finishing feat is that of mind reading with her assistant on the stage. This brought an abundance of applause. Princess Wah-Letka is here the full week and she should be able to draw them in for this is a neighborhood house.

Henlers goaled them with his comedy make-up and talk which led up to his piano playing. The closing number proved his best laugh getter, blending popular melodies and smoo old ones while the audience tried to follow by whistling. He begged off on account of the late hour.

The Perettos opened in a snappy aerial act, which will please in the same spot on any big time bill. Ruby Royce, No. 2, with her dancing turn, received many returns. Her closing number takes her away from the average girl hooper; in this she did a buck and wing for which she asked applause before starting. Many eccentric steps left her breathless at the finish.

Swift and Kelley, fifth, after Henlers, had the hard spot, but being the only real comedy turn on the bill, soon had them.

Lloyd Ibach's "Five Symphony Friends" and Ben Meroff closed the vaudeville portion and sent them home with a smile. In last week's review of the Franklin, credit for Meroff's dances was given to Ibach, as Meroff was not billed nor programmed. This week Meroff's name only appears on the time schedule in front of the house. Meroff drew down much applause with his dances. The saxophonist again excelled in his solo and latter with the saxophone and clarinet, playing the two instruments at the same time.

The feature picture "According to Hoyle" starring David Butler closed the show.

MANAGERS' CONVENTION

(Continued from page 11)

representative at the convention made no comment.

Some showmen present were undecided whether such a procedure of revenue getting would be practical. One point of difference was whether it would not make billing a difficult matter. There is no doubt the collections will be termed a class of admission by the government and 10 per cent. will be turned over to the tax collector. One suggestion that part of the money thus derived be given the Actors' Fund was not given final action, members deciding to wait until the idea was worked out before committing themselves.

That the association's revenue is not sufficient to carry it was implied from the movement to raise funds by pass taxes. The I. T. A. has never stated what its membership was, other than to say it was an association of theatre managers of the United States and Canada, and included producing managers, touring managers, stock managers, opera managers and other managers counted within the legitimate field but exclusive of vaudeville and pictures. This year's convention is claimed to have drawn about 200 members, less than the first convention. That was explained by the fact that some members attending held the proxies of other members. Also that a number of smaller stand managers had informed the officials that they had changed the policy of their theatres from attractions to pictures, at least for the present.

It developed the association ran \$9,000 behind its budget for the first year. At the banquet, \$5,000 was raised by subscription to meet the deficit. Several donations of \$1,000 each were noted, such sums being pledged by Erlanger and Ames.

That the association is a good thing is the opinion of all members attending. One of the accomplishments of the first year was the working out of a uniform contract for the smaller stands. This was done in association with the Producing Managers' Assn. There is a difference in the objects and functions of the two associations. The I. T. A., being a theatre managers' organization, is designed for general movements affecting all classes of houses with labor matters and railroad rates prominent topics. The P. M. A. is a centralized group organized to deal with actors, whether affiliated or not. The I. T. A. itself does not pretend to fix labor scales other than for the road. All other scales are local matters, with the I. T. A. aiding in adjusting whenever a contest arises.

Lee M. Boda, the association's managing director, and Ligon Johnson, general counsel, are executives appointed by the board of directors and are the only salaried officials. Their terms of office have not expired and it is not definite as yet whether a change will be made by the directors for next season.

The nominating committee for the second convention was Joseph P. Brockerton, Ralph Long, Edward Lyons, Abe Levy, all of New York, and Thomas Love of Philadelphia.

The board of governors for the ensuing year are: Group 1, producing managers, H. W. Savage and George Broadhurst, with John Golden and William Harris, Jr., alternates. Group 2, play managers, stock traveling and repertory, Arthur C. Alston and Gus Hill, with George Goett and John J. Coleman, alternates. Group 3, for cities under 200,000 population, O. S. Hathaway of Middletown, N. Y., and Nathan Appell, York, Pa., with John Himmelein, Sandusky, O., and I. C. Mishler, Altoona, Pa., alternates.

Group 4, for cities over 200,000 population, Felix Wendelschafer, Providence, R. I., and Lee M. Boda, Columbus, O., with Augustus Pitou, Louisville, and M. S. Schlesinger, Newark, N. J., alternates. Group 5, for cities of 500,000 population and more, Fred G. Nixon-Nirdlinger, Philadelphia, and Sam H. Harris, New York, with Joseph P. Bickerton, N. Y., and Ralph Long, New York, alternates. Group 6, stock companies, W. A. Keyes, Dayton, O., and Harry Clay Blaney, New York, with Frank Eagan, Los Angeles, and M. E. Commerfor, Scranton, Pa., alternates. Group 7, grand opera, Fortune Gallo, New York, and Milton Aborn, New York.

The convention went on record as being against the daylight savings idea. Summer time schedule

is a matter of local rather than national control. Some states have daylight savings law, others leaving the matter up to local option as with New York. The resolution adopted was:

"Resolved, That it is the sense of this convention that the daylight saving law is not only inimical to our interests but also to the interests of all the people. It is the sense of this convention that we use all the powers at our command to enlist the services of all those who may be able to help in the matter to the end that the daylight saving law be no longer in effect in the United States and Canada."

BROADWAY STORY

(Continued from page 13)

of anything in town, bettering the previous week by about \$4,000. "Kiki" responded perfectly and reached virtual capacity again with nearly \$17,000 in, while "Kempy" held to strong business at the Belmont.

Only one show is listed to stop this week, "The Pinch Hitter" at the Miller. "Lawful Larceny" which was to have closed last Saturday, decided to remain at the Republic, but is likely to withdraw at any time. "Red Pepper" picked up somewhat at the Shubert, but was taken off Saturday. Next week will be the final for "The Perfect Fool" at the Cohan, the house getting a picture in July. "The Hairy Ape" is announced to close next week at the Plymouth. "Six Cylinder Love" at the Harris, and "Blossom Time" at the Ambassador both jumped last week, but are reported on a week to week basis, with continuance after next week not expected.

The list now has two colored revues. Latest to arrive is "Strut Miss Lizzie" at the Times Square, separated considerably from "Shuffle Along" which figures about three weeks more at the 63d Street (it is now in its 57th week). The "Lizzie" show opened at \$2.50 top, drawing \$900 for the opening night when considerable paper was in. Tuesday night the takings went to \$1,200 at the regular scale of \$2 top for this attraction and Wednesday's matinee was well attended. A midnight performance is carded for Thursday's and at the gait indicated the show may gross \$10,000 for the nine performances. That is profitable business for an offering of the kind, which is playing on a rental basis. The show has three weeks in the house but the time may be extended.

"Pin Wheel," the Raymond Hitchcock, Michio Itow revue, the only opening of last week, got away fairly at the Earl Carroll. Failure to cut before opening injured the premiere but the business early this week was encouraging. This is another attraction not calling for heavy gross to show a profit.

Nothing new is listed for next week. "Spice of 1922" opened at Atlantic City Monday and will play Philadelphia next week. It is reported succeeding "Make Is Snappy" at the Winter Garden July 5. "For Goodness Sake," the musical piece now at the Garrick, Chicago, if all remains with serene with that show, may come to New York to open at the Liberty within a month should not the Chicago business climb to the heights the Garrick demands, within that time.

Buyers and Cuts Dwindle with Closings

With a total of only 23 attractions still running on Broadway the list of attractions held by the brokers on outright buy has dwindled to seven, while in the cut rates there are but 12 attractions listed at bargain prices. This however is better than 50 per cent. of the number of shows still running. Business, however, is reported as decidedly off in both types of agencies, with the week-end demand particularly off.

At advance prices the buyers are "Kiki" (Belasco), "Kempy" (Belmont), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "Partners Again" (Selwyn), and "Make It Snappy" (Winter Garden).

The dozen that are being offered at the Leblang agency are "The Goldfish" (Astor), "The Dover Road" (Bijou), "Perfect Fool" (Cohan), "Pin Wheel" (Carroll), "Abe's Irish Rose" (Fulton), "Who Gets Slapped" (Garrick), "Six Cylinder Love" (Harris), "Pinch Hitter" (Miller), "The Bat" (Moresco), "The Hairy Ape" (Plymouth), "Shuffle Along" (63d Street), and "Strut Miss Lizzie" (Times Square).

STOCKS

(Continued from page 13)

of light opera and musical stock at the Bastable, July 3.

Articles of incorporation have been awarded to Albany. Stephen Bastable, of the Bastable, will be first vice president and general manager. Mrs. Gard Foster will serve as second vice president, Robert F. Schiller is treasurer, and James F. Fennessey is secretary.

The other members of the board of directors are Olive V. Schiller, Laura B. McGuire, Priscilla M. Robineau, R. R. Edwards and Chester B. Bahn. Mrs. Schiller is head of the Olive Schiller Productions, a picture concern. Miss Robineau is a well-known dancer. Mr. Edwards was formerly with the Syracuse Opera Association. Mr. Bahn is dramatic editor of "The Journal."

The direction will rest in the hands of Mrs. Mallory, formerly with the Chicago Opera Company, and Mrs. Schiller.

"The Firefly," offering Jefferson De Angelis as visiting star, will be the first attraction. Rehearsals started Monday.

Los Angeles, June 21.

Nana Bryant, formerly with the Alcazar players in San Francisco, made her debut as leading woman of Tom Wilkes' Majestic theatre last week in "Buddies." Edward Everett Horton, leading man of the Majestic, leaves Saturday for a short vacation following which he will open in Atlantic City in "The Nervous Wreck."

The new Wilkes-Harris play is to be cast in New York this week by Sam Harris and is expected to have an all-star Broadway group of principals.

Mary Newcomb, former leading woman at the Majestic, who goes to New York shortly with a second Wilkes-Harris offering "In Love With Love," is playing a special engagement at the Pantages theatre.

Stanley James, manager of the Empire Players, has taken a lease of the Empire theatre, Fall River, Mass., seating 2,500 persons, for a period of four months up to October 1.

Hooper Atchley is leading man. Miss Bella Cairns is leading woman.

Poll's, Waterbury, Conn., closed Saturday.

The Alhambra, New York, a Keith vaudeville house, which has been playing summer stock for the past eight weeks, will close for the season Saturday. The Alhambra is a big time vaudeville house on the Keith circuit booked by I. R. Samuels. The house installed the Alhambra Players, headed by Dorothy Shoemaker, at the conclusion of the regular vaudeville season in May. It will reopen in September with the usual vaudeville policy.

The George Marshall Players, just completing a nine-week season at the New Lyceum, Baltimore, are giving "Good Gracious, Annabelle," as their swan song. Their work has been uniformly excellent. On the final week's program the director of the company has placed a blank space to be used in getting Baltimore's opinion of a permanent stock company here for the winter. This was suggested by John Oldmixon Lambdin, of the "Evening Sun," in a recent article. With the exception of a few bad weeks, the company has gone over with a bang. Local papers, sensing the quality of their performances, have been co-operative in the notices. All Baltimore hopes that repertoire as the George Marshall Players see it, will be installed in the Lyceum next winter with Wyrley Birch in his role as director of the company. To him is much of the company's success due.

Thomas Wilkes, who operates half a dozen stock companies in the far west and the coast, will bring one or more new plays to Broadway in the fall. During the summer a number of new plays are to be tried along with regular stock releases. Richard Bennett has gone to the coast to appear in one of the new shows Wilkes is producing. Bennett is to be featured in a selection made for Broadway. One of the new pieces already done by Wilkes is "In Love With Love."

The Jimmy Hodges Musical Comedy Co. closed Saturday (June 17) in Norfolk, Va.

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.)

Ever since I have been been practicing birth control (Mr. Proofreader, please do not change that g to b), my friends seemed to have formed themselves into what is known in church circles as a donation party. Each one is bent upon tempting me from my resolve to obey the mandate of the medical editor, who is trying to rewrite and reset my spinal column. And by actual count, not one whit exaggerated, this is what has been sent to me in one week: A home-made strawberry pie, a brick of ice cream, strawberry and pineapple preserves, stewed beets, stewed rhubarb, home-made doughnuts and a box of shelled nuts. All of which convinces me that my friends either do not read my column or do not take my diet seriously. Of course, if anyone comes in with frogs' legs, I might weaken. I have eaten so many green vegetables I feel like a greenhorn. By mistake I almost ate the green envelope my Variety check came in. (Whaddoyoumean? Do I get paid for this stuff?)

Did you ever try to buy gluten bread? Try it. You will find that the kinds of gluten bread are about as varied as the clues to the Ward case. The growers who sell it all insist that it is the real gluten, but when you unwrap it you find it is wheat and gluten flour mixed, and not the pure gluten. A friend of mine went to five of the best places. Each one assured him they were selling him real gluten. He finally found it at Miss Macy's. I wonder if Ward's bakery makes gluten bread—it's so hard to locate! (Attababy, Nellie.)

Maybe, when I get all reduced and sylphlike, I'll get my face lifted, my hair "boobed" (lay off of that word, too), also a new gland, maybe. That's another operation they haven't tried on me. I will be so youthful then it would be just my luck to get infantile paralysis.

It may surprise you to know that I participate in opening nights of new attractions. Every premiere which includes friends of mine in the cast (and all of them do) finds me lying here rooting. Yes, and believe it or not, praying for the success of the venture that means so much to the people who mean so much to me. I devour the papers next morning to see if "the show got over." The nurse, who is busy herself around the room while I read the notices, can tell how the show went by the expressions of joy or disgust as I read the criticisms. She knows that when I exclaim, "Thank God!" or "Attaboy!" that some show got a fine notice, and when I say, "Oh, you old killjoy" (or, perhaps, worse), or "My Lord, another!" then I am reading adverse criticisms and am suffering with the victim of them. What thrill! I got reading the notices of "The Cat and the Canary" and "Kempy," and realizing that two good friends of mine, who had struggled hard, had found recognition at last. And now when Bide Dudley's and Jack Lait's new shows are safely launched, I think I'll be entirely sound.

I heard a good joke on Ada Patterson, the erudite newspaper feature and magazine writer. Her newspaper career began when she was fourteen. And she has no doubt had more and more varied assignments and experiences than all the rest of us "female of the species chasers of the elusive item" all put together. I have heard her say that it was a mistake to think that everyone carried the badge of their profession with them; that you could tell a lawyer, actor, preacher or doctor by sight. She laughs about how she has been taken for a subpoena server, for a lunatic trying to escape from Bloomingdale, an actress, a gold-digger by an indignant subway ticket seller who resented having to change a dollar bill, and said, "If you had to work for a living you'd know better," as Pearl Eyttinge, of "The Clemenceau Case," all while in the pursuit of her calling, and she survived it all. But grave fears are entertained by her friends as to just how a recent experience in the Woman's Court at Jefferson Market police station will effect her. Everyone who knows Miss Patterson regards her as the personification of dignity and conservatism in manner and speech and dress. So imagine her embarrassment when, accompanied by a prominent actress, who wanted to study types, she visited the court while several of the fraternity of the sidewalk were being sentenced to Blackwell's Island. The matron invited the students of life to go upstairs to the part of the prison where the girls were waiting to be transferred. One girl tried to screen her face. Miss Patterson saw her and sent a friendly smile. The girl smiled back and said: "Ain't it hell? How long did you get?"

This surely is a great old world, just teeming with helpful, kind people. My inquiry as to the whereabouts of Caroline Nichols brought the coveted address from six sources. Three were from people in Boston, in no way connected with the theatrical world. One young man from there wrote he delivered groceries to her, therefore, was sure the address he enclosed was correct. Julius Witmark also expresses confidence in the accuracy of the address he supplied, as he sends music to her. I am sure that is the right Caroline Nichols. Eating and playing music make identification positive. Some years ago Caroline surprised me by going to my apartment in my absence, and had a wonderful meal on the table when I came home from work. You all know how well she understands music. And oh, boy, how she can cook! I'm afraid my dietitian would not find me easy to handle if Mrs. Fadette was near.

Let's see, wasn't it the McCormick family of Chicago that objected to Al Woods naming his new theatre after them? And claiming that they did not want to lend their name to a theatre, did not relish the publicity accruing from such an undignified procedure? "Now it's a 'gland' old name."

"Girl bather is bitten fatally by a barracuda," reads my morning paper. My horror is accentuated at learning that it is a big game fish, and that it happened in the ocean near St. Petersburg, Fla., where Cressy and Dayne have just built a fine winter home and invited me down there to convalesce. I've dodged some big game and evaded several kinds of sharks here. But if a high school girl can't outswim those hungry sea tigers, what chance would I have? You may give my room to someone else, Blanche. I'd rather go over to Palm Beach. They feed their fish better over there.

I was so glad to read that the Chinese trouble had been adjusted. Now that Wu-Ting-Fang is civil governor of Kwang-Tung, following the retirement of Hsu-Shin-Chang, maybe I'll get back my two nightgowns which Hsi-Fung-Tee lost in his laundry last summer—he said.

Al Darling brought his bride to call, and for the life of me I can't see why his Bronx friends regarded his marriage with so much apprehension. She looks perfectly harmless; in fact, very gentle and kind, and very easy to look at. But candor compels me to say she doesn't look the least bit credulous. So Al might have to temper his alibis with logic—even truth.

Trixie Friganza writes from her home in Hollywood that she was sitting on her nice large porch, and wishes I could join her. It would have to be a nice large porch to hold both of us.

Grantland Rice suggested "The Pilgrim's Progress" as a heading for my column.

JUDGMENTS

(First name is judgment debtor; name of creditor and amount follows.)

Wid Gunning, Inc.; Marcus Loew Realty Corp.; \$1,327.81.
Fresh Pond Amus. Co., Inc.; Nat. Dist. Telegraph Co.; \$67.14.
Glenn M. Congdon; A. W. Delaney; \$222.65.
Thomas Dawley (Stratton Studios); W. H. Blaker; \$1,114.26.
Sam Wilson; M. Witmark & Sons; \$196.20.
Wilkins Amus. Co.; Property Operating Corp.; \$592.86.
Max Spiro; Producers Feature Service, Inc.; \$146.90.
Maurice Fleckles; Reuben Samuels, Inc.; \$337.70.
Photoplays Program Producers, Inc.; J. Medow; \$103.30.
Stratton Studios, Inc.; K. Shaw; \$147.
Guido Ciscolini; D. Burman, adm'x.; \$871.20.
Motion Picture Appliance Corp.; City of N. Y.; \$45.26.
Naples Film Exchange, Inc.; same; \$45.22.
Operatic Program & Libretto, Inc.; same; same.
Orpheum Feature Film Co., Inc.; same; same.
C. R. Macauley Photoplays, Inc.; A. Hart; \$122.20.

Satisfied Judgment CHICAGO

Delight Film Co.; Chicago Daily News; \$49.80.
Tall Taylor Music Corp.; Great Lakes Paper Co.; \$4.95.
National Music Co.; M. Witmark & Sons; \$49.25.
Lyceum Theatre Co.; People; \$50.85.
Garfield Theatre Co.; People; \$50.90.
Fabric Studios, Inc.; Globe-Wernicke Co.; \$100.
Same; Wm. F. Barnum; \$215.
Hyde Park Amusement Co.; I. Goldberg; \$20.
Arthur W. Duncan; Leon A. Berzinski; \$441.67.
Schaeffer Movies; People; \$72.78.
Cinema Consolidated; R. Rasmusson; \$117.15.
Robinson Attractions; People; \$25.
National Projector & Film Corp.; People; \$323.40.
Midwest Theatre Supply Co.; Filco Schaffler Sales Co.; \$76.43.
Kitchens, Peter; Exhibitors Supply Co.; \$450.
Leo W. Hoffman et al.; Bland Bros. Amusement Enterprises; \$250.
Bankruptcy
Reelcraft Pictures Corp. Petitioner, F. J. Rothschild. Order restraining.
Distress Warrant
Simons Field Co.; Haymarket Theatre Bldg.; \$195.
Garnishment
Tall Taylor Music Corp.; Lyon & Healy; \$110.30.

INCORPORATIONS

Illinois
Berwyn Auditorium Theatre Co., 6820 Windsor ave., Chicago; Berwyn, \$35,000. E. J. Johnson, C. B. Meade, R. W. Teeter.
General Theatres Corp., 127 N. Dearborn, Chicago, \$250,000. W. E. Hoerger, E. C. Lindsey, F. Preston.
International Booking Offices, 54 W. Randolph, Chicago, \$5,000. J. O'Neal, C. W. Morgenstern, G. Webster.
Robinson Barnes Circus, 36 S. State st., Chicago. L. A. Berzinski, J. A. Dittus.
Rythmodik Music Corp.; Geo. W. Miller & Co.; \$7,479.76; April 19, 1921.
J. Cohen Barnstyn (Brit. & Cont. Trad. Co.); Reginald Warde, Inc.; \$6,708.72; May 15, 1922.
Charles Frohman, Inc.; N. F. Robertson; \$5,855.68; May 11, 1922.
Vitagrap Co. of Am.; Bklyn. Majestic Theatre Co.; \$55.30; May 17, 1921.
Same; same; \$3,808.65; Nov. 9, 1920.

Attachment

Fred C. Gunning; Commercial Traders Cinema Corp.; \$16,003.
Wid Gunning, Inc.; same; \$5,192.34.

Bankruptcy Petition

Colorcraft Corp., pictures, 20 West 40th street and 25 West 43d street, New York (involuntary petition).
Talking Motion Pictures, Inc.; liabilities \$120,822; assets, \$3,364 (schedule filed June 15, 1922).

Flying boats from the foot of 82d street at the Hudson to Atlantic City are operating on a schedule of eight trips a day. Ascensions are made every two hours. Seven boats are operated. The trip is made in one hour and five minutes, or one-third the time of a railroad train. Last week 285 persons were carried from here to the shore. The boats fly between 200 and 300 feet over water all the way. The fare is \$15 each way.

The Orpheum, Boston, will become a full week stand when the Emery Providence, closes, giving the Loew circuit one week in New England.

THE SHUBERT UNIT SHOW

Sept. 17 will mark the inauguration of the first real innovation in entertainment styles that American theatricals has seen in upwards of a score of years, as far as the policy of an entire circuit is concerned. On that date the Shubert vaudeville circuit will officially get under way with its system of unit shows, booked by the Affiliated Theatres Corporation. It will signalize a departure in vaudeville annals different from any brand of entertainment ever devised and played as a circuit policy.

Last season Shubert vaudeville experimented with a dozen odd revues of the unit type, but these revues were not operating at the same time, the bulk of the Shubert shows running to the specialty style of vaudeville, with the bills made up of variety acts. Years ago the old-time variety traveling organizations consisted of a vaudeville olio and an afterpiece played by the people composing the vaudeville acts, but no chorus girls were carried. Later burlesque adopted the afterpiece idea and added the choristers, but gradually dropped the vaudeville ollos, the shows of late years running almost wholly to the musical comedy idea.

The musical tab has also been popular as a part of a vaudeville show for several years, but the combination of vaudeville and revue as it will be exemplified in the Shubert vaudeville units and playing on an organized circuit, while a symposium of many elements of entertainment, is unlike any other individually, and essentially a new style in itself.

The 21 franchise holders who will operate shows on the Shubert vaudeville circuit have been recruited from every branch of theatricals. In that way the Shubert circuit expects to present a diversified list of shows.

Lee and J. J. Shubert, who will each operate two units, are too well known theatrically to call for detailed histories here.

Arthur Klein (one unit) has been identified with vaudeville for 20 years or more, as booking manager for the Percy G. Williams houses and for many years as a Keith agent. Mr. Klein is in charge of the Shubert vaudeville.

Jennie Jacobs, who will operate a unit with Jack Morris, has had extensive experience in vaudeville matters, booking acts in Europe and as an agent over here. Miss Jacobs also has booked in the legitimate and picture field. Jack Morris is an executive in the Shubert office and has long been in touch with the legitimate end of the show business.

Arthur Pearson (one unit), in addition to his burlesque producing activities, has staged shows for the legitimate houses.

Jack Reid (one unit) is a veteran burlesque producer whose shows have always been at the top or close to it when the season ended.

Max Spiegel (two units) has produced for burlesque and the legit and has long been prominent in the picture field as one of the directors and managing forces of the Strand, the picture house that established a new type of picture show.

Barney Gerard, who will have two units, established himself as an author and producer in the burlesque field many years ago.

Davidow and Lemaire, (one unit) are vaudeville and legit booking agents with a complete knowledge of the various kinks and applied technique of both fields.

Jos. M. Gaites (one unit) has a record of innumerable legitimate and musical comedy productions.

Eddie Dowling, a comedian of ability and author of original ideas, who was at the head of one of the Shubert units last season, will operate his own show this year.

Jack Slinger has been a top notch burlesque producer for a score of years, and one of the first in that field to stage the type of shows that lifted burlesque out of the conventional rut of the old-time "bit" and number shows.

Forrest P. Trailles, who will operate a unit in conjunction with the Butler estate of St. Louis, is the attorney and general representative of the Butler theatrical interests.

Wm. B. Friedlander (two units) is an established vaudeville producer, specializing in the better type of productions. He has also produced for the legitimate. He is interested with L. Lawrence Weber.

Al Jones (one unit) is interested in incorporation that has pro-

duced the "Greenwich Village Follies" shows.

George Gallagher (one unit) is a burlesque man of wide experience.

E. T. Beatty (two units) is interested in a number of picture houses and has operated several burlesque shows.

Low Fields (one unit) has been a star in the legit for years, and is a "name" familiar to every theatre-goer in America.

Max Marcin, who will operate a unit in conjunction with Henry Dixon, has written a number of legitimate plays that were successful, and has also produced for the legit.

I. H. Herk, with two units, has been connected with vaudeville, the legit and burlesque in executive capacities for a score of years.

There will be a season of 33 weeks playing time for the Shubert shows, three of which will be repeats. Six of the 35 weeks will be split weeks, the other 29 weeks being full ones.

The Shubert units will each have a minimum of five vaudeville acts, and the latter part of the show will be a revue. Each part will run approximately an hour and a quarter. All of the houses will be fitted with picture machines, the show including a news reel and topical films. The average production cost of each unit will be \$20,000. The Affiliated Theatres Corporation, which will book and maintain supervision over the unit shows, I. H. Herk stated, has laid down the rule that all productions must be new scenically and as regards costumes. Nothing that has been used before will be permitted to be utilized in a unit show, he said.

The Affiliated will establish a censorship committee, that will make weekly inspections of the various units to see that they are kept to standard. Prior to the opening of the season each unit operator will subscribe \$750 to a railroad pool, out of which he will receive the amount of fare from New York to his opening stand, and when closing at the end of the season will likewise receive the fare from the closing stand back to New York. This will insure an even distribution of the traveling expenses incurred by each producer to get his show started and back to its base.

The opening stands and routes for each show will be decided by drawing before the season opens.

Each unit will carry a minimum of 10 principals and 16 chorus girls. The artists' transportation and baggage haul will be paid by the show.

The shows will play at a dollar top, all over the circuit. Extensive plans have been prepared as regards outdoor billing, each show carrying two styles of one-sheets, two styles of three, and eight and one 24-sheet. The paper itself is a big advance over the litho stuff generally in use for pop price shows, and tops many a litho layout used by the big legitimate attractions. The posters follow a general style of having one side for the name of the show, and the other for the names of the featured people with it.

The Affiliated will have a general press department that will supervise publicity, and each show will have an advance man. These latter will be recruited from the ranks of the experienced show pilots with the ability to turn out stuff that is suitable for the newspapers.

Each show will carry its own musical director. A few of the Shubert units will play a break-in week or two prior to the official opening date, Sun'y, Sept. 17. These engagements will be arranged in cities holding conventions or fairs. In the event of a unit opening in a city that does not permit Sunday shows, the show will open Monday, Sept. 18, instead.

The list of houses and cities that will comprise the Shubert Vaudeville Circuit has not been officially laid out as yet. The Lyric, on 42nd street, New York, is mentioned as the tentative metropolitan stand, but that plan may be changed and a house further up toward the fifties in or around Broadway may be the New York house. It is possible that two houses will be utilized in New York.

Charles King, who has been engaged for one of the Max Spiegel Shubert units for next season, will appear without his wife, known professionally as Lila Rhodes. Mrs. King has gone into retirement, as an addition to the family is shortly expected.

Al Rogers is with Sam Fallow, the independent agent.

BILLS NEXT WEEK (JUNE 26)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to 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
1st half (26-28)
Keith's Palace
Fanny Brice
Bailey & Cowan
Maiden F. Klyn & R.
Vivian Segal
Alexanders & Smith
Monroe & Grant
Joe Cook

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street New York
Telephone Bryant 1543

(Two to fill)
Keith's Riverside
Phil Baker
Shireen
Harry Holman Co.
Lew Hawkins
Walters & Walters
Eric Zardo
Rooney & Bent Co.
Buggert & Sheldon
Moss' Broadway
Quixey 4
The Tanarakis
Dalton & Craig
Margaret McKee
(Others to fill)
Moss' Coliseum
Vine & Temple
Arnaut Bros
The Kitaros
(Others to fill)
Al Shayne
Doris Duncan
(Others to fill)
Keith's Fordham
Morris & Campbell
Versatile Sextet
Toto
Healy & Cross
The Fifers
(One to fill)
2d half
Millership & Ger'd
Arnaut Bros
*Jose Moriche

WALTER NEWMAN

Just finished 94 successful weeks on Keith, Orpheum and Interstate circuits.
Direction: W. S. HENNESSY

The Kitaros
(Two to fill)
Moss' Franklin
Mel Klee
Diamond & Bren't
Hal Johnson Co.
Bobby Polsem
Autumn 3
2d half
Lockett & Linn
Bernard & Garry
Ledy & Ledy
(Others to fill)
Keith's Hamilton
McKee & Walton
Valda Co.
Doris Duncan
(Others to fill)
Joe Darcy
Kitty Francis Co.
Autumn 3
Hegedus Sis
(Two to fill)
Keith's Jefferson
Al Fields
Burke & Durkin
Hedegus Sis
*Foxworth & F.
Ledy & Ledy
(One to fill)
2d half
Versatile Sextet
Conroy & Howard
Hal Johnson Co.
Tracey & McBride
*The Kirlies
(One to fill)
Moss' Regent
Al Shayne
Tracey & McBride
*Wolfe & Burg'd
LeFleur & Portia
(Two to fill)
2d half
*Al Jerome

JACK NORTON and CO.

in "RECUPERATION"

by HUGH HERBERT

Direction: CHAS. MORRISON

Gray Sis
Vokes & Don
Diamond & Bren't
(Two to fill)
Keith's 81st St.
Eddie Ross
Langford & Fdr's
Josephine & Hew's
I & J Kaufman
Sully & Thomas
Martell & West
Keith's E. O. II.
2d half (22-25)
Kenny & Hollis
Small's Rev
Frank Monroe Co.
Hyams & Evans
Margaret McKee
(One to fill)
1st half (26-28)
Thach's Entertainers
Bier & Ryan
J & E Malchell
Wonder Act
(Two to fill)
2d half (29-32)
Al Stryker
Vokes & Don
Zuhn & Dries
Schwartz & Cliff'd
(Two to fill)
Proctor's 125th St.
2d half (22-25)
"Are You Married?"
J. B. Blundy Co.
Gier Musical 10
Schwartz & Cliff'd
*Wood & White
(One to fill)

Herschel Henlere
(Others to fill)
2d half (29-32)
Healy & Cross
Van & Belle
(Others to fill)
Keith's Greenpoint
2d half (22-25)
"Tinkle Tones"
*Foley & LeTure
*Stanley & Attil
(Others to fill)
1st half (26-28)
Wyeth & Wynne
(Others to fill)
2d half (29-32)
Shaw & Lee
The Tantrons
(Others to fill)
ALBANY, N. Y.
Proctor's
Frank Mansfield
Gold & Edwards
Johnston & Ward
"Sun Dogger"
2d half
Paraban & Grohs
Clifton & De Rex
Bozazian & White
Wayne & Warren
Heras & Willis
ASBURY PK., N. J.
Main St.
Leon Varvara
C & M Dunbar
Berriek & Hart

2d half
Barbette
Wells Va & West
"Stolen Sweets"

ATLANTIC CITY
Young's Pier
Choy Ling Foo Co.
Berk & Sawm
Franklin Charles Co.
El Cleave
Four Readings

CLEVELAND
105th St.

Hazel Moran
Gilbert & Wells
Daval & Symonds
Arthur Asull Co.
Wright & Dietrick
Espe & Dutton

DETROIT
Temple
Van Haven

GERTRUDE—

MOODY and DUNCAN

OPERA and JAZZ, INC.

Direction: HARRY WEBER

Three Dennis Sis
Wanser & Palmer
Lois Bennett
The Seabacks
Berk & Sawm
Arthur West
Harry Kahne
Nelson & B. Boys
2d half (29-32)
Welch & Norton
Jim McWilliams
Green & LePell
(Others to fill)
Proctor's 23d St.
2d half (22-25)
Willie Solar
The Stanleys
Davis 3
Marge Cates
(Two to fill)
1st half (26-28)

LOUISVILLE
Keith's National
(Nashville split)
1st half
Garciacelli Bros
Billy Clifford Co.
Pantheon Sisters
Walton & Hart
Widron & Winslow

MT. VERNON, N.Y.
Proctor's
2d half (22-25)
Phil Baker
Mary Haynes Co.
Morton & Glass
Vokes & Don
Al Stryker
(One to fill)
1st half (26-28)
Dave Harris Co.
The Stanleys
(Others to fill)
2d half (29-32)
Irene Franklin

FAIR ROCKAWAY
Columbia
Seed & Austin
Mel Klee
Howard & Clark
Keane & Whitney
Morrison & Shaw
The Fifers

BROOKLYN
Keith's Bushwick
Creole Fashion Pl
Sofrah Fadden Co.
*Denny Dugan
Ormsbee & Remig
Lester Allen
Jack Joyce
Toney & Norman
The Herbets

Orpheum
George LeMaire
Merry & Duncan
Van & Corbett
Bob Albright
V & E Stanton
Dorothea Sandler Co.
Ryan Weber & R.
Jean & White

Keith's Prospect
2d half (22-25)
Ethel Hopkins
Anderson & Yvel
Schwartz & Cliff'd
(Others to fill)
1st half (26-28)
Welch & Norton

THE NORVELLES
in "AN ARTIST'S STUDIO"
This Week (June 19), Keith's 81st St.
Direction: HUGHES & MANWARING

LOU—

NASHVILLE
Princess
(Louisville split)
1st half
3 Hammill Girls
Weber Beck & F.
Crisp Sisters Co.
Althen & Lucas

NEWARK, N. J.
Proctor's
2d half (22-25)
Van & Belle
Zuhn & Dries
Herschel Henlere
Jack Donohue
M. Diamond Co.
Gautier's Co.
1st half (26-28)
Jim McWilliams
Seven Bracks
Seed & Austin
Green & Le Fell
(Two to fill)
2d half (29-32)
Lahr & Mercedes
Morrison & Ryan
Pierce & Ryan
(Others to fill)

NORFOLK
Academy
(Richmond split)
1st half
Hanaoka Japs

POLI CIRCUIT

BRIDGEPORT
Pol's
D'Arville Sisters
Le Grohs
Largo & Snee
Dutton
Cell Mates
2d half
Melya Sisters
Ackland & Mae
Harry J. Conley Co.
Dutton
Meehan's Dogs

HARTF'D, CONN.
Capitol
Barto & Melvin
Small & Shepard
Harry J. Conley Co.
Lydia Barry
"Dreams"
2d half
The Faynes
Baker & Barnet
Wilsons & Howard
Swift & Kelly
Bob Hall
Fred J. Ardath Co.

MR. GEORGE CHOOS
PRESENTS

EDDIE VOGT

Playing Still Circuit in England.

PHILADELPHIA
B. F. Keith's
Lucas & Inez
Whitlaid & Burt
Adelaide & Hughes
Moss & Frye
Tyrell & Mac
Beatie Clifford
Harrison & Dakin

PITTSBURGH
Davis
Reddington & Grant
Elizabeth Brice
Jack Wilson
Paul & Pauline
Lis & Lee
Ted Lorraine Co.
Pinto & Boyle

SP'FIELD, MASS.
Palace
The Payner
Paul Nolan Co.
Cardo & Noll
Bob Hall
Fred J. Ardath Co.
2d half
Ross & Foss
Wilson & Kappell
Herman & Shirley
Lydia Barry
Runaway Four

BOSTON—B. F. KEITH

BOSTON
Boston
Fid Gordon
Overholt & Young

LEWISTON, ME.
Music Hall
Musical Mills
Ollie & West

PORTLAND, ME.
B. F. Keith's
Billy Miller Co.
Maker & Redford
Sansone & Deilia
Ralph Smalley
Markell & Gay
Murray Girls

RICHMOND
Lyric
(Norfolk split)
1st half
El Rey Sisters
Craft & Haley
M. Montgomery Co.
Joe Leolia & Co.
Melody Revue

SCHN'CTDY, N.Y.
Proctor's
Baraban & Grohs
Clifton & De Rex
Bezasian & White
Lew Coopers
Heras & Willis
2d half
Frank Mansfield
Gold & Edwards
Holliday & Willette
Johnston & Ward
"Sun Dogger"

SYRACUSE, N. Y.
B. F. Keith's
Melody Sextet
Ed Janis Co.
Jack Rose
Genevieve Finlay
Lohse & Sterling
Choy Ling Foo Co.

TRENTON, N. J.
Capitol
Barbette
O'Neill & Flippen
Dave Harris Co.
"Stolen Sweets"
2d half
Leon Varvara

CHICAGO—KEITH CIRCUIT

CINCINNATI
Palace
Craig & Catto
Ellen Mory
Ails & Pullman
Synopation
Claymo
King & Wyse

LOUISVILLE, KY.
National
1st half
Garciacelli Bros
Pantheon Singers
Waldron & Winsl'w
Billy Clifford

DETROIT
LaSalle Garden
Pearson N'port & P.
(Others to fill)
2d half
Garciacelli Bros
Pantheon Singers
Waldron & Winsl'w
Billy Clifford

GRAND RAPIDS
Ramon Park
Gordon & Germaine
DeBourg Sis

BILLY CLIFFORD
NASHVILLE
Princess
2d half
Garciacelli Bros
Pantheon Singers
Waldron & Winsl'w
Billy Clifford

Who Is

FRANCIS?

Ask Margaret Young

Dougal & Leary
Jack Osterman
"Filtration"

INDIANAPOLIS
B. F. Keith's
Elanders & Butler
W. Armstrong Co.

PADUCAH, KY.
Orpheum
Knapp & Cornelia
J. E. Farrell
Knight & Knave
2d half
Williams & How'd
Billy Broad
Eldridge Blow & B.

VENITA GOULD
W. C. Fields
Fenton & Fields

CLIFFORD WAYNE TRIO
FEATURING

MASTER KARL WAYNE

The World's Foremost Miniature Star.
Booked Solid—Orpheum and Keith
Circuits.

CLIFFORD WAYNE TRIO
FEATURING

MASTER KARL WAYNE

The World's Foremost Miniature Star.
Booked Solid—Orpheum and Keith
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CLIFFORD WAYNE TRIO
FEATURING

MASTER KARL WAYNE

The World's Foremost Miniature Star.
Booked Solid—Orpheum and Keith
Circuits.

CLIFFORD WAYNE TRIO
FEATURING

MASTER KARL WAYNE

The World's Foremost Miniature Star.
Booked Solid—Orpheum and Keith
Circuits.

N. HAVEN, CONN.

Palace
Mora & Reckless 2
Auckland & Mae
Runaway Four
Swift & Kelly
Mechan's Dogs
2d half
Barto & Melvin
Maureen Englin
"Little Cottage"
De Haven & Nice
"Dreams"

SCRANTON, PA.
Pol's
(W'kes-B're split)
1st half
Jean & Elsie

W'KES-B'RE, P.A.
Pol's
(Scranton split)
1st half
Fairfield Four

W'KES-B'RE, CONN.

Palace
Hoffman & Hughes
Buckland & Mae
Runaway Four
Swift & Kelly
Mechan's Dogs
2d half
Mora & Reckless 2
Paul Nolan Co.
Le Grohs
Dixie Four
Cell Mates

W'KES-B'RE, P.A.
Pol's
(Scranton split)
1st half
Fairfield Four

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HUGH HERBERT

HOTEL HARGRAVE

WEST 72d STREET, NEW YORK CITY

Higgins & Bates
Princeton & W'tson
Margaret Waldron
Johnson & Baker
2d half
Eva Shirley Co.
Montgomery & Al
Tom Patricia
Henodis Troupe
"Creations"
Harry Cooper

MINNEAPOLIS
Hennepin
(Sunday opening)
3 Melvins
Bob Murphy
Neal Abel
Casino Bros & W.
Newhoff & Phelps
Murray Kilsen Co.

KANSAS CITY
Main Street
Luster Bros
F. & Marie
Brady & Mahoney

LOS ANGELES
Hill Street
Gladdenbacks
Olcott & Mary Ann
Cliff Clark
Minstrel Monarchs
Emerson & Baldwin
"Wonder Girl"

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REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

CALIFORNIA (Fox Trot)—Club Royal Orchestra. **WHO BELIEVED IN YOU?** (Fox Trot)—All-Star Trio and Orchestra—Victor No. 18890.

The Club Royal bunch, directed by Clyde Doerr (one of Paul Whiteman's orchestras), delivers the popular "California" on the June Victor disks, Doerr himself leading with his sax gyrations. The selection starts with a "choo-choo" train effect and breezes into the melodious number in handsome style.

The "Who" song is a splendid illustration how one man can make a song. Anatol Friedland built a vaudeville production around "Who Believed in You?" and plugged it for all it was worth, at the same time submitting regular printed copies to all the music publishers inviting offers. He rejected all offers until Harms made him a proposition which really put the song across. Meantime, on his own hook, Friedland sold and exploited the song in sections where his act played and skimmed the cream of the trade for his own benefit. It is one of those wistfully pathetic sob tunes that intrigues on first hearing. There's a wealth of enchanting harmony in the composition, so much so in fact that its popular singing is prohibitive because of the extreme range, although as a dance it's popular everywhere.

OLD-FASHIONED GIRL (Fox Trot)—Lanin's Orchestra. **BLUEBIRD, WHERE ARE YOU?** (Fox Trot)—Broadway Dance Orchestra—Edison No. 50954.

"Old-Fashioned Girl" (Al Jolson) is a straight fox trot as played by Lanin's Roseland bunch.

The "Bluebird" number (Clarke-Maslof) is a melody dance number that is reminiscent in construction of "Just a Little Love Song." In fact, it resembles it in a bar or two, but not sufficient to be termed a plagiarism.

TIME AFTER TIME—George Wilton Ballard. **ANGEL CHILD**—Same—Gennett No. 4839.

Ballard is a newcomer to the disks, but should develop into a standard light ballad soloist. He has a lustrous tenor that is well adapted to light selections like "Time After Time" and the still lighter "Angel Child." "Time After Time" is a product of that veteran writing team, J. Keirn Brennan and Ernest R. Ball. They'll be buying this and Ball's previous hit of a couple of months back, "I'll Forget You," with "Till the Sands of the Desert Grow Cold," "Good-bye, Good Luck, God Bless You," et al., 10 years from now, when "Angel Child" will be a hazy memory. Both are published by the same firm (Witmarks), and they will admit it as well.

Ball's product has a certain something that takes a couple of weeks longer to implant and anchor in popular memory, but once anchored it is permanent, whereas the light stuff flits on and away after a brief existence.

AFTER THE RAIN (Fox Trot)—Don Parker and Orchestra. **THE LITTLE TIN SOLDIER (Fox Trot)**—Ernest Hussar's Claridge Orchestra—Pathe No. 20718.

Besides saxophonizing in one of Whiteman's orchestras Parker has his own combination as well as a special trio. The orchestrations of this bunch hints much of the Whiteman schooling in arrangement. It switches from instrument to instrument, permitting the piano and xylo to bang forth forte, after which Parker himself comes to the fore on the soprano sax. It's a good dance record.

On the reverse Hussar has injected a commanding swing into "The Little Tin Soldier" (to use the full title—from the ill-fated English revue, "Pins and Needles." (It is an American interpolation and proved the best in the show.) Hussar does much with it. Here is an orchestra that should be carefully watched. It may be that internal politics figure in this instance with the larger companies where one will find one man practically controls and directs every dance recording combination under one or another name. That may be why Hussar must content himself with the minor companies.

ON THE ALAMO (Fox Trot)—Isam Jones and Orchestra. **BY THE SAPPHIRE SEA**—Same—Brunswick No. 2245.

When Isam Jones came to New York a couple of months ago to "can" "On the Alamo" the recording laboratory staff raved about the number, its quality, technical perfection, arrangement, etc., which in itself is unusual. It is expected from the recording artists in general, let alone an artist like Jones who is Brunswick's prime dance card, that they make intelligent recordings. However, the Chicago

jazz wonder must have outdone himself. Besides, it is his own composition. At any rate, this reviewer waited impatiently for its release, and needless to state, it did not disappoint. It is a dulcet, serenading, soothing sort of syncopated fox trot that grows on one from the start. It has a snappy Spanish motif in the accompaniment that intrigues.

"By the Sapphire Sea" (Ted Snyder), a sequel to "The Sheikh," is another number that does not tire with repetition, always disclosing something new in tone effect or orchestration with each performance. As a waltz and a fox trot either arrangement has proven popular with the dancers.

I WONDER BLUES—Bailey's Lucky Seven and "Chalk" Smith (Song and Dance). **PICK ME UP AND LAY ME DOWN**—Same—Gennett No. 4855.

A two-in-one disk. "Chalk" Smith sings the choruses of both songs and Bailey's Lucky Seven supplies the dance end. It serves a dual purpose with great effectiveness.

JIMMY (Fox Trot)—Nathan Glantz and Orchestra. **VENETIAN LOVE BOAT**—Same—Okeh No. 4553.

"Jimmy" still is a popular ballroom fox trot. A. Trebla and C. Caple are the composers, the "A. Trebla" being Al Jockers, the orchestra leader. ("Trebla" is Albert spelled backwards.)

That and "Venetian Love Boat," a Chicago product (Frank Magine-Ted Koehler) are both popular dances of the popular melody type, but it is doubtful if a prospective purchaser would know their names to purchase the sheet music.

ROLL ON, SILVERY MOON—Ernest Hare (Vocal). **THERE'S A DOWN IN DIXIE FEELING**—Same—Pathe No. 20693.

Ernest Hare, that disk veteran, has delivered two sprightly vocal solos well suited for his baritone. "Roll On Silvery Moon" (Fred Fisher) has a few yodeling interpolations not written by the composer which Hare does tricks with.

The "Dixie" song, the work of Ray Perkins who is unique for his novelty popular song compositions, is a swinging, catchy thing that makes one believe the singer is really sincere about his "Down in Dixie feeling hanging around."

POOR LITTLE ME (Fox Trot)—Bailey's Lucky Seven. **DON'T LEAVE ME MAMMY**—Same—Gennett No. 4857.

The "Lucky Seven" certainly can throw a perpetual "natural" when it comes to dishing up blues and rags to stir sluggish feet. Jazz—just jazz! That's their first, last and middle name and while it may not sound very melodious, it's irresistible for moving the hoofs.

YOU CAN HAVE EVERY LIGHT ON BROADWAY—(Fox Trot)—International Novelty Orchestra.**LOVEY DOVE**—(Fox Trot)—Club Royal Orchestra—Victor No. 18889.

The International aggregation is a new combination to the Victor disks and judging from "Broadway" (Simons) selection, a welcome one. Seymour Simons, the composer, is a western boy who came to the fore when Nora Bayes engaged him, and Al Weeks of a Detroit daily, to compose and author her "Family Tree" production. Simons has a popular swing in his tunes that should do much for him right along although he was fortunate to have an experienced lyricist like Benny Davis for a writing mate.

"Lovey Dove" by Sigmund Romberg is from Leo Fall's "Rose of Stamboul" which Romberg jazzed up metamorphosing an orthodox operetta into a hybrid musical comedy-burlesque-extravaganza. "Lovey Dove" is the plugged song of the show and its funny little rhythm, repeated over and over, makes it stand out in contrast to the modulated Fall contribution to the score. The Club Royal orchestra puts snap and zest into the fox trot.

LITTLE GREY SWEETHEART—Crescent Trio—(Vocal).**TIME AFTER TIME**—Vernon Dalhart—(Vocal)—Pathe No. 20716.

Another corking "canned" vaudeville disk on the current Pathe releases. "Time After Time" by that veteran songwriting combination, Brennan and Ball, is one of the outstanding ballad hits currently. That and Jack Brannan's current "All Over Nothing at All" ought to mean quite a little income for the Witmark house, considering the summer slack. After all it's the sentimental songs the boys and girls round the piano sing and it's the sheet music sales and not the record and roll royalties that really make a profit for the publisher. The rest

comes of its own accord. Dalhart's tenor does justice to the ballad. On the reverse, the trio harmonizes the "mother" song soothingly and with sincerity.

SUNFLOWER DANCE—Margaret McKee—(Whistler).**SONG BIRD**—Same—Brunswick No. 2255.

For some strange reason the two foremost phonograph whistlers are women. Margaret McKee and Sybil Sanderson Fagan. One would expect a man to be proficient in that. Miss McKee has produced a novelty disk further enhanced by the beautiful orchestral accompaniment.

The "Sunflower" (MacClymont) selection is a standard but "Song Bird" (Eva Applefield-Margaret McKee) is a published number co-authored by the artist—with another woman. Looks like suffragist propaganda.

CANARY ISLE—(Fox Trot)—Ray Miller and Band. **GEORGIA**—Same—Gennett No. 4859.

After making test records for Columbia, Ray Miller also did some recording for the other companies until the Columbia people decided he was big enough for an exclusive feature. This disk is marketed by Gennett. "Canary Isle" is a melody fox trot as is "Georgia," both excellent for dance purposes. However, Miller shows nothing unique or extraordinary in this disk by way of orchestration or arrangement. He plays the songs as they are written, but that suffices for the purpose thereof.

OLD TIME MEDLEY—(Parts 1 and 2)—SHANNON FOUR—(Vocal)—Pathe.

This male quartet, one of the oldest and best known to disk purchasers, has arranged a number of old time songs in an interesting medley. They include "On the Banks of the Wabash," "Mandy Lee," "In the Evening by the Moonlight," "Sweet Rosie O'Grady," "Annie Rooney," etc. The Pathe recording manager has wisely eschewed the "follow master" thing as some of the other companies have done. When Victor a couple months back issued a waltz arrangement of old time songs, the others followed suit on exactly the same order. Here there is some variation by issuing a medley (there really seems to be a decided demand for such) vocally.

GEE BUT I HATE TO GO HOME ALONE—Dorothy Jardon—(Vocal).**WAKE UP LITTLE GIRL YOU'RE JUST DREAMING**—Same—Brunswick No. 5140.

One would expect a Dorothy Jardon to confine her phonograph work to so-called high class and operatic numbers. Miss Jardon is pleasantly fooling us. She is wisely selecting her repertoire from the publishers' popular and musical comedy catalogs. Last month in "Stealing" and "Remember the Rose" she produced a big seller and this present couplet looks like another winner. "Gee But I Hate to Go Home Alone" is evidently a follow-up on "All By Myself" in idea. There is a note of sincerity in the plaintive lyric that compels and the half-chorus interpolation by the man's voice who recites in the third person adds to the general idea of sweet sadness.

"Wake Up Little Girl You're Just Dreaming (Pretty Dreams)" by that veteran Quaker town songwriter team, Lou Herscher and Joe Burke, looks like a summer hit. It is still in the making. However, it is strictly a male song and one wonders why a man was not assigned to record it.

EVERY DAY (Medley Fox Trot)—Joseph C. Smith and Orchestra. **ROSE OF STAMBOUL (Waltz)**—Same—Victor No. 18885.

The "Every Day" selection is medleyed with "Oh Gee! Oh Gosh!" from the now departed musical comedy, "For Goodness Sake." William Daly is the composer. The compositions have that musical comedy warmth and mellowness that is denied a pop song, which flares up and dies in a brief space of time. Joe Smith has done something odd with the fox trot. It progresses as such evenly and decorously for fully three-quarters of the way, and then the rhythm is doubled, transforming the fox trot into a one-step.

The "Rose of Stamboul" waltz medley is beautiful. That and "My Heart Is Calling" are the outstanding waltz songs of the Leo Fall operetta, "Rose of Stamboul," which closed at the Century, New York, this month. Sigmund Romberg's contribution to the score of which "Lovey Dove" is the hit, and the hit of the show as well, is reviewed elsewhere in these columns.

STUMBLING (Fox Trot)—Bennie Krueger's Orchestra.**I'M WILD ABOUT HARRY**—Same—Brunswick No. 2272.

"Stumbling" is the outstanding summer dance hit. Its peculiar skippy rhythm has brought it to the fore practically overnight. Krueger has done some of his best recording work with this selection. He has put a snappy "hiccoughy" effect into the bass sax that's a winner. The soprano and alto

saxos in the fore section carry the melody, contrasting dashing with the eerie tom-tomming effect.

"I'm Wild About Harry" (Sissle-Blake) is another dance gem from that fertile musical all-colored show, "Shuffle Along," that has gleaned a harvest for the authors and publishers of "Love Will Find a Way," "Baltimore Buzz," "Bandanna Days" and "Gypsy Blues."

Paul Whiteman one day arranged the "Harry" song for his orchestra, and it surprised even him as a popular dance number. The soprano sax is featured practically all the way through in the selection, Krueger handling the instrument himself. Funny thing about Krueger. If memory serves right, he played some instrument other than the saxophone (was it the violin?) a couple of years back. The manner in which he has mastered the dulcet toned wind instrument credits him. Abel.

STANDARD

JUST THAT ONE HOUR—Theo Karle (Vocal).**IF YOU WOULD LOVE ME**—Same—Brunswick No. 5134.

Theo Karle is the John Steel of the Brunswick company. Just like Steel handles all the "passionate" love songs for Victor, Karle is strongly addicted to better class amorous ballads. He does them surprisingly well, too. His tenor has a strength and vigor that contrasts to Steel's ingratiating softness. It may not make for as fine tone shading, but it has force that is unique. Both selections are of a similar order, sincere and impassioned.

GYPSY SERENADE—Vasa Prihoda (Instrumental).**SPANISH DANCE**—Same—Edison No. 82255.

Prihoda displays himself a master of the bow with these two violin solos. The Gypsy number is a throbbing little thing, suggestive in theme of its title. The "Spanish Dance" is even more sprightly and colorful.

Prihoda's technic is finished, his pizzicato fingering showing it off flashily. Otto Eissen accompanies at the pianoforte intelligently.

IN A CLOCK STORE—Miniature Concert Orchestra.**WARBLER'S SERENADE**—Same—Brunswick No. 20093.

This is an excellent concert disk that should convert those inveterate jazz hounds to whom "concert" spells anathema. It has a certain sprightliness, particularly in the "Warbler's Serenade" (Perry), that is irresistible. The flute does the warbling, somehow reminding of a love-stricken Alpine wooer who has traded his native Swiss yodel for warbling.

"In a Clock Store" (Orth) is a descriptive fantasia, the tick-tocking of the clocks and the coo-cooing of the mechanical bird piercing the somnolent progress of the soothing composition.

INDIANA LULLABY—Olive Kline and Elsie Baker (Vocal). **MARCHETA**—Same—Victor No. 45309.

"Marcheta" (Victor L. Schertzinger) is the distinctive selection of this disk. It is a love song of old Mexico of considerable color and beauty and a relief from the cut and dried, similar patterned songs. It is further distinguished in that Schertzinger, a film director primarily, is its composer. That seems to be reversing things, by the way. Carl Laemmle and the Kremers went from the music business to pictures (as are a number of songwriters at this writing), but Schertzinger still finds time to dash off a film score or a ballad. And it's a good one, too. John Steel did it in vaudeville. If he hasn't, he should. Why wasn't it assigned to Steel in the first place? It's a male version song. However, Olive Kline and Elsie Baker do it splendidly. Love music from the song is proving a big seller.

On the reverse the same duo render "Indiana Lullaby"—the title speaks for itself—in their usual finished fashion.

SHOW ME THE WAY TO YOUR HEART—Lewis James (Vocal). **THERE ARE TEARS IN YOUR DEAR, DEAR EYES**—Helen Clark (Vocal)—Edison No. 50894.

Two better class love songs, the first of the "passionate" school. James tenors it with due feeling, the orchestral accompaniment further bearing out the spirit of the theme. The "tears" song is rendered by Helen Clark, contralto, also orchestra accompanied. The fullness and beauty of the artists' voices are brought out to their utmost through the perfect Edison Re-Creation laboratory process. Abel.

BENNY PIERMONT ALONE

Benny Piermont has left the office of Arthur Horwitz and after a vacation will actively enter the artists representative field. He was given a franchise for the Loew booking office some weeks ago.

Harry Shafter returned to the Horwitz agency this week.

UNION MERGER

May Come Up at Cincinnati End of Week

Cincinnati, June 21.

Action on the move to transfer the jurisdiction over vaudeville now held by the American Artists Federation of Labor Convention, in session here. The convention is due to close Friday.

According to a report among labor men it is understood opposition has developed against the proposed assuming of jurisdiction over vaudeville by the A. E. A., the chief objections arising from a legitimate element in the Equity, that believes vaudeville is a separate institution, and the A. E. A. should stick to its knitting. The legitimate element mentioned is credited with a strong effort, looking to the side tracking of the plan, that would give the Equity union control of the entire show business, the vaudeville jurisdiction also carrying with it jurisdiction over burlesque.

The report that the contemplated move to bring the A. A. F. under Equity's control also includes the creating of jobs for Mountford and Fitzpatrick, the A. A. F. chiefs, is said to have been one of several reasons why an element in the Equity opposes it.

American Federation of Labor conventions will hereafter be held in October, the extreme heat having decided the delegates to change the custom of years standing of having conventions in July.

JACK ELLIOTT AT COLONIAL

Jack Elliott will manage Keith's Colonial, New York, when the house reopens next September. Elliott resigned from the management of the Hippodrome, Youngstown, several months ago and has been doing confidential work for the Keith office since leaving. He was the Hippodrome manager for the past seven years.

Previously, Elliott's theatrical experiences included nine years with the Coban and Harris enterprises and four years at Madison Square Garden, New York city.

Before embarking on a theatrical career, Elliott was a well-known minor league baseball umpire, officiating for several seasons in the Ohio and Pennsylvania and New York State Leagues. He broke in Billy Evans, the famous American League arbiter, who is a native of Youngstown.

Mr. Elliott will return to Cleveland over the summer months, returning in August to take over his new assignment. His son, "Big" Elliott, is a famous football star, having played fullback at Lafayette college for the past two years.

AMALGAMATED REGAINS

The local Pantages office was notified Wednesday that the Capitol, Wilkes-Barre, Pa., will be withdrawn from the routing books of that office in two weeks. According to reports, the Wilkes-Barre house will return to the Amalgamated agency for its vaudeville bills.

The Capitol switched from the Amalgamated to the Pantages office several months ago, when a pooling arrangement was entered into between C. H. Miles and M. J. Connerford, governing their respective houses in Scranton and Wilkes-Barre.

ENGAGEMENTS

Lew Kelly, for Julian Eltinge's "Fascinating Widow" show.

Keen Twins (Margaret and Elizabeth), for "Daffy Dill."

Mignon Laird, "The Son Dodger" (vaudeville).

Mrs. Charles Craig and Fuller Mellich, "Haunted."

Lucille Chalfont, "The Greenwich Village Follies."

Violet Barney, Merkle-Harder stock, Johnstown, Pa.

Katherine Van Buren, for Alcazar stock, San Francisco.

Walter Connolly, stock company in New Brunswick, N. J.

Herbert Waterous for Gilbert and Sullivan revivals with DeWolf Hopper.

Mary Haun for "Daffy Dill."

Mark Linder for E. Thomas Peaty's Shubert unit.

Marjorie Booth, former leading woman for the Wilkes Stock at Portland, Ohio, and more recently in "The Tavern" with George M. Cohan, has been engaged by David Belasco for a role in "Shore Leave," which goes in rehearsal next month.

Robert Ames, Hortense Alden, John Daly Murphy and Millicent Hanley, for William Anthony McQuinn's "It's a Boy."

Allen Kearns, for "To the Ladies," when it opens in Chicago, Sept. 4.

IN LONDON

(Continued from page 2)

and will be of interest to his less scholarly and discerning brother managers not only in London but throughout the world. He has discovered that what the stage wants is something new and novel. Laurillard is a great man. He tries high Art and abandons it, for there is nothing new or novel in it. He tries art with a smaller "a" and abandons that for the same reason. But, now? Can it be that among the many German plays he is interested in he has found his theatrical philosopher's stone—this will of the wisp—something new and novel. It may be so, but he should have kept his secret to himself. Now the truth is out, every manager in the country will be doing it.

With "Tilly of Bloomsbury" closed and the Strand dark, the next production is already in rehearsal. It is an adaptation by Jose G. Levy of Andre Pascal's "La Caduca" and will be seen toward the end of the month. The principal parts will be played by Arthur Boucherier, Kyrle Bellew and Carmen Nesville.

An anonymous gift of £20,000 has put the "Old Vic" right and for the first time in months its friends are able to breathe freely. Viscount Astor was thought to be the donor, but he denies this, while acknowledging that he knows who did come to the rescue.

Although the production of Niranjan Pal's play "The Goddess" at the Duke of York's theatre might not be looked upon as a great success from the Occidental point of view, there was a good deal of interest attached to the production outside the play itself. The company was an amateur all-Indian one recruited from the examination room, the business desk and the banking house. All the members of the company risked loss of social standing by appearing publicly on the stage. More particularly have the ladies of the company sacrificed themselves. They have already had to feel the displeasure of their compatriots. This production marks an epoch in the feminine question, as it is the first time in history that Indian ladies have appeared publicly in a theatrical representation. The only white man connected with the performance was Guy F. Bragdon, the producer, who was formerly general stage director for Wagenhals & Kemper and Selwyn & Co.

Richard Percy Burton has received a tempting offer to act in an advisory capacity to the British World Trade Tour which is starting shortly. This organization is an industrial boom on a huge scale and will cover the world or the greater part of it. Should he accept he will probably be back again in time for the amusement boom which everybody hopes will follow the present slump.

Ethel M. Dell, writer of present day "best sellers," the dramatization of one of whose novels, "The Knave of Diamonds," was exceedingly successful both in London and the provinces and whose "The Way of an Eagle" is now being rehearsed for the Adelphi, was married June 6 to Colonel Gerald Savage, Army Service Corps. The whole affair was brought off with a due regard to the authoress' own particular blend of romance. Great secrecy was observed, not even the verger knowing of the wedding. The happy pair were spirited to and from the church in strange motor cars. The bride's age was given in the register as "21 and upward."

A book containing a great number of signatures of French dramatists is to be presented to Dame Genevieve Ward on June 8 by the French Society of Authors. Dame Genevieve has been confined to her bed since she reached the age of 85 last March. But in 1921 she played in the "Old Vic" production of "Richard III."

The production of "The Music Box" at the Palace is postponed until December instead of following the "Co-Optimists" who are about to produce a fourth edition before they finish their long season. Instead of the Irving Berlin show, the Dollies will be starred in a "revue."

Lydia Lopokova, Leonide Massine, Lydia Sokolova, and Leon Wojcikowski, the Russian dancers who replace Ruth St. Denis and Ted Shawn at the London Coliseum will present a program of new dances when they open at the Coliseum. The program consists of Rossini's "Tarantella," Gounod's "Variation," Manuel de Falla's "Faruca," "Danse Polovniennas," Johan Strauss's "Peking-Foo" and Rossini's "Can-Can." This program, with the exception of "Peking-Foo" and "Faruca," is entirely new to London.

There is a persistent rumor that the Empire is about to return to vaudeville, but nothing definite is

settled. If the theatre does, the West End will be more like London to the returning wanderer, especially as C. B. Cochran is about to run variety at the Pavilion.

Horatio Bottomley, philanthropist, race horse owner, editor of several newspapers, and now a convict awaiting appeal against a sentence of seven years' penal servitude for fraud, was also at times interested in theatrical enterprise. Rarely was "Charlie's Aunt" revived without him having a finger in the pie. He backed Peggy Primrose at a West End theatre in a play which was a dire frost, and he was greatly interested in a "hidden hand" German spy drama which ran at the Strand. This was afterward filmed. It was awful rubbish, but remarkable for the fact that a very robust large-sized "principal boy" in pantomime appeared as St. George of England on Dover Cliffs. She faded into an army chaplain, and in that capacity was a great joy to "Tommy Atkins," who had never seen, much less approached, a padre of such alluring proportions. Incidentally, it has just been made public that the publishers of "John Bull" paid him the tidy little sum of £25,000 to get out of the editorial chair.

Unable to get his terms at the legitimate houses in Brighton, William Morris will put Harry Lauder on at a cinema during Carnival Week. The house chosen is a huge one with a seating capacity of 3,500 and standing room for another 1,000. Morris will take a certainty of £2,000, and also work on a percentage basis, doing two shows nightly. Lauder is the only act he will provide, the management of the cinema supplying the big feature picture and the usual concert turns.

A new style of revue was presented at the Finsbury Park Empire week of June 5 by Paul Murray, George and Harry Foster. The book is by Lauri Wyllie, and was staged by Jack Haskell.

The new idea consists in Messrs. Foster and Murray taking over the vaudeville acts booked in the various houses of Moss Empires and other circuits, and incorporating them in their revue. The idea is so simple it is a wonder no one thought of it before.

The "plot" of the revue consists in playing the scenes on shipboard of an ocean liner. One of the characters says: "We have on board an amazing array of talent," and then mentions the names of the acts. He goes on to say: "I suggest we do our little bits between the professional entertainment." The members of the Revue company are, of course, the passengers aboard the liner, and are seated on stools with their backs to the audience gazing upon the platform upstage upon which the first specialty artist makes his appearance. At this juncture there is a "blot out" and the aforesaid artist appears in "one," or, as we say in England, "front cloth." Between the regular acts the members of the revue do their specialties and the revue girls appear in ensemble numbers.

When the last act finishes its turn the lights fade once more and the artist is discovered on the platform upstage bowing as if he had just finished his performance for the steamship passengers. The "passengers" then arise and go through the finale of the show.

It will readily be seen that this lends itself to the incorporation of the acts that are booked and permits the house to advertise not only the revue, but to add thereto the names of the well-known acts, giving the impression to the public they are part and parcel of the show.

C. B. Cochran has Captain Aaronson as a partner in his presentation of "Chuckies of 1922" at the New Oxford.

Some years ago T. Elder Hearn tried hard to sell sovereigns at a penny each on London Bridge and the passers-by would have none of him. Later he tried to sell a £5 note for the same sum in Trafalgar Square, but the public knew too much and would not take any chances. Sir Alfred Butt's attempt to give the Londoner something for nothing by letting them see "Lass o' Laughter" at the Queens for the asking, providing they paid if they liked the show, has had the like success. Many came, few paid. The enterprising philanthropist among showmen is now open to consider offers for the Shaftesbury avenue house.

At the moment the following West End houses are closed: Adelphi, Aldwych, Strand, Ambassadors, Duke of York's Empire, His Majesty's, Lyceum, New Oxford and Princess. Two or three of these will reopen very soon.

Leon M. Lion has acquired a new Robespierre play by the critic Geo. E. Morrison and will himself play the title role.

Cyril Maude, who has not been seen in London since the fiasco with

Belasco's "Timothy," at the Shaftesbury, but who has confined himself to the provinces, will shortly undertake an American tour at a straight salary of £350 a week. He will have no interest in the percentage on the takings.

The new "listening in" craze has struck London. The daily papers are devoting much space to instruction in the art and the different stores are stocking apparatus, giving demonstrations and instruction. The Gulliver circuit is the first theatrical concern to fall. Charles Gulliver has installed the apparatus at the Palladium for the amusement of people waiting to book seats and if the innovation proves successful it will be carried to his other houses.

Lottie Venne, England's premier legitimate comedienne, was 70 years of age May 28. During her stage career she has created over 1,000 parts and invented a type of comedy playing which has led to some parts being described as "Lottie Venne parts."

Basil Dean, of Reandean, is busy adapting a novel "Sat n" by H. de Vere Stacpoole, the author of "The Blue Lagoon." Nothing about production has yet been settled, but this play may follow John Galsworthy's "Loyalties" at the St. Martins.

When Sir Gerald du Maurier produces "If Winter Comes" in London he will himself create the part of Martin Sabre. Rarely has any theatrical event had so much solid booming as the adaptation of this "best seller," first as a book, then as a picture. Half the necessity boosting the du Maurier production will be taken out of the publicity people's hands.

Margaret Bannerman, whose name was originally mentioned for the part of the distressed princess in the Drury Lane production of "Decameron Nights," will take up the part now in place of Wiletta Kershaw, who created it in London. Miss Bannerman is rapidly working up a reputation for versatility. From "Welcome Stranger" she went to the revue, "Pot Luck," at the Vaudeville, her part in which popular show will now be taken by the vaudeville favorite Maudie Scott, who graduated to the leading "halls" via melodrama in the small provincial theatres.

Augustus Yorke, one of the original "Potash and Perlmutter" couple, is the big addition to the current bill at the Coliseum. Despite heat and resulting scanty audiences his new American sketch "Abe the Hero" was a big success. Will Fyffe is doing one of his by-weekly trips across the road from the Alhambra, but this will probably be his last appearance in the West End for some time as next week he proceeds into the provinces. Fyffe's success has been phenomenal and he deserves it. Ruth St. Denis and Ted Shawn are still at the "top of the bill" and this week present an entirely new series of dances. Others in the program are Maudie Scott, her last vaudeville appearance before going into "Pot Luck" at the Vaudeville; George Mozart, one of our most popular comedians, in a series of short sketches entitled "Short Stories"; Page's Animated Dolls, Peggy and Lena Chisholm, with violin and pianist; Misquette and Maxley, Wyn and Ivy, and the Fox film "Vesuvius Conquered."

As already stated, "The Curate's Egg" has convinced Nelson Keys that intimate revue is more or less dead. It is spectacle or nothing. Therefore he is quitting this type of entertainment and is looking for a really good play. His tenancy of the Ambassadors does not expire until September and as things are there appears every possibility of the theatre being closed until then.

June 20 has been chosen for the production of the Ethel M. Dell dramatization "The Way of an Eagle." Jessie Winter will share the histrionic work with Godfrey Tearle and Marjorie Gordon.

Louis N. Parker, who is better known as a pageant master than as a playwright these days, which is entirely his own fault, is to produce Gluck's "Orpheus" in the grounds of Warwick Castle. The whole production will be so to speak, made on the spot, including properties and costumes. The company will be a large one, principally local amateurs, and the production will take place July 19 and run for four days.

Carmen Nesville, a French actress, who has been playing in films for some time with Nazimova, has signed a contract with the Strand management and will appear there during the autumn as the principal support of Arthur Fouschier.

Maskelyne & Cooks at St. George's Hall are staging a big program for the holidays. Foremost in the "bill" is Clive Maskelyne, who will give instruction in the art of taking fairy photographs, children being advised to bring quarter plate cameras and extra rapid plates with them. Griff returns with his bubble blowing,

and the rest of the bill is exceptionally strong in magicians and sorcerers even for the "Egyptian Hall."

"His Girl," which was produced at the Gaiety April 1, finishes June 10.

The company running at the Kingsway, which is known as "Benrimo and Associates," consists of J. J. Benrimo, the producer; Seton Blackden, translator and actor; Malcolm Morley, the manager, and R. Chie.

When C. B. Cochran starts his vaudeville season at the Pavilion the bill will be headed by the Duncan Sisters, who are following the example of Charlie Chaplin and H. M. the King of Spain by staying at the Ritz and are proud of it; the Sylvester Trio, Charlie Poley, a Continental act, and General Ed Lavine. The return of the London Pavilion to variety will be welcomed by thousands of the public, most of whom are fed up with ostentatious and spectacular revue, but times have changed very much for the worse since the days when for nine-pence you could have a comfortable seat and see a program the likes of which would make a modern manager scream about expense, although 20 years ago they were put on week after week without any special publicity just as a matter of course.

Alan Brooks with his playlet "Dollars and Sense," which created a big success at the Coliseum and Alhambra, a success which was repeated in Glasgow, was on the verge of suffering the fate of many big American acts which arrive this side practically on "spec." You play the big houses, then your money is too big and you either take very much smaller terms or study the sailings back home. Brooks was for this, especially as the recent managerial conferences in various quarters have made music hall magnates piously careful of the shareholders' money. However, he stuck out for his terms and made arrangements to cross over to Paris. At the eleventh hour he won, received contracts for the Stoll houses and other important dates, and reopens June 5 at Brighton, reappearing in London at the Victoria Palace the following week.

Grace Hawthorne died in London aged 60. For a good many years she was a notable touring manageress with frequent attempts to wrench fortune out of London. She was connected with the original production of "The Royal Divorce" and also with "Theodora." For this latter play she traveled lions but the production was not always financially successful. She claimed to have something to do with the authorship of "The Royal Divorce" and returned to this country from America some three years ago in the hope of establishing certain rights in it. Her action, however, failed.

Hugh J. Ward, of Australia, is here. His London representative is Robert Courtneidge. Among the shows already secured are "Tons of Money," "Gabrielle" (a Courtneidge show as yet unproduced), "Bulldog Drummond," "The Wheel," "The Faithful Heart" and "Safety First."

The Syncopated Orchestra gave a private performance June 2 of its proposed season's program, and was enthusiastically received, every number being encored. Since the loss of so many of their number the Syncopated Orchestra has taken on several Europeans, and only half their number are negroes at the present time. Courturier, a French artist, deserves special mention. He gave an excellent solo on the saxophone. The performance was smart throughout, and it has every prospect of a successful season.

Zoe Atkins, the American dramatist, has returned from Paris and has taken an apartment at the exclusive Albany. She is in London on business in connection with the English rights of one or two of her plays.

"The Bat" registers 150 performances at the St. James June 3. Business is keeping up wonderfully well, but the light evenings and weather generally have caused some falling off in the pit and gallery.

Despite the heat, "Decameron Nights" continues to do business at Drury Lane. The average takings are running somewhere in the neighborhood of £5,000 a week. The matinee in the middle of last week took £400 and the evening show on the same date took over £900.

The new Dairsfather show will see its West End production at the Lyceum in from six weeks to two months' time. "Old Bill, M. P." will be interpolated by the original players on its London premiere, at any rate as far as the principals are concerned, and another company is being formed to absorb the provincial dates. This show is something of a godsend to the business just now, as Seymour Hick-

employs many out-of-work actors as "supers."

The heat wave continues and withdrawals become daily more numerous as the summer moves forward. "Other People's Worries" at the Kingsway is more fortunate than most pieces these days. Marked to finish May 27, it has been reprieved and will now run on indefinitely. "Indefinitely" is an elastic term when applied to things theatrical here and the comedy's life may after all only last until J. H. Benrimo's plans for his new production at the Great Queen Street house are in full working order.

Owing to the success of May Wirth and her company at the Coliseum, Sir Oswald Stoll has arranged for them to return to the big house before returning to America. The return visit probably will be for a fortnight, following their provincial time.

Daphne Pollard and her husband, E. K. Bunch, are back from America. For a time at least the Australian comedienne will not be working, but she will probably be seen in the West End in the autumn.

In the Westminster County Court, Doris Thomas, late leading lady in the E. Lewis Waller Ltd., touring production of the Cochran revue, "Fagar," sued the management for wrongful dismissal. The defence alleged her performance was vulgar and her dressing of the part as well as some of her actions bordered on the improper. After hearing much evidence, the judge decided in favor of the actress and awarded her £190 damages. In giving judgment His Lordship said he did not believe she had been guilty of indecent acts. There was gross exaggeration on the part of defendants and he considered plaintiff had fully preserved her reputation as a good actress. Previously he had said that under the direction of the stage manager she had to pose her body in an attitude which, to the eyes of some, might seem to go very near the borderline which separated indecency from decency.

Nothing has yet been decided as to the future of the Empire. Various schemes have been put forward and one at least, a plan to make it a center for pugilistic displays, has collapsed altogether.

Sybil Thorndyke's next West End appearance will be in an English version of a play by Herl Baille. Negotiations for a suitable theatre are in progress.

In an attempt to get away from the vexed question of queues, several West End houses are now booking for the pit two hours before the doors actually open. The up-to-date establishments are the Queens, the Haymarket, Prince of Wales, Daly's, the Hippodrome, Kingsway and Winter Garden.

Nothing definite has yet been settled to follow "Cairo" at His Majesty's. In some quarters it was thought Somerset Maugham's Chinese play "East of Suez," would do so, but this will not be produced until the autumn. A revival of "Chu Chin Chow" has also been suggested, but nothing has been settled and Oscar Asche's announced intention of a long sea voyage and a holiday will, if he sticks to his present plans, effectually negative any hope of reviving the "longest runner."

Sir James Barrie has handed a halo to our stage doorkeeper. Speaking at a recent dinner of the Critics' Circle at which he was the guest of honor he confessed that once or twice he had tried to dodge past stage doors only to be brought back. It was a tradition, he said, that no real stage doorkeeper had ever been known to recognize anybody. He required proofs of identification ranging from finger prints to birth certificates. The old stage doorkeeper agreed that the days of stage-struck young men with notes and bouquets were over. Today the custodians of the behind stage privacy were mostly up against cranks and limelight lovers of both sexes and all ages.

The Birthday Honors list is devoid of theatrical names although literature is well represented. The only name connected with the entertainment world is that of Dan Godfrey, the bandmaster, who receives a knighthood. His father was one of the most famous bandmasters the army ever had and one of the first to receive commissioned rank.

Charity benefits at the Hippodrome are usually notable events, but the one being organized for June 26 on behalf of the London hospitals promises to make those that have gone before small affairs in comparison.

It is said Sir J. M. Barrie is thinking seriously of writing a light opera. If he does so this will be the second time he has strayed from his usual literary path. In 1893 he wrote one in collaboration with Sir Arthur Conan Doyle. It was called "Jane

Annie or the Good Conduct Prize." It was a dire failure.

Some time ago the Chancellor of Cambridge University put his ban on the appearance of the touring Grand Guignol company at the local theatre. Now the Lord Chamberlain has descended on the university and refused to license a Grand Guignol playlet of its own which the undergraduates were inserting into a musical comedy they are producing. He refuses to allow the playlet performance unless as a burlesque, holding it is too gruesome.

Sam Poluski, one of the Brothers Poluski, who were among the really great comedians of the old vaudeville stage and retained their popularity long after the old music-hall had, has just died in a London nursing home, age 54. He made his first appearance as a child of three.

Rutland Barrington, one of the most famous of all Savoyards, has died in London hospital at the age of 70. He began his stage career when just turned 21, joining Henry Nevilles company at the Olympic. Later he went to the Savoy and joined the company which was making theatrical history with Gilbert and Sullivan opera. Personal fame came to him when he played the Police Sergeant in "The Pirates of Penzance" and sang the song, "A Policeman's Lot Is Not a Happy One." During his stay with the D'Oyly Carte management he played in every Savoy production. He tried management himself, but was not successful so he returned to light opera, this time joining George Edwards, appearing in "The Geisha," "San Toy" and "The Cingalee." His last engagement took him into drama and he joined the Martin Harvey company for the production of "The Burgomaster of Stilemone." This was his last engagement and it terminated when a paralytic stroke compelled his retirement from the stage. One of his great sorrows latterly was that he had never discovered vaudeville and the fortunes which some comedians amass.

Richard Thornton, who began life as a pit-boy, then became a publican, and afterwards joined the late Sir. Hugh Moss in building the first Empire of the now famous circuit, left a fortune of £105,000. Among the bequests in his will was one of "the income derived from 400 shares each in the Sunderland, South Shields, West Hartlepool and Gateshead Palaces" to Harry Esden so long as he remained in a managerial capacity. He also left him the sum of £5,000.

Joseph Coyne has left for Paris on a holiday trip. Having refused to play his original part in the projected revival of "The Merry Widow" he is rumored to be contemplating complete retirement from the stage. Nobody, however, takes this threat very seriously.

Alvah F. Chunn who sails June 7 on the Aquitania for New York is joint managing director of Richard Warner & Co. Established in 1880, this is the oldest firm of theatrical agents in the country and still conducts its business with a dignity somewhat unknown to the younger generation of hustlers. The Warner offices, except for the frames of long forgotten artists' photographs in the corridors, are more like the business premises of a family lawyer or stockbroker than of a group of men operating in the amusement world. He will be away about four months during which time he will see acts and shows with a view to English engagements.

A little over a week ago an important London evening paper devoted a lot of space to the account of the death of a man well but not too fondly known in theatrical circles. He had, the paper said, been found dead in bed in Brighton. The account alluded to his misused genius and left little unsaid. Three days later the dead man was very much alive in a Soho "dive." He was also very cheerful for such a libel was worth a fortune. Now everyone is asking everyone else who wrote the obituary and the general consensus of opinion seems to be that the "dead man" has at last turned his literary abilities to good account.

A "copyright" performance has taken place at the Shaftesbury of a new serious play "The Balance" which Leslie Henson and Tom Walls will produce in the country during the autumn prior to London. One doesn't hear much of "copyright" performances these days, the new Copyright Act having made them something of an unnecessary pomp and extravagance. The modus operandi was simple—get a few players, hand them parts to read, get through and quickly as possible, and the deed is done. It is necessary, however, to have the theatre open, and "billed," and seats are at a guinea each. The paying audience is generally some friend who receives his admittance money from the management.

W. D. Waxman's next production at the Court to follow "The Priest and the Rabbi" will be a historical play "Uriel d'Acosta." This play is no new to the West End and has not been done in English although

Waxman has played it several times in Yiddish.

Sooner or later some enterprising manager will get into trouble through the growing tendency to use the Lord Chamberlain's negative attitude toward their productions as a medium for publicity stunts. Times without number in the last few years have complaints from St. James' Palace been used as means of advertisement.

C. B. Cochran got over an exceptionally good one when a little dancer appearing in one of his pavilion revues was objected to, but not until the show had been running sometime. Further, the girl herself fell for the showman's idea and tearfully explained to several newspapermen that she would be no sort of an attraction if properly clothed. Oscar Asche did very well over the "Cairo" orgy scene complaints. The limit has probably been reached by the Monckton Hoffe play "Pomp and Circumstance," which was supposed to be banned because a bed appeared in one setting. This banning the Lord Chamberlain has denied and the management is trying to cover up its "stunt" by talking of a misunderstanding.

The same thing goes on in the country. Numerous wretched little melodramas try to get the public interest by asserting they were once banned but "this play has now been passed by the censor."

The authorities care little for these small affairs, but the West End manager should remember that the London County Council is advisory to the Lord Chamberlain's department, that most theatres have their licenses from the L. C. C., that there is a good deal of reciprocity in official circles, and that the L. C. C. could create quite a lot of trouble if once the St. James' Palace authorities got their back up by the misuse of their official correspondence.

FOREIGN REVIEWS

(Continued from page 15)

advance the cash the father prefers the suit of a rich but middle-aged rival, who is willing to make a loan. Then the Jeffries family arrive from Chicago and explain to Camille he is the tail-end of a worthy family. Their daughter Maud, the Pearl of Chicago, is sole heir to millions on condition she marries the testator's last surviving relative.

Camille declines, professing he prefers his fiancée Henriette, but the practical American heiress suggests they marry for the form, the union to remain a blank, and then divorce, after she has secured the legacy, the accommodating bridegroom pocketing 10 per cent. as his share. Henriette is even willing for this sacrifice of a "white marriage" and the wedding takes place. Camille goes in for spot, dresses well and is a changed man. He even practices boxing and knocks down a cad found trying to flirt with his wife. Maud is enchanted; she begins to love her husband; their affection is mutual and they ultimately decide to make a life job of it.

In the meanwhile, Maud's brother, Harry, also in the party, buys the herb business and converts it into a prosperous factory for manufacturing gumdrops to be exported to the United States. He is gone on Henriette and they also marry. The family had brought with them a clergyman, Rev. MacBottle, believing him useful in expediting the marriage arrangements, and this role, played by the film actor Levesque, is the fun of the farce. He is fond of the bottle and makes up for lost occasions due to the "dry" season, at home.

The American girl is depicted as a self-willed person, heartless and only out for a good time. The rushed marriage after ten minutes' courtship is absorbed as gospel by the local public. The characters are taught to talk loud and smoke big cigars. As a matter of fact, the atmosphere is supposed to be typically American, and reminds me of the foreign melos where the Frenchman is depicted with a top hat, waxed moustache, high-heeled shoes and pointed beard. The author has tried to embody some vague impressions of people he met in Chicago, and it is all extremely funny—particularly for us. Still the inebriate clergyman is not a diverting sight.

Kendrick.

BIRTHS

A daughter to Mr. and Mrs. H. Wayne Pierson, June 15. Pierson is one of the executives of the D. W. Griffith organization.

Mr. and Mrs. Jack Linder at their home in Brooklyn, N. Y., June 17, son. The father is the independent vaudeville booker.

NEW ACTS

"The Quakeress," the old John Hyams and Lella McIntyre vehicle of eight years ago, is being revived by Sam Hyams, a brother of John and former partner of Ralph Ashe. Edna and Grace Dreou in new musical skit.

Alfred Powell and company in a musical skit by Al Wilson and Jim Brennan.

Mary Haynes, who has been doing a single on the Keith and Orpheum circuits, will offer a new act next season by Hugh Herbert and Con Conrad.

MONTREAL MANAGERS AGAINST CARNIVALS

Theatrical Association Petitions Mayor to Prevent Exhibitions

Montreal, June 21.

Protest against carnivals being allowed to exhibit in Montreal has been voiced by the Montreal Theatrical Managers' Association, through its secretary and treasurer, B. M. Garfield, in a letter to Mayor Martin, which reads in part as follows: "At the last meeting of the Montreal Theatrical Managers' Protective Association a resolution was passed protesting against carnival companies being allowed to exhibit in the city of Montreal, and I was instructed by vote of our association to convey our grievance to you, requesting that you use your influence in persuading our aldermen to pass an ordinance which will prohibit the exhibition of carnivals in the city of Montreal in the future.

"Our reason for protesting is that the theatres of Montreal are taxed very heavily, and have hard times to make both ends meet, even if given the protection which they are deserving of, and we believe that we are entitled to this protection, as we are permanently located in institutions, which spend our money in the city of Montreal, and try to benefit and improve our city in every way, shape and manner, and endeavor to keep our amusements clean and suitable for the best element of people; while carnival companies are promoted by outside capital coming into our city for a short period, using every means possible to obtain large sums of money, and when they have finished they take large sums of money away from our city, which has a tendency to hurt other lines of business, and benefits no one with the exception of the promoters of the carnival, who are outside people.

"We believe that the money spent for amusements should be held in our city and our city derive the benefit therefrom, and if our theatres and places of amusement which are permanent are given this protection by prohibiting outside amusements of this kind coming in, such results will be obtained.

"The fact that a greater number of the states in the U. S. A. have passed state laws prohibiting the exhibition of carnivals, and that many cities where the state has not taken up the situation have passed city ordinances prohibiting the same is a strong point of argument in our behalf; and while we do not care to become severe at this time in our remarks, we are prepared to go before our City Council with arguments so strong against the exhibition of carnivals that they will be obliged to give the matter very thorough consideration."

It is anticipated that this action of the theatrical managers will be supported by the city and an ordinance passed prohibiting carnivals exhibiting here.

The statement made by the Montreal Theatrical Managers' Association that states in this country have passed laws forbidding carnivals to exhibit is a misstatement. No state has passed such a measure.

A meagre number of towns have locally taken action by ordinance to prevent carnivals entering, but such local measures have been for the purpose of keeping out bad carnivals. Another expedient by a few localities has been to impose a high license on the theory that a bad carnival is necessarily a small carnival, and could not afford to pay a high license. That has been proven fallacious, for all bad carnivals are not small carnivals.

Canada, since the war, has had a universal cry to keep their money at home and spend it only in Canada, to readjust the rate of exchange. When the war ended a Canadian dollar brought only 83 cents in American money (17 per cent. discount). Through its continual harping on Canadians for Canada, and perhaps helped along through prohibition in the States, Canadian exchange has nearly reached par with American. Its last quotation was but ¾ per cent. discount.

The habit of four years persists though on the other side of the border. On a plea to keep money away from Americans almost any movement set afoot in the Dominion finds ready support for that objective.

MARRIAGES

Ida Stanhope ("Sea Wolf," in vaudeville) to Bob Foster (Foster and Joyce) in Boston, June 8.

OSWEGO'S STAND

No Street Carnivals Nor "Human Flies," Says Police Commissioner

Oswego, N. Y., June 21.

Commissioner of Public Safety W. J. Dempsey stated yesterday there would be no more street carnivals allowed in this city while he occupied office. The commissioner also decreed against "human flies," who climb public buildings and collect money from crowds.

The statement issued by the commissioner says local fraternal organizations have sought permission to bring street carnivals into the town during the summer, with the societies to participate on a percentage basis. The commissioner says the traveling shows give but little return to the fraternal organizations while taking a great deal of money out of town.

New Castle, Pa., June 21.

No more carnivals will receive licenses to show in New Castle with the signature of William T. Burns. Declaration to this effect was made by the acting Mayor this week when James Sullivan, advance agent for the Wallace Bros.' Shows appeared before Council and asked permission to show this week in New Castle.

The show is now installed. Sullivan said he had been in communication with representatives from a committee which wanted the carnival to play for the benefit of the children of the St. Marguerite church. They had told him, he said, that the permission of the authorities had been secured.

Acting on their advice, he had come to town this week and installed the show, which includes a merry-go-round, snake charmer and the usual carnival sideshows. This morning he discovered that permission had been secured only for the merry-go-round.

Council voted to leave the matter in the hands of the acting Mayor.

\$100,000 GUARANTEE

Carnival Backer Reported to Have Guaranteed Minimum Takings

Buffalo, N. Y., June 21.

The Police Carnival, which opened here Saturday night under the direction of Frank Spellman, has had a bad break practically all week. The carnival got off on the wrong foot, the big storm Saturday night tearing up the lot and doing several thousand dollars in damage. Cool weather the beginning and end of the week kept the public away, and a rainy mid-week held takings down.

Added to this, a complaint to the Mayor by the Society for the Prevention of Cruelty to Children against the appearance of local children in dances in connection with a pageant on the grounds, necessitated the withdrawal of about 100 kids from the show.

The carnival, which is for the benefit of the Police Mutual Benefit Fund, had been widely advertised for months. An admission of 55 cents is charged at the gate.

Spellman is said to have guaranteed the police \$100,000 for their share, and to be collecting 25 per cent. of the gross on his end.

The show has another week to run.

\$10,000 CIRCUS JUDGMENT

Kansas City, June 21.

The Supreme court, of Kansas, has sustained the verdict of the trial court of Wyandotte county, giving John Toelle, a minor, a judgment of \$10,000 against the Sells-Floto Shows Company.

In 1920 the plaintiff, a 15-year old boy, ran away and joined the circus. While riding on one of the circus cars he was injured and the suit was brought against the defendant by the boy's mother who resides in Kansas City, Kan.

Last year the trial court gave a verdict for \$10,000 from which the circus management appealed.

NEW RICE & MCINTYRE SHOW

Los Angeles, Cal., June 21

W. H. "Bill" Rice, carnival owner and promoter, is back on the coast, having concluded the work of routing the Greater Sheezy Shows.

Rice, since his return here, has organized a company which will be known as Rice & McIntyre, and which is incorporated for \$10,000. The new firm will operate shows and riding devices at Long Beach and other Pacific coast resorts.

A repertoire company under canvas is also organized for Hollywood.

WORLD AT HOME SHOWS STOPPED BY POLICE

Closed in Pittsburgh Monday—Order to Stop Gambling Not Obeyed

Pittsburgh, June 21.

The World at Home Shows were stopped here Monday by the police upon the order of Public Safety Director George W. McCandless.

The director's reason as announced was that games of chance were being conducted by the carnival and that his request to the management of the carnival to stop them had not been obeyed.

The World at Home Shows at one time, when owned by Chicago capital, had a national reputation as a carnival, but it has deteriorated. It is about a 20-car outfit, said to be now directed by Robert Gloth, with Al S. Cole, special agent; Carlton Collins, press agent; William Kline, business agent, and Fred Follet, secretary and treasurer. Follet was formerly manager of Miner's 8th Avenue theatre, New York.

The show carries percentage wheels (games for cash), it stands for buy backs and has some 100-1 shot chance games, the chance of winning being one in a hundred. It uses a swinging bowling ball at a pin, "cover the spot," roll downs (count out) and a wheel with horses played for cash, 50c. \$1 or \$2. Giving back of the articles is also stood for.

Among the concessions is a "Vice Exposed" show with front banners screaming of cooched dancers and naked women. A ballyhoo for it is given with three women ranging from 20 to 40 and with little clothes on. A man made up as a Chinaman does a tremendously strong spiel on the opium habit. He claims to be working under the jurisdiction and by permission of the United States Government, making free use of names of nationally known men, besides President Harding's and including Health Commissioner Dr. Copeland, of New York.

Delgarian's Independent Events

Chicago, Ill., June 21.

Baba Delgarian, owner of Delgarian's Garden of Allah, and other Oriental shows with the principal carnival companies, has quit the road and is now promoting independent events.

His latest venture is a street carnival under the auspices of the Chicago Commercial Club which will open July 1 for an 11-day run.

Delgarian is a former partner of the late Jake Sternard.

Composers After Outdoor Field

The American Society of Composers, Authors and Publishers has begun proceedings against Luna Park, Coney Island, N. Y., for alleged unauthorized public performance of copyrighted music for profit. They are getting after all of the Coney Island amusement places, with several suits in preparation.

The entire outdoor amusement field will be carefully looked over by the society's scouts for alleged copyright violations.

Kibel's Coney Island Concession

Jules Kibel (Kibel and Kane, vaudeville) is managing Kibel's Dodge'Em on the Bowery, Coney Island, for the summer. He controls several outdoor amusements on the island doing business as the Kibel Amusement Co., Inc.

Former Mrs. Wilbur as Companion San Francisco, June 14.

Florence Wilbur, former wife of Crane Wilbur, the actor, has joined the Singer's Midgets and is traveling with the troupe as a companion.

ILL AND INJURED

Yvonne LaGrange is a patient at Flower hospital, where she has been for the last two weeks with paralyzed lower limbs, as a result of an accident.

Henry Santley, songwriter, is recuperating in Stern's sanitarium, New York, from an operation for appendicitis.

Howard Johnson, songwriter, is confined at home from injuries in an auto accident.

Nonette operated for appendicitis in New York two weeks ago is convalescing at her home.

Mrs. Sig Bosley (Alice Coons) major operation at Francis Willard hospital, Chicago.

LESTER ALLEN

(LATE STAR GEO. WHITE'S "SCANDALS")

JULES BUFFANO at the Piano

VERY SUCCESSFUL, THANK YOU

This Week (June 19), B. F. Keith's Palace, New York

Direction HARRY FITZGERALD

NEWS OF THE DAILIES

Anna Forrest, picture actress, was robbed of \$2,000 worth of jewelry from her apartment in the Hotel Netherlands, New York, last week. Anna Williams, a servant employed by the hotel, was arrested on Miss Forrest's complaint. She waived examination and was held for the Grand Jury in \$1,000 bail by Magistrate Max S. Levine in Yorkville Court, New York.

At a luncheon of the Broadway Association last week the transportation committee of the organization reported the suggestion of eliminating the surface cars from Broadway and substituting motor bus lines.

Bertha Mann, who created the leading role in "That Day" when that show played in Los Angeles, will appear in the same role when it is produced by the Belmont Theatre Repertory next season.

The divorce suit by Geraldine Farrar against Lou Tellegen and his counter charge, which was originally started in Westchester county, has been placed on the fall calendar of the Supreme Court, New York.

Glady's Unger and Marjorie Rambeau, author and star, respectively, of "The Goldfish," now playing at the Maxine Elliott, New York, are collaborating upon the novelization of the comedy. The novel syndicated through newspapers.

William Gilmore will direct the rehearsals of "The Inevitable," the play in which Fortune Gallo will make his debut as a producing manager.

"Ben-Hur," the picture rights of which were bought by A. L. Erlanger a year ago for \$1,000,000, is to be filmed by Erlanger in association with Goldwyn soon. Goldwyn is taking over the film rights ac-

quires 50 per cent. interest in the dramatic rights of the play. Many of the scenes will be photographed along the Mediterranean Sea.

A fire in the basement of the Romax building, 245 West 47th street, New York, last week quickly spread to three stores on the ground floor, a rubber tire store, a chemical laboratory and an electric letter sign shop. The fire endangered the Longacre theatre in the rear of the building, and also the Strand theatre next to it. The firemen had to wait about an hour before they could get into the cellar because of the heavy smoke.

E. R. Lewis' home in Belmar, N. J., was robbed last week of \$7,000 worth of jewels. Lewis is treasurer of the Metropolitan opera company and many of the jewels stolen were gifts from opera stars, including one from the late Enrico Caruso which he valued very highly.

Walter Hampden returned to New York after closing his tour in Shakespearean repertoire. In arranging for his local appearance in the autumn he will present a new modern play by an American author besides his regular Shakespearean repertoire.

Ten of the most prominent London actors have formed a co-operative partnership in producing their own plays. They are leasing a West End theatre for the purpose. The group includes Dion Calthrop, Norman McKinnel, George Elton and Charles Quatermaine. This is the second venture of its kind. The other is Laddie Cliff's group of "Co-optimists," who have made a fortune out of their productions.

Jack Norworth is being sued for a divorce by his wife, Mrs. Mary Johnson Norworth, who charges desertion. The Norworths were married in Oakland, Cal., March 17, 1913, three weeks after Norworth secured his divorce from Nora Bayes. Mrs. Norworth is living in New Jersey with her two children since March, 1920, and states that Norworth deserted her a year before.

"The Perfect Fool" will stop at Atlantic City for a week on his way to Chicago, where he will open Aug. 20.

A benefit performance was held Thursday night, June 22, at the Columbia, Far Rockaway, L. I., for the sufferers in the Avenne fire of last week that destroyed millions in beach property.

New York Supreme Court Justice Delehanty approved the report of Referee J. G. Saxe and granted an interlocutory decree of divorce to Irving Stark, whose wife was a former Ziegfeld "Midnight Frolic."

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girl, Edna Wheaton. Stark's witnesses testified that they found George Uffner in an apartment with Miss Wheaton on the night of Nov. 23, 1921.

Allan Pollock will close his season at the Henry Miller, New York in "A Pinch Hitter," Saturday, to go on tour with "A Bill of Divorcement." "A Pinch Hitter" will go on tour with another player in the leading role.

Maria Bazzi, Italian dramatic actress, will appear on Broadway next season in her first English speaking role.

The N. V. A. ran its first public clown night at the Colonial, New York, Sunday night, given for the benefit of N. V. A. Post No. 690, of the American Legion.

Fortune Gallo in Rome last week tried to arouse the interest of the Italian authorities to erect a permanent Italian theatre in New York for the presentation of opera and drama.

Edith Hallor is suing her husband, John D. Dillon, for divorce. Miss Hallor secured a divorce from L. Lawrence Weber in 1921.

Sam H. Harris will produce William Anthony McGuire's new comedy entitled "It's a Boy," opening in Atlantic City, July 17.

Henry Hull has written a play in collaboration with Leighton Camun, entitled "Manhattan." The play will open in Asbury Park in July.

Basil Sydney will succeed Richard Bennett in the title role of "He Who Gets Slapped" at the Garrick, New York, June 26.

The Mayor of Nancy, France, has forbidden the showing of "The Red Dancer," a play dramatizing the career of Mata-Hari, the Parisian actress, who was executed in wartime for espionage.

The Amphion, Brooklyn, N. Y., with a seating capacity of 1,700 will be sold at auction June 26, by Joseph P. Day, auctioneer.

E. F. Albee purchased a plot Monday on 125th street, between Seventh and Eighth avenues (Harlem), New York, upon which a new B. F. Keith theatre will be erected this fall. The theatre will be on the style of the new Keith house that is being built in Cleveland. The house will seat 3,000.

Headed by Fred Stone, an outdoor show will be given at the Mineola Fair Grounds, Mineola, L. I., July 1 by the Occupational Therapy Society of New York.

Crystal Hampton, who was confined to Bellevue hospital, New York, from the effects of taking bichloride of mercury tablets at the Hotel Claridge June 5, died at the hospital early this week. Miss Hampton was said to be the assistant treasurer of the Apollo, New York, and also interested in the picture business.

Margaret Buckley, 24, 109 West 90th street, New York, was taken to Bellevue hospital by two men in a taxicab from the Hotel Claridge. Miss Buckley while suffering from a headache, went into a drug store to take some aspirin that she carried in her bag, but took some bichloride of mercury tablets by mistake.

Arrangements have been made with the approval of the French government, whereby Maurice de Feraudy and other notable professionals connected with the Comedie Francaise and Odeon theatres will visit North America next autumn. They will play one week in Quebec,

two in Montreal and one in New York.

Doris Keane, chairman of the "Million Cans of Milk Campaign" of the American Committee for Relief of Russian Children, will give a benefit performance at the Earl Carroll theatre, New York, Sunday night (June 25). The Beechwood Players, from Frank A. Vanderlip's Scarborough theatre, under the direction of Henry Stillman, will give "Sava," a three-act play by Andreyev, author of "He Who Gets Slapped." The entire proceeds will be devoted to the purchase of milk.

Reinhard Goering, author and playwright, winner of the Schiller prize for literature of Germany, is in jail charged with selling two paintings taken from the home of a man who befriended him. He is the author of "Seeschlacht," now playing in Berlin, and "Kammerspiele," one of his best works.

Isadora Duncan's school of dancing in Moscow was broke. Miss Duncan, who married a Russian poet, is having a hard time in passing through Germany. She is being held up while awaiting passports which will permit her to tour France, England and America to gain funds to carry on her work in Russia. Miss Duncan through her marriage became a Russian citizen and must put up with the delays which the countries impose before admitting Russians.

Ferne Hollis, said to be of vaudeville, was sentenced to not less than one and one-half and not more than three years for complicity in the recent \$500,000 bond theft from the Chase National Bank, New York. When the judge pronounced the sentence she said: "I will never live to begin that sentence," pulling her hatpin and trying to thrust it into her breast, but was overpowered by two women probation officers. Her husband, John W. Vardeman, and Arthur F. Chase, employed by the bank, received a sentence of from four to eight years at Sing Sing.

It is reported that Feodor Challa-pine, the Russian singer, who made a few appearances in opera and concerts here last season, will soon leave Russia to settle here with his family.

"Why Men Leave Home," by Avery Hopwood, will be a Wagen-hals & Kemper's early season production.

John Hazzard received a letter at his home at Great Neck, L. I., stating that his children would be kidnapped no matter how long it would take the writer to do it. Last April the Hazzard home at Great Neck was robbed and two men were arrested. One of the men was released and the other is awaiting trial in Nassau County Jail. The police believe that the men arrested for the burglary charge have something to do with the letter.

Edward J. Kelley, secretary of the Catholic Actor's Guild of America, announced the election of the following officers of the guild: Pedro de Cordoba, president; George Howard, first vice-president; Dorothy Donnelly, second vice-president; Rev. John Talbot Smith,

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treasurer; Victor J. Dowling, chairman of the executive committee; Mrs. Emmett Corrigan, recording secretary, and Mary Tomoney, social secretary. Brandon Tynan who was president for four years surrendered the presidency to De Cordoba at the last meeting of season held at the Hotel Astor, New York. The production of a parish theatre in Broadway was placed in the hands of a committee of five headed by George Howard.

Memorial services for Lillian Russell were held at B. F. Keith's Palace, New York, and the following Keith houses out of town, Boston, Philadelphia, Pittsburgh and Washington, Sunday, June 18.

The Palace theatre, New York, program of the services as conducted, was:

Assembly and church call, Trumpeter Read, U. S. Cavalry.

Adagio Pathetique, Godard, Benjamin R. Robert and orchestra.

Invocation, Father Edward F. Leonard, St. Malachy's church, representing Archbishop Hayes. Grant Us Thy Peace, Gounod, People's Chorus of New York, L. Camilleri, conductor.

Address, Hon. Stephen H. G. Porter, U. S. Congressman.

Ave Maria, Gounod, Vivienne Segal.

My Faith Looks Up to Thee, People's Chorus New York, L. Camilleri, conductor.

Eulogy, Rev. Dr. Edward Travers (Miss Russell's pastor), pastor of Trinity Church, Pittsburgh.

Meditation (Silent Prayer), 61 seconds.

Address, Rev. Dr. Jos. Silverman. The Lord is the Light, Vernon Stiles.

Address, Edwards Davis. Rock of Ages, People's Chorus of New York, L. Camilleri, conductor.

Salute, U. S. Marines.

Taps, Buglar John H. Allen of 105th Field Artillery, 27th Division, N. Y. N. G.

The ship news service sent out this week had among the passengers on the "Olympic" landing Tuesday in New York, Nikolai Rumiantsoff, manager of the Moscow Art theatre over here to arrange with Comstock (Continued on page 29)

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helps solve the ambitious performer's greatest problem—MATERIAL. If it were merely a case of making people laugh, you could get your funny wheezes out of a joke book. But, remember, it is the booker who sets your salary—not the audience, and therefore new material is absolutely necessary, that is, if you expect to arrive anywhere artistically and financially. JAMES MADISON'S COMEDY SERVICE is issued monthly at \$15 a year in advance. Single copies \$2.

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OH! WHAT A HIT

Direction RALPH G. FARNUM

(EDW. S. KELLER OFFICE)

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

Majestic, Chicago

All togged up in its summer finery this theatre has taken on a new lease of life and some one in the Orpheum offices has certainly made this a "theatre beautiful." Every corner is spic and span with its new summer dress, coat of paint and new drapes have been installed on the boxes, with a perfect color scheme on the side walls and panels. One can readily see that the patrons of the theatre were more cheerful than usual.

The weather was as perfect as it could be, the nice cool breeze from Lake Michigan blowing over the town just like advertised on the sign boards as one goes from Chicago to New York on the Century. There was a new innovation, something that the regulars will like, and that is smoking in the mezzanine, long a white elephant for the Majestic. This portion of the house was more than three-quarters filled, with more than that on the main floor.

There were so many hits that one stopped counting after the first three.

Seals opened the show and works about four minutes all alone, with no one directing. The seal is in a class by itself and did exceptionally

big to an incoming audience. Jess Block and Francine Dunlop, in a singing and talking skit called "Broke," were misplaced. This little couple should hold a No. 4 spot on a big bill. Their act has a story that will please any kind of an audience, and they came near stopping the show. Both are good to look at, have youth, pep, and lots of personality, and are suited for musical shows.

Mayron Vadie and Ota Gygi, assisted by the Portia Mansfield Dancers, last seen around here at some smaller houses, followed with music and dancing. The four girls are well trained and did remarkably well in a slow-moving act.

Peggy Parker came next with one of the best acts seen here in a long while. Miss Parker is assisted by the Four Musketeers, four boys who are performers. This was real vaudeville. Miss Parker is a good-looking blonde miss with a world of personality and lots of beautiful clothes and talent. The little skit has a story, and Harry Koler, doing the comedy salesman, had the people howling.

Harry Fox followed with Beatrice Curtis, and they also stopped proceedings. Fox has won lots of friends in this town by his clever clowning. Miss Curtis is very cute and adds class to Fox's offering. Fox is one of the best delineators of songs, besides being a comedian of high caliber.

Flo Lewis did impressions, sang and danced and kidded her way into a hit. For an encore she did a

"Flapper" number dressed in goloshes.

Frank Van Hoven, next to closing, had a tough spot but held every one in their seats until he finished with his ice tricks. He had them howling. Dainty Marie closed the show to a fast walking house. Loop.

An anniversary party celebrating the first wedding anniversary of Mr. and Mrs. Fred M. Barnes was given at the Marigold Garden Friday, June 16. Barnes is the head of the Fred M. Barnes, Inc., bookers of fairs. The guests numbered twelve, and among those present were Mr. and Mrs. M. H. Barnes, Mr. and Mrs. James Harrison, Stella Barnes, Harold Donovan, J. Alex Sloan, Louise Levi, Max Halperin, and Ernie Young.

With the final performance of "Molly Darling" at the Palace, Jack Osterman was routed for five weeks over the Orpheum circuit, making his first appearance under this contract this week at the State-Lake.

Zabelle Thall, five-year-old daughter of Sam Thall, traffic manager of the Orpheum circuit, made her stage debut last Wednesday afternoon as a member of the cast of "Lilies of the Field" at Powers. After the initial performance, Sam announced that there was another Sarah Bernhardt in the business.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

Harry Carroll, headlining the current Orpheum bill with his revue, "Varieties of 1922," went over with a rush. The dance work of Tom Dingle and Patsy Delaney won the biggest applause of the act with the delightful specialties of Kathleen Martyn and the Love Sisters also in high favor. The act starts and finishes with Carroll presiding at the piano. He was forced to offer a speech at the finish.

"The Show-off," with Fred Sumner, secured good laughs and reaped substantial applause at the finish. Grace Nelson repeated in a most approved manner. Her rendition of a ballad in minor key gained considerable applause. Planagan and Morrison with their humorous golf skit created many a laugh next to closing but little applause at the finish.

Jimmy Savo and Co. put over another hit this week. The Gladden-backs, employing two poodles, opened fairly. Parts of the routine pass muster easily, but the lifts and balancing are tame. Gallagher and Martin, with new smart talk, songs and neat dancing, coupled with their pleasing personalities, were outstanding hit. Noble closed the show in a capable manner, easily holding the audience.

The Golden Gate presents a nifty bill, with the Wright Dancers, featuring Helen Pachaud and Nita Su-soff, headlined. The dancing of the featured members scored, as did the vocal work of Walter Peterson. The ensemble dancing also proved effective, the act taking a genuine hit. Emerson and Baldwin registered a neat little triumph in the No. 3 spot. "The Wonder Girl" was received with favor in the closing position. Frank Wilson aroused considerable applause with his bicycle in the

opening position. Cliff Clark, with character numbers, secured an applause hit No. 2. A sneezing and stuttering number brought good laughs.

The current Warfield bill displays considerable improvement with L. Wolfe Gilbert and Co. topping and living up to expectations. Gilbert made good from every angle and delivered a neat little speech at the finish. Fritzie Layton's good singing was fully appreciated and Reilly at the piano aided greatly. Bill and Blondy opened with showy acrobatics and lifts that evoked healthy applause. The comedy efforts were wasted. Brown and Elaine went over nicely with their bride and groom comedy and songs. Marie Russell and Sambo in black and tan scored a decided hit on Miss Russell's effective song delivery. The opening started them off to good laughs. Ethel Gilmore and Girls closed the show with a well produced dance offering which left a good impression.

Without any interruption to performances improvements of an extensive nature were completed at the Imperial Theatre last week. The stage has been almost entirely reconstructed and will now have ample space for elaborate tableaux.

In memory of Lillian Russell services were held in the Orpheum Sunday by representatives of the theatrical profession, city administration and members of the clergy.

Irene West left with a musical show for Honolulu last week to open at the Strand in the island city.

Upon receipt of a telegram from New York the Orpheum bill that opened last week was switched around and Lola and Senia, who opened in first position at the first performance, were put in fifth place.

Oliver Morasco, accompanied by his wife, arrived in town last week with Peggy Hopkins Joyce. Morasco has been breaking into the front pages of the local press with a big yarn about Peggy Hopkins Joyce building a new theatre that will bear her name and which will be located in San Francisco. He pulled the same line in Los Angeles and declared that the "love of many millionaires" intended to secure a chain of theatres on the Pacific coast.

Ralph Kettering, here for the Shrine convention, along with James Mathews, and who is a delegate with Medinah Temple, appeared on the stage of the Alcazar last week, announcing the company was soon to present his play, "Which One Shall I Marry?" He also announced that Jessie Bonstelle was to try out a new play of his, entitled "When Wives Step Out." It will be produced for the first time in Detroit.

Ben Levin, attached to the Ackerman & Harris offices here, stuck his arm through a glass window while watching the Shriners' parade and was badly cut.

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PORTLAND, ORE.

HEILIG—Elsie Janis and Gang PICTURES—Liberty, "Over the Border"; Columbia, "Women Who Walk Alone"; Rivoli, "Come on Over"; Blue Mouse, "Reported Missing"; People's "Love's Boomerang"; Majestic, "Head Over Heels."

Two days after the Lyric Musical Comedy company closed last week the city council ordered the theatre structure closed as a fire hazard. Before the company disbanded there came a call from Astoria that took the complete troupe there for a week and maybe for an indefinite season.

Sixty thousand dollars is being spent on the construction of a movie studio eight miles from Portland by Premium Pictures Productions, J. J. Fleming, president. The company, which has a unit at work in Bisbee, Ariz., declares it will have cameras at work at the studios here by July 15. A company including Eva Novak, Jack Livingston, Molly Malone, Mary Wynn, Hugh Saxon and Carolina Brunson will be employed, according to statements made by Fleming. The company has purchased a 33-acre estate, and erection of stages has started.

Rhea Mitchell, Portland girl and former member of the Baker Stock, is leading woman in the headline act at Pantages last week, with Robert McKim.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Lyceum Players in "Like a King."

TEMPLE.—Manhattan Players in "Three Wise Fools."

Fay's closed for the season Saturday, the first time it has closed in a number of years, except for an instance to repair the roof. The family is also closed this summer for the first time in several years.

"Four Horsemen" is at the Piccadilly this week, after playing at the same house earlier in the year for three weeks.

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L. P. LARSEN, MGR., ART DIRECTOR

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THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:

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BALTIMORE
By ROBERT F. SISK
CENTURY—"The Man from Home."

RIVOLI—"Evidence."
NEW—"Back Pay."
HIPPODROME—"Pardon My Nerve" and Loew Vaudeville.

GARDEN—"The Trap" and vaudeville, with Richards headlining in five-act bill. Tuesday evening dancing contest and Friday night amateurs. George A. McDermit, manager of the Whitehurst Enterprises, which controls the Garden, has introduced these two nights following his success with them as manager of Loew's Hippodrome some months ago.

PICTURE GARDEN—"The Woman He Married."
WIZARD—"The Grim Comedian."
PARKWAY—"Silas Marner."

NEW LYCEUM—George Marshall Players in "Good Gracious, Annabelle," with Harry Minton and Tallulah Bankhead in the leads.

Keith Vaudeville at the Maryland this week has Lou-Tellegen in his version of "Blind Youth" and "A Trip to Hitland," with its aggregation of hit composers.

Justin Lawrie and Fernando Guarneri, two opera singers who have been singing at the Century for 16 consecutive weeks, are in their final week here and are fully hooked up for the summer months. During the past season these two men have played 20 weeks at the Century and in that time have established themselves.

Jack Mason's Century roof shows for the summer are being composed of vaudeville acts, and it is proving

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ON the Direct Road of the North Shore of Long Island, and quickly accessible from the Heart of New York. It can be reached on the way to the BELMONT RACE TRACK, Douglass Manor, Bayside, Little Neck, Great Neck, Sands Point, Plandome, Manhasset, Port Washington, Roslyn, Sea Cliff, Oyster Bay and all the beautiful suburbs along the Sound.

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AN OLD VILLAGE
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Newly Furnished Rooms for
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Special Rates for Season.

highly successful. An act every 20 minutes is the way that George McDermit, manager of the theatre, has arranged the bill, with dancing in between. Tex Ellis, a blackface singer, and others have been booked in and their work came in for applause. The policy was adopted, no doubt, as a retrenchment for the summer months. The Century roof is now in its 39th week and bids fair to remain open all summer. If it does this it will be one of the few inclosed roofs in the country to accomplish this. The place is admirably ventilated, and though it has stiff competition during the summer it is holding its own.

Edith de Lys came in for a bit of fine criticism last week by her performance as Violette in "La Traviata" as presented by the DeFoe Opera Company in Carlin's Park Arena. The performance was given last Friday night as a benefit for the Knights of Columbus, and the auditorium was packed.

Memorial services for Lillian Russell were held Sunday morning in the Maryland theatre. Mayor William F. Broening made the principal address.

Financial conditions of the Lyric, Baltimore's premier music hall, where the Chicago Opera Company and all the big artists give their performances, are in good shape, according to the report of the treasurer given Monday at a meeting of the stockholders. The Lyric, it is said, has had one of the best years of its long existence. Announcement was made that the prospects for next year were bright.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty, "Crossroads of New York"; State, "Nanook of the North"; Olympic, "Over the Border"; Regent, "Is Matrimony a Failure?"; Blackstone, "Crimson Challenge"; Savoy, "When Romance Rides"; Camerphone, "Beauty's Worth" and "The Bigamist" (split week); Aldine, "Wide-Open Town"; Alhambra, "Way Down East."

The State advertised a week in advance of "Nanook of the North" a policy seldom used by any of the larger picture houses. That the extra display had a beneficial effect was evinced by heavy attendance early in the week.

Under the auspices of Sam Canter, local restaurateur, the Jewish Theatre Co. of New York, headed by Maurice Schwartz, played at the Alvin June 14, presenting "Rags." Larger receipts than for some time for a similar production were reported, several previous having fared none too well.

State police and health authorities and the American Railway Association, acting severally, have each turned out a series of pictures to show motorists the dangers of reckless driving. They have adopted the same general lines followed by the state forestry department to acquaint citizens of work in that department.

The Carlton Orchestra, with Paul H. Von Moltke, formerly of New York, as director and manager, is now holding forth at Steel's and getting much praise.

William Taylor of this city, last here with Pat Rooney's "Love Birds," will sail for Italy early in August, with a view to preparing for grand opera. Mary Magee, another Pittsburgher, last with the "Greenwich Village Follies," is home over the warm months.

Myer Saul, formerly of the drama and sporting departments of the "Gazette Times," is now an owner of

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NEW YORK CITY

THE BATHING BEACH REVIEW

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TYLER BROOKS, FRANKIE FARNUM, VIRGINIA SMITH
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EXCLUSIVE MANAGEMENT OF

JOSEPH A. SUSSKIND

of Blossom Heath Inn, Merrick Road

the Hotel Edison in Atlantic City, and also connected with various real estate enterprises there.

William Pickles, several years ago featured as a "boy wonder" when he won fame as a singer in the Trinity Church choir here and who has sung for the records, will shortly resume his vocal work. The layoff is explained by a changing voice and further instruction.

The local Shriners' band, which last year captured the prize at Atlantic City, in contest with bands representing similar organizations of other cities, is now in San Francisco.

The engagement of Ralph J. Harrison's orchestra at the Palais Royal in Atlantic City has ended and his musicians have trekked homeward.

WASHINGTON, D. C.

By HARDIE MEAKIN

The two stock companies are continuing to locally interest, and although the Garrick is having financial troubles, the company is continuing. The proposed return of Arthur Leslie Smith may be the means of putting the company over on the right side.

At the Belasco Sunday night "Getting Gertie's Garter" brought out capacity house. Special advertising helped, the Sunday papers carrying

a woman's limb adorned with a stocking and garter, something that has never been put across before here. It helped business.

Cleon Throckmorton is doing the scenic work at the Belasco and creating a mighty fine impression.

Picture houses: Loew's Columbia, "Foolish Wives," second week; Loew's Palace, "Grand Larceny," first half; Seeling's Believing, second half; Moore's Rialto, "His Wife's Husband"; Crandall's Metropolitan, "Fools First"; the Strand, "The Rosary."

Margaret McCambridge, with Cohan's "Mary" company last season, is spending the summer here with her father.

Wanda Lyon, who is heading the Belasco Players, is to return to her home in Salt Lake City for a brief visit at the close of the season here.

Lawrence Beatus, manager of Loew's Palace and Mr. Loew's personal representative here, left for Atlantic City Monday with Mr. Beatus and Lawrence, Jr. Mark Gates of the Columbia is looking out for both houses during Mr. Beatus' absence.

Gerald Oliver Smith of the Garrick Players is out of the cast of "Bought and Paid For" this week, and getting his first glimpses of Washington's many historical points.

THE 20th ANNIVERSARY
OF THE
**COLUMBIA
AMUSEMENT
COMPANY**

WILL OCCUR WEDNESDAY, JULY 12, 1922

In commemoration of the event

**VARIETY WILL ISSUE JULY 7
A SPECIAL BURLESQUE NUMBER**

This number will contain many special stories, some illustrated, contributed by officials of the Columbia Amusement Company and by the staff writers of Variety, who have closely followed the operations and achievements of Columbia burlesque and its people, both in the executive and the stage branches, during most of its existence.

It will be a deserved tribute to this truly remarkable theatrical institution, whose officers, producers and artists have labored diligently and successfully to secure for burlesque unmistakable classification among the worthy things of the American stage.

Men and women are now enjoying national and international fame whose start was made in burlesque. They emphasize that burlesque has been the cradle of many of America's most distinguished players. And the same process of evolution is as certain today, and will continue to be, as in all times past.

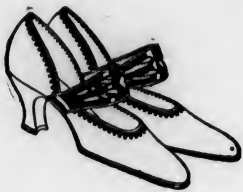
To be associated with burlesque and not have conspicuous representation in the advertising columns of Variety's Special Burlesque Number now in process of make-up would amount simply to self-elimination.

Special rates have been granted, not only to the people directly engaged in burlesque, but to merchants and all others who may desire to publicly congratulate the Columbia Amusement Company on its 20th birthday and extend wishes for its continued success.

All copy should be in by July 1 and addressed

VARIETY

NEW YORK



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498 Fulton Street, Corner of Bond

DULUTH

By JAMES WATTS

ORPHEUM—Robert Edson, with Orpheum Players, in "Fine Feathers."

NEW GARRICK—"Trouble." Film.

LYCEUM—"Across the Continent." Film.

NEW LYRIC—"Her Mad Bargain." Film.

ZELDA—"Poppy." Film.

STRAND—"Restless Souls."

Unseasonably cold weather has helped the theatres last week and patronage increased noticeably at all playhouses. The summer outlook is much brighter than it was a year ago.

The Orpheum set a fast pace all week, doing record business for the season. Leona Powers' return as leading woman of the Orpheum Players was a personal triumph.

Robert Edson, who will be the second star to appear in stock here, arrived early in the week and is a guest at the home of E. A. Patrick. He will recreate his original role in "Fine Feathers" this week. The advance sale indicates a sell out.

Martha Hedman, who is the wife of Capt. Henry Arthur House of Duluth, is a guest here for a time. Next week she will appear with the Orpheum Players in "The Boomerang."

Edward Furni, manager of the Winnipeg Orpheum, who is spending the summer here, and Manager Casey of the Orpheum Players, visiting the Orpheum headquarters in Chicago last week, returned Saturday evening.

The Orpheum circuit, which has leased the local playhouse for 12 years, is now considering the proposition of renewing its lease which expires August 15. No definite action has been taken as yet, although several propositions have been made by local interests for the house. Permanent stock would meet with public approval and at the same time the city is anxious to have Orpheum vaudeville return in the fall. No doubt, both stock and vaudeville would receive support if the attractions were presented in desirable locations. Manager Casey is willing to remain here and develop his production campaign.

Frank N. Phelps, who managed the Grand here for several years, will spend the week in Duluth and nearby points on an outing trip. Mr. Phelps is manager of the Hennepin theatre in Minneapolis and was at the State Lake in Chicago after leaving Duluth.

Carl Jackson of the Orpheum Players underwent an operation last week. He will resume his work shortly.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—All the week, "The Storm," presented by Westchester Players. A stock production that compares favorably with the road show that played here over a year

REHEARSAL HALL

To rent by hour or day for acts, productions or dancing. Also suitable as a dancing studio. 145 WEST 43d STREET Off Broadway Phone Bryant 2075

ago. Players well cast. Scenic effects good. Next week, either "Twin Beds" or "Polly with a Past." B. F. KEITH'S—Vaudeville. ROBBINS-ECKEL—First part, "Godless Men." STRAND—First part, "The Ruling Passion." EMPIRE—"Sisters." SAVOY—First part, "Cameron of the Royal Mounted." RIVOLI—First part, "Reported Missing."

B. F. Keith's is quick to capitalize the radio craze here and has a radio aerial strung in front of the theatre. For the present the apparatus is used to communicate with New York only. This week Manager John Burnes announced that each week until further notice a complete radio set will be given away at the Monday night performance. Each ticket carries a coupon.

The Billy Allen musical company closed its engagement at the Avon at Watertown Saturday. Pop vaudeville resumed this week.

Sells-Floto circus plays Oswego 22d. It's the first of the larger circuses to play the Starch City in years.

Lee Shubert gave the courtroom one good laugh during the trial of the Shubert-Keith suit last week when he was unable to give the names of all the New York theatres the Shuberts own while on the witness stand.

While the Carleton Players opened at the Glen, Elmira, Monday, the first public performance was Tuesday night. Monday's matinee and night houses were bought out by Cashmere Grotto of Elmira, which held its ceremonial and outing at Rorick's Glen. In the Carleton troupe, which is giving "Putting It Over" as the opener, are Robert LeSueur, Eleanor Parker, Virginia Zollman, Lolo Moynelo, and others.

The Majestic Players this week are trying out a new mystery drama, "The Seventh Guest," at the Majestic, Utica. The drama is a composite of "The Bat" and "Seven Keys to Baldpate," and is by Innif Osborne. The story, disclosed in three acts, is that about a woman wronged and the satanic scorn that the woman wreaks upon the son of the guilty man.

The Crouse Carnival Shows are playing Watertown this week under the auspices of the Loyal Order of Moose. This is the first carnival to hit the north country during the present season.

Eva Olivetti will be the first visiting prima donna to appear with the Professional Players, Inc., who open at the Bastable here, on July 3 in "The Firefly." She plays opposite Jeff De Angelis in the production. For the second week of the eight planned, the Players will give "The Chimes of Normandy" with the same stars.

Charlotte Lansing Snyder of this city, who has been active in musical and amateur theatrical circles here, will plunge into vaudeville via Harry Delft of New York.

B. F. Keith's here is again serving free root beer to patrons nightly during the intermission. The starlit garden of last year has now become the moonlight promenade.

Genevieve Finley, operatic prima donna and a native of this city, will be one of the feature acts at Keith's next week. She has not been heard here for some time.

Syracuse theatre operators sustained another severe blow in the pocketbook Saturday and Sunday as the result of a second torrential deluge. Still suffering from the effects of the first cloudburst, Syracuse was doubly hit by the second, and the city in all sections gave evidence of heavy property damage and loss.

At the Wieting people in the audience at Saturday's matinee performance of "Peg o' My Heart" found it necessary to raise umbrellas as the water dripped through. The gutters and drains on the roof were unable to take care of the hundreds of gallons of water that fell on it. Within the space of seven days Syracuse's storm damage hit the \$2,000,000 mark. In Central New York the loss will approximate \$3,500,000 to \$4,000,000.

Syracuse will have a Sam Shubert theatre if Lee Shubert fulfills the promise that he made while in Syracuse last week. Lee declared that Syracuse certainly deserved something better in the way of a Shubert theatre than it now has in the Wieting opera house. One look at the Wieting, and Lee remarked that the house was sadly lacking in accommodations, sanitary and otherwise.

Moreover, Lee made a midnight inspection, it is learned, of the Empire here. The Empire was originally the K. & E. house, but at the

Acts, Skits and Sketches

IT'S NEW IDEAS that count today in Vaudeville. Our material has them. If you are looking for a new Act, write me. Satisfaction guaranteed.

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Buffalo, N. Y.

NEW YORK THEATRES

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 43d St. Tel.: Bryant 4344. Evns. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire with ERNEST TRUEX

CORT WALLACE EDDINGER and MARY NASH

in "CAPTAIN APPLEJACK"

MUSIC BOX West 45th Street. Evns. 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

STRAND

"A National Institution"—B'way at 47 St. Direction: Joseph Plunkett "A WOMAN OF NO IMPORTANCE" COMPTON STRAND SYMPHONY ORCHESTRA CARL EDOUARDE, Conductor

LYRIC THEATRE, 42d St., W. of B'way. TWICE DAILY—2:30 and 8:30.

WILLIAM FOX Presents THE GREATEST MOTION PICTURE SPECTACLE OF ALL TIMES—

NERO

AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

WINTER GARDEN Broadway & 60th Street. Evns. at 8:30. ONLY MATINEE THURSDAY.

EDDIE CANTOR

In the Winter Garden's Annual Revue "MAKE IT SNAPPY" With NAN HALPERIN

AMBASSADOR 49th St., nr. B'way. Evns. at 8:30. Matinees Wednesday & Saturday.

The Musical Sensation

BLOSSOM TIME

ASTOR 45TH STREET & BROADWAY. MATINEES WEDNESDAY AND SATURDAY.

MARJORIE RAMBEAU

In the Comedy Classic

in THE GOLDFISH

expiration of the K. & E. 10-year lease the house finally drifted into pictures. It is splendidly equipped and far more attractive than the Wieting.

The Shuberts, it is known, would like to lease the Empire, but W. Snowdon Smith, owner, only wants to sell. One previous deal fell through. Now it is understood negotiations have been resumed, but whether it means a sale or lease, if anything materializes, is uncertain.

Lee, commenting on his desire to see that the Shuberts had a better house here, said that they would either lease or build at an early date. William Rubin, local counsel for the Shuberts, is said to be handling the deal at this end.

The Robbins Palace at Watertown is offering a masked singer as an added attraction. The young woman is, according to the management, a young society girl who doesn't relish the idea of the publicity she would get if her identity were known.

The Auburn Dramatic Club will make a run by auto to Elmira during the season there of the Carleton Players out of compliment to Robert Le Sueur, leading man of the Players, who opened Monday at the Glen theatre. Le Sueur some years ago was leading man with the old Baylles-Hicks Co. at Auburn. At that time he captured all prizes in sailing regattas staged by the Owasco Yacht Club on Owasco Lake.

JOE

LEW

EVANS and LEEVER

In VERSATILITIES

NEXT WEEK (JUNE 26)—RIALTO, CHICAGO

BELASCO West 44th St. Evns. 8:30. Mats. Thurs. & Sat. 2:30.

DAVID BELASCO Presents

LENORE ULRIC

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A New Character Study by ANDRE PICARD.

GLOBE—BROADWAY, and Forty-sixth St. Evenings 8:25. Mats. Wed. and Sat. 2:30.

CHARLES DILLINGHAM Presents

'GOOD MORNING DEARIE'

With a Cast of N. Y. Favorites

MOROSCO WEST 45th STREET, EYES 8:30 MATS. WED. & SAT. 2:30

THE BAT

THE BEST MYSTERY PLAY IN TOWN

SELWYN THEATRE, W. 42d St.

BARNEY BERNARD and ALEXANDER CARR in

a new comedy "PARTNERS AGAIN"

By Montague Glass & Jules Eckert Goodman.

Prices: Evs. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street

A National Institution

ZIEGFELD FOLLIES

BIJOU Thea., 45th W. of B'way. Evns. 8:30. Matinees Wednesday & Saturday.

—THE— DOVER ROAD

By A. A. MILNE with Dir. of Guthrie McClintic Chas. Cherry

F. RAY COMSTOCK and MORRIS GERT Present

BALIEFF'S

Chauve Souris

From MOSCOW—Direct from LONDON—PARIS

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CENTURY ROOF THEATRE

62d STREET & CENTRAL PARK WEST

MATINEES TUES. and SAT. ONLY

NATIONAL Thea., 41st W. of B'way. PHONE BRYANT 1444.

The CAT and The CANARY

Matinees Wed. and Sat.

Belmont Thea., W. 48th St. Bry. 44. Evs. 8:30. Mats. Thur-Sat.

'KEMPY'

WITH GRANT MITCHELL And The NUGENTS

Although in Utica but a few days Edna Wilson, 18, carnival company snake charmer, claimed to have a speaking acquaintance with almost everybody in City Court when she was arraigned on a vagrancy charge. The court sent her to jail for an indefinite period and directed medical observation. Miss Wilson attracted the attention of the police when she failed to pay her luncheon bill at the Twentieth Century Lunch. Brought into court, Edna nodded familiarly to all court attendances, from the judge down, and greeted the officer who arrested her as "Uncle." Quizzed by Judge John T. Buckley, Miss Wilson said she was a snake charmer with the carnival troupe that recently played Yorkville.

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CLEVELAND

By J. WILSON ROY

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HANNA—Dark. KEITH'S 105TH STREET—Lillian Walker, Henry's Melody Sextet, Ben Bernie, George Yeomans, Murray Gerrish, Reddington and Grant, Daniels and Walters, Hall and Shapiro.

PRISCILLA—"From A to Z" and pictures. STAR—"Jazzie Girls."

LUNA PARK—"Mile-a-Minute Girls." Lake U. Kellum, Beulah Baker, Day Sisters, Dennie Graves, O'Nash Sisters, Four Singing Lunatics, Jimmie Moore, Bob Shinn, Alice Lee and Jack Noff.

Films: Allen, Kitty Gordon and Co., Loos Brothers, Pearson, Newport and Pearson, "Watch Your Step"; Stillman, "Is Matrimony a Failure?"; State, "Sonny"; Park and Mail, "Evidence"; Standard, "The Black Bag"; Alhambra, "Reported Missing"; Knickerbocker, "The Bigamist."

Keith's Hipp closed Sunday night. The new Keith house at East 17th street opens Labor Day. Walter Read will open the Hipp with vaudeville and pictures about July 1.

KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—"Midsummer Edition of the Follies." MAINSTREET—Vaudeville. PANTAGES—Vaudeville. GLOBE—Vaudeville. PHOTOPLAYS—Newman, "Bach-

RAYMOND MATTHEWS

COMPOSER and ARRANGER

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elor Daddy"; Liberty, "Arabian Love"; Royal, "The Ruling Passion"; Pantages, "The Glory of Clementina."

With the mercury trying to break all records for June in this city the show shops hardly had a chance and the paid customers were few and far between last week. The Mainstreet featured several Kansas Cityans on the bill, and as a result business was better there than anywhere else, but that is not saying much. On the Pantages bill William Nolte, supported by Cecile Arnold and Charles Caulkins, all former Drama Players Stock members, were featured in a comedy sketch, "But-tonholes," and pleased the regulars and some of the fans from the Grand, where the players had been appearing. The big crowds of the week could be found constantly at Electric Park, where the Sea Beach and the "Follies" divided honors.

For the current week the Pantages is featuring Willard Mack in person and one of his former wives, Pauline Frederick, on the screen.

Several popular-priced picture houses on Twelfth street have added a tab show to their programs and are going after the dimes in spite of the weather.

New acts appearing at the "Follies" Electric Park for the current week are La Sova and Gilmore, dancers; Marie James, prima donna; George and May LeFevre, dancers; Bud and Jack Pearson, Walter Stanton and Co. and the Great Santell & Co.

The body of Elizabeth Parkinson, known on the operatic stage as Parkina, passed through this city Wednesday en route from Colorado Springs to Greenfield, Mo., for burial. It is planned to hold memorial services here at some later date.

When Frank L. Newman and Milton Feld, of the Newman interests, arranged to send the Newman "Follies" company to St. Louis for two weeks they, of course, knew there was a musicians' strike on and that the show would have to go without the assistance of the Newman orchestra from this city. They failed to consider one thing. A feature of the bill in this city was the work of a jazz orchestra which kept the program hot with "blues" and other peppy music. Before the company was sent to St. Louis the managers were advised that the musicians' union would not let the members of the jazz orchestra work even on the stage as part of the show. This was another question to be solved, but Manager C. P. Skouras of the Grand Central theatre, where the revue was to appear, arranged for an orchestra made up of college boys, and the show went on and over as per schedule, the only ones losing out being the members of the union jazz orchestra.

"The Mysterious Eyes of the Ku Klux Klan," the Oklahoma picture banned by the censors in Kansas and turned down by James Larkin, local censor for Kansas city, has been running at the Lewis, Independence, Mo., a suburban town 10 miles from this city. Advertisements calling attention to the fact that it was the banned picture were carried in the Kansas City papers, and the film drew some from this city.

Some of the "big ones" playing recent district houses at popular prices this week are "Foolish Wives," "School Days," "Smilin' Through," "Pay Day" and "Over the Hill." In point of attendance it is claimed the outside houses drew better this week than the "first run" theatres down town.

PHILADELPHIA

By ARTHUR B. WATERS

The Hippodrome, 608-10-12 South street, picture house, has been conveyed by B. Rubin to S. Morris for \$65,000. It is assessed at \$36,000. The lot is 40 by 120 feet.

The Grand, operated by the Steifel Amusement Co., at Seventh street and Snyder avenue, closed for the summer.

The new Lindley, a 1,400-seat house at 5th and Rockland streets, has cut to one show a night during the hot weather. The one performance will start at 8.15. Daylight saving time was given as reason.

Jules E. Mastbaum has issued a denial the Stanley company has made overtures to the Messrs. Felt for taking over the Aldine. Following the acquisition of the Ambassador, Felt's West Philadelphia theatre, by Fred G. Nixon-Nirdlinger, to be booked through Stanley, rumors have been persistent that the Aldine would also change hands.

The Bartram, 1515 South 55th street, picture house, has been sold by Harry Millman to John Brunner, who formerly owned the Pike, Sixth and Pike streets. The selling price is reported as \$27,000. Brunner will take immediate possession.

NEWS OF DAILIES

(Continued from page 24)

& Gest for an American tour of his Russian company.

"The House of Lorimer," by Rachel Crothers will continue at the Threshold Playhouse, New York, all next week.

J. Henry Kolker, answering the complaint in a suit for a separation brought by his wife Lillian B. Kolker, asserts he was a kind and considerate husband. He further states that the plaintiff was so jealous her words and attitude interfered with his professional "poise." Kolker alleges that through his wife's jealousy and allegations he lost a position with the Ultra Films Corporation.

The photoplay "In the Name of the Law" will open for an extended run at the Geo. M. Cohan theatre, New York, July 9.

"The Flirt" by Booth Tarkington is being produced by Universal under the direction of Hobart Henley.

Herbert L. Steiner, former production manager for Lewis J. Selznick, has gone into production on his own and will produce a series of five reel comedies and comedy dramas featuring Arthur Housmann. The films will be released through the Clark-Cornelius Corporation.

Queenie Quinn a former show girl won a settlement from the heirs of Charles H. Reynolds. Miss Quinn sued for \$1,000,000 as her widow's share of the estate left by Reynolds.

The Ruff and Judy theatre, New York, will open in November under the management of an organization known as "The Forty Niners," that will present sketches and musical

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numbers throughout the season under the management of George C. Tyler. The shows the weeks will be written by Franklin P. Adams, Heywood Brown, George Ade, Harry Leon Wilson, Dorothy Parker.

A German Opera company with George Hartmann, director of the German opera house, Berlin, at its head will tour this country and Canada, presenting a repertoire of Wagner. The company consists of 250 persons including the principals, chorus, ballets, orchestra and stage hands. They will also bring their own scenery and effects gathered from all parts of Germany.

Arthur J. Gaines, for ten years connected with the St. Louis Symphony Society as secretary and manager, has resigned to become the manager of the New York Musical Society at a salary of \$10,000 a year. The New York Musical Society will make its debut next fall.

CABARET

(Continued from page 10)

officers stepped up to the bar and asked for a "pick me up," which was served to them with alacrity. A group of agents from the prohibition office in Albany recently descended upon Glens Falls and "hit" a number of saloons, but only succeeded in making one arrest. At the time the agents declared that the city was "99 per cent. dry," a statement which caused considerable newspaper comment and not a little laughter. Since then there has been a great deal of agitation for a stricter enforcement in the upstate city. If "Izzy" Einstein sees the newspaper accounts of the latest raid, he will grind his teeth in anger, for the stories stated that Agent Peter Reager, leader of the "flying squadron," gave "Izzy" his first training as a prohibition sleuth. Reager did work with Einstein and Moe Smith at one time, but he did not instruct them in any way, so far as is known, and was not their boss. There was said to be a feeling between Einstein and Reager, the latter claiming that the former hogged all the publicity and did not give him any credit. Since splitting away from the "champion," Reager has operated along much the same lines and has met with a modicum of success.

Several rum runners were whizzing through Washington county, N. Y., last Saturday with a load of booze aboard their automobile, when two state troopers sighted them and

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P. S.—We are New York representatives for Arthur Sinclair, the Buffalo writer. A number of films on hand.

OSWALD



WOODSIDE
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THE GINGER SNAPS
Direction: WILL JACOBS
LEW GOLDBER

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Just finished Loew's Western and Southern Time.
Continuing on Loew's New York Time.

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gave chase. The bootleggers abandoned the car and took to the underbrush along the roadside. In the automobile the troopers found 350 quarts of whiskey and wine, turned over to the prohibition authorities with the car.

The floor revue from the Plantation Restaurant opens Monday at the Lafayette, New York, a colored house, for two weeks. The revue has an all-colored cast and will appear in the restaurant following the performances in the theatre.

Organization of the new Canadian border division for the enforcement of prohibition, with headquarters at Malone, is under way. A group of men from the Albany, N. Y., office were transferred to the booze battlefield this week. Two went to Plattsburgh, two to Rouses Point.

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and two to Ogdensburg. They will be under the direction of Supervising Prohibition Agent Angell at Malone, but will work with the customs officers and others delegated to the task of checking the flow of liquor from Canada into the United States.

Joe Susskind will take his "Bathing Beauties" from Murray's Roman Gardens, New York, down to Long Beach, L. I., Sunday, as a publicity stunt to show the crowd the girls can really swim. A beach terpsichorean entertainment will be part of the program, assisted by Bill Pike's band. The girls will put on their show at the Blossom Heath Inn on the Merrick Road, Long Island, in the evening.

A well known company manager took a week or two off lately and beat it to a camp in the Adirondacks. He had been told by a friend that there was plenty of good Scotch to be had in that region and furnished him the name of a bootlegger, who, the friend advised, would deliver choice liquor at \$60 the case. On arriving at the camp, the manager at once prepared to enjoy himself and sent forthwith for the booze producer. The latter was ordered to fetch a case of good stuff, with no mention of the price. Next morning the Scotch came, but the manager's taste for it was diminished when the bootlegger knocked him off for \$110. The manager admitted it was good enough stuff, but complained he could get it for less in New York.

Chicago has heard for a year or more of the success of "Shuffle Along," the colored show in New York. Jimmy O'Neal and Maurie Greenwald conceived the idea a strong colored revue would be an attraction for one of the summer gardens. They hid themselves to New York, looked over the situation there, got an idea as to how the "Plantation" was being operated, looked over "Shuffle Along," engaged a contingent of actors, came back and made negotiations to present a revue which they named "Plantation Days" at the Green Mill Gardens, on the North Side, for 12 weeks. The people were brought here, rehearsed for two weeks and last Friday night made the local debut.

The Gardens seat about 2,300. They have redecorated for a "Plantation" effect, with a new dance floor. Edgar's Syncopated Band, colored, plays the dance and show music. Opening night the place was jammed. An ensemble number with all of the members of the company, twelve principals and eight chorus girls, singing a routine of old time

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The Talkative Trickster
NOW ON FANTAGES CIRCUIT

"Judson Cole. Here's the hit of the show. He keeps the house in an uproar. Fifteen minutes of spontaneous laughs."—MINNEAPOLIS JOURNAL.

Southern melodies had the proper or anticipated effect. It startled the audience, which thought it would get a large assortment of "blue" numbers and a lot of daring dances, such as have been seen hereabouts where colored shows have been given. The audience liked it, and when the second number, fast and jazzy, was rendered by Leonard Harper and Arcelia Blanks, everyone seemed to set his mind toward enjoying the proceedings. From this number there was a continual showing of fast and jazzy numbers, all presented in a refined manner, with vaudeville specialties interwoven among them. The specialties were all of the song and dance order and so arranged that there was no conflict. Marjorie Sipp is the prima donna. Her soprano voice is one of the most audible and distinct heard in an outdoor amusement place. Dave and Tressie, man and woman, appeared in several numbers besides doing their own specialty.

Blondi Johnson, known locally, serves as the singing and dancing comic of the outfit. He does a pantomime scene with Harper and Blanks, leads an ensemble number and does a specialty of song and grotesque eccentric dancing.

The Plantation Four have voices which harmonize and get over jubilee songs as well as syncopated ones. They also serve as a good background in the numbers.

The chorus is a collection of eight girls of the creole type, good of form, graceful of appearance, have more than the average voices and can qualify individually as steppers. In several of the numbers they sparkled brilliantly through their "strutting" and eccentric steps. In the final number "The Broadway Glide," they more than earned their salary when they were matched up with all of the principals, and every one had to step, and step fast. This number proved to be a fitting climax. The customers went home the opening night satisfied that they had seen something novel and entertaining as well.

Being different from any of the other type of Garden shows now running here it looks as though "Plantation Days" will get over. It is not an expensive production, but well put together and arranged, and at the \$1 admission charge should clear a good margin each week.

To produce the show Lawrence Deas was brought on from New York. With him he brought a score of novelties and staged them in most pretentious and fitting fashion. The score and music for the show were furnished by Jimmie Johnson, also brought on from New York.

Peggy Marsh and her husband, Buster Johnson, have brought suit for \$1,750, representing one week's salary for service rendered at the Tent restaurant, New York, against J. F. Lanigan, the proprietor. The latter states Miss Marsh did not earn their salary because she did only one dance nightly. Peggy says the reason for this is a broken ankle from which she was still convalescing. At the conclusion of Miss Marsh's engagement at the Tent last week she endeavored to make a little speech to the effect she will

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Let's get acquainted now, so next season the new act will need no introduction.

Direction MARK LEVY

not appear there any more, only to be interrupted by the orchestra hitting up a fox trot. Upon Johnson's insistence the music was stopped. Miss Marsh is reported stating she is responsible for the millionaire draw during her stay at the cabaret.

Albert Marshall, proprietor of the

CALVIN & O'CONNOR

"IN THE DARK"

BOOKED SOLID

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Jack Gibson
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Playing W. V. M. A. and B. F. Keith
(Western) Circuits

Direction SIMON AGENCY

Grand Dansant and Terpsichorean Inn, Pittsburgh, was arrested this week on the charge of kidnapping his wife. Mrs. Marshall had fled action for divorce against him. Marshall and a companion whisked away his wife while she was playing golf. In a racing car they ran to Indiana. Painting Mrs. Marshall was taken to a farmhouse. On recovering she escaped and returned to Cincinnati where the kidnapping occurred. Marshall said he abducted his wife in order to be able to plead that she return to him. Mrs. Marshall has been living with her parents, wealthy society people.

LONDON FILM NOTES

The Kinema Club, which promised on its opening to make its own film, is now about to fulfill the promise. The story chosen is one by Edgar Wallace, "The Crimson Circle," which ran as a serial in a daily paper. The scenario has been written by Pat Mannon, until recently a member of the Hepworth staff and previously with Broadwest. The film will be directed by George Rirgwell.

Bernard Davidson has put his studios at the disposal of the company and has also offered to personally pay for the lighting. Kodak, Ltd., has given the negative film required. The cast includes Madge Stuart, a Stoll Films star, Eva Moore, widow of H. V. Esmond, Robert English, Rex Davis, Fred Groves, Sydney Paxton, Lawford Davidson and Clifton Boyne. Several other members of the cast have yet to be chosen.

It is said a scheme is on foot to reproduce "Ivanhoe" here. If it materializes it will be under the aegis of "Universal" and King Baggot, who played lead in the original production here some years ago, will probably play the part again. The producer of the first film was Herbert Brenson.

Maurice Elvey has commenced work on the interiors for the "Dick Turpin" film in which Matheson Lang is starring as the notorious highwayman, who on this occasion will undoubtedly be invested with all the heroism and romance of a boy's "penny dreadful." Isabel Elsom is his principal feminine support. The cast also includes Cecil Humphreys, Norman Fage, Lewis Gilbert, James English and Mlle. D'Esteira. Who is going to do the ride is a secret. Some time will elapse before work is started on the exteriors. It is said that special turn-pikes, etc., are being erected on the road for the historic race. In any case if the actual route of Turpin's dash to York is adhered to, the Great North Road, Elvey will find some difficulty is keeping to his period as far as his surroundings are concerned.

Will Kellino, who is producing the "Westminster" brand film of "Rob Roy" for Gaumont, is receiving a lot of assistance from what the daily papers here generally refer to my-

Not Lewis

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Walter West, who, although the Broadway company, of which he was the fountain head is very dead, is busy making films for himself with Violet Hopson as his leading lady and many of his old people in support, is still making first class racing pictures, the first of which has not yet been seen by the British public. "Scarlet Lady," a screen version of an original story by J. Bertram Brown, will be released during the Steeplechase season and "When Greek Meets Greek," featuring Violet Hopson and Stewart Rome, will be the first picture of the British National program in 1923.

Basil Macdonald Hastings' play "The New Sin" will be picturelized within the next few months.

Sybil Thorndyke has been working for one of the master "Intense moments," a fragmentary impersonation of Portia in "The Merchant of Venice." She will also appear in a tense moment from

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Dickens' "Bleak House." In this she will be supported by Betty Doyle. In each case the producer will be H. B. Parkinson.

When "Dick Turpin's Ride to York" is completed Maurice Elvey will have reached his diamond jubilee as a film producer. He probably holds the record in Great Britain for the number of films he has made, but for some years he has been exclusively retained by Stoll. He it was who conceived the bright idea of having his own photograph shown at the trade showing of a new production prior to the picture itself. Of late he seems to have been cured of this particular type of self-glorification.

Peggy Hyland, who was brought back to England by Samuelson to appear in "The Honey Pot," an anything but nice film of theatrical life, and "Love Maggie," its sequel, is the "star" in "The Price of Silence." The exteriors of this are being made in Tripoli, the while the "star" makes two-reel comedies for herself in England. The producer of the big feature is Fred le Roy Granville.

Charles Levy, a brother of the three Sisters Levy, the Amazon "top

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of the bill" of the old music hall days, was generally considered dead by his former friends or else it was thought he had bought a farm on the money he had saved from acting. He has just cropped up again as a member of the Progress company at Shortham, near Brighton, where for more than a year he has been film-acting under the direction of Sidney Morgan. Levy is a peculiarly fine type, but seems to have little chance. That is one of the big troubles in England. We have scarcely a dozen men playing leads who look like men or types of men. Home producers love the "curled darling of our race" and that has probably a lot to do with the everlastingly repeated question "What is wrong with British pictures?"

The current releases in London are: "Blood Money" (Granger-Binger), "Corinthian Jack" (Butcher), "The Country Fair" (Moss Empires), "Honest Hutch" (Goldwyn), "Idol of the North" (Famous-Lasky), "The Inner Voice" (Globe), "It's Being Done This Season" (Vitagraph), "Paid in Advance" (Folm Booking Office), "The Road Demon" (Fox), "Seven Years Bad Luck" (Jury), "Someone Must Pay" (Anchor), "Chickens" (Famous-Lasky), "Colorado Jim" (Fox).

"Long Odds," a Stoll picture of sporting tendencies, is one of the best British pictures shown for some time. A. E. Coleby, the producer, who also happens to be a very good actor, is one of the few producers in England with a sense of realism and humor, neither of which he exaggerates. His realism is Zolaesque in its truth. In this picture he has necessarily had to spend a lot of time on racing, but there is very little sign of "cuts from your topical" in his shots. His racing scenes are fine and fit the story; the production work is excellent, as is the photography and the acting is above the average.

FRENCH FILM NOTES

Paris, June 10.
Phillbert Robin has quit the local branch of the Fox Film Corporation.

Paul Brunet, New York manager of Pathe Exchange, is back in Paris for a visit.

At the annual meeting of the professional probationers of the Society of Dramatic Authors and Composers a commission was formed with the object of studying the best means of securing for scenario writers the same percentage on the films shown as exacted by the said society from theatrical managers for dramatic performances.

During the week ended June 10 there were only 12,960 metres of films presented at the trade shows, compared with 35,243 metres the previous week, and an average of 30,000 metres. The few releases were made by Gaumont, 8,400 metres; Pathe, 3,245; Paramount, 3,300; Vitagraph, 2,500, and G. Petit, 465.

The amusement caterers' congress at Strasbourg was a heated affair, both as concerns the weather and the discussion. The taxes came in for a warm dressing, the suggestion of a general closing of all houses being again proposed if the fiscal authorities refuse relief. A. Franck, representing the Paris legitimate managers, explained the problem was not easily solved for the reason certain leases would be lost by such a closure, and the question of contracts with performers must be considered. The picture men were more pronounced. Finally the matter was once more left in abeyance, to the disgust of the provincial directors, who appear to be in a more precarious condition owing to the heavy taxation on entertainments, out of all proportion when compared with any other business in France.

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feature. Ordinary racing scenes, however, are becoming somewhat of a "drug." Something exceptional is always promised, the results are invariably reminiscent of a last year's topical of the Derby, the Oaks, or the Grand National.

The Gaumont "Life of Lord Byron" film story will be shown as "A Prince of Lovers." It is a British "Screencraft" brand featuring Howard Gaye, an American actor, as Byron, and has been produced by C. C. Calvert.

"B. and Z." a new British producing firm boast they have let all territory in their first picture "Repentance" by individual effort and without having to go to one of the established renting firms as is generally the case. Peggy Hathaway is the leading lady and the producer is the American James Gordon sometimes known as "Young Deer." Geoffrey Benstead is the managing director of this concern which is said to be backed by a titled woman who is an inveterate film "fan" but who wants neither parts or publicity. If this is so she is probably the only woman of position here who looks upon the films as a commercial proposition.

Among the British studio invaders of Germany is Vivien Gibson. A recent discovery of Master Films. She leaves for Germany and will appear

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pear in a film in which Hagenback's managerie will be used.

Walter West's next film will be a picturelization of W. R. Troubridge's novel "The White Hope." This title has already been used for a Hepworth picture and for a touring legitimate melodrama. Violet Hopson and Stewart Rome will play the leads. Both these players rose to their present positions in the film world by means of a ladder provided by Hepworth. West's program also includes film versions of several of Andrew Soutar's novels "In the Blood," "The Pruning Knife" and "The Hornet's Nest." This program will occupy his attention until October when he will take his principal to the south of France, where he will produce during the winter months.

Current releases include—"The Adorable Savage," Film Booking Office; "Godless Men," Goldwyn; "A Good Loser," Western Import; "The House of Peril," Astra-British; "Love's Prisoner," Hayward; "Madonnas and Men," Gaumont; "Me and Captain Kidd," General; "The Misleading Lady," Jury; "The Mountain Woman," Fox; "A Pauper Millionaire," Ideal-British; "Ten-niless Millionaire," Walturdaw; "The Red Woman," Hayward; "What

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BILLS NEXT WEEK

(Continued from Page 20)

SEATTLE
Palace
Mack & Brantley
Reeder & Armstrong
"Ha Ha Ha"
Bert Lewis
Sunbeam Polles
STOCKTON, CAL.
State
Ed half
The Rockos

Arnold Grazer
Lalson & Dupree
Miller Packer & S
Frank Stafford Co
TORONTO
Loew
Margot & Francis
Mammy
LaFollette Co
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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 Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS
Pantages
(Saturday opening)
Gordon Wilde
Ward & King
"Wife Hunter"
Bob Willis
Great Alexander

WINNIPEG
Pantages
Belmonts
Crane Sis
Callandria
Perry Conway
Willard Mack Co
ST. FALLS, MONT.
Pantages
(27-28)
(Same bill plays Helena 29)
Victoria & Dupree
Charlie Murray
Springtime Trivia
(Two to fill)

BUTTE, MONT.
Pantages
(24-27)
(Same bill plays Anaconda 28, Missoula 29)
"Dress Rehearsal"
Homer Sis
Fred Berens
Parish & Peru
Schick's Minettes

SPOKANE
Pantages
O'Hanlon & Z'bnl
Bob Pender Tr
Jim Thornton
Gladys Green
Coscia & Verdt
SEATTLE
Pantages
Pettit Family
Judson Cole
Mile Rhea Co
Britt Wood
"Love Nest"

VANCOUVER, B.C.
Pantages
Lockett & Laddie
Bryant & Haig
Carl McCullough
McLellan & Carson
B. Boucher's Circus

TACOMA
Pantages
Lipinski's Dogs
Jones & Crumley
Pantages Opera Co
Emily Darrell
Rulowa Ballet
PORTLAND, ORE.
Pantages
Emile & Willie
Leo Greenwood Co
Callahan & Bliss
Royal Rev
Telaak & Dean

TRAVEL
(Open week)
Will Morris
Nada Norrene
Robt McKim Co
Bryon Gains
SAN FRANCISCO
Pantages
(Sunday opening)

OGDEN, UTAH
Pantages
(23-24)
Farrell & Hatch
Futuristic Rev
Lady Alice's Pets
Dunley & Merrill
Miller Kent Co
Moran & Wiser

DENVER
Pantages
Tom Kelly
"Country Village"
Stanley & Jeffery
"Breezy Buddies"
Kola Jackson Co
COLORADO SPRINGS
Pantages
(25-28)
(Same bill plays Pueblo 29-31)
Joe Thomas Co
Ladine & Emery
Carter & Cornish
Shipper & Cully & R
"Petticoats"

OMAHA
Pantages
Bernie Bros
Henry Catalano Co
Maggie Clifton Co
Mason & Bailey
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Danubea

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Foley & O'Neil
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3 Ambler Bros
MEMPHIS
Pantages
"Cupid's Closeups"
Borsini Troupe
"Melodrama Garden"
Lieut Barry Co
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Low Fred
Murray & Harris
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Synco
Case & Weston
Lorimer & Carberry
Mitchell & Burgess
BUFFALO
Lafayette
Eva Tanguay Co
A & M Royce
Brown Syrell & D
R Hughes & Lam
30 Pink Ties
GLENS FALLS, N.Y.
Empire
Synco
Lorimer & Carberry
2d half
Murray & Harris
Hilton Sis
INDIANAPOLIS
Lyrie
Waters & Lee
Robb & Whitman

ST. LOUIS
Columbia
Lawrence Bros & T
Eldridge Briow & E
Jimmy Dunn
2d half
Billy Clark
(Two to fill)
Grand
The Florens
Savoy & Capps
Sealo
Eries & Wilson
"Virginia Romance"
Hugh Johnston
Three White Kuhns
Kluting's Co
(One to fill)
TOPEKA, KAN.
Novelty
Bob Hardy
Havely & Mack
(Three to fill)
The Wheelers
Hayes & Lloyd
Chas Keating Co
Leo Haley
Rosso's Midgets

LOS ANGELES, June 21.
It is understood that Loew's State will go into a straight picture policy Sept. 26. The house is at present using the combination program. The recent deal between Loew and Ackerman & Harris will bring about the change. It is thought the Warfield in San Francisco, recently opened by Loew, will switch along with the local State.
There is considerable talk regarding the rising of another mammoth

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2d half
Chas Wiles
Wells & Montgomery
OMAHA, N.B.
Empress
Billy Kinkaid
Five Radiolites
Eddie Hill
2d half
Currier & Williams
WATERTOWN, N.Y.
Avon
Paul Conchas Co
Harry Bewley Co
Zaza & Adele Co
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house here by Ackerman & Harris. With the completion of the big eastern deal Ackerman & Harris are without any holdings whatsoever in Los Angeles. A few years ago they controlled the Hippodrome with Adolph Ramish, who is now the entire owner. It is hardly possible at this time that Ackerman & Harris are contemplating the erection of a new playhouse. The city is suffering from too many theatres now, and with the usual stretch of hot weather for five months a year Los Angeles is far from ready for another theatre.

poor business the house incurred an indebtedness of \$30,000 the past six months.

JULIAN JOHNSON MARRIED
Julian Johnson, editor in chief of the Famous Players-Lasky New York script department, was married June 16 to Hildegard Rudin, the secretary to Ray Long, editor in chief of the Hearst magazines.
Mr. Johnson has been prominently identified with the picture industry both a fan magazine editor, publicist, screen author and reader.
The ceremony was performed in the Municipal building after the contracting parties had secured their license.

RECEIVER FOR PLAZA

Chicago, June 21.

The Plaza, one of the best known local houses closed Monday when a receiver was appointed on a petition of J. C. Duncan, principal owner. Duncan stated that because of

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INSIDE STUFF

ON PICTURES

The problem of how Marcus Loew will secure first run pictures for his two isolated coast houses, the new Warfield, San Francisco, and Loew's State, Los Angeles, when they take up the straight film policy, while causing considerable speculation among film people, does not seem to be worrying the head of the Loew circuit. He has figured that with his circuit bookings in the East as a lever, on top of the price he can pay, he will be able to compel first run attractions for those two houses, even though the greater portion of the higher grade product is lined up for houses other than those controlled by Loew in those coast cities. In Los Angeles the situation is that all of the Paramount first runs go to Grauman's Million Dollar theatre or the Rialto. Adolph Zukor is personally interested in those two houses, and seemingly would want to protect them in the matter of bookings as against the Loew opposition. All the First National product is held under franchise by Sol Lesser and the Gores for their Kinema theatre, and they also have a circuit of picture houses in the southern California territory that in number of days compares to any of the bigger circuits anywhere in the country. The California is the house in which the Goldwyn company is interested with the Millers, and naturally is the outlet for their product. The independent field is open to Loew for booking, and he may be able to work out a plan whereby he will be able to get enough from this end, together with his own Metro productions and the pictures of Fox and a few others, to fill the 52 weeks in each of the houses. The Fox specials, however, are now being run at the Mission in L. A., owned by Mack Sennett, so that precludes any possibility they would be a first-run proposition for the Los Angeles State at any rate.

In San Francisco the California and the Granada get all of the Paramount and First National output, and here again it looks as though Loew will have trouble in getting attractions for his Warfield, although last week none of the houses in the quintet that make up the first run string in Frisco played a Paramount picture, the California having a Hodgkinson release, while a Vitagraph feature was at the Granada, with the latter company also having the attractions at the Imperial.

When is a picture a good picture? That is something producers can not decide, even though they have been in pictures for a number of years. An incident that occurred within the past few months is ample proof. A director made a picture for a large producing organization. On its completion he was discharged because the executives of the organization believed the picture was a bad one. Later the cutting and titling were handled in their plant, and the picture is now boosted as one of the real big finds of the year. The question is whether the picture was really "there" in the first place, or whether the cutting and titling "made it." Meantime the poor director, who must have at least had something to do with it, has been out in the cold for a couple of months.

One of the most remarkable feats accomplished in the industry has come to pass within the last four months, which have been notoriously the worst the picture trade has passed through in its entire career. It is an accomplishment worthy of more than passing notice, for the wise ones on the inside were of the opinion "it couldn't be done." F. B. Warren is deserving of a decided place in the film business for having established the American Releasing Corporation and put it on a paying basis inside of 14 weeks. In the fourteenth week of its existence the new releasing company passed the mark that showed a profit, something around \$2,000 for operation, with the actual operating cost below 20 per cent. of the amount of collections on sales for that period. Since that time, in the face of the general slump, the worst that the organization has done is to break even on any week.

A general airing of a lot of dirty linen in the selling and reselling of picture rights to novels and plays is almost certain to be disclosed during the fight between the Hearst International and Cosmopolitan companies and C. C. Burr and the Affiliated Distributors over the question of the latter's production, "I Am the Law," infringing on the rights of "The Valley of Silent Men." In the Burr offices it was stated this week by Burr and B. F. Fineman that the Hearst people did not hold the rights to the title, "The Valley of Silent Men," because they had been informed by George Spoor he purchased that title and a story similar to that in the late Cosmopolitan published story of that name from James Oliver Curwood. Spoor's telegram, according to Burr and Fineman, stated that he had published the story in April, 1919.

They also state that they have discovered that Colonel Selig had at one time obtained the rights to the Curwood story, "The Poetic Justice of Uko San," and that late event showed that he still held them.

It is possible both the International and the Affiliated will start bidding against each other for the Spoor-controlled story and then either one or the other will seemingly hold the whip hand in the situation.

Bert Siebel, formerly with Thomas H. Ince, who has recently joined Tom Walsh in Vienna, Austria, to co-direct pictures, writes that American producers are first now beginning to overcome the prejudice abroad against American film people. This antipathy has been chiefly the fault of American fourflushers who, in attempting to finance a foreign unit, have exaggerated as to their talents, even to the extent of saying they directed Nazimova, Dorothy Dalton, Elsie Ferguson (all favorites on the Continent), and, still further, mentioning "The Miracle Man" and "Out of the Fog" as being their effort. The Austrian film man had no way of checking up for a time, until the product spoke for itself, betraying the fabricator.

The studio equipment is terrible, but despite this, the American film colony abroad is showing them a trick or two which is being gradually accorded recognition and commendation.

Jack Pickford left for Los Angeles Monday. He had been in New York for a few weeks making scenes for a new production. The company left about 10 days prior to Pickford's departure, while the star remained to visit with Marlyn Miller, to whom he is engaged. Mrs. Pickford, his mother, arrived in New York about a week ago. While she issued a statement to the effect she was not opposed to her son's marrying the musical comedy star, she did want him to return to the coast to finish the picture that he was working on. "The New York 'American' Magazine section last Sunday held a page rave by Miss Miller over 'her Jack.' She said they were surely engaged to marry, but she didn't know when that would happen, and that she had turned down '10,000 millionaires who have been in love with me, because I love Jack—he's such a kid.'"

The Robertson-Cole company is trying to obtain the support of the police department for their production, "In the Name of the Law," which is to open at the Cohan, New York, July 2 or 3. Andrew J. Cobe, who is managing the Central for the Universal, will supervise and stage the picture at the Cohan in addition to his duties at the other house. The picture deals with the duties of the patrolman that pounds the sidewalk. R-C figure if they can obtain the support of the cops through some arrangement whereby the patrolmen's benevolent association will get a part of the receipts, they will have a sure-fire business builder for the house.

The Starland Review, which Jack and Harry Cohn are turning out, caused something of a sensation at Proctor's Fifth Avenue last week. The reel is devoted to "at home" shots of stars of the legitimate and vaudeville stages. Included in the current number is a picture of Frances White, described in the title as "a Shubert vaudeville star." The picture was shown at the Fifth Avenue, where one of the executives of the Keith office saw it. When the Shubert vaudeville flash was shown, the picture was forthwith cancelled.

WILLIAM FOX SPEAKS TO ENGLISH LIGHTS

Luncheon in London for American Producer—Sir Gilbert Parker Talks

London, June 13. A luncheon was given to William Fox by the 20 Club at the Royal Automobile Club in Pall Mall today, at which many famous legal luminaries, literary men, bankers and members of the film business were present.

Speaking of the screen Fox said that the pictures in America were a wonderful factor in domestic life. Before they became general, the working man was getting too little money to go to regular theatres and therefore spent his cash on drink, letting his wife and family do as best they could for their amusement. With the inception of pictures at five-pence a seat he was able to take his entire family and they not only had mutual amusement, but something of mutual interest to discuss after the show.

His own ambition was no longer monetary—he and his firm were long past that. His ambition now was to do good with the help of the cinema.

Speaking of the bad business in this country he blamed the exhibitor; the instincts of showmanship were lacking. Among other things they paid no attention to music, a very important factor in picture presentation—the British exhibitor considered any old rumbling piano would make enough noise.

Previously Sir Edward Marshall Hall, K. C., had spoken in eulogy of the Fox film "Monte Cristo" which had just been shown at the Alhambra. He said very little except to explain that he had been put up to give Sir Gilbert Parker his cue.

Sir Gilbert Parker, the novelist and playwright of international fame, spoke seriously on the future of the film from an educational point of view. He said that in America 7,000 schools were showing films as an ordinary educational feature, in England there were none. Speaking of the often voiced idea that the cinema was killing the theatre he said he did not consider this was so. The film was helping the theatre instead of hurting it. The films were encouraging dramatic instinct and dramatic understanding.

Norman Wright, the president of the "20," sprung rather a surprise on the company by announcing he had just completed arrangements whereby films would be shown in British schools. Harry Reichenbach, in a characteristically modest speech, paid a great tribute to William Fox as a "Governor" and as a showman. Among other speakers were G. A. Atkinson and Ernest Fredman.

NEW FIRE RULES

Harrisburg, Pa., June 21. New rules relative to educational motion pictures will become effective in Pennsylvania, September 1, regulations having been agreed to by the State Department of Labor and Industry after months of public discussion and consideration by experts. The regulations relate to pictures shown in schools, churches and auditoriums, and were promulgated by the department after the manufacturers, the exhibitors and the underwriters had made suggestions.

The rules relate specifically to two types of picture films, one the flammable, or nitro-cellulose variety, and the other the slow-burning, or acetate-cellulose type.

At the hearings the manufacturers of safety projectors maintained their machines were fool-proof and it was not necessary to discriminate in the use of types. The insurance men had another view, however. They held that the only film which is approximately safe in these machines is the slow-burning kind. If the flammable film is used, they contended, then a fire-proof booth must be used the same as in the movie theatres. The members of the State Industrial Board, which drafted the regulations, accepted this view.

LOSES "SUNSHINE MARY"

Los Angeles, June 21. Phiney Goodfriend was granted a divorce from his wife, known to the screen as "Sunshine Mary" Anderson. He informed the court his wife insisted that wedded life marred her chance of a career in pictures and she wanted her freedom.

COAST FILM NEWS

Los Angeles, June 21. A serial based on the radio will begin soon at Universal. It will be titled "The Radio King." Robert Dillon is author of the story, which will be directed by Robert F. Hill, who directed "Robinson Crusoe" lected.

Harold Lloyd has received word of a special Harold Lloyd picture week in Yokohama, Japan, held Feb. 4. It is understood that 12 of the comedian's pictures were exhibited in the city at the only play-houses.

C. H. Roach, secretary-treasurer for the Hal E. Roach interests, has returned from a six weeks' trip of the country, which gave him time to look into Harold Lloyd's standing in the leading cities of the South and East.

Film editing by T. J. Crizer is proceeding on two Harry Pollard comedies, the first of which is nearly completed.

Leah Baird is working with literary collaborators on the continuity for her next dramatic feature, which will enter production next month at the Thomas H. Ince studios.

John Bowers is supporting Colleen Moore in "Affinities," the Mary Roberts Rhinehart story now under production by Ward Lascelle at the Ince studios in Culver City.

Claire Windsor will play an important part in Goldwyn's screen version of "Broken Chains," the \$10,000 prize story which Allan Holubar has started to direct at the Culver City lots. Colleen Moore plays the feminine lead. To date no selection has been made for the leading male part. Cedric Gibbons is art director.

All the literary lights of the picture colony united to give a farewell dinner to Clayton Hamilton at the Writers' Club in Hollywood last week. Mr. Hamilton completed a two-year term of service as associate editor at the Goldwyn studios. He is to rest in Honolulu and will later devote his entire time to writing.

In "The Christian," the Hall Caine story being revived by Goldwyn at London studios, Phyllis Haver, former Sennett bathing beauty, has her initial chance for serious picture work. Heretofore Miss Haver has appeared in comedies only.

Rupert Hughes is making much of a name for himself as a picture director. The noted author who has been directing at Goldwyn's set a precedent for directors on his production of "The Wall Flower" when he petitioned Goldwyn officials to allow him to retake two reels after a successful exhibition of the picture had been made in several cities. An entire new ending was given the story.

For the first time in his picture career Wesley Barry uses make-up in "Rags to Riches," the Harry Rapf production for Warner Bros. Wesley plays a sickly child of the rich and then becomes the natural outdoor boy. His freckles are covered at the beginning.

Elizabeth Reed and Mary Jane Saunderson, both of Los Angeles, have been chosen by Harry Rapf and Sam Warner as two of the four girls to be selected by them as winners of the Warner Bros. Type Contest, which created much interest in this city. Both of the girls are appearing in "Rags to Riches."

Irving Asher publicity director on the Coast for Warner Bros. is soon to become an assistant director. He is being groomed for the job by Jack Warner.

Myron Selznick left last week for New York, where he will confer with sales heads of Select Pictures Corp. regarding production plans for next year's Selznick pictures. It is understood that the Selznick schedule for this summer will be an elaborate one headed by "The Easiest Way," "Rupert of Hentzau," "Justice" and "Wine." This is the Coast program for Elaine Hammerstein and Owen Moore, who are now working at the United studios.

Harry Carey has started his second R-C production, tentatively titled "Good Men and True." Noah Beery, Tully Marshall, Thomas Jefferson, Charles LeMayne and Vester Pegg have been cast so far.

Mel Riddle is in charge of the publicity for Rodolph Valentino, Irvin Willat, Jack Holt, Bebe Daniels and Wallace Reid at the Lasky lots. Riddle, who has been in the picture business since leaving newspapers, recently wrote a book, "From Pen to Silversheet," in which the details of a film studio are completely explained. The book has been taken over by the Times-Mirror Publishing Co. of this city and will soon be placed on the stands. The first letter of approval came from Will Hays, who explained that it was a great

aid to him in "getting a line on the production end of the business."

Gloria Swanson, having finished laying aside her wardrobe of latest French creations, is preparing for the next Paramount picture, "The Impossible Mrs. Bellew."

Noble Hearne, formerly manager of the Superba, Los Angeles, has returned to his old post, replacing J. Hurley, who has gone to Salt Lake City to manage the Universal house there.

A special reception was held in honor of the opening of Harry Girard's music studio last week. The Egan Little theatre was completely filled with more than 500 guests. Irving Grossman rendered several song specialties.

Harry McPherson is production manager for the Malobee Productions, which combination comprises Leo Maloney, director, and Ford Beebe, scenario writer. The company has started the first of a series of 26 two-reel western dramas.

Harold Lloyd is about through with his new special comedy, which will be the first under his new contract with Pathe. The last Lloyd comedy, "Grandma's Boy," is in its sixth week of an indefinite run at the Symphony theatre prior to opening in New York.

Erich von Stroheim is started on his new picture for U. Mary Philbin will have the leading feminine role. Dale Fuller and Maude George will also appear.

King Baggot has returned from Kentucky, where he made several important scenes for "The Kentucky Derby." Half of the picture is in the editorial department ready for the pen.

"Money, Money, Money" the next Preferred Pictures production for First National, will have Katherine MacDonald starred, and Jack Dougherty, Jacqueline Logan, Margaret Loomis, Charles Clary, Herschel Mayall, Carl Stocksdale, Bredna Fowler.

John M. Stahl has started on "The Dangerous Age." Louis B. Mayer is producer, releasing through First National.

"Gimme," an original scenario written by Rupert Hughes and Adelaide Mandala Hughes (Mrs. Rupert Hughes) goes into production at Goldwyn next week with Mr. Hughes directing. Helen Chadwick has been the only star cast so far.

Jackie Coogan is still resting in the mountains with Harry Wilson, his p. a., and a tutor.

Sol Lesser is back at his desk at the United studios and also busy with west coast theatre matters.

Jack Coogan, Sr., father of the child star, has started producing pictures apart from the Jackie specials. Two companies—a western and comedy—have been started in Hollywood with Jack Coogan at the head. The western company will be known as the Rodeo Film, while the comedy will be Fred Hibbard Productions, with Mr. Hibbard in the directorial role.

Jack Warner and Harry Rapf are in New York on business. Sam Warner left the coast studios several weeks ago to go into conference with his brothers, Harry and Albert, in New York. Definite plans are to be made for "The Beautiful and the Damned," the F. Scott Fitzgerald story, to be made here late this season. "Main Street" will also be discussed. C. H. Wilder is in charge of the coast plant during the absence of the Warner brothers.

Lon Chaney has been signed again by Universal and will commence on a Universal-Jewel at once. Chaney just completed the part of Fagin in "Oliver Twist," which stars Jackie Coogan. "Bitter Sweet" is the title of the next Chaney special. His last for U. was "The Trap." Lambert Hillyer will direct.

Roy Stewart returns to the Los Angeles picture field as the star of "The Radio King," a new chapter play which Universal will make. Louise Lorraine will be in the support.

Virginia Valli has been signed for a long-term contract by Universal.

Madge Bellamy will play opposite Jack Pickford in "Garrison's Finish," now in production. Miss Bellamy recently finished "Someone to Love" for Thomas Ince.

Antonio Moreno has been signed for the lead in "Captain Blackbird," which R. A. Walsh will make for Goldwyn. Harry Myers and William Mong are also in the cast.

Irvin Willat did not stop long between pictures, nor did Dorothy Dalton, his star. Willat is directing "On the High Seas," with Dorothy Dalton and Jack Holt co-starred. "The Siren Call" was recently produced by Willat for Paramount.

THE DEPTH OF THE FURROW

Paris, June 10.

This is an exceedingly strong drama of the brutal type which some French producers glory in. It leaves life stripped naked and its morals are those of the farmyard. The story is powerfully told, full of realism to a point, but at the end it falls away altogether.

In his desire to keep original the producer has created a morality which is absurd and unnatural. Realism is the keynote of the whole feature, and a good deal of it could be deleted. Among the things which will repel any decent audience are the "first night" scene, when the drunken, lust-mad husband reduces his bride to a state of terrified collapse, and the equally nasty scene when he gives her a thoroughly good thrashing.

The story tells of three children adopted by an old farmer. Two are boys—one Bernard, brutal and a son of the soil; the other, Jean, an artistic weakling. The girl is Arlette. They grow up together, and Arlette loves Jean. Discovering this the old farmer throws Jean out of the house and compels her to marry Bernard. From then on her life is unbearable.

Meanwhile Jean becomes a great artist. After a particularly brutal thrashing, an accidental meeting with Jean's benefactors puts her in touch with him. She begs him to come and save her. Bernard discovers what she has done and bides his time, bidding a lunatic to watch for Jean's coming. At last he comes and Bernard spirits his wife away to "the old farm." Jean compels the lunatic to tell him the truth, and is shot in the back by way of revenge. He, however, rides to the rescue, arriving just in time to save Arlette from another good thrashing. He attempts to go for his brother, and the result is his own death. Before he dies, however, he delivers himself of a philosophy which is altogether wrong. "The old man was right," he says. "She was for you, not for me. The farmer never makes mistakes; the artist often." This may be delirium, sarcasm, or merely the kinematographic straining for something new.

This gloomy story is beautifully produced and the acting is excellent.

Gore.

ONE CLEAR CALL

A John M. Stahl Production presented by Louis B. Mayer, released by First National. Adapted from the story by Frances Nimmo Greene. Length about eight reels, running time 85 minutes.

Dr. Alan Hamilton.....Milton Sills
Faith.....Claire Windsor
Henry Garnett.....Henry B. Walthall
Maggie Thornton.....Irene Rich
Sonny Thornton.....Stanley Goethals
Tom Thornton.....William Marion
Colonel Garnett (Henry's father).....Joseph Dowling
Mother Garnett (Henry's mother).....Phyllis Howard
Edith York
Dr. Bailey.....Donald MacDonald
Jim Ware's daughter.....Shannon Day
Yetta.....Annette DeFoe
Starna.....Fred Kelsey
Jim Holbrook.....Albert MacQuarrie
Toby.....Nick Cogley

There seems to be no doubt that this picture is a sure fire money getter at the box office. At the Strand, New York, where it is showing this week it opened strong on Sunday, with the drawing power seemingly being in the strong cast of names that the production has. The picture is a combination of everything that goes to make a successful screen production. It has a society element, some love stuff, a measure of mystery, lots of love interest, a wandering boy and blind mother bit, comedy and a touch of Ku-Klux Klan that serves as a thrill. The cast will draw audiences and the picture will hold and entertain them sufficiently to send them out talking about it. The latter will not be because it is a tremendous picture but is so far and away ahead of the usual run of feature production released in the last six months that the audiences will be compelled to say that here is a really good picture.

In the cast are Milton Sills, who plays the lead in a clever manner, carrying his role in a most convincing manner and turning from a successful surgeon to a souse with his regeneration being brought about when he has to operate on his youthful nephew to save his life. Claire Windsor who plays opposite Sills, portrayed the wife of the gambler king of the small city delightfully. She looked pretty and displayed a quality of reserve that carried her to the audiences from the screen. However, to that veteran Henry B. Walthall a full measure of praise is due. It was he as the gambler that really furnished the back-bone of the plot. Of a good family he strays from the path of righteousness, opens a gambling hell and disrupts a hotel and dance place, causing a stern father to cast him off, the mother who has become blind, being informed that her son is dead. Walthall on being informed that he has but a short time to live tries to straighten out his accounts and right the wrongs he has committed and finally in an effort to bring happiness to his wife who has left him and is in love with his only friend he commits suicide.

Of the other players Irene Rich, Shannon Day, Doris Pawn contribute materially to the acting, especially Miss Rich, Joseph Dowling and Edith York as the mother and father scored and little Stanley

Goethals was corking. Annette DeFoe in a black face role managed to land, but there was a touch in her character that was not quite definable.

The story in brief is that Dr. Hamilton (Sills) is visited by his boyhood chum (Walthall) to be examined. He is informed that it is but a matter of weeks before his death must occur. He then starts a search for a girl who was entrusted to him by her father on his death and whom he defrauded of her legacy. A mystery woman who has appeared in the town with whom Dr. Hamilton has fallen in love strikes the audience as a possibility of being the missing person, but instead it later develops that she is the wife of the doomed man who left him when she learned of his occupation.

"The Owl" which is the name of the combined, gambling, dance and drinking place has so incensed the citizens of the town that the Klan finally issues a call for its destruction and the "getting" of the proprietor, but the doctor intervenes and saves the man on the promise that the place will be closed within 30 days. As a physician he is certain that there is only one thing that can occur to save his patient from passing on and that is the return of the missing wife of whom he has been informed, yet when he discovers that she is the girl that he is in love with he hasn't the courage to send her to her duty. In the end it is the gambler who clears the situation by an overdose of heart stimulant. In photography, direction and settings the picture leaves nothing to be desired. There are comedy touches here and there in the script that lighten the serious stretches and on the whole the picture is one that will pull no matter where it plays.

Fred.

TOP OF NEW YORK

Paramount feature bearing the mark of Jesse Lasky. A William D. Taylor production story by Sonya Levien with scenario by George Hopkins. May McAvoy is starred.

Hilda O'Shaunnessey.....May McAvoy
Emory Gray.....Walter McGrail
Micky O'Shaunnessey.....Pat Moore
Gregory Stearns.....Edward Cecil
Mr. Jasson.....Charles Bennett
Susan Gray.....Mary Jane Irving
Mrs. Brady.....Carrie Clark Ward
Mr. Brady.....Arthur Hoyt

The picture is a frank sentimental melodrama without pretention to anything else. The action is built up around the troubles of a working girl (a shop girl at that), and it follows in design a host of old fashioned plays and pictures that fall in the same category. It's frank, candid fiction without any subtle relation to life and so makes its appeal to the more elemental tastes of the film public. It is clean straight-away romance and serves its purpose satisfactorily, even if it is not particularly significant in purpose and meaning.

The modern scenario writers have discussed these social problems in rather a more subtle manner than the melodrama writers of ten years ago when "Bertha the Sewing Machine Girl" was the type. Socialism and parlor Bolshevism have changed the terms and the technique somewhat but the material is much the same. In the present case the scenario writer and the director have reverted to the old style. Here we have the poor working girl struggling against the dishonorable plights of her rich employer, trying to remain straight under the temptation of his proffered luxury. The problem remains fixed, only the medium of dramatic discussion has changed and this production comes on the screen as rather a crude and old fashioned affair. Dealing in old fashioned materials, it is only natural that Taylor made use of the old fashioned devices. For example his shop girl wears one of those short length, blonde wigs that used to be the trade mark of young beauty in distress; the heroine lives in squalor under the patronage of a drunken uncle and a bullying aunt and the surroundings are a tenement house in the slums.

All the paraphernalia of the melodrama of a generation ago is present. O. Henry was probably the first to take the shop girl out of the theatrical class and discuss her as an actual human unit and for the most part the picture writers and directors have followed his lead. In this case there is a reversion to the old convention. It remains a question whether it will make as strong an appeal as the new technique. Certainly this picture is extremely theatrical. Hilda O'Shaunnessey is a creature of the stage and the screen and the illusion of real life is pretty well blurred. That seems to be the principal defect in the picture. It's all family story paper type of fiction rather than the modern effort to reflect real life. The picture has theatrical force but it is eminently lacking in realism.

It is possible that a certain element of the fan public likes its drama in more or less childish terms, but the drift has been away from the obvious to the subtly realistic. We do not take our heroines any more as altogether, inhumanly good and our villains as unqualifiedly viciously worthless. We prefer some semblance of shading between good and bad such as everyday experience has taught us is the state of the world rather than the stage creations. We are being educated to move the

actual theatre into the theatre rather than to symbolize an ideal world on the stage in terms that shall be unmistakable. This picture goes back to the old technique and it comes before as raw and unconvincing.

Hilda O'Shaunnessey works in a department store to support her invalid child brother, who spends his days in an invalid chair on the roof of a tenement. Next door there is a painter—disappointed in love by a selfish wife who abandoned him for a richer man—who lives in a bungalow built on the housetop. His daughter and Hilda's small brother strike up a childish friendship which is opposed both by the painter and Hilda's aunt who in her small minded way looks with suspicion on rich artists who befriend poor working girls.

Meanwhile the proprietor of the store lays siege to the young, unspoiled Hilda. Out of that situation it stands to reason that these three will sooner or later come together and the store proprietor will be disclosed as the man who wrecked the artist's home. Just that situation does develop and it leads to a rough and tumble fight between the two men—a pretty tame affair as film battles go—but it leads to the happy denouement in which the poor shop girl and the rich artist fall into each other's arms.

Rush.

THE STORM

A Universal-Jewel Special in seven reels based on the Langdon McCormick play of the same title. Has House Peters at head of all-star cast. Directed by Reginald Barker.

Dave Stewart.....Matt Moore
Burr Winton.....House Peters
Jacques Fachard.....Josef Swickard
Manette Fachard.....Virginia Valli
Nanteeka.....Frank Lansing
N. W. M. Police Sergeant.....Gordon McKee

In "The Storm" Universal has turned out a picture that is a winner from start to finish. It has three great wallops. First, the great forest fire scene; then a great bit of river stuff of the shooting of the rapids in a canoe, and thirdly, a number of snow scenes such as haven't been shown in any of the more recent northwestern pictures. Incidentally, this one is a decidedly different picture of the territory where the action supposedly takes place. "The Storm" seems to be a special in the fullest sense of the word, and with a few draggy spots eliminated it will hit on all six for the fans.

House Peters as the hero manages to hit a stride which will start him on a new wave of popularity in this picture, and Virginia Valli, who is his principal support, is delightful. Matt Moore is a convincing heavy at times, while at others he flops just a little below what the picture audiences expect of the villain in an out-and-out meller of this type. It is these three that carry the story almost from beginning to end, although Josef Swickard manages to impress with the work he performed in the first couple of reels of the production.

Reginald Barker, who directed, is in a large measure responsible for the picture. He certainly managed to "get shots." Scenically, the picture is a beauty, and the action, except for a few scenes about two-thirds way along, where it drags, goes along at a great rate of speed. The original play has been prefaced by several pieces of action that enhance it wonderfully. The meeting of Burr Winton (House Peters) and Dave Stewart (Matt Moore) at a trading post hotel and the planting of a reason for their later friendship is well handled. Then the arrest of Jacques Fachard (Swickard) and his escape from the Mounted Police by jumping into a swirling torrent and his rescue by his daughter, who has followed the trail along the water with their canoe, is a real thrill.

In handling the fight for the girl through the long winter in the cabin of Winton, with him and Stewart as rivals for her after the father has died from a wound, is cleverly worked out and holds the interest of the audience. It is the forest fire, however, that furnishes the real big punch. Part of it may have been luck in getting a real forest fire, but if it was, then the manner in which the matching up of scenes is handled is wonderful.

It's a whale of a picture for thrills, and certainly different from any other northwestern that has been shown in more than a year.

Fred.

SOUTH OF SUVA

Paramount feature presented by Adolph Zukor, starring Mary Miles Minter. Frank Iron directed from story by Ewart Adamson and continuity of Fred Myton. Supervision of Elmer Harris. Showing currently at Rialto, New York. Tale of South Sea Islands.

Phyllis Latimer.....Mary Miles Minter
Pauline Leonard.....Winifred Bryson
Sydney Latimer.....Walter Long
John Webster.....John Bowers
Marmaduke Grubb.....Roy Atwell
Karl Swartz.....Fred Kelsey
Alfred Bowman.....Lawrence Steers

Pleasant screen entertainment is afforded in this Mary Miles Minter Realart production allowing for a number of stacy novelties as part of the action. Set in its Fiji Islands locale anything from cannibalism and voodooism to primitive depiction of human existence can be made to conform to story requirements.

The action starts on board ship

on route to New Zealand via the Fijis. Phyllis Latimer (Miss Minter) is due for the latter place to join her husband on a surprise journey. Pauline Leonard, her friend, decides not to join her guardian in the same place, but continues on to New Zealand with a man who professes affection for her, stating she prefers civilization to what she pictures as a place of unbearable crudeness. Phyllis enters Sydney Latimer's cabin and finds her husband booze-drugged and surrounded by a quartet of dusky native sirens. She agrees to stay and help him rise from the depths, but after two weeks of pretended virtuousness the copra and sugar trader is seen tasting forbidden fruit and liquor in one of the native's huts. She decides to leave and finds she has not sufficient fare to New Zealand. Missing the boat, Marmaduke Grubb (Roy Atwell) encounters her and, recognizing the "P. L." initials on her luggage, mistakes her for the Pauline Leonard his employer is expecting. She poses as such for a while until Latimer, embittered by John Webster's trade supremacy and driven crazy by hooch, decides to fetch Webster as a human offering to the native barbarians' heathen gods. Webster is away and Latimer forces his wife to accompany him back to the scene of the frenzied Fijian festivities. She is gaudily decorated for the cremation when Webster returns and in a tense moment accomplishes the rescue.

As a story it is a fanciful little thing, suitable for summer and all-weather entertainment. There is plenty of tropical outdoor stuff that makes a pretty setting. The casting is splendid. Walter Long as the heavy did a neat piece of work in a thankless role. John Bowers is a manly vis-a-vis for the star and can be made into a "name" if given the opportunity.

Abel.

SEEING'S BELIEVING

Metro's latest Viola Dana starring vehicle produced by Harry Beaumont. The feature is an adaptation by Edith Kennedy of the Rex Taylor story. As a summer release "Seeing's Believing" is a good light picture. Beaumont made no attempt to make it a big picture but was satisfied with putting out a fast moving program release.

The star has been entrusted with a role which gives her many opportunities. She handles the part of a spirited miss with all of the necessary ginger. Her individual efforts are largely responsible for the speed. Allan Forrest is the male lead. He proved a good selection with Gertrude Astor as a young matron proving one of the best bets. Miss Astor is well suited for parts calling for the present day type of young matrons and can always be relied upon to build up her parts. Edward Connelly and J. P. Locky come to the fore with character roles.

The scenes for "Seeing's Believing" are on Long Island. The majority of exteriors are on the grounds of an attractive estate. A satisfactory ballroom set is one of the predominating interiors. A small town hotel scene has been well worked out.

The Taylor story has as its central figure a boy and girl in their teens. The death of their parents brings them considerable money and the estate. They have as a guardian a youthful aunt. The girl becomes involved in several escapades, typical of a harem scare, miss but escapes unscathed, and finally wins the youth who earlier believed her of no account.

There are several angles to the Taylor story nicely developed. A twist here and there adds materially to the interest.

If it were not for the unexpected happening the production would lose most of its interest.

Hart.

Great for the Hot Spell!

First National is offering you pictures of just as high a quality for this Summer as any time of the year. They will wean them away from the outdoor amusement parks and other hot weather attractions. There's money in every one of these productions—so get busy and book them at once.

RICHARD BARTHELMLESS

Presented by Inspiration Pictures, Inc., in

"Sonny"

Taken from the play by George V. Hobart and directed by Henry King.

NORMA TALMADGE

Presented by Joseph M. Schenck in

"Smilin' Through"

Adapted from Allen Langdon Martin's play and directed by Sidney A. Franklin.

OLIVER MOROSCO

Presents his stage success

"The Half Breed"

A story of tradition's barrier and how he smashed it. With Wheeler Oakman.

BUSTER KEATON

Presented by Joseph M. Schenck in

"My Wife's Relations"

Written and directed by Buster Keaton and Eddie Cline. Open market.

DOROTHY PHILLIPS

Presented by Allen Holubar in

"Hurricane's Gal"

Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

CHARLES RAY

Presented by Arthur S. Kane in

"Smudge"

Written by Rob Wagner. Distributed by First National Exhibitors' Circuit, Inc. Open market.

MARSHALL NEILAN

Presents his latest First National

"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Hugh MacNair Kahler's story.

ANITA STEWART

Presented by Louis B. Mayer in

"Rose o' the Sea"

From the book by Countess Barynska and directed by Fred Niblo, director of "The Three Musketeers."

"ONE CLEAR CALL"

Presented by Louis B. Mayer

The John M. Stahl Production

From the book by Frances Nimmo Greene and directed by John M. Stahl

MACK SENNETT

Presents his latest 2-reel fun maker

"Gymnasium Jim"

With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open market.

CONSTANCE TALMADGE

Presented by Joseph M. Schenck in

"The Primitive Lover"

Adapted from "The Divorcee" by Edgar Selwyn, and directed by Sidney A. Franklin.

KATHERINE MACDONALD

Presented by B. P. Schulberg in

"Domestic Relations"

Story and scenario by Violet Clarke and directed by Chet Withey.

First
National
Attractions



There'll Be
a Franchise
Everywhere

EVIDENCE

Five-reel society drama produced by Lewis J. Selznick. Elaine Hammerstein starred, supported by Nigel Conrad. Director, George Archainbaud.

A thoroughly enjoyable human interest story with an especially appealing and sympathetic role for Miss Hammerstein. The play is rather pretentious in a pictorial sense, but the director has managed to make his background appropriate without being too obtrusive. He has at least escaped the common fault of allowing the settings to overshadow the story. Here they are appropriate and convincing, but the progress of the drama itself is the center of interest rather than mere pictorial surroundings.

The play has one capital surprise twist that alone would insure it a certain prominence, a very deftly managed bit of dramatic trickery warranted to impress. Miss Hammerstein plays the part of a popular actress who marries the scion of aristocratic name and thereby earns the enmity of the small-minded women of his family and their social circles. An uncle is a successful lawyer and he constantly harps upon the fact that the "interloper" is an actress and by that fact alone they cannot expect to conform to the traditions of the high-bred family.

Husband and wife under the circumstances gradually grow apart and the husband is contemplating proceedings for a separation. At this point there intrudes himself an old sweetheart of the actress. He insinuates himself into her boudoir in such a manner that the uncle cannot but discover them under circumstances that makes him believe she has been guilty of indiscretion. The intruder departs while the uncle lectures the wife on her stage antecedence and weaves a chain of circumstantial evidence that seems to condemn her. At this point the wife turns the tables on her prosecutor. She locks the boudoir door and announces that she will summon her husband, who is in another part of the house. The same chain of circumstantial evidence that the uncle has forged in the previous innocent situation will work out to his own appearance of guilt.

He admits himself defeated and goes to the husband, announcing that as far as he is concerned if there are any court proceedings he will appear for the wife and defend her against the husband.

This effective dramatic development is worked out smoothly and naturally and in a spirit of restrained unaffectedness that adds greatly to its strength. Miss Hammerstein can always be depended upon to give a certain earnest suavity to her roles and in this instance she does splendidly. A touch of theatrical insincerity might have spoiled the quiet effectiveness of the whole central scene, but it was handled in just the right degree of aplomb and delivered a powerful punch.

Aside from this "punch" episode the picture is as entertaining as could be expected of a story that depended upon one central, significant scene. Director Archainbaud has a knack for expressing subtleties in action that a less skillful manager would have to make plain by titles. In one passage the girl is divided in mind as to whether or not she will marry the young aristocrat. In nine out of ten cases her state of mind would be expressed in a title, but here the situation is neatly conveyed by the way the actress handles a bouquet of flowers just received from the young man. It is a capital example of a clever device to express in screen action a situation which ordinarily would call for title explanation.

The production will have a strong sympathetic pull among the women fans. It is one of the best in the series of this excellent young picture actress. *Itush.*

INNOCENT CHEAT

Roy Stewart and Kathleen Kirkham are co-starred in this independent production issued through Arrow under sponsorship of Ben Wilson. Broadway, June 19.

A rather florid problem play, maudlin at moments, especially in some of the lurid titles, but fairly interesting in a super-sentimental way. The play has to do with the marriage of a young woman to a battered old roue, and, as the candid title puts it, "cheated of the boon of motherhood."

The hateful old party is given to gay parties on his yacht, the personnel being largely made up of girls from the "Follies" (symbol, of course, of gay wickedness). It is during one of these affairs, which serves the double purpose of pointing a highly respectable moral and at the same time treating a theatrical of highly respectable people to the sight of shapely girls in union suits, that the disreputable husband plots to maneuver the wife into a compromising situation with a hired man conspirator.

All this passage is displayed in the form of a fade-back when the husband's divorce case comes up, presumably before a referee. The court decides on the previous testimony that the husband shall have a decree and the custody of the child (a cute little girl plays the part), but then the outraged wife demands to

be heard, and as she testifies the story is told by the fade-out device.

The suffering wife makes it plain that she wants a family, but has little hope of accomplishing her ambition under the circumstances. The ancient husband is constantly surrounded with showgirls, with whom he continuously carries on amours. To get rid of her he hires a spy to enter his wife's stateroom, where the frameup is witnessed. The wife thereupon departs from the yacht, going to her Canadian lodge (can this be a delicate suggestion of the scandal in high life that has recently been on view in the newspapers?). During a horseback ride her mount runs away and she is saved by the manly young engineer at work on a bridge near by. He accompanies the wife home and is forced to remain indoors during a violent storm.

The rich wife's yearning for motherhood is here made the motif for some pretty delicate dramatic handling, to the appropriate accompaniment of the crashing storm effects through the windows. The audience is left to understand that the pair pledge their love, the young man departing in the belief that the woman is free to marry him. When he learns by a note that she is married he goes to pieces. Succeeding passages disclose his degradation in drink until at the finish his regeneration is worked out through the child. The woman's testimony on the stand is frankly to the effect that the father of the child is not her husband but the engineer, and when this set of circumstances is made plain the court reverses its decision, and in time the now degraded young man's reform is accomplished.

Of course, the story has a certain romantic appeal, but its working out is rather twisted and the moral is altogether oblique, but the situation is saved by creating a sympathetic atmosphere, however thin, around the wife and giving to the young lover a touch of romantic interest.

The drama is rather deftly worked out pictorially, with its seashore shots and wild country views and the luxurious interiors. The thing could have been made crude, but under careful handling it is not at all offensive. The play has some well-managed dramatic touches of a sentimental color, and probably would engage the sympathies of women fans, but the titles are too high flown. The effect could have been conveyed better in simple language. Flossy titling never helped a picture. Fine title writing always carries a suspicion of insincerity. It is the rugged and terse printed lines that deliver the kick on the screen even more than on the printed page. This picture is for the neighborhood houses and the medium class clientele. A wiser grade of patronage would penetrate its Laura Jean Libbey sentimental bunk. *Itush.*

THE GLORY OF CLEMENTINA

An R.-C. five-reel production with Pauline Frederick starred. Story by Wm. J. Lock and script by Richard E. Schayer. Emilie Chautard directed.

Clementina Wing.....Pauline Frederick
Quixus.....Edward Martindale
Huckaby.....George Cowi
Billiter.....Lincoln Plummer
Tommy Burgrave.....Edward Hearn
Elita Concannon.....Jean Calhoun
Vandemere.....Wilson Hummel
Lena Fountain.....Louise Dresser
Louisa Mailing.....Truly Shattuck
Sheila.....Helen Stone
Her Maid.....Lydia Yeamans Titus

This seems to be rather an exceptional R.-C. program picture, and if Pauline Frederick draws the picture is certain to satisfy the fans. At this time it seems rather a point as to whether or not Miss Frederick has any drawing power at the box office. In the bigger week run theatres around the Times square section it is held that Miss Frederick has lost her power to attract there, but as against this the daily change houses maintain that she is as big a drawing card as ever for them. Perhaps her return to the stage during the coming season will alter the aspect regarding her box office attractiveness even to the big Broadway houses. This picture, however, was worthy of being run in any of the week stand theatres right on the Main Stem, especially in the view of the productions that the majority of those houses have been playing during the last three months.

Miss Frederick plays the role of a woman disappointed in mankind because of the fact that the man that she was in love with was vamped away from her. His death makes her co-guardian of his daughter with Quixus sharing the responsibility with her. When she discovers that the vamp who stole her first love is about to ensnare Quix she decides to emerge from the dowdy cocoon that she has been affecting and emerge as a beauty. She does this and the result is that she proves to be the victor in the battle for his affections.

The story is well handled on the screen and Miss Frederick makes a distinct impression. A juvenile love interest is carried by Jean Calhoun and Edward Hearn, while Louise Dresser, assisted by Truly Shattuck, furnish the heavy element. Edward Martindale is acceptable as the easily handled Quixus.

There are a few spots about midway in the picture where the action drags a little, but with a little speeding here the direction would have registered perfect. *Fred.*

FOSS' "PERFECT LOVER"

Kenelm Foss, one of the earliest of British picture producers and the one who has had more golden opportunities than most of his brethren, and has generally managed to miss the mark, at least in his more recent productions, is crossing over the water to see what he can do with America. His avowed object in visiting the U. S. is to negotiate the sale or rental of his forthcoming productions, including "The Perfect Lover," the cast of which includes Maurice Moscovitch. The news that he is going to America is not generally known in London, where it is thought he is going ahead with the production work of his promised program.

COMPLAINT DISMISSED

Los Angeles, June 21.

The suit brought against the Realart Pictures Corp. by Edward Charles Myatt, author, for \$20,000, alleging "The Speed Girl," a Realart production, starring Bebe Daniels, was stolen from his manuscript, "The Mile-a-Minute Girl," was dismissed by Judge Wood last week when Myatt failed to appear.

Myatt's complaint sets forth he submitted his manuscript to the defendant in April, 1921, for approval, but that it was rejected. Elmer Harris, then scenario writer for Realart, was also named along with Miss Daniels. The original manuscript was prompted, according to Myatt, by Miss Daniels' sentence at Santa Ana for speeding.

GUNNINGS ATTACHED

Commercial Traders Corp. Has Claims of \$21,000

Two attachments were filed late last week by the Commercial Traders' Cinema Corporation against Fred C. Gunning and Wid Gunning, Inc. The attachment against Gunning, individually, is for \$16,003, and the other against the corporation is for \$5,129.34.

The Commercial Traders' Cinema Corporation, 128 West 52d street, New York, is controlled by Herbert J. Yates, managing director. His suit against the corporation involves a transaction over the "Our Mutual Friend" film produced by Gunning and released through F. B. Warren's organization. Wid Gunning pledged 40 per cent of his 70 per cent interest in the gross receipts of the film as security for a \$21,000 loan. Yates' schedule appended discloses that the picture has grossed \$28,689.32, admitting receipts of \$12,833.68 on his account, of which over five thousand is still due.

The other action against Gunning, individually, is to recover \$5,000 and \$11,000 on two notes representing money loaned. These notes are part of the \$21,000 loan, payable in a series of \$5,000, \$11,000 and \$5,000 notes.

The attachment proceedings are made necessary because of Gunning being a resident of Hollywood, Cal.

\$25,000 DAMAGE IN FIGHT

Eduardo Maurelli is asking \$25,000 damages of John J. Glavey and George Brockway, partners as Glavey Productions, and the Estees Studio and Laboratory, Inc., for injuries sustained Feb. 18 last in the making of a film. The action took place 15 feet above studio ground, Maurelli fighting with the leading lady, the former slated to take a fall into a net.

Because of the alleged negligent manner of supporting the net, Maurelli alleges he sustained serious injuries which only \$25,000 will alleviate.

"DISCOVERY" STUNT

Los Angeles, June 21.

About as good a publicity stunt as this city has seen for many seasons is the Goldwyn-Examiner Discovery Contest. As much as two whole sides a day has been devoted to this picture contest by the Hearst paper, which is holding tests for future picture "stars" at the Goldwyn studios, under the direction of Robert McIntyre, casting director for Goldwyn. Joseph A. Jackson, Goldwyn's publicity chief, is responsible for the stunt.

Constance Binney has been engaged by the Ideal Film Co. of London to head the cast that is to appear in the film version of "A Bill of Divorcement." In her support will be Fay Compton, Malcolm Keen, Henry Vibert, Henry Victor, Fawcett Llewellyn, and Dora Gregory. Reginald Warde will handle the production in this country.

JESSE L. LASKY

PRESENTS

May McAvoy

in

"THE TOP OF NEW YORK"

By Sonya Levien

Directed by

William D. Taylor

a
Paramount
Picture

"A story of charm and irresistible appeal. The star is as winsome as ever."
—New York Herald

"Miss McAvoy has the kind of role that women adore. Excellent acting."
—New York American

"An excellent vehicle for the star and the two child actors. Acting throughout is superior."
—New York Call

a Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



(3-col. Adv. Mats
at exchanges)

B'WAY TRADE UP LAST WEEK; CAPITOL DID AROUND \$36,000

Others of Big Four Fare Well—Mind Reading Act at the Central Which Did \$8,200 with Reissue—"For Women Only" Show

Business in the picture theatres of the Broadway district resumed something like a normal aspect last week following the terrific slump that they all suffered the week before. Of the houses the Big Four—Capitol, Rialto, Rivoli and Strand—all staged a come-back at the box office during the week. The smaller houses, with the exception of the Central, failed to profit by the return of business, and the houses playing specials did not show any noticeable increase in patronage. The Central, with a reissue starring Mae Murray and having Rodolph Valentino in the cast, did real business.

"Nanook of the North," the attraction at the Capitol, pulled the receipts at that house up from \$27,000, which it played to the previous week, to \$36,000, an increase of \$9,000. At the Strand "My Wild Irish Rose," while not a great picture, got a little over \$18,000, which gave the house a good break. The Rialto and Rivoli both showed a healthy increase in figures, with the former getting \$19,400 and the latter \$18,200.

One of the freaks of the street is the mind-reading act that A. J. Cobe put in at the Central. The act is a small-timer that has played the Pan time in the past. Right on Broadway it is pulling a lot of money and creating considerable interest. A special morning performance "for women only" yesterday was worked out on a percentage basis, with the mind-reader getting 50 per cent. of the gross.

The estimated grosses last week were:

Apollo—"Silver Wings" (Fox Special). Seats, 1,200. Scale: \$1.65 top. Picture in the third week of its run with Mary Carr the star of the production making personal appearances to help business. Business averaging around \$300 a day during the week with Sunday night going a little stronger.

Cameo—"False Fronts" (American Releasing). Seats, 550. Scale: mats., 55; evs., 75. Last week was final one, American Releasing Corp. had house under rental. Business was way off with less than \$2,000 grossed. This week house took leap with "Sherlock Holmes," Jack Barrymore starring, at Capitol few weeks ago. It looks as though the house would do about \$6,000.

Central—"The Delicious Little Devil" (Universal). Seats, 960. Scale: 55-75. A reissue with Mae Murray as the star and Rodolph Valentino in the cast. Drew exceptional week's business for this house, getting \$8,200. Picture held over this week and will continue at house next week.

Capitol—"Nanook of the North" (Pathe). Seats, 5,300. Scale: mats., 35-55-85; evs., 55-85-110. Proved distinct novelty and got good week's business. Gross, \$36,000; about \$9,000 better than previous week. This week putting over another smash with Universal's special "The Storm."

Criterion—"The Strike of Midnight" (Metro-Swedish Bio). Seats, 886. Scale: 55-99. First week of Swedish made production, originally brought to this country under title of "The Death Cart" brought fair business to Criterion. Picture held over another week, by Metro which has house on rental. Gross under \$4,000.

Lytic—"Nero" (Fox Special). Seats, 1,400. Scale: \$1.65 top. Picture is in third week with business not improving over that registered the week before. Gross going between \$4,000 and \$4,500.

Rialto—"The Devil's Pawn" (Paramount). Seats, 1,960. Scale: 50-85-99. Pola Negri. German-made. Business jumped considerably over previous week. Gross \$19,400.

Rivoli—"Our Leading Citizen" (Paramount). Seats, 2,210. Scale: 50-85-99. Thomas Meighan. Personal popularity of star responsible for certain part of advance in business. Picture fair program production. Drew around \$18,200, getting just about same play as Strand did.

Strand—"My Wild Irish Rose" (Vitaphone). Seats, 2,998. Scale: mats., 30-50-85; evs., 50-85. Type of meller fair for cheaper houses.

Placed here by Vitaphone under an agreement to share on gross if it went above \$19,000. Gross on week about \$18,200, which got house, picture without cost. Business this week with "One Clear Call" much better from early indications.

State—"Evidence" (Select) and "Missing Husbands" (Metro). Seats, 3,300. Scale: mats., 30-50; evs., 50-65. Two features split the week at the house, being shown in conjunction with vaudeville. House goes along with a steady grind. Got around \$17,300.

MANAGERS HOPEFUL FOR CHANGE IN PATRONAGE

Public Interest Renewed—Only "Fool There Was" Doesn't Pick Up

A renewed interest in the picture theatres here on the part of the public last week has made the managements hopeful that the turn for the better has come. There was but one house, the Mission, with the William Fox feature "A Fool There Was," that failed to show any improvement at the box office. Grauman's showed the highest mark that it has reached in months in point of receipts with "The Woman That Walked Alone," and the early part of the current week indicated that business was still improving. The California held up nicely, while the Kinema showed a tremendous improvement over previous weeks, and while the business has not returned to normal there, it is climbing toward that mark steadily.

During the last few days it has been extremely hot, and that will cut this week's receipts somewhat.

The final week of the Fox feature "Monte Cristo" at the Mission proved a slaughter. There was hardly a handful in the house at any time, and the placing of "A Fool There Was" in the house does not seem to have helped matters any.

An estimate of the business last week is:

Grauman's—"The Woman That Walked Alone" (Paramount). Seats, 2,300; scale, mats. 35, evs. 55. A George Melford production, with Dorothy Dalton, Milton Sills and Wanda Hawley. Brown's Saxophone Six added attraction, but didn't mean a thing at the box office. The picture was responsible for what business there was. Grossed \$16,800.

California—"The Wall Flower" (Goldwyn). Seats, 2,000; scale, mats. 25-35, evs. 35-55. A Rupert Hughes production starring Colleen Moore and Richard Dix. Monty Banks in his latest comedy, "F. O. B. Africa," proved a good stimulant at box office. Dix and Miss Moore have been coming along very rapidly of late and now are good attractions in this city. Managed to draw \$11,500.

Kinema—"Fools First" (First National). Seats, 1,800; scale, mats. 25-35, evs. 35-55. This is Marshall Nellan's latest picture and was greeted with capacity audiences opening day. Film got off great and should get a two weeks' run, although Kinema seldom lifts the bar over a week. Rene Williams is back on the job directing the orchestra. Got around \$8,000 on the week.

Mission—"Seeds 800; scale, mats. 55, evs. 55-80-150. "Monte Cristo" ran through until Saturday, when "A Fool There Was" opened in the morning without any ceremonies at all. This is the world premier of the new Fox, which in the original Fox form was the making of Theda Bara. Estelle Taylor is the star of the new "Fool," directed by Emmett J. Flynn.

Grauman's Rialto—"The Bachelor Daddy" (Paramount). Seats, 800; scale, mats. 35, evs. 35-55. Tommy Meighan star. This picture was shown at Grauman's theatre a short while back, but was brought to the Rialto for a return engagement because of the popularity of the star. Played to \$5,100.

K. C.'S GROSS SO BAD, ASHAMED OF RECEIPTS

Last Week Worst on Record—The Heat and the Beaches the Cause

Kansas City, June 21. "Old Sol" certainly got in his deadly work on the box offices at the film theatres last week. With the thermometer ranging around 95, and the parks and bathing beaches crowded, there were few left to look for pleasure indoors.

The Doris, the second best of the Harding string, but located two blocks off the regular theatrical beat, felt the bad business the worst and closed Saturday. "The Adventures of Robinson Crusoe," a 12-week serial, had been extensively circled for the house, but only the first chapter was shown. The house will probably be reopened as a picture theatre again in the fall. The Newmans' third house, the Twelfth street, is also up against it and finding it hard to draw with a 25-cent admission, with half a dozen other houses in its immediate neighborhood shooting for less. A try will be made with a musical tab show for a couple of weeks to see if the change will show results.

From all reports the week was the worst for years and the receipts so low no manager could be found who had the nerve to tell how small they were.

Newman—"Trouble," First National (seats 1,980; scale, matinee, 35c.; nights, 50c.-75c.). Jackie Coogan starred with Wallace Beery and Gloria Hope featured. Lloyd Hamilton comedy, "The Rainmaker." Novelty film, "Washington Irving," completed pictures. Lillian Crossman and Frank Ridge, with Six Dutch Kiddies, in a condensed version of "The Red Mill," extra. Bill constantly interesting.

Liberty—"Reported Missing," Selznick (seats 2,000; scale, 35c.-50c.). Owen Moore circled in feature, described as season's best comedy. Louise Fazenda in "A Rural Cinderella" thrown in for good measure. Feature got away to slow start, but built up about middle and concluded with happy finish. Fazenda film pleasing hot weather affair.

Royal—"The Ordeal," Paramount (seats 900; scale, 35c.-50c.). The first of Sir Conan Doyle's "Adventures of Sherlock Holmes" and Larry Semon comedy, "The Show" making up program of variety.

Twelfth Street—"Shackles of Gold," Fox special (seats 1,100; scale, 25c.-10c.). "Torchy" comedy filled program. William Farnum in Fox film. Story reads as though written for Farnum; pretty near whole show.

Doric—"Blind Hearts" with Hobart Bosworth and "Adventures of Robinson Crusoe," Universal special 12-reel serial (seats 1,000; scale 50c.). Both films strongly featured and management announced one reel of serial each week in connection with feature until 12 episodes shown. Crusoe picture has indorsement of Parent-Teachers' Association. Great things were expected of it. House expected its ten-cent admission would start kiddies to see Crusoe picture, but they failed to come in sufficient numbers, despite advertising and circling. Management decided to call all bookings off and closed for season.

CRITERION FOR LEGIT!

The Criterion, New York, utilized for extended runs of features by Famous Players-Lasky for more than a year, may possibly return to the legitimate theatre ranks next season. Famous Players, it is understood, has offered the house to several managers, but the price to date has made it impossible for them to get together. It is understood offers from between \$50,000 and \$60,000 per year have been turned down. The film people are expecting to get in the neighborhood of \$70,000 for the theatre.

Recently Famous Players have been renting the house to other producers on the basis of \$5,000 a week for theatre and attaches.

OPERATING IN HONOLULU

San Francisco, June 21. Greenfield & Kahn who control several theatres here and on the coast are reported to have acquired the new People's, due to open soon in Honolulu.

Joe Cohen's new house in Honolulu, to be known as the Hawaii theatre, seating 1,700, is expected to shortly open.

WASHINGTON IMPROVES

"Foolish Wives" Pulls Strongly—Two Low Houses Get Break

Washington, D. C., June 21. Loew's two houses got the greater break during the past week, the business done at the Columbia with Von Stroheim's "Foolish Wives" and Wallace Reid in "Across the Continent" at the Palace was suggestive of mid season receipts, to such an extent that "Foolish Wives" has been held over for a second week and the business continuing right up to the mark.

The 2.75 working hours are still in force, although practically all of the stores have gone back to the regular hours.

Loew's Columbia—"Foolish Wives" (Universal). 1,200. Got a splendid week's business and accomplished that which many others have failed to do, namely, to be held over for a second week. Scale 35 matinee; 35-50 nights. Forced the gross of the previous week upward an easy \$3,000, touching about \$10,500.

Loew's Palace—"Across the Continent." A regular Reid picture. The star is extremely popular here and the week was an improvement over the one preceding. Scale 20-35 matinee; 35-50 nights. Possibly got up to \$13,500.

Moore's Rialto—"Over the Border." Capacity 1,900. Held up to about the usual business. Picture did not create any great comment, although seeming to be liked. Scale mornings, 30; afternoons, 40; evenings, 50. May have gotten \$10,000.

PITTSBURGH JUST FAIR; WORST YET TO COME

Waiting for Hottest Weather—Grand Does \$19,000 with "Sonny"

Pittsburgh, June 21. "Sonny" lifted receipts at two of the largest picture houses here out of a temporary slough last week, but in the main business continued at most of the houses just fair. The expected strength of the Barthelme feature at the Grand induced the management there to call off any added feature, such as it has been offering for several weeks past, to overcome the hot spell.

With the hottest weather yet to come, and some rain due following the recent dry spell, conditions are none too promising. Business at several of the North Side houses has been reported off, with several carnivals having been held there recently.

The Savoy, one of Rowland & Clark's three downtown houses in the heart of the Rialto, and which is to pass from their possession, continues to show the western stuff and is drawing comparatively well enough to make them feel sorry to lose the house. Some of the lobby displays in the downtown houses of that firm have been both startling and artistic, as well as effective.

Last week's estimates:

Grand—"Sonny" (First National). (Seats 2,500; scale, 25, 40, 55.) Richard Barthelme. Star's third picture for First National shows increasing popularity, though catchy title and good notices helped. Though receipts weren't much over the preceding week, edifying in view of tough weather. About \$19,200.

Liberty—"Sonny" (First National). (Seats 1,200; scale, 25, 40, 55.) Richard Barthelme. Returns here kept pace with those at Grand, topping previous week slightly. About \$9,500.

Olympic—"Man from Home" (Paramount). (Seats 1,100; scale 25-40.) James Kirkwood, Anna Q. Nilsson and Norman Kerry. Trinity of stars, heavily billed helped storm tough weather breaks at week-end, while balance of week registered only mildly. Not far below previous week. About \$8,500.

FILM MEN'S GUEST

The Picture Advertising Association entertained at luncheon at the Biltmore yesterday (Thursday) Sir Charles Higham, who won a title and distinction in English during the war, and is in this country to attend the convention of advertising clubs.

Sir Charles came to the United States as representative of Lord Northcliffe and as the British delegate. A notable assembly of American advertising men attended the luncheon, at which D. W. Griffith made the principal address.

SHRINERS' CONVENTION KILLS FRISCO'S BUSINESS

200,000 Visitors in Town and Theatres Lose \$27,000—3 Night Parades

San Francisco, June 21. The Market street picture theatres were terrifically hit by the convention here last week of the Shriners. There were over 200,000 visitors in the city, but they did not visit places of amusement, and the fact that the Shriners held parades on three nights killed show business entirely on those evenings.

The loss on the week in the picture houses alone is placed at \$27,000, with the Market Street Realty Co., which controls the Granada, California, Imperial and Partola reported to have sustained a \$15,000 loss. The Tivoli is the only house in the town that broke a little better than even.

During the nights parades were given the streets were jammed with people, but the theatres starved. The Orpheum tried to gain some advantage by announcing that its shows on parade nights would start at 10 p. m., but this plan failed to bring 'em in, only about 300 people present on one of the nights.

Everyone of the picture houses were below normal in the business done. At the Strand "Lady Fair" did the worst business of the town. It was voted a good picture, but the title is blamed for not drawing. The Tivoli had Norma Talmadge in "Love's Redemption" held over for a second week, getting its biggest play at the matinee. This was also true at the Granada, Imperial and California, but the business even in the afternoons was below what it should have been.

Estimates for last week:

California—"The Gray Dawn" (Hodkinson). (Seats 2,780; scale 50-75-90.) Claire Adams, Robert McKim. About \$8,000.

Granada—"Too Much Business" (Vitaphone). (Seats 3,100; scale 50-75-90.) Edward Horton, Tully Marshall and Ethel Grey Terry. Around \$7,000.

Imperial—"The Prodigal Judge" (Vitaphone). (Seats 1,425; scale 35-50-75.) Macklyn Arbuckle, Ernest Torrence and Jean Paige. Down to \$3,000.

Strand—"Fair Lady" (United Artists). (Seats 1,700; scale 25-50-75.) Betty Blythe; \$3,100 on week.

Tivoli—"Love's Redemption" (First National). (Seats 2,240; scale 25-40.) Second week, Norma Talmadge. House broke about even, \$5,000 gross.

At the Savoy where "The Isle of Zorba" was showing the house did around \$100 a day, the gross just about topping \$700 on the week.

STATE ROBBED OF \$5,200

Los Angeles, June 21. During the second show at Loew's State here Sunday night two bandits stuck up H. P. Cressman, auditor of the theatre, in the office and looted the safe of \$5,200. The police are of the opinion it was a job by those familiar with the house.

Cressman was in the office alone when the bandits entered and ordered him to throw up his hands at revolver point. They then struck him over the head with the butt of the gun, stunning him. He says that he heard one of the men state that they had better hurry, as Nat Holt, the manager of the house, was due back in the office any minute.

G. A. GOCKE, JR., MISSING

Los Angeles, June 21. G. A. Gocke, Jr., executive and business manager of Frederick Reel Pictures, aged 53, has been missing from his home here since last Wednesday. The police have been notified of his disappearance and fear that he has met with foul play.

His bride of three months is prostrated over his failure to return home. Gocke was last seen at the Robertson-Cole studios, where he had made arrangements for his company to film an Oriental picture. It is understood that he had a large sum of money on his person at the time.

BAND BOX, CHICAGO, CLOSED

Chicago, June 21. The Band Box, a small downtown movie house, which made a practice of running only sensational films has closed. The Band Box is just out of the "midway" of all theatre and has been faring poorly of late.

CHICAGO FILM MEN RETRENCH OVER SUMMER; BATTLE IN FALL

Loop Theatres Running Along Quietly Without Special Features or Extraordinary Exploitation—Outlying Houses in Like Situation

Chicago, June 21. Reorganize financially, is the indicated battler of local picture house magnates. Though each has been scouting about silently and keeping their plans well under cover, they all seem to be definitely headed toward retrenchment, and allowing the summer to wind itself out without scheming to overcome the stagnant, sluggish conditions and low grosses. The best indication may be the deal already consummated by Balaban & Katz with the Ascher Brothers for their Roosevelt, and the reported Universal-Jewel forces arranging with Jones, Linick & Schaefer for a sub-rental on their advantageous Randolph theatre.

The general conditions for the past few months have not in any way encouraged any of the picture-house men to present innovations nor even to keep their spring pace of presentations and novelties. It seems more as though the loop houses have been housing average releases, while every once in a while, too infrequently, a special feature would stay over for a number of weeks.

Inasmuch as these are the current factors, the movie house interests perhaps have done wisely in curtailing expenses, temporarily, and fortifying themselves for the coming new season, which has much competition, excitement and interest in store, for the battle that has been smouldering the past few weeks.

At that, though, an important factor has been side-tracked, while it is entitled to more attention. That factor represents the patrons obliged to accept without complaint the films shown. Perhaps the backward strides in presentations have affected the movie public to the extent of their refusal to come in crowds, even though a special feature may be shown. The prices of admissions are as steep as before, and that may be also taken into consideration in summing up the "loop" film situation. A panorama of the outlying or neighborhood houses presents a view similar to that encountered by the downtown movie houses. It is somewhat of a fight between the same interests which control the loop houses, as they also direct a string of neighborhood theatres. On the other hand, there are just as powerful interests (without loop houses) in the neighborhood theatres that are racing along unmoled by climatic or any other conditions. Some of those neighborhood houses stand up excellently in grandeur of construction and presentations, although it is seldom that any of the neighborhood houses plays a first-run in the city. The Lubliner & Trinz firm controls a good string of movie theatres advantageously located, and presents a show just as high class with as good feature pictures and talent as any other chain.

With the relinquishment of the Roosevelt, the Ascher Brothers enter themselves in the outlying string of movie house owners, and their circuit covers the city on the north and south sides. The admission generally is lower in the outlying sections, due to rental being so low, and other factors, and accordingly they get a good play for patronage, although their field for drawing patronage is not as large as that offered by the loop.

In the loop there is scattered a large number of second-run houses, with just a few really important independent houses, which stand up to the big movie loop managers.

The Ziegfeld, on Michigan avenue, in the Music College building, and the mornings are usually devoted inside the Ziegfeld to recitals of students and pupils and the like. The Ziegfeld plays first run, and because of its construction and location clips up a good weekly showing, but is not considered opposition in the Loop. Its clientele is drawn from transients and hotel guests. Closer to the Majestic, vaudeville, than any other theatre in the Barbee's movie house, playing freak attractions, sensational films, which gives it a hit and miss

clientele and gross. The theatre is a new one and is the heaviest press agent and advertised one of this group of picture houses.

Most of the other Loop movie houses are of second importance with a small seating capacity and operating on a grind policy with just a piano or organ for accompaniment to the film. Second run and reissues usually are the attractions.

The Rialto and State-Lake, vaudeville houses, are two first runs which are not taken into consideration through their eight-act vaudeville policy accompanying the film. McVicker's, now under reconstruction, formerly playing vaudeville with a first run, is reported as going for pictures altogether, but it is not known upon which policy it will operate. It is due for reopening around September. At the three big Loop movie houses the films presented met with a high tension caused by the intense heat. It looked very bad for the entire week up to Friday, but Saturday and Sunday developed to be life-savers through ideal theatre weather.

Most of the theatres have gigantic cooling systems placarded. All the theatres carry lines in their ads, but this did not influence enough people to give the films showing a good play. Paramount had two pictures at two of the big houses.

Estimates for last week: "North of the Rio Grande" (Paramount) (Roosevelt). Featuring Jack Holt and Bebe Daniels. Both local favorites. Film got good send-off from dailies, and after that paddled along on heat waves, finishing to gross of about \$9,000. The usual added novelties came in for share of attention.

"The Woman Who Walked Alone" (Paramount) (Randolph). Dorothy Dalton featured. At most did about \$6,000.

"The Man from Home" (First National) (Chicago). James Kirkwood, Anna Q. Nilsson and Norwood Kerry featured. B. & K. report this house as doing average of \$30,000 on week, while inside stories have gross dropping considerably below this figure. This week's attraction in face of conditions hovered around \$24,000, with Saturday and Sunday cool weather responsible for gross hitting that high. Summery prologs contributed toward showing. Holt and Rosedale, of vaudeville, extra.

Winfield R. Sheehan, of the William Fox organization, stated this week that no deal had been closed with Universal for the showing of the Fox special at the Randolph. The offer had been made by Universal, but nothing had been decided on by the Fox people. This was also true regarding the Central theatre, New York, which it was stated was to show Fox specials in the fall.

BUSHMAN-BAYNE'S OWN

Withdraw from Selznick Proposition—Return to Vaudeville

Francis X. Bushman and Beverly Bayne are not to appear in a picture production for Lewis J. Selznick. The deal whereby the stars were to enact the two principal roles in "Rupert of Hentzau" for Selznick during the summer was called off by them last week.

It appears the duo will finance and make a production of their own during the time that they are free from vaudeville before next season's route opens. A part of the picture may be shot abroad.

Under consideration at present they have the famous old play "Beverly of Graustark," unless they succeed in obtaining the rights of "Rupert" from Selznick. The latter seems at present to be inclined to hold on to the story for the screen and is planning to present someone else in the production.

During the last week Bushman has had an offer of some financial backing for the picture that he proposes to make, but the two stars are of the opinion that they will be able to swing the deal personally. No releasing arrangement has yet been entered into by them.

LAST WEEK VERY GOOD FOR PHILLY'S HOUSES

"Smilin' Through" Holds Up Splendidly on Unexpected Hold-Over Week

Philadelphia, June 21.

A spell of cool weather, lasting most of the week, was probably about the only thing that kept a number of local film houses from giving up the ghost for the summer months. Business hopped up quite a bit in several of the downtown houses, and with the aid of some first-rate features, the whole situation was vastly improved.

The Kariton, which hasn't done any business worth speaking of all spring, changed its policy and took the second run of "Smilin' Through," which had done excellent business for one week at the Stanley. After a rather slow and doubtful start, attendance picked up with a bang, and Wednesday the Stanley company decided to put off its bookings of "The Man from Home" and continue "Smilin' Through" another week, making three for it in a downtown house. Its success has rather fooled the wisecracks, who figured the picture as being too tragic and "sobby" to go over big, but with splendid notices and some special boosting it has been the definite wallop of the last four months, not counting "Beyond the Rocks." What it will do this week is problematical, as it is also being shown in two of the bigger downtown houses all week.

Another interesting feature of the week was the sudden coming to life of the little Arcadia, which has always catered to a distinctly class trade, and which, since the opening of the Kariton and Aldine, has met with little success. Last week, with "North of the Rio Grande," this house saw its first queue in some time at the Monday evening show, and continued its business throughout the week with a slight falling at the end due to the return of the hot waves. Two stars (Jack Holt and Bebe Daniels) and a picture that, while panned by the dailies, was above the average of their recent bookings, caused the better business.

The Stanley, perhaps because of the boom at the Kariton, did not share in the week's big jump in business, but did nicely. Constance Talmadge in "Polly of the Follies" was the feature, with Martin Johnson's "Jungle Adventures" featured big. This Talmadge sister is not so popular here as she used to be, and ran a good bit behind Norma's "Smilin' Through" record at the same house. However, the entire bill at the Stanley was of such a high calibre that business built up Wednesday and Thursday and might have approached the \$30,000 mark if it had not been for hot nights Friday and Saturday.

The Aldine again trying the personal appearance stunt, showed no definite improvement. Grace Davidson in "The Splendid Lie" was the feature and the film won little praise, though the star did. "His Wife's Husband" will bring Betty Blythe back this week, and following that will be "Don't Doubt Your Wife," with a Lloyd revival, booked because of the great success of "I Do" a couple of weeks ago. It is expected that a film company will take this house over for July, running some special features whose price is beyond what the Stanley company will give up for a summer showing. The "changing hands" rumor is still strong, and something is expected to transpire along this line before fall.

More improvement was shown last week in the Lower Market street houses. Palace and Victoria, which showed "The Ruling Passion" and "The Three Musketeers," respectively. These have not been seen downtown since early in the winter and then at high prices at the Aldine. There is no feature which has built up so fine a word-of-mouth popularity as "The Ruling Passion" here in Philly.

Estimates for last week: Stanley—"Polly of the Follies" (First National). Constance Talmadge. Booked in conjunction with Martin Johnson's "Jungle Adventures," the latter somewhat cut. The comedy was called by some of the dailies Connie's best in some time; by others, roasted. The jungle film received high praise. Monday was light, but during middle of week business was good and it did not fall off with the hot weather Friday and Saturday as at some other houses. "The Woman

BOSTON DULL

Film Managements Listless—No Specials in Sight

Boston, June 21.

While the picture houses got a fair break in the weather last week, which served to patch up some of the holes that occurred the previous one when a hot spell struck the city, they were prevented from getting very far ahead by two days of severe rain, Sunday and Monday, which left most behind for the start of the week.

As has been mentioned before the picture houses this season seem to be more sensitive to weather conditions than they ever were before, and the weather seems to be co-operating with other forces to keep them making an uphill fight all the time.

For the first time in several seasons, and in direct contrast to last season, nothing has yet developed in the way of a legitimate house being taken over for the summer by some one of the big producers or exhibitors for the showing of a special film at fancy prices. Last year the Colonial and one of Shubert houses were taken over on a rental basis and an attempt made to do big business. Whether business depression of this season, or the experience of last season, is responsible for the lack of interest cannot be determined, but the fact is apparent that no move of this character is in sight so far, and if it were coming it would seem that it should be launched by now.

Estimates for last week: Loew's State—(25-50; capacity, 4,000.) "Over the Border" with Betty Compson and Tom Moore and Bert Lytell in "Sherlock Brown," and Larry Semon in "A Pair of Kings" for supporting features.

Park—(40-60.) While still running making no attempt either through features or advertising to plug house.

Modern—(28-40; capacity, 800.) "The Broken Silence" with "The Wall Flower" also featured.

Beacon—Capacity and prices identical with Modern. Also using same reels.

The Tremont Temple, which for a couple of seasons back has been the home of first release and feature films, has dropped completely out of the race for the summer months and is using true and tried travelog for attraction at reduced prices.

NEW PRODUCERS

Los Angeles, June 21.

A new producing organization has been formed here within the last week that combines some of the most widely known script writers and production managers. Those interested are Frank Woods, who has been head of the scenario and production department at Famous Players-Lasky and for a number of years was with Goldwyn.

They plan to produce at least four big features a year and have closed an arrangement with Hiram Abrams for distribution of their product through the newly formed Allied Artists' Corp., which is a subsidiary of the United Artists.

GAYETY, PORTLAND, BURNED

Portland, Me., June 21.

Fire wrecked the Gayety, a picture house, at 420½ Congress street, early Sunday morning. Loss estimated at nearly \$100,000 on the theatre and half a dozen stores on the ground floor.

The theatre was leased by the Brewster Amusement Co. of Boston. William Gallagher was manager.

Who Walked Alone," on which Stanley company is making quite a big play, both in publicity and advertising, this week, with "Sonny" to follow. \$26,500. Capacity, 4,000. Scale, 35-50 matinees; 50175 nights. Kariton—"Smilin' Through" (First National). Surprised even Stanley company by volume of business, and after "Man from Home" notices were all out company decided on Wednesday to keep Norma Talmadge feature another week, first time this has happened since winter. Business was fair Monday, jumped to capacity Tuesday night, and despite drop at end of week, cleared nearly \$9,000, good for this house. Capacity, 1,000. Scale, 50 cents.

Aldine—"The Splendid Lie." Grace Davidson's personal appearances failed to arouse any great enthusiasm in this feature and the lack of up-standing comedy feature was felt as this house has been advertising its two-reel comedy pictures right along. Betty Blythe in "His Wife's Husband" this week, and "Don't Doubt Your Wife" next week. \$5,500. Capacity, 1,500. Scale 50 cts.

BUFFALO'S FILM BREAKS KEEP BUSINESS DOWN

Lafayette Square Tries \$1,850 Extra Vaudeville Attraction

Buffalo, June 21.

Business appears to be persistently skirting the lower levels of summer depression. Last week saw freakish weather hitting theatres hard. Cool spell, which might have meant business, broken into by heavy rainstorms first and last of week. Neighborhood houses reported strong business as result. Downtown theatres moved along at steady pace, none going to anything sensational.

Loew's matinee business is still holding up and beating everything in town. Shopping trade playing large part, but the straight 20-cent matinee scale really turning the trick. House running strong picture features, with vaudeville bills holding up well. Hippodrome booking big and moving along to neat business. With smaller gross than other houses, Hippodrome probably getting larger net than competitors, due to judicious operating policy.

Lafayette Square has locals guessing, high cost of attractions and overhead making big business necessary. Has been getting largest gross in town, due partly to capacity and scale and to size of its features. Recent vaudeville bills size up like real money, house going in for heavy stuff.

The real summer slump not yet felt, as weather has been moderate. First extended hot spell will test endurance of remaining houses.

Estimates for last week:

Loew's State—"Blind Hearts" and vaudeville. (Capacity 3,400. Scale: Mats., 20; nights, 30-40.) Bosworth picture not much of draw in itself, star being only moderate attraction. Vaudeville card bit heavy for trade. House running on even keel, with little variation. Present pace means comfortable margin. \$7,000 last week.

Hippodrome—"Reported Missing," first half; "Crimson Challenge," last half. (Capacity 3,400. Scale: Mats., 15-25; nights, 35-50.) The "old reliable" Hipp riding pretty. Ran \$600 over figure of previous week. "Missing" picture got good comment. Sunday business tip-top. \$7,600.

Lafayette Square—"Beyond the Rainbow" and vaudeville. (Capacity 3,400. Scale: Mats., 15-25; nights, 35-50.) Picture looked like "flash" from cast and publicity, but proved mediocre in showing. Just another program feature. Vaudeville headed by Johnny Dooley and Madison Sisters, with Gordon Dooley in act (unbilled). Act got \$1,850, which drove vaudeville well over \$3,000 for week. Tanguay's cancellation cost house some business, but Dooley brought in his own considerable following. Minor, organist, replaced for week by Beck from Stanley, Philadelphia. This boy sat them up for the salvos. Night business steady, with matinees showing weakness. Between \$9,000 and \$10,000.

PLAY AND FILM

"Bill of Divorcement" to Have Double Presentation Over Here

Reports from London indicate the film version of "A Bill of Divorcement," being made with Constance Binney in the principal role will be finished at the Ideal studio, London, in time for delivery in New York not later than July 15 and will probably have a Broadway presentation in the early fall.

Alan Pollock has announced his intention to reappear next fall in the dramatic piece in which he established himself this spring, so that the screen and stage versions are likely to run over here at the same time.

Fay Compton has a secondary role as the wife in the film. She played the principal part in "Diana of the Crossroads," the screen version of the George Meredith novel made by Dennison Clift, a pupil and protege of Cecil De Mille.

HEARST RETURNS

William Randolph Hearst, owner of the International (films), returned to New York Tuesday on the "Olympic," having cut short his European tour that was to have extended until the end of July, owing to the death abroad of Guy Barham. Mr. Barham was with the Hearst party, and the publisher of the Los Angeles "Examiner." He died in London following an operation.

PARAMOUNT'S J. L. & S. DEAL TIES UP CHICAGO FILM STATUS

Exhibitor's Five-Year Contract with Zukor Organization Changes Loop Line-up—Competitors Up Against It for First-Run Material

Chicago, June 16.

Word received here from New York to the effect that Aaron Jones, of Jones, Linick & Schaeffer, had signed a contract with Adolph Zukor which gives his company exclusive first run on Paramount pictures in Chicago for the next five years has had the effect of changing the entire aspect of the line-up of first run in the loop section. It is certain that J. L. & S. are going to devote the New McVickers exclusively to pictures and undoubtedly they will play their first run Paramount productions in that house.

The company has disposed of the Randolph for the next five years to Carl Laemmle who has taken the house under a lease and will play Universal productions and a number of outside productions. An arrangement has already been made with Fox whereby the series of specials that organization is to turn out during the coming season is to be

played at the house under a pooling arrangement.

Balaban & Katz, who now have 104 weeks to fill with their two houses, the Chicago and the Roosevelt, will be more or less up against it for first-run product. According to the present figures the First National product, which may number between 60 and 70 pictures during the coming season, will give them about 52 real features which will take care of 50 per cent of the time that they have to fill. There are about eight Loew specials and possibly four additional Loew-Mae Murray pictures, a possibility of 10 United Artists productions which would take care of about 22 weeks. In the event that the U-Fox deal does not materialize as at present laid out there would be an additional eight picture which would bring the total to about 30. Balaban & Katz are now figuring for the filling of the open 22 weeks with F. B. Warren and the product that he is handling through the American Releasing Corp.

CLEAN-UP UNDER WAY

L. A. Officials After "Fake" Picture Promoters—Charges Against Millers

Los Angeles, June 21.

A general clean-up of "fake" motion picture promoters is under way here by the district attorney. It is expected a resolution will be adopted by the "city fathers" and forwarded to Sacramento, where the State officials will be asked to take action against the "over-night" organizations operating in California. In San Francisco it is known there have been numerous arrests of get-rich-quick operators. A test case in Los Angeles will be that of A. Lincoln Miller and his wife, Helen, who were taken into custody last week charged with swindling many persons in an alleged phony picture scheme.

In a complaint sworn to by Dr. Fred Tilling, dentist, Miller and his wife are alleged to have sold him \$1,000 worth of stock in a motion picture enterprise. The district attorney's office also charges Miller made false affidavits to the State Corporation Commission. It is expected he will face a double charge. Miller, it is set forth, represented that he had contracts with Lon Chaney and other well-known screen stars.

STUDIO WALK-OUT

Mechanics at Glendale Demand a Closed Shop

The Glendale studios at Glendale, L. I., were the scene of a walkout on the part of union mechanics last week after the organization had made a demand for a contract for a "closed shop," which was refused by C. C. Burr, who is producing the "Torchy" comedies there.

Burr stated this week that he was operating with non-union help, and intended to continue to do so.

BASEMENT FOR CHILDREN

Chicago, June 21.

A new feature in the middle west will be the establishment of a miniature theatre in the basement of the Bluebird theatre, a 1,200 seat vaudeville and picture house being erected at Waukegan, Ill.

This miniature theatre will be used exclusively for the exhibition of educational and comedy pictures for school children after school and Saturday morning.

The vaudeville for the house which opens in September will be supplied by the W. V. M. A. offices. The house is being built by the Dayton Bros.

UNIVERSAL GETS IN "LOOP" THROUGH LEASING RANDOLPH

Paying J. L. & S. \$175,000 Yearly for Five Years—House Seats 600—Grind from 9 A. M. Until Midnight

Chicago, June 21.

Finding itself crowded out State street, as a result of Balaban & Katz, taking over the Roosevelt theatre from Ascher Bros., the Universal has leased the Randolph, between the Chicago and Roosevelt, both Balaban & Katz houses, and will exploit all of its productions there in the future. The rental is to pay Jones, Linick & Schaeffer, who own the Randolph, is said to be \$175,000 a year. It will take possession August 1.

B. & K. rented the Roosevelt for \$260,000 a year and 50 per cent of the profits, as the announcement came out J. L. & S. would, when the new McVickers theatre is completed, turn it into a feature picture house instead of vaudeville and pictures.

The B. & K. and Ascher Brothers deal was made for the purpose of eliminating competitive bidding of their two downtown houses against each other for feature films, and to

keep the first run prices to a minimum. Through this arrangement, Universal was left in the cold as B. & K. did not do business with it.

The Randolph has a seating capacity of about 600, with two entrances, one on State and one on Randolph street. These entrances are considered great assets, as this house proved to be a consistent money maker for J. L. & S. through its entire career under their management.

The Universal people will give preference to the Universal-Jewell features, but state they will also compete with B. & K. and the projection of other big features made by rival concerns. Their lease will be for five of the 15 remaining years of the J. L. & S. tenure, and it is claimed that they will operate the house at a weekly overhead of \$5,500, charging 50 cents top for all features. The house is a steady grind from 9 a. m. to midnight, and has played pictures as long as 10 weeks at a time.

RULES LAID DOWN FOR PICTURE FOLK

Famous Players Form Stock School and Report System on Players

Adolph Zukor this week issued an announcement to the effect that the Paramount Stock Company and school has been formed for the benefit of the actors and actresses of the organization on the Famous Players-Lasky lot in Hollywood. Also setting forth a set of rules that had been adopted by those interested in the plan for the regulating of the lives and conduct of the screen artists both in and out of the studios.

Complete rules and regulations, courses of study, officers and instructors have been provided for the conduct of this stock company. There is a Board of Control which includes Mr. Zukor, Mr. Lasky, S. R. Kent and Cecil B. DeMille, director; Robert T. Kane, Victor H. Clarke and Frank E. Woods. There is also a Players' Board of Control, of which the members are Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

Courses of training include everything connected with the motion picture art. The technical branches are divided into two parts—physical training and studio training. Under the physical training there are the subjects of health, action dancing and fencing. The studio training courses are very elaborate. They include cinematography and lighting, pictorial values, stage mechanics, stage business, make-up, costuming, architecture, interior decoration, direction and acting.

As soon as the news got around the members of the company drew up a set of rules and appointed the Board of Control, which is to assist in their enforcement. They are strict, but are considered necessary by the artists for their own protection. As they were finally agreed upon in conference with Mr. Lasky, they read:

1. "To protect the good name of the profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore infringement of these rules not only works harm to yourself, but also to the place of your work, and it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that each member, as an example, strive to have other members of the company observe them.

2. "The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health, and use their best efforts to keep it in good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for your place of work as a bad cold.

3. "Any member of the Paramount Stock Company who fails to maintain 75 per cent, standing in classes, attendance and general deportment is liable to expulsion from the company.

4. "Although the stock in trade of the members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Busts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by decency and common courtesy.

5. "No member of the company will be allowed to make a public appearance at a theatre or public entertainment without permission of the director of the stock company.

6. "Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

7. "Members of the stock company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading role. Therefore, never slight your work, no matter how inconsequential your role may seem.

8. "In the choice of your associates outside the studio, remember. A man is known by the company he keeps. A woman is known by the company she avoids.

9. "Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books, read a good newspaper and keep abreast of developments in politics, literature, economy, art. Remember that your mentality and your taste shine through your eyes on the screen.

10. "The motion picture, because of its great distribution, gives you pecuniary wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. You must accept these responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence that is placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company."

George Gould has resigned from the staff of the "Moving Picture News," and his place will be taken by Harry Dickinson.

AITKEN UNCERTAIN WITNESS IN TRIANGLE \$3,000,000 SUIT

Former President of Company Suffers Lapse of Memory—Court Reserves Decision on Motion to Dismiss Action

The plaintiff in the \$3,000,000 suit of Triangle against Harry E. Roy, E. Aitken and others finished its case Tuesday evening. Promptly on Wednesday morning Edward L. Mooney, attorney for Hyman Winnik, one of the plaintiffs, made a motion to dismiss the proceedings, quoting voluminous authorities and precedents. Justice Finch, sitting in Special Term, Part III, reserved decision, and the taking of testimony continued. Seligsberg was on the stand most of Wednesday as a witness for the defendants, being examined as to his knowledge of certain loans made by Winnik and others to Triangle.

Triangle about finished the presentation of its case Tuesday afternoon. Both the Aitkens, Harry E. and Roy E. had been called to the witness stand by Triangle, but their testimony was rather disappointing. Harry Aitken suffered a complete lapse of memory and his replies to searching inquiries from Arthur Butler Graham concerning the affairs of the corporation brought the invariable "I do not remember." He was willing to "presume" that innumerable things happened, but he could not reply definitely upon vital points.

The complaint set forth that when Triangle issued 1,000,000 shares of new stock the whole block was taken over by the Lothbury Syndicate which undertook the distribution and the further allegation was made that the Syndicate belonged to Aitken. This was in 1916.

Asked if he owned the Lothbury Syndicate, Aitken replied he "didn't think he did, but he was not sure." He couldn't remember whether he did business with a man named Webster who headed the syndicate, but since Webster was head of the concern he "presumed he did deal with him." The witness had to be cautioned against "presuming" so much. Aitken said he had borrowed \$100,000 personally from the Central Union Trust Co., and with this money he had paid for the Triangle stock issue. Aitken could not remember what had become of the records of the Lothbury concern, although he "presumed" that the voting trust certificates which were signed by him as Triangle president bore his bona fide signature.

It is the contention of Triangle that Aitken purchased the entire 1,000,000 shares of Triangle stock at the rate of 10 cents a share and the syndicate marketed 350,000 voting trust certificates on the New York Curb at as high as \$9. The present suit was brought at the instance of a stockholder named Arnold who declared he bought the stock for more than \$9 a share.

Mr. Graham tried to make Aitken admit that he was dissatisfied with Webster's management of the Lothbury Syndicate and Aitken sent for Seabury Stewart to take his place at \$200 a week, but Aitken couldn't remember the circumstance.

Edward L. Mooney, attorney for the co-defendant, Hyman Winnik, part owner of the Western Import Co., sought to make it appear that Aitken was present as a Triangle witness under a "gentlemen's agreement," but Aitken denied that was the case. It was admitted the two Aitkens had settled their part of the case out of court by a written agreement signed a week before the case opened in Newark, N. J., but the terms of the agreement did not come out in the testimony.

The suit sought to set aside a contract between Triangle and Western Import which gave the latter concern foreign rights to Triangle product in perpetuity. This agreement stands in the way of Triangle's dealings in its negatives abroad and, it is contended, interferes with the re-establishment of the concern.

Among the other witnesses were Richard Rowland, now an official of First National; but formerly president of Metro who had dealings with Triangle at its inception, and Percy L. Waters, now president of Triangle.

Aitken's testimony was incon-

clusive and disappointing. It was anticipated in the film trade that once the Aitkens had agreed to come into New York state and appear on the stand for the plaintiff that sensational testimony would come out. Whatever understanding was reached when the agreement was made, the Aitkens' testimony had little effect.

SENATOR WALKER'S DINNER DRAWS MANY

Successful Affair at Hotel Plaza—Senator's Bombshell at Close

The testimonial dinner, tendered to Senator James J. Walker by the Theatre Owners' Chamber of Commerce at the Hotel Plaza, New York, proved to be one of the most successful of affairs of this nature. There were approximately 1,000 guests present to do honor to the Senator, representing every walk of professional, political, amusement and sporting life.

Former Governor Al Smith acted as toastmaster, and the speakers included Will H. Hays, De Wolf Hopper, Bernard Edlebert, who introduced the toastmaster; Tommy Gray and the senator. A picture burlesquing the life of the senator, which was titled and edited by Gray, was one of the big laughs of the evening. After Gray had spoken, Al Smith gave him special credit for the laugh.

The dinner afforded an opportunity of getting together a number of people who in their own walk of life gathered a rather matter of fact knowledge of the motion picture industry. It was to these that both Walker and Will Hays addressed themselves, driving home a great many important points. To the exhibitors present the most interesting feature of the evening was the announcement by Senator Walker he had been called in by First National to go over and possibly modify the sub-franchise agreement which that organization holds with exhibitors.

This came more or less as a bombshell at the end of the meeting, but none of the First National executives present would comment on the matter other than to say that they were willing to go 100 per cent with Walker and the exhibitors.

LOW QUALITY FILMS FOR DULL PERIOD

Producers Withholding Major Productions for Fall—Reissues Also Fill Void

The picture business has about touched its bottom. The poor average quality of current releases has been the topic of general trade comment for several weeks.

This situation arises because of the large number of theatres which have closed during the warm weather and which reduces the potential volume of playing dates. The effort to fill in the gap by putting out considerable number of reissues seems to have failed to accomplish the desired result. Even the revival of "Cabiria" and "Quo Vadis" attracted only casual interest and the other reissues were either passed up entirely by first run houses or commanded such low rentals in the commercial run establishments that results were discouraging.

Meantime the principal producers are holding back their more ambitious productions rather than offer them now and take off the edge for autumn exploitation and the exhibitors are in a bad way for supplies.

Friday, June 23, 1922

NEW YORK OFFICIALLY BREAKS WITH M. P. T. O. A.; THREE EXHIBITOR FACTIONS CONFER WITH HAYS

**T. O. C. C., State Organization and National Body
Discussing Uniform Contract—Walker to Pass
on Sub-Franchise Agreement for First National**

The New York state exhibitor organization officially broke away from the Motion Picture Theatre Owners of America this week. The meeting of the Board of Directors of the state body has been meeting in New York since Monday and with 13 of the 22 present it was voted by 12 to 1 the organization withdraw from the national body. The single negative vote was cast by Howard Smith of Buffalo. Immediately after he was asked for his resignation as a director by motion. This motion being voted on with Smith again voting in the negative and one director passing the vote.

While the state body was in meeting the directors of the national body have also been holding a series of meetings with Will H. Hays in New York on the question of the uniform contract. Early in the week there were indications all was not well in the national association. It is understood several of the directors protested to Sydney S. Cohen against his continually issuing bulletins to the press and to exhibitors through his own press sheet that would tend to destroy the possibility of the harmony and co-operation which they were trying to maintain in their conferences with the Hays association executives.

At the same time, the meetings between the state organization and Hays and the Theatre Owners' Chamber of Commerce also continuing. From all three sources on the exhibitor side it was said matters were progressing favorably toward the arriving of an understanding regarding a uniform contract.

Monday night, at the dinner tendered to Senator James J. Walker by the Theatre Owners' Chamber of Commerce, the senator in his speech stated that within a few days prior

to the dinner he had been approached by the executives of First National and asked to sit in with them on the questions of the sub-franchise agreement they have with exhibitors. Walker, during the past year, has waged a fight on the sub-franchise agreement, while attorney for the M. P. T. O. A. and First National want him to go over the contract point by point and in the event that modification of the agreement is a necessity in view of the change in conditions since the time it was originally drawn, they are willing to make such changes as suggested.

Late Wednesday Charles O'Reilly of the New York state organization stated he would issue a statement to the effect that the state body was officially through with the M. P. T. O. A. and that it would not affiliate itself with any national body, but devote its energies toward the upbuilding of a more solid state organization.

Whether this plan is worked out successfully is to be seen. It is known that members of the national body during the last week have been in touch with those of the state organization. They suggested that if the New York organization confined itself strictly to New York state and did not try to make their organization a national one the M. P. T. O. A. would not issue any franchise for a local organization in this state.

At the Tuesday meeting of the T. O. C. C. a measure was adopted placing a tax of 3 cents a seat on all of the members of the organization as a means of raising funds to defray their expense for counsel. This was the third reading of the motion and it was unanimously adopted. The fund thus secured will go toward the paying of the salary that the organization voted to Senator James J. Walker when they engaged him as counsel after the Washington convention.

DISORDERLY HOUSE CHARGE VS. STRAND

**"Sunday" Agitator in Bad
Grace with Court—State
May Prosecute**

Newark, N. J., June 21.

The case against the Newark theatres for Sunday opening has been again postponed until next Friday. There was an amusing tilt between counsel at the last hearing at which the defense insisted upon a postponement so that there might be a trial by jury. So bitterly did Matthews, counsel for the Center Amusement Co., demand an immediate trial that finally Judge Boettner agreed and said that they would proceed with the case against the Strand first. The Strand is controlled by Center interests. Matthews explained that there was no charge against the Strand as it had paid a \$1 fine. As it had kept closed beginning May 28, no disorderly house charge had been brought against it.

The court said that there should be a charge brought against the Strand too. It held the case up long enough to allow Harold Shadbolt, assistant manager of Proctor's, to bring a complaint against manager Minert of the Strand, for running a disorderly house, in that he gave Sunday performances on May 14 and May 21 and Sundays preceding. It was then found that manager Minert was not in the court and the case had to be adjourned.

The bringings of the disorderly house charge against the Strand may be taken as an indication that the other managers are going to strike back at the Center people. It is the intention of the theatre managers so to maneuver that the prosecutor handles the case against them for the state, thus eliminating the counsel for the Center Company from the prosecution. There is a rumor that the Center interests will give up the Strand shortly. This cannot be confirmed, but the Strand has been a losing proposition, and now that it is closed Sundays the weekly loss must be considerable.

MIKE WALSH FOR GOV.?

**Picture Theatre Owner Mentioned
as Compromise Candidate**

Mike Walsh, owner of the Strand, Yonkers, N. Y., and a Democratic power in Westchester county and New York State politics, is being whispered as the compromise candidate for governor of New York State.

With Al Smith reluctant and William R. Hearst as yet failing to develop sufficient sentiment to swing the nomination, Walsh is mentioned as the likeliest of the outsiders. He is acceptable to Tammany and strong up-state, where he was born. Mr. Walsh has held many important political posts, and was given credit for the defeat of Mayor Wallin of Yonkers, a Republican stronghold, by the present incumbent, Mayor Tausig, a Democrat.

STRAND'S SEPT. LIST REPORTED AS STRONG

**Two of Fox's Specials—"Fast
Mail" Touted—Also Lloyd's
Late Five-Reeler**

The new Harold Lloyd comedy (shown in Los Angeles last week), "Grandma's Boy," has been booked into the Strand for early in September. The picture has already been shown in the coast where it was pronounced one of the best pictures Lloyd has done. It is a five-reeler, and the last picture in which the comedian appears under his contract to the Associated Exhibitors.

Among the early season bookings are also included two of the Fox specials. One is "The Fast Mail," which, according to advance information is going to be one of the picture surprises of the year, and the other is "A Fool There Was," a recreation that was originally done by Fox some years ago and served to place Theda Bara in the foremost rank of picture stars and the vogue for vamps.

INCE AND SENNETT MENTIONED IN VITA EXCHANGE DEAL

**Gossip Comes as Aftermath of Ince-First National
Lawsuits—Goldwyn Proposition Still in Abeyance—Rowland-Williams' Mystery**

The suit of First National against Thomas H. Ince to prevent the producer from releasing through any other distributing medium came as a surprise to the trade. There had been a vague report that Ince and Mack Sennett were contemplating a joining of forces, but no intimation was made that the two producers had contemplated any change of distribution.

With the filing of the suit, an inside bit of gossip yoked the names of Ince and Sennett with the Vitaphone exchange system. It was said that nothing had been closed on the deal, but such a proposition had been discussed.

The arrangement would work out advantageously to Vitaphone, for that concern is one of those in the Universal-Pathe-R-C group left on the outside in the prospective line-up of Goldwyn and First National on one side, Paramount on the other, and United Artists as the third of the important releasing organizations.

Until the Vitaphone report got into circulation nobody could understand how Ince and Sennett could find a distribution medium if they were able to break away from the First National affiliation. Any connection with the new Al Lichtman concern was promptly eliminated. While First National and Lichtman were negotiating to place Lichtman as First National sales manager, it was Tom Ince more than any other factor in the concern that balked the consummation of the deal. After that turn of affairs it would be most unlikely for Ince to tie up to a concern in which Lichtman was the principal factor.

On the surface it might appear that Ince and Sennett are seeking to form the nucleus of a concern that could supply a whole program. Ince and Sennett, both of whom possess considerable public good will, added to Vitaphone, one of the oldest trade-marks in the business, would be a good start to this end.

In addition it is known Thomas Ince is a financial power on the Pacific coast and has done a good deal of financing of independent production. It was humorously reported at one time that if an independent wanted capital he didn't go direct to a banker to get it, but used Ince as an intermediary. If Ince's banking affiliations are as strong as that state of affairs would indicate, it ought to be a simple matter for him to attract considerable independent production to a new pool headed by himself. All these considerations, of course, are contingent upon the outcome of the Ince-First National lawsuit.

Nothing new developed in the Goldwyn-First National deal, although the trade still understood that everything was set. The producing units within First National do not look on the proposition with any great favor. The entrance of Goldwyn into the co-operative concern places the franchise holders in a rather independent position as regards terms given to producers. Also, if First National is to be bankrolled by Goldwyn and is to handle Goldwyn productions (having in mind also that Goldwyn owns the Capitol theatre, one of the representative Broadway houses), the outside independent is at a distinct disadvantage in his dealings with the central company.

There is some confusion as to the status of Ince's contract with First National. One version is that with the elimination of Lichtman as go-between for the Associated Producers and First National, Ince signed a temporary contract with First National running up to next October, at which time a long-term agreement was to be entered into after negotiations. The other version is that Ince's contract still has three years to run.

Al Lichtman was scheduled to start from New York for Los Angeles early this week bent on negotiations for further affiliations for his new distributing company, but he did not disclose any of his plans.

Meanwhile the uncertainty continues in the trade as to what Richard Rowland is doing at First National headquarters and what the future holds for him and for J. D. Williams, present general manager.

Los Angeles, June 21.

The Thos. H. Ince studios in Culver City were closed down on Monday on word received direct from Ince in New York City. This is the first time that the entire plant has been closed down since it originally opened. They have been running short handed at the studio for some little time, but with Monday's order from the east those remaining at the studios were let out.

At the Thos. Ince offices in New York it was stated that the studio had not been completely shut down but that all activity had been curtailed until such time that the situation in regard to distribution of Ince productions has been cleared up. All knowledge of the reported Ince-Sennett-Vitaphone deal was also denied.

The Ince answer to the suit of First National, which asked for an order restraining the producer distributing his productions elsewhere is to be filed late this week.

MCGUIRK SEES FILM BOOM IN THE FALL

**Outlines Stanley Co.'s Building
Program for Next Season
Nearly \$5,000,000**

Around \$5,000,000 is involved in the theatre building program of the Stanley Company of Philadelphia for next fall, according to the statement of Vice President John J. McGuirk, also of Sablowsky & McGuirk, bookers of the Stanley and other houses. Mr. McGuirk is one of the original franchise holders of First National and is spending this week at the home office in accordance with the rotating scheme in force among the franchise men of the organization.

The Stanley company plans to put up three new major film houses, beginning immediately. The first project will be a structure representing an investment of more than \$4,000,000, on the site of the old Bingham hotel at 11th and Market streets, Philadelphia. It will have seating capacity for 3,400. Ground will be broken this week. Next week, operations will begin on a new house on North Broad street. The second house will represent about \$400,000.

A third property will be located at 63d street in the Woodland district. The whole building campaign is based on the conviction that readjustment of wages and lower prices for building materials has gone far enough to insure a period of prosperity and this is bound to be reflected by October or November in increased theatre patronage. The Stanley people are starting their building schedule in time to enjoy this prospective boom in business, according to Mr. McGuirk.

R-C NAME CHANGE

**Film Booking Office of America
Succeeding**

The name of Robertson-Cole is to be wiped out as far as the exchanges which the organization controlled until recently is concerned. The new title that is to be employed is to be the Film Booking Office of America. The R-C brand in the future will only be utilized as far as the production end of the business is concerned.

P. A. Powers, who is now at the head of the corporation as managing director, is responsible for the change. Since he took over the control of the organization, in which Graham & Co., the English bankers, are reported to have invested \$4,500,000, he has reorganized the production plans of the company and made an arrangement whereby the exchanges are to be operated distinctly apart from the producing and under the management of the local exchange manager, who, in the majority of cases, have purchased the exchanges or obtained a financial interest in them.

CLERGY SPEAK OF PICTURES

Los Angeles, June 21.

Speaking before the Open Forum meeting of the City Club last Thursday, Rabbi Edgar F. Mangin urged that motion pictures be kept free of any board of censors and that public opinion continue as the sole censor of the cinema.

"To establish censorship is to break down the free spirit of the constitution of the United States," Dr. Mangin said. "Pages of the bible would have to be torn out if censorship ever began on a national scale."

SPECIAL SUNDAY TAX PROPOSED UP-STATE

**Watertown Discouraging Sunday
Performances—State
Ass'n. Interested**

Watertown, N. Y., June 21.

A special Sunday performance tax to be levied against picture theatres will have the effect of discouraging Sunday performances, is the belief of City Manager J. Walter Ackerman. He presented a communication to the City Council in which he proposes to increase the city's revenue by the jumping of the theatre license fees.

Mr. Ackerman stated that he was still awaiting statistics from the Mayors' Conference regarding theatre taxes in various parts of the state. He informed the council that in some places a flat fee is charged with a surcharge based on the seating capacity of the house and atop of that an additional fee for permission to give Sunday performances.

The extra Sunday charge, it is believed by Ackerman, will compel a number of the houses to close.

Charles O'Reilly, head of the New York exhibitor organization, stated Wednesday his membership would strongly fight any such measure as that proposed in Watertown. He immediately sent to Watertown for a complete copy of the newly proposed taxation.

At the Will H. Hays office, Charles Pettibone, who handles the legislative matters, was out of town Wednesday, but it is stated that he undoubtedly would give the Watertown situation some attention on his return, either today or tomorrow.

LONDON FILM NOTES
will be found on
pages 30-31

BREAKING BOX-OFFICE RECORDS

The Supreme Attraction of the Season

The Beautiful French-Australian Stage and Screen
S T A R

LOUISE LOVELY in PERSON



With Her
**OWN
COMPANY**

including

**WILTON
WELCH**

the Eminent English
COMEDIAN

in

*Her Headline
Vaudeville Play*

Entitled

"THEIR WEDDING NIGHT"

A DELIGHTFUL HIGH-CLASS
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*One Hour of
Combined
Entertainment*

*And in Her
Big Novelty Attraction*

**"A DAY AT
THE STUDIO"**

Miss Lovely carries her direc-
tor, cameraman, electrician
and full studio equipment—
actually making movies on
the stage.

Directing local girls, children
and audiences.

These pictures are shown on
the screen the following week.

**The Only Attraction on the Road That Guarantees Your Theatre
a Capacity Week—Following Its Engagement**

Here Is a Record of Smashing Business:

SAN FRANCISCO.....Strand Theatre
PORTLAND.....Rivoli Theatre
SEATTLE.....Strand Theatre
SPOKANE.....Liberty Theatre
BUTTE.....American Theatre

GREAT FALLS.....Liberty Theatre
TACOMA.....Rialto Theatre
VANCOUVER, B. C.....Allen Theatre
VICTORIA, B. C.....Royal Victoria Theatre

Last Week (June 12), Allen's Palace, Calgary. This Week (June 19), Allen's,
Edmonton. Next Week (June 26), Capitol, Winnipeg, Man.

COMING EAST!

LOUISE LOVELY

Address VARIETY, CHICAGO

VARIETY

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VOL. LXVII. No. 6

NEW YORK CITY, FRIDAY, JUNE 30, 1922

40 PAGES

FOREIGN PLAYS FOR B'WAY

THEATRICAL MANAGERS' GROUP INSURE MEMBERS FOR \$1,500,000

Partners of Selwyn & Co. Take \$500,000 Apiece—
Firm Beneficiary in All Policies—Policies Issued
by New York Life

Partners of Selwyn & Co. have insured their lives for \$500,000 each, totaling \$1,500,000. The first year's premium was \$60,000.

Edgar and Archie Selwyn and Crosby Gaige are the partners. The insurance was placed to protect the Selwyn business interests. The firm is the beneficiary in each policy, all issued by the New York Life, which might have reinsured some portion. The insurance passed through A. L. Libman, the broker. He has led the New York Life agents for the past four months. Associated with the Libman agency is Arnold Rothstein, who recently became active in reality.

The Selwyn insurance is said to be the largest of record for stage people. Adolph Zukor (Famous Players) within the past year had his life insured for \$7,000,000 through Henry Rosen, an officer of the Harriman National Bank and also a New York Life agent. In April Mr. Rosen was sixth on the list of agents. Mr. Libman headed.

BIGGEST BALLROOM

Trionon in Chicago Will Accommodate 5,000 People

Chicago, June 28. The Trionon will be the name of the world's largest ballroom, now being constructed at 62d street and Cottage Grove, according to George L. & C. W. Rapp, the architects.

The total cost of the structure will be more than \$1,000,000. The dance floor will accommodate 3,000 persons and there will be room for 2,000 more in the foyers, promenades and loges.

It is expected that the new ballroom will be opened late in September.

CUT-RATE SAILING

London, June 28. Steamship companies are offering a reduction of 25 per cent to passengers during July. All transatlantic boats are solidly booked up for August and September.

IMPORTATIONS TO TAKE COMMAND IN FALL

Producers Declare Native
Dramatic Writings Fall
Down—British and Continental Material Scheduled—Woods and Shuberts Have at Least Four Each—Dozen Others

LATE JUNE IS GOOD

Foreign plays will feature Broadway's next season, dated by custom from Labor Day on. From the tardy announcements of the new season's plans by several managers recently arrived back from Europe, it is estimated 20 or more plays originally produced in Europe have already been secured. If presented here at one time they would approximate more than one-third of the total list in New York.

Scarcity of American plays in proportion to the 50 theatres on Broadway was claimed in managerial quarters last season, when close to 200 plays or attractions produced, that being an increase of about 20 per cent. over the usual season. The increase was not actual, the total including a score of revivals hardly any of which was able to land. That managers did (Continued on page 21)

NEITHER OF HIRSHES EVER IN THEATRICALS

Husband Said to Have Kicked
Wife in Face After She
Shot Him

Neither Oscar A. (Wally) Hirsh nor his wife, Hazel, who is charged with having shot her husband through the mouth, has never been connected with the stage or screen in any manner.

A couple of New York dailies, after Mrs. Hirsh had been arrested early Sunday morning charged (Continued on page 7)

GERMAN PEOPLE DIVIDED BY "FRIDERICUS REX"

Film of Frederick the Great Causes Patriotism and
Hate, According to Where Shown—Picture in
Four Reels

FORMER PICTURE ACTRESS FOR SENATOR

Izetta Jewel Announces Her
Candidacy in West Virginia
for U. S. Senate

Charleston, W. Va., June 28. Mrs. Junior Brown, formerly Izetta Jewel, of pictures, has announced her candidacy for United States Senator from West Virginia on the Democratic ticket. She is the first woman of the state to strive for a high political position.

Mrs. Brown at the National Democratic convention at San Francisco seconded the nomination of John W. Davis for president. She was an energetic speaker during the campaign.

Nedgar E. Merhie, a local manufacturer of short reel pictures, educational and commercial, has come on for the Republican nomination from his district (Kanawha county) for the house of delegates.

GIVING UP RADIO

Twin City Newspapers Finding It
Too Costly

Minneapolis, June 28. Three newspapers in the Twin Cities have decided to stop radio broadcasting, finding it too costly. It also brought many protests from theatre managers.

One St. Paul paper and two in Minneapolis are the ones that will abandon radio.

C. P. LOWERS PARTY RATE

The rate on the Canadian Pacific Railroad for party movements calling for special train service has been reduced from \$3.75 to \$3 a mile.

The minimum was formerly \$100 for a movement. This has been reduced to \$75.

Montreal, June 28. A special cable from Berlin says: One of the most remarkable photoplays in the history of the German film, not so much on account of its composition, but on account of its effect upon the audience, is the film entitled "Fridericus Rex." While in one part of the city it has caused the audience to rise from their seats and sing the old imperial national anthem, in other parts of the town workmen have been storming the movies that dared to put the hated film on their screens.

"Fridericus Rex" is the first German picture that deals with a subject taken from German history, the life and work of Frederick the Great, who was selected, according to the producers of the film, because he is "the only romantic figure among the Hohenzollerns."

Two of the four parts, of which the picture consists, have thus far been completed. They are taken up completely by the conflict between the old King Frederick William I., whose life purpose was the creation of a strong army, at the head of which he wished to see his son, and the young Frederick, who preferred the flute to the saber, defeated the severe drilling introduced by his father and who finally tried to escape to Holland.

This incident is the climax of the picture. The old king, bitterly disappointed and enraged, sentences his son and his son's best friend, Katte, to death. As a special punishment the young Frederick is forced to watch the execution of Katte from the window of his prison cell. This awful experience changes him completely and thenceforth he is the good soldier his father had endeavored to make him until then. The old king is so overcome with joy that his heart fails him and he dies.

The coronation scene of the Crown Prince ends the picture. The final two parts will deal with the life at the court of Sanssouci in Potsdam and the Seven Years' War.

ENGLISH ARTISTS REJECT CUT SALARY PROPOSAL

75 Per Cent. of V. A. F. Members Vote Against It—Acts Suggests Agents Cut Commissions and Executives Cut Their Own Salaries—Many Artists Canceling Dates to Make Room for Unfortunate Brother-Players

London, June 28.

The Executive Committee of the Variety Artists' Federation of England has notified the variety managers its members have rejected the proposal of the managers for acts to cut salaries for one month, to aid the managers during the depressed business spell.

It is said 75 per cent. of the V. A. F. membership voted against the managers' proposal. Among those acts playing halls on percentages, 85 per cent. voted against it.

All kinds of counter-proposals have been sent to the managers by artists. Many English acts have voluntarily canceled engagements in order that artists more needy might secure the engagements.

The artists accepted with alacrity a suggestion the vaudeville agents should cut their commissions, to help both managers and actors, and also that the executives of the different variety circuits interested in the proposal to the artists cut their own salaries first.

About two weeks ago the combined variety managers met a delegation from the V. A. F. It was then proposed that artists holding play or pay (iron-bound) contracts with the English halls involved should either cut their salaries on a percentage system to be agreed upon, or have their salaries reapportioned on the amount of the weekly gross the halls are now doing as against the average gross in the same theatres for the past two years.

NOTHING OVER THERE

J. J. Shubert Has Seen Nothing Abroad Worth While

London, June 28.

J. J. Shubert has returned here from the Continent and may leave Saturday for New York.

Mr. Shubert says he has seen nothing in London nor on the Continent worth while in a theatrical way for the States.

Asked concerning the reported attitude of the Variety Artists' Federation toward the Shubert vaudeville contract, J. J. replied he is not connected with the Shubert vaudeville venture and knows nothing about it.

The Variety Artists' Federation of England some weeks ago was reported having notified its members not to sign Shubert vaudeville contracts without first consulting the V. A. F. It was stated at the time this suggestion was made through returning English artists complaining of the Shubert contracts played under over here last season.

Mr. Shubert's statement he is not connected with Shubert vaudeville on this side refers to his inattention to that branch last season, when it was commonly understood among the Shubert forces that J. J. Shubert was giving his entire time to the legit productions of the brothers, leaving the vaudeville direction entirely to Lee Shubert.

BATAILLE'S LAST WORK

Paris, June 28.

Yvonne de Bray will take a theatre next season and create a play which the late Henry Bataille left completed. The deceased in his will made the actress heir to his literary estate.

La Duse, the famous Italian tragedienne, was in Paris last week and negotiations are in hand for her appearance here with Lucien Guitry next season.



You sit down and write your agent and tell about the beautiful country. But remember he's getting older and you must make allowances. The one thing to console you is that while they are roasting you they are not panning some of your pals. They roasted Barnum's show one time and Barnum played the town the next season, giving a banquet to the newspaper men. Three o'clock in the morning—six or seven years from now—half past eight; a quarter to nine. Happy day. Domzalski, Dave Chasen, that was good. Oh Dave, you thoughtful little wonder. Sincerely, Gus Sun's little playmate,

FRANKIE VAN HOVEN

GUITRYS IN NO DEAL

TO COME OVER HERE

Slim Likelihood at Present—Playing in London at £200 Performance

London, June 28.

There has been a great deal of talk to the effect that the Guitrys, now appearing under the Cochran management at the Princes, were contemplating an American season. The Selwyns claimed to have the French people, but this is not so. No deal has been brought through, nor is there any likelihood at the moment of the French players crossing the Atlantic.

Last year Morris Gest negotiated for them, but the Frenchmen, not understanding American money, stipulated they should be paid in francs. To protect himself Gest bought a large parcel of francs. The deal fell through, and the American sold the francs at a large profit, remarking that this was the only theatrical proposition he had gone in for which had yielded him a profit without having to carry the matter through.

Guitrys remain here for four weeks at a straight salary of £200 a performance, taking no percentage on the house's takings. For this they furnish plays, players and everything required.

GILBERT MILLER HAS RIGHTS

London, June 28.

The English and American rights to several Continental plays were secured by Gilbert Miller while touring with Jesse L. Lasky.

Mr. Miller has returned to London. Mr. Lasky is due to sail for home today on the "Majestic," boarding it at Cherbourg.

MORE AMERICAN ACTS IN ENGLISH HALLS

Yvette Rugel Scores at Coliseum—Marx Bros. Change Act—3 Keltons Get Over

London, June 28.

At the Coliseum Monday, Yvette Rugel, debuting here in the halls, scored tremendously, creating a strong demand for encores.

At Newcross the same day, the Three Keltons, also American, did very well.

The Marx Brothers, when reverting to their old act, "Back Home," at the Coliseum, did 40 minutes and much better, but the hokum comedy of the turn doesn't readily lend itself to being Anglicized. The piano and harp specialties were the best liked.

SACHS' BANKRUPTCY

Referee Postpones Discharge For Two Years

London, June 28.

The affairs of Joseph Leopold Sachs have been once more among the "star" turns in the Court of Bankruptcy. The official receiver reported that the trustee in bankruptcy estimated the total of the claims admissible at £22,290. The assets has realized £100 and no dividend was probable. Debtor had engaged in various theatrical and musical adventures in Johannesburg. In 1916 he produced "Three Cheers" with Lauder as the star. On this he lost £2,000. During 1917 he bought three American musical plays which he sold for £5,000 to J. L. Sachs, Ltd. In 1919 he formed a syndicate to produce "Nobody's Boy." He lost £2,000. On "East Is West" he lost £3,400. He attributed his insolvency to depreciation in the shares of J. L. Sachs, Ltd., heavy interest for borrowed money, and other losses.

It was stated by counsel for Sachs who was applying for his discharge that the present position was due to rash and hazardous speculations. No producer of plays could guarantee his productions would be a success. He applied to the Registrar to grant the discharge subject to judgment being entered against the applicant to the amount of £750.

In the end Mr. Registrar Mellor decided to suspend the discharge for two years as from April 25, last.

IN LONDON

London, June 15.

Kimberley and Page have arrived in town and open at Finsbury Park, July 10. They will play a limited number of weeks in England, as they are booked in America next season, commencing in October. Pending the opening, they will visit the continent.

The successor to "The Beggar's Opera" at the Lyric (Hammer-smith) will be a new ballad opera by John Drinkwater. The subject will be founded on the life of Robert Burns. The music will be by Frederic Austin, who was responsible for that of "The Beggar's Opera."

Claude Yearsley applied for his discharge from bankruptcy June 18. His debts amounted to £20,166 and £200 had been received in respect of the estate. There would be only a small dividend, if any. After having been a musical director, debtor had formed a music publishing company. In 1918 he formed a company, Musical Farces, Ltd. Since 1920 his company had done no business.

ENGLISH MANAGERS CONFER OVER BURLESQUE CIRCUIT

Success of "Chuckles" in London Revives Long Cherished Scheme—25 Weeks Mentioned in Theatres from Moss and Gulliver Circuits

PARIS OFF

Weather Cool But Public Indifferent

Paris, June 28.

The weather here is cool and favorable for theatre attendance, but somehow business is indifferent. Most of the regular houses are closed. An exception is the Coliseum which has been taken over for the time being by Raphael Beretta as a dance place.

A short lived venture which seems to indicate the state of public taste was Enrico Toselli's enterprise at the Apollo last week. Toselli conducted personally and the project aroused some interest, but its success was ephemeral, the house being again closed.

THREE LONDON SHOWS HAVE CLOSING DATES

"Pomp and Circumstance" Already Off—"Eileen" Closes July 1—"Trilby" July 15

London, June 28.

Closings so far reported, due to the theatrical depression, excepting with one piece, are three. "Pomp and Circumstance" ended a stay of two weeks June 24. Bad business stopped the play, which had desperately striven for patronage through freak publicity. "Eileen" is due to close July 1, and "Trilby" (revival) is set to stop July 15.

MADE DATE BY AERO

Paris, June 28.

Madame Karsavina made a single performance with the Russian Ballets which occupy the Theatre Mogador up to Saturday night when the engagement will cease.

Mme. Karsavina made the trip from London by aeroplane in order to be on the bill for June 27 when the performance was for the benefit of Russian refugees.

Already members of the organization are making other arrangements for the summer. Gabriel Signoret, French comedian with the company, left Paris June 24 for a tour of South America.

Following her short season at the Kingsway, Mrs. Patrick Campbell will do a special tour of the provinces, playing one or two days each at the more fashionable watering places.

London, June 28.

A long cherished scheme of inaugurating an American burlesque rotating circuit in England is now the subject of conferences between English and American managers. The Americans were called into the conference, following the success of "Chuckles" at the Oxford.

At the first meeting were R. H. Gillespie, of the Moss circuit; Charles Gulliver, of his own circuit; Charles B. Cochran, London manager and producer; Albert de Courville, upon whose recommendation Cochran booked "Chuckles" without previously seeing it; Jean Bedini, manager of the Oxford's hit, and M. S. Bentham, who some years ago first broached the project of a burlesque circuit in England, to operate along the American idea of routing and performances.

The meeting informally discussed the possibilities. It was stated an English circuit of 25 weeks could be organized with the necessary theatres recruited from the Moss and Gulliver circuits (now playing vaudeville). The weekly rotation, according to the American custom may not be necessary here if the burlesque formation should go through. The newness of the entertainment might make it possible for "runs" in various houses of perhaps two weeks or longer. The opinion is that whatever movement may be decided upon, no step will be taken for at least a year. Meantime, London may see another burlesque show, to follow "Chuckles" without set date, to more definitely test the English taste for that brand of entertainment. It is accepted here that "Chuckles" is an exceptional example of the American burlesque show and it is conceded as quite unlikely a series of such shows could be produced up to its standard. The London managers would prefer an experiment be made with an average American burlesque production over here, also in the provinces when a more direct line of its favor with the English public would be obtainable.

"Chuckles" has done big evening business at the Oxford from the outset. Its matinee attendance is now excellent, as well. The engagement has been prolonged two weeks beyond the first six booked, or until Clark and McCullough must return to New York to start rehearsals for "The Music Box Revue" (new show). At that time another comedian will be secured for the Bobby Clark role, and "Chuckles" will try the provinces.

Bedini is now negotiating with George Foster, the London agent, who booked the Marx Brothers over here, for the Marxes to join "Chuckles" when it goes on the provincial tour.

OUR GIRLS IN PARIS

Paris, June 28.

Yvette Guilbert, with a surrounding company of American girls, is doing nicely at the Theatre Edouard VII. Their present vehicle is a Fourteenth Century mystery play called "Guibour Saved by the Virgin."

The company includes Elizabeth Moffat, Sybil Mandell, Caroline Meade, Eugenie Buyka, Jenny Barry, Frances Hessler, Raclenne Delahaye, Folwell and Kelly.

"SHUFFLE ALONG" IN AUGUST

The New York management of "Shuffle Along" has cabled Charles B. Cochran signifying its acceptance of the Cochran proposal for the entire New York production with principals to open here at the Palace in August.

AMERICAN PERFORMERS

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HOTEL MAN'S INSULTING LETTER BRINGS ACTION FROM A. S. C. A. AND P.

Gilbert F. Stevenson of Hotel Miramar, Santa Monica, Cal., Suggests His Orchestra Jazz "Nearer My God to Thee"—Calls Organization "Jewish Hold-Up Society" and "Blackmailers"

The board of governors of the American Society of Composers, Authors and Publishers has voted unlimited backing to take action against Gilbert F. Stevenson, proprietor of the Miramar hotel, Santa Monica, Cal. Stevenson has written to J. A. Robinson, his manager at the hotel, the following letter, a duplicate copy of which he also mailed at the same time to P. Cohn, Pantages Theatre building, Los Angeles, attorney and southern California representative of the A. S. C. A. and P.: "I just learned that a little flapper called at the hotel office last week and demanded \$30 as a quarterly payment for a Jewish Hold-Up Society known as the 'American Society of Composers, Authors and Publishers,' because, as she stated, the orchestra that plays for the occasional dinner dances may have played a piece of music that had been copyrighted by the Jewish blackmailers. Under no circumstances are you to pay them any money. Please instruct the orchestra leader to only play the refined music of the masters, and if jazz music is required instead of using any copyrighted stuff gave them jazz familiar melodies. 'Nearer My God to Thee' properly jazzed is a long way ahead of 'Ain't We Got Fun?'"

"I will shortly invite employers of orchestras to hold a banquet at the Miramar, and we will form an organization to boycott any music dealers or publishers of music who put out sheet music, records or rolls that cannot be used without paying tribute to that band of blackmailers, of which a certain Mr. Cohn, Pantages Theatre building, Los Angeles, is manager and attorney."

The trouble started when an American Society inspector found the hotel violating the copyrighted law by playing copyrighted music without license. The hotel refused to accord to requirements, with the result an inspector stationed there daily will bring suit for \$250 minimum damages allowable each time a copyrighted song is played without permission.

Other than pointing out that the officers of the A. S. C. A. and P. are either English, Irish or American in origin, the society has extended no further courtesies such as the satirical request that a list of copyrighted songs be furnished so that they will know what not to play.

SAILINGS

July 6 (from New York), Charlie Wilkens, Frank Hughes, Billie Lamont, Ed Kennedy (Mauretania).
June 28 (from England), Maurice Chevalier, B. S. Moss, Ruth St. Denis, Mistinguette, Jesse L. Lasky (Moss and Lasky boarding boat at Cherbourg) (Majestic).
June 28 (New York to Havre), Leon Lasky (La France).
June 28 (London to New York), Irving Berlin (Majestic).
June 27 (from New York), Doris Rankin, Michael Strange, Mae Marsh, Mae Murray, Constance Bennett (Mauretania).
June 24 (from London for New York), Elkins, Fay and Elkins (Aquitania).
June 24 (from New York), Lester Sweyd (Olympic).
June 24 (from New York), Mr. and Mrs. Chauncey Olcott (Orbita).
June 24 (from New York), Frances Allen, Giovanni Martinelli, Leonore A. Harris, Ray and Gordon Dooley, Owen McGivney (Olympic).
Reported through Paul Tausig & Son, 104 East 14th street (all from New York): June 24, Chinko, Minnie Kaufman (Adriatic); June 24, Regal and Moore, Bessie Perdue (Olympic); June 27, Arthur Godfrey (Mauretania); July 8, Mr. and Mrs. Charles Althoff (Majestic).
June 24 (from Havre to New York), Earl Leslie, Maurice Chevalier and Mme. Mistinguette (Paris). (Also reported sailing on Majestic June 28.)
June 24 (from New York), Mme. Bertha Kalisch and husband (Leon Spachner), Olympic.
July 16 (from San Francisco for Australia), Ina Williams (Ventura).
July 11 (from New York), Collins and Hill (Berengaria).

HITS SCARCE

Record Companies Forced to Expedient on Discs

There is a dearth of truly popular songs at this very moment, judging from the shortage of new songs on the rolls and records. Many of the numbers have been recorded "two ways" on the discs, dance and vocal, a thing only done with sensational hits.

A glance at the catalogs of the phonograph companies proves otherwise. Songs, little heard of, which in mid-winter would only be recorded and marketed by the minor companies, are now included among the major disc releases.

It is also strikingly noticeable to what extent numbers from long departed musical comedies are first making their appearance in addition to an unusual number of recordings of old-time and high-grade songs. The Q. R. S. Co., word roll manufacturers, will not issue a July list because of this fact, but will wait until August.

BESSIE McCOY DAVIS IN UNIT

The Arthur Pearson Shubert vaudeville unit will star Bessie McCoy Davis.

William Masaud has resigned as manager of Fox's Audubon, New York.

RADIO CONCERT PUBLICITY FOR SHUBERT VAUDEVILLE

Arrangements with Newark Broadcasting Station,
Also Pittsburgh—First Instance of Theatricals
Co-operating with Radio Opposition

The radio craze is being utilized for publicity for the new Shubert units through the Westinghouse company. The radio people have contracted with the Shuberts to broadcast Shubert artists exclusively, using the names of the artists, name of the producer and the title of the unit from which the people are drawn.

The first concert will be sent out from the Newark (N. J.) station (WJZ) July 21. It will consist of material from "Joys and Gloom," the I. H. Herk unit. The Watson Sisters, Fred Heider, Vaughn DeLeath, Eddie Nelson and the Four Timbers will be the artists.

A special train will transport this group to Pittsburgh immediately after the Newark concert, where a second concert will be broadcast. The radio program, with a circulation of 500,000, and all other program material sent out by the radio people, will give publicity to the Shubert vaudeville circuit.

This is the first time radio has been considered as an advertising medium by the theatres. The majority of theatrical producers and theatre owners have looked upon the radio concerts as opposition, and have forbidden their acts to appear at any of the broadcasting stations.

Nathan Burkan, counsel for the Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers, and E. C. Mills and J. C. Rosenthal, respectively executives of both organizations, are working as a committee to devise a system whereby radio broadcasting companies may be taxed for the privilege of publicly performing copyrighted music for profit. Mr. Burkan has interpreted the copyright law as such, and the responses from the 150-odd radio stations which were advised to that effect have been courteous and fair-minded. Meantime, no one is broadcasting popular songs or any copyrighted music.

EXPRESS CO. NEGLIGENCE WILL COST IT \$2,000

The affirmation of the \$2,000 judgment in favor of Olympia Desvall (vaudeville) against the American Railway Express Company by the Appellate Term is of general theatrical interest. It establishes a strong test case for professionals who find that through the mis transportation of necessary paraphernalia and props their acts are delayed from opening. Desvall shipped his horses, dogs, bird and other props from Havana, Cuba, to New York December 28, 1920. Of the 13 pieces only 11 were received by Desvall January 9, 1921, two mechanical wheeled chariots, which are part of his act, being missing. They finally turned up in the American Railway Express Co.'s Jersey City office February 1, 22 days after the day due. They were not delivered until February 7, due to a demand by the express company for further payments. Desvall estimated his damages for the four weeks' enforced delay at \$500 a week or \$2,000.

Judge Wendel charged the jury which brought in a verdict after 13 minutes' deliberation for Desvall for the full amount.

AMERICANS IN EUROPE

Paris, June 25.

Edgar Selwyn, after a short stay in the French capital, has left for Berlin.

Carl Laemmle is remaining here for the present, but presently will go to Carlsbad for a rest and the baths.

Genevieve Pitot, pianist, gave a recital in Paris last Sunday.

Yvette Heaton is appearing at the Deutsches theatre, Munich, and will be in Paris by the end of June, accompanied by her mother.

B. Adler has been giving a few shows in Yiddish at the Fourmi, Paris, as the start of his world tour in "The Only Son" and "The Wild Man."

Miss Bunny Little, of Los Angeles, is dancing as Duke's partner at the latter's new dancing salon, Rue Caumartin, Paris.

In Paris last week: Edgar Selwyn, Russell Hill, pianist; Leo Teckonius, Mme. Zazela Panosian, soprano; Andrew E. Lawler (Community Film Co.), Norman Peck, Harry Elmer, Mason Peters, George Arliss, Conde Nast, Wm. Fox and family, Mona Morgan, Shakespearean lecturer; Harry Pilcer.

Charles Hubbard, tenor, gave his last Paris concert this week, supported by Siegfried Salomon, Danish composer.

Mason Peters, New York "Journal of Commerce," has gone to Berlin.

Chief John Kenlon, of New York fire department, is touring Europe studying foreign situations prior to the national convention of fire chiefs to be held in San Francisco in August, and is at present in Germany.

Peggy O'Neill, who has been playing in London, sailed for New York from Havre on the France last Saturday.

Both Charles Hackett and George Baklanoff (latter of Chicago Opera) sang in "Rigoletto" last week at the Paris Opera.

LONDON PAVILION

London, June 12.

Charles B. Cochran's temporary season of vaudeville at the Pavilion opened yesterday. That is to say, the first public performance was given in the afternoon, but the "season" really began in the evening before a packed audience. The afternoon, explained Mr. Cochran, standing in the side aisle before the first performance, was really a dress rehearsal, and he was just as well pleased there was a meagre attendance.

Asked by a Variety representative if the return to vaudeville at the Pavilion was in the nature of a trial with a view to continuing it indefinitely, Cochran replied it was for four weeks only, but if it caught on would be continued for an additional four weeks, after which he was already committed to a revue production there, the artists being under contract and the scenery and costumes in process of manufacture. Reverting to the subject of his vaudeville bill, he said he had the choice of but two "tops" of bill for his opening show that he deemed of sufficient value to draw, his first choice being the Duncan Sisters, and he felt he was fortunate in being able to secure them. He had personally attended the morning rehearsal and had cut all the acts, with the exception of the Duncans, to approximately 10 minutes, endeavoring to put over a fast-moving program of 12 turns in two and a half hours.

Had the Duncans not scored so sensationally and failed to elicit such demands for encores he would have succeeded in keeping the running time down to that space of time, but they were so roundly applauded they held the stage for a full half hour, holding back the closing acrobatic turn until a few minutes after five o'clock (the show started at 2:30). The Duncan girls were not permitted to retire until they begged off, after repeated calls for some of their former successes, which they sang without the aid of the orchestra, having evidently rehearsed only a limited amount of their numbers.

The bill was conspicuous by the total absence of red-nosed comedians, without which no English variety program has hitherto been regarded as complete. It opened with Charles Poley and partner, a knockabout acrobatic comedian, assisted by a straight tumbler. Poley finishes on a ladder placed upon a table, which is rocked and finally crashes to the stage, with the comedian doing a fall after the fashion of Bert Melrose. Viewed recently at another variety hall in the middle of a bill Poley and his partner scored neatly, but placed to open at the Pavilion the result was negligible.

May Sherrard, singing comedienne, was allotted but one song, which she rendered most effectively. It is an extremely clever ditty, with opportunity for unlimited verses, each a bit of a "story" in itself, the catch-line being "Touch the harp gently, my pretty Louise," during which she thrums a crudely constructed harp.

Fred Sylvester and Co. are programmed as "the neatest of the neat," and live up to that billing. The act was one of the outstanding hits of Cochran's recent Oxford revue, "Mayfair to Montmartre." It consists of a man doing hand balancing with three boys, or dwarfs, in a manner that places him in a class by himself. We have had some splendid examples of this class of act in America, but this one differs from all the others and will stand favorable comparison.

Gene Gerrard, assisted by a straight man, has a singing and conversational skit wherein he enacts a "souse" in dress clothes and runs counter to a policeman, who "feeds" his nonsensicalities. Undoubtedly a seasoned performer, he got by nicely. He was followed by Trini, a Spanish dancer, who also sings sweetly, who was billed during the run of "Fun of the Fays" at the same house as "the most beautiful girl in the world." Beauty is matter of personal selection but Trini is undoubtedly a very pretty woman and is an excellent Spanish dancer. She would do well in America if placed with some big musical show and was properly stage managed and instructed in the art of dressing. Flo Ziegfeld could probably do wonders with her. For her variety act she is assisted by a male dancer and a guitarist seated upon the stage. Besides her Spanish stepping she sings in English and finishes with a soft-shoe number.

The Royal Southern Singers are a quartet of colored men recruited from the Southern Syncopated Orchestra. They render the usual "harber shops" to good harmony. They went well, as do all quartets.

Closing the first part is P. T. Selbit, who claims to be the originator of "Sawing Through a Woman." He presents the act here in a different manner from its American version. Instead of having the hands and feet projecting through the box he has the committee tie the girl's hands and feet, with the ropes drawn through knotholes in the box and held by them throughout the "experiment." After being tied up the girl is placed in the box, and before the box is sawed in half Selbit passes slabs of solid glass through the "collar" at intervals about a foot apart, to show it would

BRIGHTON'S CARNIVAL FIRST IN MANY YEARS

Masked Ball and Many Events
—Running from June 24
to July 1

London, June 28.

After many years Brighton, "London-by-the-Sea," is about to hold a Carnival Week. This will run from June 24, when a grand sports meeting will be held in the aristocratic suburb of Preston Park, to July 1, when there will be a grand allegorical procession or cars and personages famous in Brighton history. Following this there will be a distribution of prizes and a masked carnival ball at the Pavilion and other attractions.

It is the plan of the management to make this carnival week outdo anything which can be seen on the Continent. The intervening days will be devoted to tournaments and aquatic sports. The crowning of King Carnival, processions of decorated motors, battle of flowers, a costume ball of George IV period and an illuminated procession of King Carnival and his revelers.

The day before the last will be taken up by a procession of children representing fairy stories and another battle of flowers. A pageant of beautiful women, at which a queen of beauty will be chosen, a grand skating carnival and a masked ball at the Pavilion.

Throughout the week extra attractions will be provided at kinemas, theatres and music halls.

The whole affair is being organized by Arthur Applin, once an actor, now a novelist and playwright, with a decided penchant for the mercenary side of the stage and London life generally.

MELO RIDICULED

"Spanish Lovers" Roasted by London Dailies

London, June 28.

At the Kingsway, June 21, "Spanish Lovers" was produced and universally roasted in the London press as ridiculous melodrama.

LAUDER TO CAPACITY

London, June 28.

The Sir Harry Lauder show, under William Morris' direction, at Cardiff all of last week, played to capacity twice nightly.

A matinee was given Saturday.

"DEDE" RESTING

Paris, June 28.

The successful musical comedy of Christini "Dedé" has been withdrawn from the Bouffes for the summer, and is replaced by a revival of "Phi-Phi," to enable Maurice Chevalier to rest.

Kidder Home for Fortune

Paris, June 28.

Captain Homer Huntington Kidder, for a long while connected with the American Red Cross and its entertainment department, who has been in Vienna for the past two years, passed through Paris last week on his way to America to collect a fortune recently left him.

Casting "Broken Wing" in London

London, June 28.

"The Broken Wing" will be cast over here by George Chooos, the American producer, who arrived last Saturday on the "Majestic." Paul Dickey, co-author of the play, may come over to stage it.

Alhambra Season Closing

Paris, June 28.

The final program of the Alhambra for the season includes Charles Hanlon, Seattle Troupe, Walter Sayton, Marise Damia, Rembay, Tre-ki, Fran Klant, Aurora Troupe. This house closes tomorrow (June 29) for a couple of months.

be impossible for a human being of the girl's size to "condense" herself into such small spaces. The act as done here is more intriguing than as shown in the States.

"General" Ed Layne, the amusing American juggler, was a hit after the intermission. Fred Duprez, monologist, another American who has spent the past half-dozen years in England, tore things wide open with his chatter, after which the Duncans, who were royally welcomed. The Five Whartons, springboard tumblers, four men and a woman, closed the show.

The Duncans will probably remain for the initial four weeks, and if the experiment proves financially successful it might not be a bad move to continue for an additional month, with Delysia topping the bill.

Jolo.

MARKET TREND REFLECTS DISCOURAGEMENT FOR FILMS

Other Issues Regain Lost Ground, but Amusements Hold Near Recent Low Levels—Queries Multiply Over Motionless Goldwyn

The movements of the amusement issues during the week were interpreted as reflecting a discouraging attitude among traders over the future of the show business generally.

Famous Players Wednesday sold below 80; Orpheum touched a new low for the present movement at 17½, and Loew was lifeless at 14½. These figures would not have been so depressing if they had been representative of the rest of the market, but other issues in the list had been through an almost uniformly constructive week with especial high levels for the oils and some of the motors. Mexican Petroleum as representative of its allied shares was a sensational performer, going beyond 200 while Studebaker passed 130 for the first time.

One Week Group

If one group of stocks holds back while the generality of issues goes forward it seems reasonable to suppose that some inside interest is bearish on some substantial factor and is discounting the obstacle sooner or later to be encountered. What this hindrance in the amusement business is no one cares to reveal, but a conscientious inquiry indicated forebodings generally in the theatrical trade, with special reference to the film division.

For one thing the Loew fiscal year approaches its end and shortly thereafter the annual statement will be forthcoming. Last year the current income and profit and loss account as well as the annual balance sheet came out August 31 reflecting the condition of June 30. Presumably the same schedule will be followed this year. That being the case the inside position of the company as it will ultimately be disclosed to the stockholders probably is apparent to the insiders already. During the spring Loew put out several very favorable statements, one showing excellent current profits and the other disclosing the substantial reduction of bank loans. Partly on the strength of these representations the stock moved up to a peak of nearly 19, but since then the course has been progressively downward to a bottom of 14½ established twice, June 22 and again June 28.

Guessing on Loew

If Loew has in store a favorable annual statement there ought to be some activity in discounting it in advance. On the contrary, the stock does not move in any volume. Its highest turnover was 400 shares Tuesday. This is against its normal volume in daily trading in several thousand. While the small turnover indicates no great demand for the stock, at the same time it demonstrates that there is no hasty liquidation such as probably would be the case if it was known that the mid-summer statement was going to be unfavorable. The truth seems to be that strong financial interests hold big blocks of Loew, while smaller quantities are in scattered hands.

Apparently the big holders are standing firm, while the little fellows are letting go, their holdings being picked up at bargain prices by the important interests, who are content to let prices drift for exactly this purpose. There is a shipload of the stock outstanding, the last official figures showing the total at 1,060,780 shares. Several big downtown houses are heavily interested and the belief is that ultimately they will run the quotations up to a point where they can profitably get out.

There is very little to the statement which gets around from time to time that Wall Street is out of the picture business. Half a dozen captains of industry have independent bankrolls in various individual screen ventures. The du Ponts are supposed to be heavily interested in Goldwyn, and the report was recently around Times Square that one of the big inde-

pendent steel men was partially financing a lone film producer with limited product of high class.

Orpheum a Puzzle

The situation in Orpheum is too complicated to stand analysis. Not only has the middle west coterie of managers taken a hand in the company, but Boston is now said to be involved through a banking and brokerage house. The shrewdest followers of amusement issues have long since given up trying to figure out Orpheum. Dealings in New York this week were at a minimum, as well as in Boston and Chicago. The total for all markets was around 600 shares, while in Boston on one day alone last week the turnover was more than 1,500 shares.

Nothing has been heard of the pool in Famous Players lately. It was supposed to be backed, at least morally, by Kuhn, Loeb & Co., who are the financial sponsors of the concern, but since the issue struck a snag around 80 the connection has not been so well advertised. What hitch has occurred, if any, has not leaked out, although it seems plain that the bull campaign in the stock's interest has been at least momentarily abandoned.

Famous Players Weak

Its best for the past week was 80, compared with a recent top of better than 87, and it changed hands in New York as low as 79 flat, half a point net lower than June 15, when it was selling "ex" its \$2 quarterly disbursement. As far as appears on the surface, there has been no active opposition to the bull pool from the short side, and the explanation of a speculative drive against its price seems to have no substantial backing. Indeed, the stock might be in better market situation if it were "cushioned" by a large short interest who could be forced to cover by a strong bull pool, such covering running the price up substantially.

Very little new data came out in reference to Goldwyn. The statement of two weeks ago that the company was redeeming more than \$1,500,000 of 8 per cent. notes does not seem to have put any life into the stock. It got into new low ground this week at 7½ Tuesday, and the unsupported gossip was heard that the company had other notes outstanding in the hands of other institutions, which stood as a bar to the increased value of the stock.

Triangle came out late last week in a single trade of 2,000 shares on the Curb at 21 cents, 6 cents down from the last previous transaction. This may be no more than a market turn by the Aitkens, who previously held around 500,000 shares of the common stock, but who are understood to have delivered a big block, estimated at half that total, in settlement of the suit brought against them by Triangle.

The summary of transactions June 21 to 28, inclusive, are as follows:

STOCK EXCHANGE									
Thursday—	Sales	High	Low	Last	Chg.	Friday—	Sales	High	Low
Fam. Play-L...	2,400	80	79	80	+	Fam. Play-L...	1,000	79½	79¼
Loew, Inc.....	400	14½	14½	14½	+	Do. pfd.....	100	93	93
Boston sold 100 Orpheum at 18½.						Loew, Inc.....	200	14½	14½
Friday—						Orpheum.....	300	18½	18
Fam. Play-L...	1,000	79½	79¼	79½	-	Saturday—			
Do. pfd.....	100	93	93	93	+	Fam. Play-L...	100	79	79
Loew, Inc.....	200	14½	14½	14½	+	Loew, Inc.....	200	15	15
Orpheum.....	300	18½	18	18	-	Monday—			
Sunday—						Fam. Play-L...	2,800	79½	79¼
Fam. Play-L...	1,400	80½	79½	79½	-	Do. pfd.....	200	93	93
Loew, Inc.....	400	14½	14½	14½	+	Loew, Inc.....	300	15	14½
Orpheum.....	300	18	18	18	-	Tuesday—			
Boston sold 50 Orpheum at 18; Chicago sold 150 at 18½.						Fam. Play-L...	1,400	80½	79½
Wednesday—						Loew, Inc.....	400	14½	14½
Fam. Play-L...	2,100	80	79½	79½	-	Orpheum.....	300	18	18
Loew, Inc.....	300	14½	14½	14½	+	Boston sold 50 Orpheum at 18; Chicago sold 150 at 18½.			
Orpheum.....	300	17½	17½	17½	-	Thursday—			
Summary covering week ending last Saturday—						Fam. Play-L...	2,100	80	79½

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Goldwyn.....	2,900	8	7½	7½	-
Friday—					
Goldwyn.....	1,000	7½	7½	7½	-
Triangle.....	2,000	26	21	21	-
Saturday—					
Goldwyn.....	500	7½	7½	7½	-
Monday—					
Goldwyn.....	200	7½	7½	7½	-
Tuesday—					
Goldwyn.....	2,100	7½	7½	7½	-
Wednesday—					
Goldwyn.....	1,200	7½	7½	7½	+

*Cents a share.



ETHEL GILMORE
OF **ETHEL GILMORE AND GIRLS**
on the Loew Circuit
Returning East in October with new and recreated costumes.

PEOPLE AND TITLES FOR NEW UNIT SHOWS

The following titles have been selected and people engaged to date for the various Shubert unit vaudeville shows for next season:

I. H. Herk's "Joys and Glimpses," Herman Timberg, Sam Timberg, Hattie Darling, Kathryn Guera, Elsie and Paulsen.

I. H. Herk's "Stolen Sweets," Harry Stepp, Harry O'Neal, Watson Sisters.

Davidow & Lemaire's "Troubles of 1922," George Jessel, Bobby Higgins and Co., Dolly Manuel, Jack Edwards.

Eddie Dowling's "My Radio Girl," Jerome and Herbert, Jerry Delaney, Saranoff.

E. Thos. Beatty's "Just for Laughs," Roger Imhof, John Conroy and Sister, Dick Lancaster, Minnie Carey Stine.

E. Thos. Beatty (no title yet for other unit).

George Gallagher's "Mulligan's 'Mulligan's Follies," De Haven and Nice, Joe Towle, Ruby Nevins, Wiatt Twins.

Barney Gerard's "Town Talk," Johnny Dooley, Willie Cohan, Murray and Irwin, Eddie Green.

Barney Gerard's "Jimmy Hussey's Funmakers," Jimmy Hussey, James B. Carson, Harry Hines.

Butler Estate's "Echoes of Broadway," Eddie Nelson, Nip and Fletcher, Irving O'Hay, Virginia Anno, Moran and Wiser, Davis and Rich.

Jack Singer's "Hello, New York," Fred Heider, Helen Eley, Maurice Cole, Eight English Daisies, Lon Hascall.

Jack Reid's "Carnival of Fun," Alfred Latell and Elsie Vokes, De Wolf Sisters, Jack Reid.

Low Fields' "Ritz Girls of 19 and 22," Low Fields.

Max Marcin and Henry Dixon's "Broadway Celebrities," Claire Devine.

MADE TARGET OF BROWN

Kansas City, June 28.
George N. Brown, who toured last season as the "World's Champion Walker," and who, when here, was sued in the district court for a divorce, has been granted a divorce from Mrs. Lucena Brown. Mr. Brown claimed that some of the things that made his married life unpleasant were that his wife threw a typewriter at him, which blackened one of his eyes; that she hit him on the head with a ginger ale bottle; that she pulled his hair and tore his clothing. Mrs. Brown was not at the trial, but her attorney sought to have the case dismissed. Brown, however, was granted the decree on a cross bill.

When Mrs. Brown filed her petition asking for a divorce last April she stated they were married June 16, 1918, in New York.

ROSALIE STEWART, PRODUCER

Rosalie Stewart will make her bow as a legitimate producer late this summer, when, with Bert French, a comedy called "The Torch Bearers" will be put on. The play is by Anthony Paul Kelly.

The new play calls for a cast of 10 and is due for tryout early in August.

Mrs. Arthur Horwitz, formerly a professional, will open a beauty parlor on 46th street, between Fifth and Sixth avenues, about the middle of August. The shop will trade under the name of Mme. Edythe, which is Mrs. Horwitz's first name.

KEITH MANAGERS PICKED FOR AWARDS IN WEEK'S CONTEST

Greenpoint, Brooklyn, First—Prospect, Brooklyn, Second—Riverside, New York, Third—Two Special Revues on Split Week

BORDEN ACQUITTED OF MANSLAUGHTER

Jury Trial Vindicates Actor Who Ran Down Margaret Cassidy in Auto

Los Angeles, June 28.

Eddie Borden, the vaudeville actor now in pictures at the Lasky studios, who, while playing at the Orpheum here about a year ago, ran down and killed Margaret Cassidy, a picture actress, at Culver City, was completely exonerated from all blame for the accident.

A jury trial was held with the actor charged with manslaughter. The jury was reported to have stood 11 to 1 for acquittal on the first ballot. After the findings had been delivered to the court Judge Shenk addressed the jury and thanked them, stating that a fairer verdict could not have been found.

The testimony at the trial was overwhelming in favor of Borden. At the time of the accident he was accompanied in the car by James Dwyer, also a vaudeville actor.

Motorcycle Policeman Kane testified Borden could not have avoided the accident and that immediately after Miss Cassidy had been struck he rushed her to a hospital. There was also testimony to the effect that on arrival at the hospital Borden was examined by the physician in charge and found to be perfectly sober. The prosecuting attorney did not sum up the case at the conclusion of the testimony.

At the time of the accident and the arrest of Borden the local press made a spread of the story, but they ignored entirely the trial and Borden's acquittal.

Jud Rush, local attorney, defended Borden.

STONE'S CIRCUS

\$3 Top for "Motor Hippodrome and Wild West" at Mineola

Fred Stone's "Motor Hippodrome and Wild West Show" to be given in the Mineola (Long Island) fair grounds Saturday afternoon (July 1) for the benefit of the Occupation Therapy Society will have many Long Island society matrons as patronesses. The reserved section of the grand stand is priced at \$3, with general admission at \$1. Possible profits are computed at about \$12,000.

The Wild West performers, in addition to Stone, include Annie Oakley, once noted as the lady champion rifle shot. The broncho busting exhibition, a feature of the show, will have a number of western riders. The horses to be used are said to be the "outlaws" of a carload of Texas horses recently shipped here for sale in the Bronx. The "motor hippodrome" phrase explains the system to be used in the display of some of the stunts. Stone has had sections of an outdoor stage mounted on trucks, which will be wheeled to different sections of the stand, that all may see.

According to the announcement of the Dillingham plans next season, Stone will play a third season in "Tip Top," the show going on the road in the fall. It had been reported Stone would appear at the Globe in a new show.

DUFFY-SWEENEY REUNITE

Jimmy Duffy and Mr. Sweeney (Duffy and Sweeney) have reunited for vaudeville and will revive their former turn at a Keith house next week.

Duffy and Sweeney dissolved partnership last season when Duffy produced his "Horrors of 1921" travesty, which included four girls. Sweeney partnered with Johnny Stanley for several weeks following. The reconstructed team appeared Sunday night at a benefit in New Rochelle, N. Y.

The Opportunity Week Contest between the house managers of the Greater New York Keith, Moss and Proctor houses week of June 12 was won by Leon Kelmer, manager of the Greenpoint, Brooklyn, a Keith house booked by Lawrence Goldie. Kelmer received \$250. Harry Crull, manager of the Prospect, Brooklyn (full week Keith house), was declared second, and received \$150. William Derr, manager of Keith's Riverside (big time), took third honors and \$100.

The contest was staged to stimulate the business getting talents of the various managers during the hot spell. The judges were J. J. Murdoch, J. J. Maloney, B. S. Moss and F. F. Proctor.

The managers were rated on receipts for the week, cost of the bills, special exploitation, etc., consideration being given to admission scale and capacity of the houses in the rating of returns.

The Greenpoint had two revues staged by Manager Kelmer in which local neighborhood talent appeared. Being a split week house, Kelmer staged an entirely new revue and cast the last half and is reported to have bettered his receipts on the previous week by \$2,700.

Crull also staged a local talent revue at the Prospect and held it the full week. Derr ran a patrons' request bill for the entire week at the Riverside, New York, and made a splendid showing, being the only Manhattan house to get in the money.

The rest of the houses staged special shows, among them Chris Egans local talent bill at the Fordham, New York.

MRS. ARDELL UNCONSCIOUS

Found in Central Park—Overdose of Veronal

Margie Ardell (who formerly appeared in "King Solomon, Jr.," a playlet featuring her divorced husband, Franklin Ardell) was found unconscious in Central Park Sunday evening. When removed to the Roosevelt hospital it was said she was suffering from an overdose of veronal. It was not until late Monday she was identified, and although not conscious up to Wednesday morning, physicians believed she would recover.

There was some mystery up to the time Mrs. Ardell was identified. In her delirium she mentioned Ardell's name and also that of a Broadway manager who is known to have paid much attention to her of late. The manager was called to the hospital, but it was not known if he made an identification.

Monday, Mrs. Ardell was removed from a ward to a private room. Ardell was out of the city and not located.

Mrs. Ardell secured a divorce several months ago and was granted alimony of \$150 weekly by the court. Evidence was secured by the wife in the Somerset hotel. A page torn from the hotel register and done away with failed to figure in the proceedings. Mrs. Ardell is said to have been stopping at the Chatham hotel.

DICKINSON-TEMPEST ACT

Homer Dickinson, formerly of Dickinson and Deagon, and Florence Tempest, of Tempest and Sunshine, have formed a vaudeville partnership, breaking in their act in independently booked houses around New York.

George Harris appears with the act as pianist.

COURTNEYS IN UNIT

The Courtney Sisters were added to "Troubles of 1922," the Shubert unit show to be presented by Davidow & LeMaire. The unit will feature George Jessel, from whom Florence Courtney secured a divorce last week. The sisters are also to be featured in the "Troubles" unit.

THEATRICAL UNIONS FAIL TO AGREE AT CONVENTION

Musicians Reported Incensed at Equity Over "The Rivals"—Equity Does Not Want Vaudeville Branch Under Jurisdiction with Present Officers

Cincinnati, June 28. The annual convention of the American Federation of Labor concluded here without any agreement reached between the theatrical unions, leaving it unnecessary for the Executive Committee of the A. F. of L. to pass upon any point in connection with them.

The convention concerned itself with pressing questions, some recently arising, none of which had anything theatrical in it. The theatrical unions as such made no prominent appearance before the convention, and their failure to agree upon unity was reached in private conference, according to report.

The conferences or meetings between representatives of the theatrical unions never did get very far, it is said, after the musical union's representative expressed himself. The musical union is reported as resenting the absence of musicians at the recent revival of "The Rivals" at the Empire, New York, in which Francis Wilson, former president of Equity, appeared among others in that Equity-cast week's run. The show cleared over \$20,000. Nothing was said to the musicians over the absence of an orchestra, and only chimes, it is asserted, were used. The musicians alleged this displayed a disregard by Equity for another stage union, and could not be looked upon as conducive toward any affiliation, close or otherwise, outside of the affiliation of each with the A. F. of L.

The matter of merging the vaudeville branch with Equity did not come up. According to impression around, this was not an official Federation movement, but would be wholly private, possibly subject to the approval of the Federation if achieved.

An Equity representative is said to have stated Equity does not want the supervision of the Vaudeville Branch as at present officered, nor has Equity seriously considered taking over the vaudeville end of the Four A.'s unless it might feel compelled to for the protection of Equity. The Equity man is quoted as saying Equity had found the Vaudeville Branch of little assistance; that while it covered the vaudeville and burlesque field, it falls far short of controlling the acting forces and seems to have no influence in either branch. That condition it is claimed is attributed to Harry Mountford and William J. Fitzpatrick, the Vaudeville Branch officers.

Many players in vaudeville and burlesque do not belong to Equity or the Vaudeville Branch, the Equity representative is reported to have said, although a large majority of these players are competent to walk into legit productions, where they would not be even under Equity's jurisdiction unless joining. The Equity man summed up the proposition of the Vaudeville Branch, stating if it is eventually found and not in the so far distant future that Mountford and Fitzpatrick are incapable of increasing the prestige and membership of their branch, Equity may feel called upon to take steps that would bring other organizers into their positions, to make a final effort to have the Vaudeville Branch assume some importance.

The present Vaudeville Branch administration is reported undisturbed over what Equity thinks in regard to this matter. It is claimed for the Vaudeville Branch officers that they "tied up" Equity so completely when permitting it to enter the Federation through the former White Rats A. F. of L. charter (that was retained and is now the operative franchise for all of the Four A.'s in the A. F. of L. that Equity is helpless in any attempt to interfere with the Vaudeville Branch.

A significant change in the attitude of the Shuberts toward Equity and its closed shop could be seen in an editorial published in the Shuberts' weekly press sheet, "The Review," last Saturday. The editorial called attention to the U. S. Supreme Court decision that labor unions are subject to action under

the Sherman Act. This, said the editorial, meant the end of the closed shop. It compared actions under that decision to the Danbury Hatters' case, a famous epoch in unionism. The editorial went on to say that actors who had saved their money, purchased homes and had a nest-egg for old age, will ponder deeply before seeing everything swept away through an action based upon that decision.

The switch in the sentiment of the Shubert paper could not be missed by its readers. "The Review" has been most circumspect ever since the Shuberts signed their most remarkable agreement with Equity. The Shubert weekly has religiously refrained from pertinent comment upon Equity proceedings or their own relations with Equity. It is understood among theatrical newspaper men nothing appears in the Shubert paper of consequence unless it is first submitted to either Lee or J. J. Shubert, and that much of the matter the press sheet contains is inspired by either one of the brothers.

SPURIOUS MUSIC PUBLISHERS UNDER ARREST IN CHICAGO

Advertised Any Verse Would Be Set to Music—Secured \$400,000 from Victims—M. P. P. A. After Others.

Chicago, June 28. John A. Tenney and Merta W. Furry were arrested here Thursday (June 22) by Postal Inspector Frank M. Davis charged with using the mails to defraud with an illicit music publishing venture. The duo is alleged to be officials of the Chester Music Co., 920 Michigan avenue; the Riviera Music Co., Chateau theatre building, and the Seton Music Co. The Chateau and Michigan avenue addresses are the same. Miss Furry and Tenney are alleged to have secured \$400,000 in three years by means of the publishing proposition whereby they advertise in national periodicals that they would "put to music any verse sent to them and guarantee to have the music printed and placed on sale."

The Music Publishers' Protective Association, through E. C. Mills, its executive chairman, secured the arrest of the two as well as Dennis B. Owens, Jr., the colored Denver 22-year-old young man, some weeks ago on a similar charge.

Statistics show that "fake" music publishers in 1920 have enriched the U. S. Government to the extent of 31,000 copyrights of trashy compositions at \$1 each, whereas 14 of the leading national legitimate publishers have had only 2,750 songs copyrighted in that period. The spurious music printers use as a come-on the slogan they will copyright the song in the author's name and thus fully protect the author or authoress (more often the latter).

One music authority explained in a public address at a recent convention in Boston how he mailed them a rank three-verse "poem," each different in metre from the other, and was advised in due time the "delightful little poem" would be set to music for so much.

The M. P. P. A. has been after the spurious publishers for many years. There are still two or three, two of the biggest located in New York city, that are doing a land-office business and seem beyond the reach of the law because of expert legal advice. These firms do not guarantee any publication by a legitimate music house and keep within their announced advertising provisions by inserting paid advertisements in the trade papers occasionally.



HARRY HOLMAN

In "Hard Boiled Hampton"

June 26 Riverside, New York.
July 3 Keith's, Boston.
July 10 Bushwick, Brooklyn
July 17 Keith's 81st St., New York.

AND THEN?

Dir.: THOS. J. FITZPATRICK

LIGHTS' SPECIAL NIGHT

The Lights Club at Freeport will have its second special Saturday entertainment July 1. McKay will be the skipper.

Last Saturday night Victor Moore was the master of the evening's ceremonies at the club.

SIX BEST SELLERS FOR JUNE

VICTOR

"California" and
"Who Believed in You?"
"Swanee River Moon" and
"Do It Again"
"Geel But I Hate to Go Home Alone" and
"Don't Feel Sorry for Me"
"You Can Have Every Light on Broadway" and
"Lovey Dove"
"Some Sunny Day" and
"Rosy Posy"
"Wake Up, Little Girl; You're Just Dreaming" and
"It's a Wonderful World After All"

Q. R. S. ROLLS

"Stumbling"
"All Night Through"
"Rosy of Stamboul"
"Some Sunny Day"
"Teasin'"
"Roaming"

COLUMBIA

"Some Sunny Day" and
"Poor Little Me"
"Every Day" and
"Rosy Posy"
"Oh Sing-a-Loe" and
"Sing Song Man"
"Do It Again" and
"Lovey Dove"
"Swanee River Moon" and
"South Sea Sweethearts"
"Oogie Oogie Wa Wa" and
"Little Red Schoolhouse"

SHEET MUSIC

"Stumbling"
"Three O'Clock in Morning"
"Some Sunny Day"
"California"
"Pick Me Up and Lay Me Down in Dear Old Dixieland"
"Angel Child"

The jobbers report an unusual spurt the last two weeks of June with the outlook exceedingly encouraging for the fall. With July yet to be put up with, August is always a bigger month, even than September, owing to the fact certain industries are in full swing that time and dealers stock up accordingly. The Kress Stores' letter urging a return to 10-cent music rate some jobbers assert is ridiculous; if anything the price should be raised, all things considering, they say. The public buys hits only these days, and to make hits requires heavy exploitation outlay.

There are a number of songs selling almost on a par with the six best, varying according to locality. "Georgia," "Gallagher and Shean," "Poor Little Me," "Who Believed in You?" "Jimmy, I Love You," "Don't Feel Sorry for Me," "Just a Little Love Song," "Time After Time," "Swanee River Moon," "Teasin'," "Geel But I Hate to Go Home Alone," "Why Should I Cry Over You?" "All Over Nothing at All," "Wake Up, Little Girl; You're Just Dreaming" and "Sapphoro Sea" are among these. "Mary, Dear" and "Dancing Fool" are two k. o. hits in the making, already showing up.

The selling production numbers are "Lovey Dove" and "Rose of Stamboul," "Lovable Eyes" ("Make It Snappy"), "Neath the Southern Moon" ("Follies") and "Do It Again" ("French Doll").

FINED UNDER CHILD LAW

Rule Against Admitting Children Invoked in Troy—First in Years

Troy, N. Y., June 28. The law prohibiting children under 16 years of age from entering a theatre unless accompanied by a parent or guardian was invoked in Troy yesterday when George Doyle, a former ticket collector at the Colonial in Third street, was arrested for admitting a boy under the required age without a guardian.

Upon his arraignment before Magistrate James F. Byron on the charge, Doyle was fined \$10. It was the first arrest on the charge in Troy in many months.

TIMBERG AT PALACE

Shubert Unit Producer Held to Contract

Herman Timberg, Shubert unit franchise holder and producer, will play the Palace, New York, week of July 17, the Keith office refusing to release Timberg from his pay or play contract held for that date and made prior to his Shubert affiliations.

According to report, Timberg requested the Keith people to cancel the date. The Keith office held that a pay or play contract was equally binding upon the house and artist, and notified Timberg to prepare to play.

THEATRICALY SOCIAL

(Over the Summer at Rye, N. Y.)

The summer season of the Rye, N. Y. (on the Sound), theatrical colony was inaugurated June 22. It marked the first anniversary of the wedding of Jack Patton and Loretta Marks, one of the most popular of the younger couples at the beach resort. To commemorate the event a celebration was tendered the couple at the home of Mr. and Mrs. Jack Farrell (Saxton and Farrell). The affair proved a proper season opener with the members of the theatrical colony, in their entirety present. The Pattons being the guests of honor were showered with paper gifts as mementos of their anniversary.

The Long Island Sound resort is well supplied with golf links having the Rye Country Club and Westchester-Biltmore courses. Theatrical competition to date has been limited to Bob Ferns, Jack Patton and Jack Farrell. That Saxton and Farrell have been showing their new act in the local Keith houses has forced Jack out of serious competition with the other two who are daily visitors to the links, rain or shine. The game has not spread as yet to the female members of the colony, the majority of whom are preparing to start activity in that line before much time has elapsed.

Ruth Baker who last appeared in

vaudeville with Harry Holman and Co., and prior to that with "Flo-Flo," has retired from the stage to become an all-year resident of Rye, recently married Cyril Cash, a wealthy real estate operator of the Westchester town. Notwithstanding that Mrs. Cash has decided to leave the stage she is preparing her newly acquired husband for vaudeville. He has never appeared before the footlights but possesses a tenor voice which is being cultivated for stage work.

Rye's summering thespians have taken up the progressive party idea. A party in one bungalow an evening is a rarity. The house-to-house policy with the welcome sign on every door is being followed exclusively. This is largely helped by the close proximity of most of the summer homes. The curfew does not sound until dawn in the week with the church bells often bringing festivities to a close Sunday mornings. Of the indoor amusements, poker is securing its share of patronage. Nellie Mae (Mrs. Bob Ferns), brings a reputation of considerable proportions for playing from the city, and often holds over a full game from the bungalow to bungalow visitors. The Ferns are spending their summer with Georgia Sands who formerly appeared with Harry Watson, Jr., and later did a sister act.

Rene Riano, appearing in the "Music Box Revue," is one of Rye's all-year residents. The dancing comedienne has settled down comfortably to daily commuting as the Irving Berlin-Sam Harris attraction is to remain open throughout the summer. The light in Rene's window gleams nightly. The reason for this is that the young woman is a writer of considerable reputation.

PAUL ALLEN HELD

Paul Allen, the agent, was held for the Grand Jury on the charge of forgery by Judge Renaud in the West Side Court last week in \$1,000 bail. Allen, a brother of Edgar Allen, the Fox booker, is alleged to have forged a \$210 check in the name of Mrs. Solon Shiller on the Chatham & Phoenix Bank, Broadway and 105th street branch, New York.

Allen waived examination on counsel's advice pending an indictment or non-indictment.

GERTRUDE HOFFMAN'S UNIT

Gertrude Hoffman has been engaged by Arthur Klein to head the Shubert Vaudeville unit he will operate next season.

SMALL TIME IN MINOR CITIES WON'T CUT DOWN NEXT SEASON

Agents Report Feeling Is to Expand—Have Passed Through Worst Season—Big Agency Men See Coming Improvement in Mercantile Condition

Small town vaudeville houses generally, in the minor cities, despite having passed through the worst season in many years, as a whole do not incline toward cutting down shows next season, according to the agents booking this class of houses. The feeling generally appears to be that the shows will be expanded, if anything, with the present number of acts played in given cities maintained at least.

One reason for this condition is that the small time vaudeville houses with two and three acts are faced with competition as far as specialty turns are concerned, with the picture houses, many of which did not play anything but films at the beginning of last season, but who added singers, instrumentalists, and in some instances dancers along around the first of the year, to strengthen the shows.

With picture houses playing as many as three concert turns, the vaudeville houses incline toward increasing three and four act shows they have been playing to five and six turns, in that way getting the small time vaudeville house back into the distinctive class that it held before the picture houses started adding specialties.

Another factor that the out and out small time vaudeville house must compete with more next season than any hitherto is that many picture houses, formerly playing a straight picture policy, will add a tab musical comedy type of act, a cross between burlesque and vaudeville. These tabs were very successful in the picture houses last season, and the picture people generally have come to a realization of their possibilities.

Reports sent in by field men for the big agencies regarding possible mercantile conditions in the smaller cities, for next season, are more encouraging than at any time in the last six months.

GLOBE AT A. C.

Playing Vaudeville—Legit at the Woods House

Atlantic City, June 28. A latter change in plans will have Keith's vaudeville playing at the Globe, commencing July 17. This will shift the legit attractions that otherwise would have played the Globe into Woods', where Keith's vaudeville was first reported going.

Keith's vaudeville will oppose the Garden Pier, which will play independent bills booked by Fally Markus.

TWO ALEXANDER BROS.' ACTS

The Alexander Brothers and Evelyn act, which formerly played in conjunction with Joe Cook, separated into two acts, each of the brothers forming a different combination. The Alexanders and John Smith is the name of the act continuing with Joe Cook (the latter burlesquing the "John Smith" role). The other Alexander brother and his wife (Evelyn) have formed another act, now playing for Loew.

The act playing for Loew sails for England the last week in July, opening at Funsbury Park (Moss), London, Aug. 8.

MEETING OF LOEW'S CANADIAN

Toronto, June 28. At a meeting here yesterday of Marcus Loew Theatres, Ltd., W. A. MacKenzie was added to the board of directors.

It was said conditions had improved since the last annual meeting, and the prospects are brighter. The corporation reported a payment of \$42,000 this month on bonds and interest.

Markus Agency's Limit Rule

The Fally Markus Agency has notified agents booking in the office that all business must be transacted by 1 p. m. daily.

The ruling has been placed in effect to allow the booking men to cover acts playing in town, and to give an opportunity to acts desirous of booking direct.

WILL KING SWITCHES

Becomes Added Attraction at Pantages, Los Angeles, July 10

Los Angeles, June 28.

Will King, who came here seven weeks ago and leased the Philharmonic Auditorium, where he since has been appearing with his musical comedy company of 50 people, is to switch to the Pantages on July 10. He will continue the presentation of his shows, together with the regular Pantages road shows (vaudeville).

King had been appearing in San Francisco for three years under the Ackerman & Harris management and scored a terrific success there. At the Philharmonic here he was handicapped, as he could not give Sunday performances. The house is leased the year around for church services on the Sabbath. The elimination of the extra two performances each week held the possibility of profits down.

Although several other offers were made King by local managers, the switch to the Pantages is looked upon as the best move he could have made. It is believed the combination policy will bring the business back at that house which has been hurt considerably of late by the Orpheum, Jr. (Hill street). The Pantages location, corner 7th and Hill, is ideal for the sort of entertainment King offers and on a drop-in thoroughfare, while the Philharmonic is more or less out of the beaten path.

UNITS FOR F. & R.

Arrangements to Include Houses on Shubert Vaudeville Circuit

The Finklestein & Rubin houses at St. Paul and Minneapolis will play the Shubert units next season, the western theatrical men having concluded a booking arrangement with I. H. Herk, president of the Affiliated Theatres Corporation, to include the two western theatres on the Shubert vaudeville circuit.

The houses in question were withdrawn from the Loew office several months ago and have been playing Shubert vaudeville booked through the Morganstern agency in Chicago, affiliated with the Shuberts' New York exchange.

It was impossible to supply Shubert vaudeville bills to the F. & R. houses last season from New York on account of the jumps. The Affiliated, however, has houses signed up that will make the Twin City theatres accessible.

ACT LOSES JUVENILE

San Francisco, June 28.

Jack Conway and Company did not open at Pantages here last week because Harry O'Day, the juvenile man, is reported to have left the act without notice. Al Cort was secured to replace him.

Meantime some trouble is said to have arisen over an attempt on the part of Pantages to cut the salary of the act. Conway has taken up the matter and it is still pending.

BERNSTEIN RETURNING SOUTH

Coming back from a Central-American trip of a vaudeville show with a couple of girl acts in it, Freeman Bernstein is preparing to go back to the same territory next month, with concessions only, including a Ferris wheel, merry-go-round, swings, besides some boxers and a wrestler, who will meet all comers.

Bernstein claims a government grant for his next show.

NO VAUDEVILLE IN STRAND

Max Spiegel, speaking for the Mitchell H. Mark Amusement Co., operator of the Strand, New York, playing pictures, says there is no foundation whatsoever for any report that the Strand will play Shubert vaudeville next season.

HOUSES CLOSING

The State St., Trenton, Saturday (July 1.).

GRIFFERS HAVE BAD BREAK UP THE STATE

Con Meets Couple from His Old Mob—Country Slickers Clean Them on Season

Binghamton, June 28.

Dear Chick:

Cuthbert and Algy will be here next week. The local papers are full of baloney about the pennant being in as soon as this pair get out their uniform. To hear them sport scribes pipe all we have to do now to win the pennant is throw our gloves over the fence each day at game time.

I met a couple of the old mob up here last week travellin' aroun' on the make. They had a state fair at the old race track in town, and all the cannons you ever heard off was tailin' it. They tell me that a flock of the guns are workin' with the carnivals and burning up the territory, but that some of them has turned square and are bootleggin'.

Two of the touts had to take it on the lam and were lucky to get out of town without gettin' hoosed in the local boob. They grabbed a sap out at the track and one did the bookmaker with the other toutin' and pickin' them for the sucker. They made five guesses tryin' to pick him a stoomer, but every nag they guessed at, came down in front.

By the time the fifth race was on they owed him enough sugar to pay the soldier bonus. They would pay him off after each race, just wipin' the jack across his mitts, and tout him right back on the next one, figurin', of course, that as soon as they picked him a loser they could fold up the kale.

When the bugle called them to the post for the last race this pair were white around the gills. They had picked a plug that couldn't stagger a mile in less than 15 minutes, and the sap had about five grand ridin'. The horse was 40 to 1 and a bookmakers' benefit.

They steered the chump up against the rail and watched the race with one foot on the startin' line. You can believe me or not, but this wreck spread eagled his field and copped eased up without the boy takin' a crease in his lunge rein. They come into the stretch with "Poison" leadin' by ten lengths but he would have finished a bad last if the touts had been entered in the same race, for they took the fence like a couple intercollegiate cross country hurdlers and made for the freight yard, where they climbed under a John O'Brien and hugged the rods until the next town loomed up.

The yokel made a beef that got into all the local papers and sent the boys out to the track with the fish hook around the pokes. This made it tough for the cannons, who had to work rough to get a touch, so on the whole it was a tough week for the mob.

They say the carnivals are the darb, but their's so many cannons on the lots they have to wear badges to keep from friskin' each other. Also them yokel judges is gettin' hep to the slickers, and when they get one with his duke in somebody's jeans they throw the key away on him.

Of course, some of the towns is copesetty, especially where the boys have been rippin' and tearin' and cuttin' their bit up with the local authorities. But the guns claim you can't trust them, for in one town they was just hoppin' on a rattler after splittin' the coin with the chief, when a flock of coppers nailed them and whipped them into the mayor's office. He wanted his bit, so they told him about the chief. The latter was sent for, but had a rotten memory when he arrived, so they had to slip the mayor the rest of their kale and get out of the burg.

To make it more Saratoga, the chief counters with a list of beefs from the local people, claimin' they was robbed of so much, so that before they got through they had about all the jack that this mob had collected since the season opened.

We have won a couple games since I wrote you last, but we ain't gettin' no wheres, and if this bunch don't step on it before long I'm goin' to start rattlin' the cans. They won't stand for nothin' but a winner in this town and the way we're goin' we won't win even general condemnation.

Be good.

Your old pal,

Con.

VAUDEVILLE BOOKING DEADLOCK BETWEEN MANAGERS AND ACTS

Keith's Office Says No Increases Over Last Season, But no Salary Cutting Being Tried—Acts Are Slowly Signing

UP STATE QUILTS

Floods and Crop Damage Discourage Theatre Patronage

Amusement men who returned this week from up State territory declared the amusement business along the Mohawk Valley is through until fall. Several summer stocks have quit before playing out their contracted time, while the carnival people are giving the district a wide berth.

A June with rainfall more than three times normal has resulted in floods in many sections, and unless a dry spell comes along promptly local crops will be injured. Farming districts are discouraged and that pessimism spreads to the cities.

The Graham Stock Company at the Linton, Little Falls, closed Saturday night, although it had promised to run all summer. The Billy Allen stock at Watertown, N. Y., which had contracted for four weeks, gave up after two weeks and adjusted its agreements.

Even the Walter Plimmer chain of one- and two-nighters in up-State summer resorts have pretty generally given up, and the amusement business for practically the whole of northern New York is over until autumn. The Duchess, Poughkeepsie, is closed for the first time in ten years. In normal years it is kept going by the summer resort trade. Even that kind of business seems to be slack so far this year.

COLORED ACTS

In Vaudeville Road Show for Colored Theatres

"Step On It," a colored vaudeville show with a revue finale, has been formed by Wirth, Blumenfeld & Co., who will present the attraction, which opens next Monday. After four weeks out of town the show will be brought into New York, though whether a Broadway house will be sought has not been decided.

There will be two white novelty turns added to the present lineup of eight colored acts, including "Holliday in Dixieland," Musical Spillers, Johns and Johns, Leona Williams, Greenlee and Drayton, and Scott, Thomas and Ray. Several of the colored acts have not appeared in colored houses which figure in the out-of-town bookings of colored houses only.

The show will open at the Standard (Philadelphia) next week, playing Baltimore and Newport News thereafter. It will play on percentage. There will be about 40 persons in the company, the weekly salary list approximating \$2,500.

TWO STICKING IT OUT

Memphis, June 28.

Loew's State and Pantages remain open, fighting it out between them so far over the summer.

Pantages was about ready to close a couple of weeks ago, but a spurt in business indefinitely postponed it.

Pantages Loses Wilkes-Barre

The Capitol, Wilkes-Barre, Pa., will return to the books of the Amalgamated Agency July 3, the vaudeville bills from that date on to be booked by Harry Padden. The Comerford Amusement Co., operators of the house recently cancelled its booking agreement with the Pantages office.

"Stolen Sweets" for Herk

I. H. Herk's Shubert "unit," featuring the Watson Sisters, will be written and produced by Herman Timberg. It will be titled "Stolen Sweets."

Jack Reid's Unit Named

Jack Reid's Shubert unit will be called "Carnival of Fun," with the De Wolf Sisters, vaudeville dancing team, featured.

The Keith circuit is holding firmly to the policy of no increase of salaries for acts now being contracted for next season. The acts engaged are being signed for long terms, mostly to two and three-year contracts, and mostly acts of comedy classification.

Very few headlines have been engaged for next season, reluctance on the part of both parties keeping the engagements pending.

One Keith official declared the office was not cutting acts' salaries, but that he knew of no case where raises were consented to. As a result the contracts sent out are coming in slowly.

The same authority believed the promise of 35 weeks from the Shubert vaudeville circuit was responsible for many acts failing to sign at last season's figures.

This applies particularly to the so-called body of the bill type of acts, who are more prevalent than the feature or headline turns. The bookers are sitting tight as a result, with the acts reported likewise.

DAILY MATINEES AT GARDEN

Atlantic City, June 28.

The Garden Pier theatre, which opened Saturday afternoon under the management of Joseph Waxman, changed its policy of three matinees weekly and instead a daily matinee is being given. Box office demand for tickets is credited by the management for the switch to the twice daily plan.

Nora Bayes, headlining, it is understood, will be paid pro rata of the four added afternoons.

CHANDLER, "AS YOU WERE"

Anna Chandler has been engaged by Jenie Jacobs to head "As You Were," the Shubert unit show to be under her direction.

The revue is a condensed version of the show of that name produced by E. Ray Goetz, starring Irene Bordoni.

Bert Baker will also be with the show, although not in the revue. He will present "Prevarication."

MILNE SHORTLY DUE

The Pantages office in New York was notified this week Ed Milne will arrive in a few days to take over the management of the office. Milne has been in charge of the Pantages Seattle office.

Edward Fisher, who replaced Walter Keefe as the Pantages booker and head of the New York Pan office, will return to Los Angeles, where he will resume his former Pantages position.

13 CARNIVAL PEOPLE FINED

Greensburg, Pa., June 28.

A fine of \$1 each with costs on the condition the carnival and the 13 people who were fined must leave the county, never to enter it again, was imposed June 24 by Judge Charles E. Whitten against the members of the Homer E. Moore Carnival.

The 13 people were arrested by County Detective Feightner and local officers, charged with gambling and other misdemeanors.

Ethel Barrymore's Vode Tour

Ethel Barrymore has been booked for a tour of the Keith houses. She will appear in a playlet by Sir James M. Barrie, opening shortly with the Palace, New York, scheduled to receive the act within the next three weeks.

F. & R.'s Garrick in September

Minneapolis, June 28.

Finklestein & Rubin's new Garrick will start playing Shubert vaudeville in September, it is announced.

BIRTHS

Mr. and Mrs. Jack Lipschutz, a son. Mr. Lipschutz is the prominent Philadelphia theatrical costumer.

Mr. and Mrs. Joseph McKiernan, last week, daughter. The father is the song writer. Mrs. McKiernan was formerly Olga Manning.

COMPLAINING WHEEL COMEDIAN MAY BRING ABOUT REFORMS

Sam Scribner Issues Order to Columbia House Managers—Letter Written by Actor Details Faults in Theatre, Front and Back

In response to a letter sent to Sam Scribner by an actor appearing in the Columbia wheel houses, in which conditions in the theatres were severely criticized, a general order went out to all Columbia house managers this week, signed by Scribner, calling for drastic reforms in the operation of the Columbia theatres next season.

Among the matters pointed out as needing reform by the actor's letter to Scribner was a claim that the treasurers have the habit of holding out the best seats, when they take orders over the phone especially, and inform patrons the only thing left is in the 10th or 12th rows. The letter contended sales of seats were lost through this.

Another thing panned by the letter was the condition of the dressing rooms. "Some of the dressing rooms are terrible," the letter said. "There are no accommodations for the performers, dirty prop chairs are given in some theatres for the actors to sit on while making up, the floors are concrete and not carpeted, and over half of the dressing-rooms on the circuit have no water in them, it being necessary for the actors to walk half a block to wash up." These dressing-room handicaps hurt the show, it is claimed, through affecting the work of the actors. The stage entrances likewise come in for a roast, it being charged some are heaped with snow and mud in inclement weather.

Another paragraph asks that tailors and laundry representatives be kept back from back stage and that card playing and crap shooting by musicians be abolished, as the musicians are inclined to neglect cues, the letter states.

Scribner enclosed the actor's letter, who is not identified other than that he is "principal comedian and dropped into see Scribner one day." A conversation ensued. Scribner asked the complaining actor to put everything in writing.

The Scribner order asks that the house managers read both the order and letter and effect reforms in the things complained of.

MURDERER SENTENCED

Philadelphia, June 23. Harry J. Vissell, who shot and killed Bessie Dorn, formerly a burlesque chorus girl, was found guilty of murder in the second degree and sentenced to 20 years' imprisonment. The murdered woman was married to Gustav Dorn of Newark, N. J. April 1 she visited Vissell at his apartment at 717 North 11th street. A quarrel over money between the pair occurred and he shot and instantly killed the woman.

At the trial here no testimony was offered in defense. Evidence that Vissell was a drug addict was brought out at the trial.

FINAL WEEK FOR "FOLLIES"

Barney Gerard's "Follies of the Day," the only Columbia wheel show playing, last week did \$3,721 at the Gayety, Boston. Last week was its sixth at the Gayety. It will close this week. The business last week was \$1,000 over the previous week.

The "Follies" received publicity last week as the result of the dean of a local college withdrawing invitations sent to Gertrude Hayes, Jr., and Althea Barnes, two of the show's principals, after the girls had been invited to appear at the commencement exercises.

"MIMIC WORLD" AS BASE

The Joe Wood vaudeville act, "The Mimic World," will form the basis of Maurice Cane and Dan Davenport's Columbia wheel show of that title next season.

Joe Wood will travel ahead of the show as advance man. It is understood he will also be interested.

Milwaukee and Indianapolis

The Columbia Amusement Co. shows will play Milwaukee and Indianapolis next season, in addition to the new stands mentioned last week.

Indianapolis will be for three days, and likely split with the Gayety, Louisville.

COLUMBIA LOSES SUIT ON AMERICAN'S NOTES

Jury Gives Verdict for Defendant—Notes Not Payable Until Amount Was Earned

The jury before Justice Cohalan in the New York Supreme Court was not out over 10 minutes before it brought in a verdict for the defendant in the Columbia Amusement Co. suit against the American Burlesque Association for \$30,000 on two notes, one for \$20,000 and the other for half that amount. The notes were made out by the A. B. A. to the Columbia in consideration for it purchasing the controlling interests in the Mount Morris (New York) theatre and the Capitol, Washington, D. C.

The jury held for the defendant on the defense the notes were not payable until the houses had earned sufficient dividends to cover the amounts. Charles L. Hoffman acted for the defendant. Leon Laski was in court for the Columbia, but did not actually conduct the trial.

What influence this will have on the bankruptcy proceedings pending against the A. B. A. is problematical. "It may help some," is what counsel for the American said.

Leon Laski states he will appeal. He sailed for Europe Wednesday.

HIRSCHES NON-PRO

(Continued from page 1)

with felonious assault in the first degree for shooting her husband Saturday night on the lawn of Reinie Davies' home at Freeport, Long Island, employed extraordinary tactics to develop the Hirsch family feud into a "Hollywood of the East" scandal. One of the dailies ("Evening Telegram") persisted in asserting that Marion Davies, the Cosmopolitan's star, was at the lawn party her sister Reinie gave Saturday afternoon, and to which Reinie invited the Hirsch family at the urgent request of a mutual friend. Later in the week reporters of "The Evening Telegram" scoured the village in a desperate effort to substantiate statements made in its columns of a libelous nature against both Marion and Reinie Davies.

The story of the lawn party, from its commencement to the shooting, following near midnight, following the breaking up of the party around 11, as related by a guest continuously present, is as follows:

"The party started to gather around 4 in the afternoon. Guests or neighbors drifted in at different intervals, some of the neighbors not arriving until a buffet lunch was served in Miss Davies' dining room after dark. Marion Davies was not there, nor were any picture people. The guests were mostly New Yorkers and Brooklynites, not in the show business, while the neighbors, some invited and others who dropped in, were professionals with their homes in Freeport, nearly all husbands and wives.

"It was a pleasant afternoon. All of the people remained on the lawn, where some played games, while others were seated on benches. They remained there until nearly 9, when twilight came on, and a call came for lunch inside. Following an informal cold lunch with nearly everyone standing around the table (about 20 people at the time), the party broke up into groups.

"Around 11 the native professionals said they would be shortly going, as the Lights Club (in Freeport) had its first Clown Night of the summer Saturday night, and they wanted to be there. The New Yorkers and Brooklynites also said they would have to leave, owing to the long ride to their homes. By 11:15 nearly everyone had left, excepting Miss Davies' sisters, Ethel and Rose (Mrs. Van Clevel), and her brother-in-law, George B. Van Clevel, and her father, Magistrate Douras, who intended to remain over night in his daughter's house.

"The Hirsch family had been in the Davies' parlor earlier in the evening. Both bade Miss Davies good night around 10, saying they were going home. Miss Davies, immediately upon the party guests departing, retired, stating she was tired, as she had given her personal attention to the arrangements for the lawn fete.

"At 11:45 Mrs. Hirsch returned to the parlor of the Davies home and inquired as to the whereabouts of her husband. She was informed no one had seen him within two hours and that he might be at the Lights Club. Remarking that she would look for him, Mrs. Hirsch left the house. About five minutes after-

DAVE KRAUS ELECTED HEAD OF NO. 2 BURLESQUE WHEEL

Albert L. Singer, General Manager—New Circuit Capitalized at \$100,000—Franchise Holders Limited to One Each

ward those remaining in the parlor heard a pistol shot, followed by a man's cry, 'She shot me,' and a woman shrieking, 'I didn't mean to do it.'

"Magistrate Douras rushed to the lawn opposite the parlor door and met Wally Hirsch walking toward the house, holding his mouth and shouting, 'She shot me.' Mingled with his cries were the continued shrieking of Mrs. Hirsch, 'I didn't mean to do it. My God, what have I done?' As Magistrate Douras lead Hirsch on to a sofa in the Davies parlor, after telling Miss Davies' chauffeur not to allow Mrs. Hirsch to get away, Mrs. Hirsch laid down on the roadway beside the Davies house, kicking her feet up in the air and continuing to shriek at the top of her voice. Inside the parlor Hirsch kept yelling, 'She shot me! Get a doctor!'

"Magistrate Douras gave Hirsch such first aid attention as he could command. The noise made by the Hirsches in the yard had awakened the neighborhood. One of the neighbors phoned the Freeport police headquarters. Chief Hartman, with a patrolman, reached the Davies home some minutes afterward, but not before Mrs. Hirsch had left the roadway, walked into the parlor and laid down on another sofa on the other side of the room.

"When Hirsch saw his wife on the other sofa, he arose and, walking over, kicked her in the face. At the same time he said, 'You would shoot me, eh? You said you would get me, and you got me.' Hirsch's kick may explain the black eyes and bruised face reported for Mrs. Hirsch when she was later arrested at three Sunday morning. Immediately after the shooting she had no marks visible upon her, nor was any talk heard on the lawn prior to the pistol shot. Two chauffeurs, seated within twenty feet of where the shooting occurred, failed to hear a sound before the pistol exploded.

"The Hirsches were outside the Davies grounds and on their way home when the police arrived. Hirsch was sent to the hospital and left there the next day. Mrs. Hirsch went to her home, just on the rear of the Davies lot, and remained there until placed under arrest. Bail was procured for her in \$25,000 Sunday morning, furnished by Thomas Powell, a turfman."

At the preliminary hearing Monday the examination was postponed until yesterday (Thursday), when the district attorney said he would present the charge to the grand jury of Nassau county. The penalty for felonious assault in the first degree is from five to ten years.

The dailies carried many conflicting stories. Some seemed inspired to create a sympathetic wave in mitigation of the charge against Mrs. Hirsch. The Hirsches, through their attorney, George Morton Levy of Freeport, agreed in one or more statements to the press that the shooting was an accident and that they had no coherent recollection of it. Sympathy, however, went out for the Davieses and the others unfortunate enough to have been connected in the reports of the shooting.

Counsel for the Hirsches admitted both of them were drunk Saturday evening. People at the Davies home who knew them said something was the matter with the Hirsches, but whether drunkenness or not they could not state.

It was reported Hirsch had been a theatrical manager and had made money through an electrical business he was interested in. As far as anyone knows in Freeport or elsewhere, he has never been connected with a theatrical venture. He only knew professionals through living in Freeport and hobnobbing with them for business purposes. Mrs. Hazel Hirsch's maiden name was Townley. She came to New York some years ago from Kansas City. Her mother, who lives with her, is said to be of English birth. Mrs. Hirsch has never appeared on the stage.

Shortly after the shooting Mrs. Hirsch stated she and her husband had not spoken to each other for four days.

The Mutual Burlesque Association, which was chartered June 24, capitalized at \$100,000, held a special meeting Wednesday to elect officers. David Kraus is the president; George D. Lathrop, vice-president; Charles Franklin, secretary; Dr. Richard Tunison, treasurer, and Albert L. Singer, general manager. The officers also constitute the board of directors.

The No. 2 wheel will limit its producers to one franchise each. It will operate its own booking office, in addition to operating the shows, through which performers appearing in the attractions will be engaged.

The policy of the Mutual as at present roughly devised provides for each house paying a booking fee and transportation expenses, in addition to a percentage or fixed profit for the producer above that. Applications for franchises are being gone over. Announcement of the franchise owners will be made the latter part of July. The circuit will get under way the first week of September.

A 75-cent top scale is being considered. The circuit will afford about 35 weeks to extend as far west as Detroit.

William Grossman, of House, Grossman & Vorhaus, assisted on the legal end in the organization of the wheel.

Dave Kraus is of the Kraus family that control the Olympic, 14th Street, New York. Richard Tunison controls the Lyric, Newark. That house was formerly known as Waldman's and was one of the early Columbia wheel stands. Last season the Lyric played the American wheel shows for the better part of the season, and following the playing out of the American wheel route, booked independently. Chas. Franklin operated a show on the American last season, and previously had operated shows on that circuit with Jack Strouse for several seasons. At the end of the season Franklyn's show played the Burlesque Booking Office circuit. The other directors have not been actively connected with show business heretofore.

The Manheim interests of Cleveland will contribute about eight houses to the Mutual circuit. The \$100,000 capital stock represents 1,000 shares at \$100 par value.

ILL AND INJURED

Mart Fuller is at the Memorial Hospital, West 106th street, New York, to undergo an operation for the removal of a tumor from the kidneys.

Patricola is recovering at St. Elizabeth's Hospital, New York, where she was operated on Sunday by Dr. Melvin Wolf.

Walter LeRoy is suffering from pneumonia at his home in New York. Dr. Wolf pronounced him out of danger Tuesday.

Nat Roth, company manager of "Liliom," at the Great Northern, Chicago, is ill in a hospital in that city.

Katherine Cheevers returned to her duties in the office of the Eastern Theatre Managers' Association this week, having fully recovered from a recent operation for appendicitis.

Emma Frabell (Al and Emma Frabell) is recovering from an operation for the removal of her tonsils, at 130 Ridgewood avenue, Newark, N. J.

Alexander, the magician, stricken with fever while in Memphis, has recovered and is about to leave the local hospital, if he has not already done so.

McVillie Rosenow, of the Jents Jacobs office, who has been inactive for several weeks due to a nervous breakdown, sails for Europe, July 12, to undergo treatment by specialists in Berlin.

32 Weeks For Musical Stock

Memphis, June 23.

After 32 weeks at the Lyceum, the musical tabloid of Pete Pates and Co., with Laskin's Beauties, has closed.

WHAT IS A GOOD CARNIVAL?

DISCUSSION BETWEEN CARNIVAL MEN DECIDES

Argument in Kansas City Reveals Opinions—Carnival Proprietor Tells Variety What Should Be Done to Clean Up—All Gambling, Gifting and Questionable Shows Must Go Out

MANAGER RESPONSIBLE

Variety's interest in a cleaner and better carnival has created a deal of comment, and many letters have been received from carnival owners and managers indorsing the movement. These have come from representative open-air showmen, and most are letters urging the campaign be kept up.

Carnival men of the better class now hope the "gifting" carnival and the "49 Camp," the carnival's greatest bugaboo, with the searchlight of publicity flashed upon the dark and shady methods of the "gypsy camp" showman and "strong mob" manager, and with the consequent public indignation that must inevitably ensue, there will be but one outcome: the gradual but sure exit of the "grifter" and his cohorts. He sees the passing of the low down "Dancing Academy," "Happy Hollow" and "The Girl From Up There" shows. He visualizes the end of the "flat joint" and of all money gambling. He knows that this meant the approbation of the law and order committees and the disappearance of the ill-smelling stigma with which the carnival is now surrounded.

Last but not least, he knew that it meant a new clientele on the carnival midway; a better class of patronage, which in the past had scorned to grace the carnival lot with its presence. He knew that organization had been essayed and found wanting. He knew that other plans had been tried and had failed and he saw in Variety's work a new effort in an old direction, that promises a real benefit to the conscientious manager, and not harm.

Sick of Gambling

The letters also corroborate Variety's statement of a week or so ago that the general run of better class carnival men, including concessionaires, are heartily sick of all forms of gambling as well as of the immoral and undesirable sideshow, and that all would be glad to see the last of them.

The question of what constitutes a clean carnival was discussed at some length by a party of show owners and general agents in the lobby of a Kansas City hotel the other day. Many opinions were offered and advanced as to what is and what is not desirable in the way of shows and concessions. A warm controversy ensued as to the limitations of the musical comedy and the much abused "girl show."

It was granted that the "girl show" was O. K. provided a clean production was offered, and all agreed that the carnival producer could not expect to get away with half as much under canvas as his brother manager who stages like offerings for indoor presentation.

One manager said, and with probable truth, that if the carnival manager were to steal his show material from Broadway playhouses, he would more than likely wind up in jail. The carnival show presented in small towns must, in consequence, be constructed to suit its audiences, as the authorities in the smaller communities are oftentimes less broadminded than their confreres in the larger cities, and the country has its views as to what is considered de-

sirable in the way of costumes, dialogue and dances.

That the "49 Camp" and its kindred shows of the dance hall type have got to go was the unanimous opinion, and all Oriental shows, Hawaiian cabarets and other attractions where the cooch, the hula-hula or any other kind of a wiggle is a part of the performance are strictly taboo.

The athletic show had its opponents and its adherents, some believing it to be harmless and others finding it undesirable. The athletic show or stadium is a tent where the show wrestlers meet all comers for money prizes with the gloves on or on the mat. To insure profitable events the show carries several professional wrestlers who go to towns ahead and mix with the local sports and fight fans. When the show gets in town these men accept the challenges of the show wrestler, and then comes a series of fake matches, worked up to a big "blow off" on Saturday night at \$1 admission. These shows usually attract a rowdy element to the show grounds and are often the cause of disputes and fights which sometimes develop into really serious affairs.

The "49 Camp" and the "Dancing Academy" are dance halls under canvas where painted dance hall girls solicit dances with the patrons. At the close of each dance the man buys refreshments at the bar, which is the show's only source of revenue. The girl gets a percentage for the drinks she can sell, and pockets whatever small change she can wheedle out of her dancing partners.

Flat Joints Must Go

The Kansas City gathering decided that all "flat joints" (controlled gambling devices) must go, but some appeared to favor the percentage wheel in cases where the local authorities were agreeable.

A well-known carnival manager, and one of the more conservative type, was approached by a Variety man the other day. He was asked to give his opinion as to the various carnival features considered in the undesirable class. He said: "I do not care to be quoted on this subject as, after all, it is largely a matter of opinion and, as all the world knows, opinions differ. Personally I am opposed to anything and everything that savors of the immoral or that is against the law of the land. I believe in the entire banishment of all girl shows where vulgar or indecent entertainment is offered. I am against all suggestive dances, and I would not have a 'cooch show' or a '49 Camp' within a dozen miles of my midway."

FAIRS AND CARNIVALS

Without the big state fairs and various district and division fairs the larger midway organization could not exist. The big state fairs begin in July and continue to November and on until December, when several big events are held in the extreme south.

The big state fairs attract enormous crowds. These in most cases are day and night events. The grounds open at an early hour in the morning and remain open until a late hour at night, with agricultural and industrial exhibits, horse and automobile racing and a big program of sensational free acts.

The fair secretaries of the larger fairs are familiar with the carnival business. They demand the very best in the way of midway attractions.

Much competition exists between the larger carnivals to secure "the plums," as the contracts for the big fairs are termed. The special representatives of the various carnival organizations haunt the fair secretaries and fair commissioners, while the publicity department of the different shows keep up a continual bombardment of marked newspaper copies and various forms of novelty advertising matter is shot through the mails to fair officials in a steady stream.

National fair and exposition conventions are held at Chicago in the fall and during the winter. These events are attended by show agents and owners, who use every method

"I do not allow athletic shows where phoney matches are given. They are more trouble than they are worth, and they keep decent people away from the lot. A good, clean diving girl show is all right. It is educational and instructive when really competent divers are employed. Repulsive and disgusting freaks never did attract business, and I would confine all freak programs strictly to living curiosities and odd and unusual people, but not deformed unfortunates."

"To give entertainment that is suitable for ladies and children is the whole solution. Something for their money besides filth. Something that will please and satisfy, and that will send audiences away boosting instead of knocking."

A Necessary Evil

"Regarding concessions, which may be termed the necessary evil of the carnival business, there is, to my mind, but one solution, and that is the complete abolition of all money games, buy backs or trick games of skill. There is warm controversy as to the rating of the merchandise wheel, the race track and other games of chance where merchandise is given as prizes, although there are few communities where these games are not permitted. This is purely a percentage proposition and, where a worthwhile prize is given at every turn, there is small cause for complaint."

"The concessioner, too, has little incentive to cheat, as with a fast or even a steady grind he is able to reap a pleasing profit on the goods he throws out, and these very prizes are his best advertisements, as the winners parade around the midway with an attractive kewpie doll, a multicolored blanket over their shoulders or proudly displaying a huge ham or basket of groceries."

"The local authorities, especially in the smaller cities and towns, seldom object to the merchandise wheel, and at most church bazaars or club festivals the candy and doll wheel is often the big feature. They do much to brighten and enhance the appearance of the midway with their bright lights and attractive displays of goods, and the carnival manager who can find time to see that the public is getting courtesy and politeness as well as a square deal will seldom find himself or his show in trouble on account of his wheels."

"A so-called game of skill which has been in great vogue the past few seasons is the swinging ball. This is a heavy ball suspended by a cord from a small frame. The idea is to knock down a cone-shaped pin which is in direct line

of the big ball and which the operator of the game can capsize every time and with apparent ease. The game appears a cinch to the uninitiated but, except for the expert player, there isn't a chance. When the gaff is on he is bound to lose and, strange to tell and in spite of the simplicity and honest appearance of the frame-up, there is a gaff. (The gaff is a secret trick by which the game is controlled.) This game attracts women and children by its seeming simplicity of operation as well as by the alluring prizes destined to grow old and faded but that nobody ever wins. It is one of the games I do away with at once, and with it the 'Spot the Spot,' another easy appearing game, but one that gives no chance to the inexperienced player."

"All fake games of the 'roll down' or 'tip up' variety as well as all other 'count up' rackets should be eliminated by all self-respecting managers who carry privileges or concessions. All and any games that are mechanically controlled should be cut out and with them the percentage wheel, the jingle board and the cane or knife rack that attaches \$1 bills to the prizes on the rack."

Managers Responsible

"The carnival manager is responsible for the concessions he carries, and the fact that he does not actually own them does not alter the case. He is held responsible for the nature of the games operated and the methods with which they are conducted. The public look to him for decent treatment and fair play, and it is for this reason that he should personally see to it that all of his concessions are properly operated. A reliable superintendent of concessions should be a man of dignity and executive ability. He should know the concession business thoroughly, but he should not be operating any concessions on the midway he is supervising. His duties should be to see that all concessions remain within the limits of the strictly legitimate. He should be there to protect the public from unscrupulous agents and to adjust all arguments. He should see that no 'buying back' is practised and he should be constantly on the watch for coarse, loud, profane and insulting concession agents or owners."

"The carnival manager should seek the co-operation of his concessioners and in return he should give them a square deal."

"Game of skill concessioners are not able to afford the high rentals that the gambling joint and 'thieving store' are able and willing to pay, but if there is to be a cleaning up of the carnival it must begin at the beginning and go all the way down the line. Both showmen and concession owners should be treated alike."

"Where there would be amity there must be equity, and I know of no place where these happy virtues are more sadly lacking than with the present-day carnival. It's an old, old story, and it has all been told and retold; clean and meritorious shows, strictly legitimate concessions and on-the-level business methods are the only requirements, and when each carnival owner will make this his slogan and studiously seek to attain a goal of near-perfection, there will be an end to all of the slurs and slander that have dragged the midway show into the slime of public disapproval."

"Many carnival managers have blamed the concession for all of their troubles and have laid the present anti-carnival war at the door of the gambling privilege man. They ignore that their entire midway is under their direct and personal management. They appear to forget that all of the attractions carried on their train are under their eye, and as manager they are legally and morally responsible for the standard of both shows and concessions. If there are undesirable shows the managers alone are to blame. If there are crooked concessions it is their duty to close them up, and if they are carrying unclean and disrespectful employees in any department they should discharge them."

"As manager he is monarch of all he surveys, and if there are any illegal or immoral features about his show he, and he alone, is to blame. With lax and careless handling a good show can soon become

a bad one, and a bad show with careful and conscientious management can soon be transformed into a good one."

"It is entirely up to the owners and management. They alone can decide what type of carnival they want to run."

BANKERS AS CHECK ON ASSOCIATION PEOPLE

Carnival People Using Sealed Tickets to Avoid Disputes

A new device in the cutting up of percentages between carnival companies, and the associations under whose auspices they make local appearances, is the designation of a local bank as depository for tickets in sealed blocks.

The tickets are purchased from a Philadelphia concern numbered in rotation and marked with an identifying insignia. The whole week's supply is delivered to a local bank and each day's supply is taken out by an agent of the carnival accompanied by an official of the association.

In this way the introduction of phoney tickets is prevented and an accurate count kept of receipts. Carnival men declare they have been several times victimized by association officials who disposed of counterfeit tickets in the town, pocketed the return and then demanded from the carnival organization the local association's percentage on the receipts represented by the spurious tickets.

The system of making a local bank a sort of trustee, both for the sealed blocks of tickets and for the daily receipts to match the cash and the slips as they come from the box of tickets as it is delivered locked to the bank daily, obviates the trouble over disputes about totals and beats the trick of the phoney ticket.

NEW COAST PARK

"Pacific City," on San Francisco Bay, to Be Built

San Francisco, June 28. Preparations are under way here for the opening of the big new outdoor resort and bathing beach known as Pacific City that is located on the shore of San Francisco bay, near San Mateo.

A big board walk flanks the beach for a mile or more and concessions of every character have been installed.

Pacific City is reported to have 90 acres and 250 acres of tidewater land. The amusement zone is said to cover 15 acres.

DANCE FLOOR OUT

Des Moines, Iowa, June 28. Word comes from Richland Center stating the Stanton's Mid-Continent Shows are there this week and exhibiting to fair business. The report says Manager Stanton has closed his cabaret show, which was an attraction of the "49 Camp" type. Mr. Stanton is credited with declaring there will be no more dance floor shows with his midway in the future.

C. R. Harding has just engaged with the Mid-Continent Shows as general agent.

LOOKING FOR SOCIETY CIRCUS

Auburn, N. Y., June 28. Auburn and Geneva merchants are today looking for the O'Brien Society Circus. Some time ago an advance agent visited both towns. Several merchants entered into a ticket arrangement with the show. Since then nothing has been heard of it.

The show was booked for today and tomorrow at Geneva.

Auburn merchants say they have had word from Corning and Hornell the show also failed to keep dates there. The local merchants are endeavoring to find out whether the show has closed or changed its route.

RINGLING COAST TRIP. SHIFTS CIRCUS FEUD TO WEST AND SOUTH

Muggivan and Ballard Expected to Maneuver Four Outfits West of Chicago—Forecast Is for John Robinson Campaign Through South

The Ringling Bros.' Barnum-Bailey project to skip the Chicago stand and hasten into coast territory has suddenly changed the circus map, but, according to circus men in New York, the prospect is that under the new pattern all that has gone before since early May by way of the Ringling-Muggivan-Ballard big top feud will be mild compared to what is likely to happen between now and October.

The answer of Muggivan & Ballard to the Ringling jump across the Rockies probably will be a four-sided frame-up of Ballard circus properties in the West weaving rings ahead of the Ringling show, using up as much key territory as possible before the Ringling show can get in.

The Muggivan-Ballard available properties are the 30-car Hagenbeck-Wallace show, the Gollmar Bros.' outfit, Al. G. Barnes' circus (it may come as a surprise to the circus world to learn that the French Lick crowd hold an important interest in this property, which has been looked on as an independent), and the Yankee Robinson show, which has been concentrated in Chicago, ready to take the road either in the West, to take part in the Ringling fight or co-operate with Sells-Floto in middle western territory. The decision on this point was scheduled to be made this week. The Yankee Robinson is the fifth Ballard unit and presumably will be used for general utility purposes, shifting east, west or lake district, as occasion seems to dictate.

The outline given above is but part of the plan. Probably as big an object as any and the center of the plan is to route the John Robinson show through the South. The John Robinson name has tremendous possibilities throughout Texas and the South Atlantic states, but during the last years of Governor Robinson's life, when he suffered ill health, the show's good will was permitted to lapse somewhat. Now Ballard sees a chance to capitalize its former good will in the territory.

With the Ringling show headed for the coast the whole southern territory will be wide open and the Robinson—to be framed so it can be split into two parts and made to cover double territory—can take the edge off the circus interest, and when the Ringling outfit comes down the Pacific coast, turning east through the southern tier of states, big top entertainment will be an old story to the public for the year.

Another element that enters into the trip west is that the Ringling is carrying an equipment that comprises over 90 cars. It runs in three sections, a "flying squadron" that gets away early and two other sections that trail later. The overhead runs around \$10,000 a day and transportation is a whale of an expensive proposition.

By comparison the Muggivan-Ballard properties are smaller, more cohesive units. The Hagenbeck, the biggest of the three or four that will operate in the West, carries only 30 cars and operates at a cost of something between \$3,000 and \$3,200 a day. The others are considerably less.

The two contending factions are somewhat in the position of a pair of checker players. One has only one "king," while the other has four. Given equal skill, the player with the four kings has a tremendous advantage.

The Muggivan-Ballard crowd have done some brilliant routing and railroading this season thus far. There seems to be a good deal of mystery as to the real brains behind the route sheets. Ballard, through powerful commercial and political affiliations, can command a lot of influence with bankers; Muggivan grew up in the practical wagon show business and has a comprehensive knowledge of the country, but behind them both there is said to be a master manipulator. In the absence of his actual identity, the circus world this season has erected the conception of a

"mystery man" as the framer of the Muggivan-Ballard policies, and his identity is concealed so far.

At various times credit for routing cleverness has been given to Bert Bowers, but it appears that Bowers merely holds a 20 per cent. interest in the Hagenbeck and various scattered interests in sideshows of other circuses. Charley Moyer has been spoken of in this connection, but men in touch with the actual situation discount it. The truth of the matter appears to be that Ballard and his unknown lieutenant do most of the heavy work and the others are practical field men.

A sidelight on the bitterness of the feud between the French Lick group and the Ringlings is the story that when Ed Ballard and Jerry Muggivan first came into prominence in the circus field and the Ringlings were pre-eminent, one of the Ringlings made this statement so that it would get into general circulation: "Oh, Muggivan. He came out of the small wagon show class, and sooner or later he'll go back into that humble occupation." Muggivan has never forgiven the slight.

Figuring on money invested in circuses, it is estimated all the circus properties held by Muggivan and Ballard do not represent over \$3,000,000, representing cautious purchases in the building up of the properties. What their investment in carnival properties is no one knows, as their holdings in this field are more or less under cover for the present, but the connections are coming out gradually. It was at first reported they owned the Wortham shows outright, but now it appears that their interest is about 65 per cent., the remainder of the property being vested in the active management. It appears to be a rule with Ballard to leave a generous "cut in" for the active management of a show property, on the theory that an interest in the profits insures more aggressive and more efficient management than a mere salaried post. The Ringlings operate on the opposite theory. All their lieutenants are salaried men, and the Ringling name carries all the prestige.

Ed Ballard and Jerry Muggivan are in Chicago this week, laying out their transcontinental campaign, and the route sheets at their beginning make it appear that all three shows, Hagenbeck, Barnes, and Gollmar Bros., will remain along the northern tier of states, keeping in close touch with the Ringling opposition. The big show must almost of necessity cross the northern route to get into Vancouver. After that it is a fairly simple jump into Portland, and then a day's travel to make San Francisco.

Once the opposition shows are in the narrow Pacific coast strip there is likely to be hot opposition for playing territory is restricted to the narrow path between the coast and the mountains close by to the east. In this narrow strip there is not much room for circus opposition and the prospect is for hand-to-hand fighting.

One thing the Ballard-Muggivan conference in Chicago this week appears to have definitely settled is that the Yankee Robinson show will remain in the middle west, cleaning up territory unopposed, while the other three shows will be made a battle force in the west. There is plenty of territory west of Missouri for all, but there are several narrow strips on the way out where all will have to compete. Across Montana, for example, there are only four towns that promise profit. They are Butte, Helena, Great Falls and possibly Billings. Whichever gets through this territory first will have created a gap for what follows. Another link is along the Rock Island road. That road has for years made it a rule that only one show a season will be carried and favoritism has always gone to the Wortham outfit, a carnival organization owned in part by Muggivan and Ballard. Nevertheless, it is a free-for-all among the railroad

HARRY BAKER DIVORCED

Newark, N. J., June 28.

Mrs. Sophie Weinstein of Linden secured a divorce last week from Harry Weinstein, a motorcycle rider professionally known as Cyclone Harry Baker, and now with the Wortham Shows.

Mrs. Weinstein named Josephine Baker, her husband's riding partner. Alimony was set at \$10 a week, to be raised when Baker's actual salary is established.

Nye With Burns' Show

B. H. Nye is now general agent with the Burns Greater Shows, a 10-car outfit. Nye was formerly with the Smith Shows.

MATTHEW J. RILEY SHOWS

The Matthew J. Riley Shows made a week stand in the outskirts of New Brunswick, N. J., last week, and practically did no business of any account. The show itself is in a fairly pretentious outfit, traveling on about 16 cars, 12 flats, three box cars and a Pullman, and in the main is typical of its class.

It has good looking equipment, with a collection of flashy looking fronts for the back of the lot, including a minstrel show, animal circus, "Darktown Follies" and an attractive group of pit shows—snake den, wild man and similar freaks. In the centre is a three abreast merry-go-round and a medium sized Ferris wheel, while to the side is a "Barrel of Fun," a whip and an aeroplane device. The rest of the outfit is made up of about a score of games, hoop-throwing devices, wheels and ball-throwing games. There are no money games in sight nor girl shows. In the trade the outfit is understood to be on the level.

The New Brunswick stand is typical. It is just a case of an amusement outfit suffering from the bad behavior of others that have gone before in seasons past. As far as New Brunswick is concerned—both as to its people and the authorities—the carnival proposition is through for the present.

During the war and afterward during the period of industrial activity the town hummed. A big aero motor works was built by the government, employing nearly 5,000 war workers. The surgical dressing concern of Johnson & Johnson worked night and day shifts, and other industrial concerns employed large numbers of workers.

Money was free and loose, and carnival troops came and went at an average of one a week. The town was a little over itself with plentiful money and until wartime prohibition was wide open. The result was that money games were the rule rather than the exception, and the police were constantly being called to quell riots on the lots arising over rows that had their roots in gyp tactics.

About a year ago the thing got to be such a nuisance that the police made representations to the city council asking for an ironclad ordinance against the admission of any carnival under whatever auspices, and this local measure went through. Only a few weeks ago the American Legion asked permission to hold a carnival on the percentage plan, and it was refused.

During the dull period following 1919 the factories were running at low scale and the community was practically broke. During that time none of the traveling organizations was attracted. But recently the government aeroplane plant has been taken over by the International Motors Co. and is used to turn out Mack trucks. At first the payroll comprised only about 500 people, but since January the force has gradually increased to 1,200. The same general tendency applies to several rubber and tire plants, and the place is returning to a prosper-

agents, except the Ballard-Muggivan staff knows the territory and the Ringling agents, mostly new this year, do not.

OSWEGO'S CARNIVAL

Permit Given for Street Carnival Under Auspices

Oswego, N. Y., June 28.

Notwithstanding a report sent out that this city had decided to permit a carnival to appear here, such statement being made according to the report by the Commissioner of Public Safety, at a meeting of the Common Council, June 23, a resolution was moved and adopted that the local Order of Moose be allowed to have a street carnival without license at Fitzhugh Park for next week.

The committee having the affair in charge has arranged with a traveling carnival claiming to have 30 concessions and 10 riding devices.

Ray Lucas, pugilist and at present proprietor of a boxing club and a cafe at Newburgh, has been made defendant in a suit for separation brought by his wife, Josephine Lucas of Schenectady. In her complaint Mrs. Lucas charges cruelty.

CARNIVAL INJUNCTION

GRANTED BY COURT

Loos Carnival Shut Out at Ft. Scott—County Authorities Started Action

Kansas City, June 28.

Judge E. C. Gates of the Bourbon County Court at Fort Scott, Kan., in an action brought by County Attorney Warren for an injunction to prevent the G. W. Loos Carnival Co. from showing in that city, granted a permanent injunction.

The show had been billed to appear in Fort Scott under the auspices of the local band. On account of a high city license, \$150 a day, the show's management arranged to exhibit in the ball park, just outside the city limits. This took the matter from the city officials' hands, but the county attorney took it up and before the show arrived stated that the carnival would not be allowed to show in the county. Although given plenty of notice of the county attorney's determination, the show came to Fort Scott, jumping from Ossawatimie, Kan. Meantime, the sheriff had made a trip to Ossawatimie for the purpose of investigating the outfit and when, last Monday, the county attorney went into court for an injunction against letting the carnival set up, he had the evidence. In his petition he stated the show operated 15 or 20 wheels of fortune, marble games, dart boards and flat table devices upon which numbers are covered by a disc, all operated in violation of the anti-gambling laws of Kansas.

He further charged that the carnival had certain shows which have a tendency to create immorality, one of the shows in particular being an exhibition and illustration of immoral diseases, shown by wax figures; and another being a dancing show, where the "hoochie-koochie" was given. Attorneys for the defendant in an attempt to have the injunction denied promised that none of the games mentioned would be permitted and none of the objectionable shows opened; that the company had already been to an expense of \$635 to bring its 23 cars to Fort Scott and that some 300 persons were dependent upon the show for a living. The court refused the request and continued the case until Wednesday, June 21, when the temporary injunction was made permanent.

At the later hearing D. W. Howell, former chief of police, and C. H. Barr, former mayor of Ossawatimie, testified that the show operated numerous games and that loud "bally-hooing" was allowed until late in the night.

No attempt was made by the show management to fight the granting of the permanent injunction, as it gave up after the Monday ruling and jumped to Pittsburgh, Kan. Upon arrival in that city the management was advised by the police that they were not wanted, and the county officials stated they would follow the Fort Scott attorney's action and restrain them from showing. However, the show unloaded and set up on the fair grounds Wednesday morning. The judge in that county stated he would not grant an injunction until some violation was shown.

CIRCUS ROUTES

Ringling Bros. B. B.

June 30, Sherbrooke, Quebec, Canada; July 1, Quebec; 3 and 4, Montreal; 5, Ottawa; 6, Belleville; 7 and 8, Toronto.

Hagenbeck-Wallace

June 30, Kalamazoo; July 1, La Porte, Ind.

Sells-Floto

June 30, Dayton, O.; July 1, Muncie, Ind.; 3, Terre Haute; 4, Decatur, Ill.; 5, Springfield; 6, Alton; 7-8-9, St. Louis.

Walter L. Main

June 30, Plymouth, Mass.; July 1, Hyannis; 3, Falmouth; 4, New Bedford; 5, Fall River; 6, Bristol, R. I.; 7, Woonsocket; 8, Samleison, Conn.

Al G. Barnes

June 30, St. Joseph, Mo.; July 1-2, Kansas City; July 3, Falls City, Neb.; 4, Omaha; 5, Atlantic, Ia.; 6, Des Moines; 7, Ottumwa; 8, Muscatine.

"GOOD CARNIVALS MUST ASSIST IN CLEANING OUT BAD ONES"

W. A. Creevy Writes Variety, on Inside Viewpoint—"Girl Show" Bane of Business—Suggests Bureau of Information to Be Maintained by Good Carnivals, with Committee in Charge

[W. A. Creevy, writer of the following unsolicited letter to Variety, is a general agent, well known in the outdoor field, and has been connected with carnivals of the best repute.]

Editor Variety:

Your very able articles on carnivals deserve the highest commendation from all interested in the business, financially or otherwise, and should at least be food for thought. As the guiding spirits, desirous of getting on Variety's "White List," the time is fast approaching when legitimate shows or concessionaires will be guided by the reputation of the "White" or "Blue" list insofar as to whom they will consider capable of placing them where they can work consistently for a whole season without being annoyed by or confused with the undesirable carnival on Variety "Black" list.

However, the detriments can be removed, as the company discarding them will have a greater number of legitimate concessions or capable show folks on their midway, even although charged more for space, this being easily counteracted by regular and steady business and a future.

Ninety per cent. of every aggregation, especially the women, feel the sting of ostracism as soon as they hit a town when applying for accommodation, even though they don't have the Oriental disreputable "girl show" with the company. But it has already been there, and presented by some ignoramus who probably had no children himself or forgot that he was the son of some good woman, or the brother of some decent sister, or he may have forgotten he was the husband of the principal of this low "girl show" until receiving some of the tainted money. Perhaps he is the cause of his wife being the principal. And a fine species of humanity he is!

The recognized prostitute in the larger cities rarely if ever plies her trade as brazenly as the manager of the "couch show" with his coterie of would-be "Oriental dancers"—an insult to American people and an outrage on decent carnivals.

Not only a black eye to the reputation of the good people who are compelled to ride the train and sometimes come in contact with them, but their demoralizing conduct leaves a lasting and undesirable effect in every community, and the management of any company is unconsciously probably disregarding the wishes or feelings of his company in general by continuing their presence.

Take the "girl show" away from some carnivals and you have no carnival. Take the "girl show" from others and the attendance and receipts will jump by leaps and bounds because some of the family men or even the single men who went there to satisfy their baser instincts are agreeably surprised and can offer no legitimate alibi why he and his wife or family or best girl or sister should not go and see what the world contains at the carnival.

During the last few weeks I have visited several shows, big and little, all doing a nice business, none carrying "couch shows." If these shows by their actions are consistently and profitably combating the oppressive influence brought about by these repulsive ignoramus and placing the business where it belongs, then it is plain there is only an infinitesimal minority causing all this very fair and just criticism of a business where they have not a dime invested. Nor will the average "girl" showman invest in a top. So the average carnival manager having a "girl show" cuts his own throat by supplying everything but the women.

Many methods could be suggested as a preventive to these conditions. One some of the courts may apply and arrest all concerned, including carnival managers, for subscribing to the delinquency of an otherwise respectable citizenry, or not only closing the show as objectionable but close the whole aggregation and arrest the principals. They would be absolutely within their legal rights and a successful prosecution would follow, and the guilty could hardly expect sympathy or support

from any respectable individual or company.

Many a carnival manager carrying these repulsive features avoid contact for himself or family only at settling time and is sometimes unaware the thing is so raw until informed by others; when the damage is done and he has been conceded a perpetual injunction, restraining himself and others from enjoying the hospitality of that city in the future.

Several towns have been and are to be opened in the future. Some of the larger and creditable shows are responsible at great expense. Spending money, with no other object than to convince the authorities that good, clean amusement is in greater demand than ever, is as essential to the mind as a change of food for the body. If these shows can convince the skeptics of their uplift intentions it may just be possible the same authorities will allow them to show. The best way is to learn of high-class shows desirous of coming their way, and unless there is some definite source, such as a bureau, where records are forwarded by every show of standing, showing press comments, etc., where the likely patrons may refer when it is impossible to visit, their uplift efforts will be for naught, and the same old conditions will govern, caused by "knock-em-dead" concessions and "girl shows" carried by the fly-by-night indiscriminate manager.

The good show, for its own protection, may have to turn "copper" to eliminate undesirable and unscrupulous would-be managers.

However, it is evident something more drastic than talking about it must be done, and naturally those interested most should find a way out.

I see two towns to be opened by two of the larger companies, one to be followed by another company, and unless the second company has changed considerably, then the good work of the first means nothing. In fact, the second company has no right in the same neighborhood. It has done much to bring about the unfavorable conditions continually complained of. It would be well if the first company, if a very reputable one, informed the authorities of the character of attractions, etc., of the second, and prevent any "misunderstanding."

This is one way to remove those that we don't want to see.

It must eventually come to this, because the undesirables will rebel and be in evidence for a little while longer, anyway. But if the authorities can be advised in advance it will be for the general good of the respectable carnivalite.

Legitimately inclined people in the business are in the majority, and the few otherwise inclined should be either eliminated or educated.

It is almost folly to contemplate a national figure at the head of a bureau of investigation or records. There is surely some honest and capable men, whose unbiased opinions would be a matter of reference and record, that have spent years around the lots or in the business, that could be considered a committee to tell the truth fearlessly. They at least would be some guide and help in the necessary clean-up.

Many owners in the business could assist financially and otherwise in the upkeep of such a bureau.

Trust to see more of your timely comments and the opinion of others.

W. A. Creevy.

Snake Charmer Committed

Utica, N. Y., June 28.

Edna Wilson, a snake charmer with a carnival that played here, was committed to the state hospital for examination, after she had been held on a charge of petit larceny for refusing to pay a food check in a restaurant.

AMUSEMENT PATENTS UP BEFORE FEDERAL JUDGE

Chester-Pollard Co. Against Kentucky Derby Co.—Counter-Claim Dismissed

This excerpt from an opinion by Federal Court Judge C. J. Hough in the suit of Chester-Pollard Amusement Co. against Kentucky Derby Co., Inc., should be of interest to outdoor showmen and concessionaires: "I cannot think that an amusement device is patentable merely because it amuses, much less because the process of amusing the public is profitable. Therefore, I regard all the patents brought to the attention of this court herein merely as mechanical devices; though I pay some attention to the fact (plainly enough proven) that the defendant has put out a machine for bursting balloons solely because the plaintiff was the first person to attract and amuse a foolish public by doing the same thing with a machine requiring skill."

The balloon inflating trick and the idea of accelerating an effigy of a racehorse on a track are familiar amusement park games. The Chester people alleged patent infringement. The defendant counter-sued, claiming a prior patent, which Judge Hough admitted, but decided for the complainant and dismissed the counterclaim.

CARNIVAL MAN KILLED

Police Officer at Minot, N. D., Shoots Him—Others Arrested

Omaha, June 28.

A police officer at Minot, N. D., June 24 shot and killed Archer D. Poole, traveling with a carnival, and whose home is said to have been at Delaware, Ohio. The policeman was wounded by Poole and is in a local hospital, having been shot in both legs. Poole died on the operating table half an hour after hit.

The report says a summons was sent to Minot police headquarters from a local hotel. When the detailed officer arrived before Poole's room and knocked on the door Poole inquired who was there. The officer told him, whereupon Poole opened the door, it is said, and immediately commenced shooting. The officer fired once and Poole fell to the floor.

In the room where Poole was shot a woman giving her name as Mrs. L. G. Middleton, 19 years of age, was found and placed under arrest. Jessie Gibson, 25, and Nellie Sprague, 21, were located in another room, and were also taken in charge. Each of the women is charged with immorality.

HOWARD ESTATE IN COURT

Mrs. Rose Howard, widow of Thomas Howard, who died June 10, former secretary of the Exhibitors' League of America, and director of the National Association of the Moving Picture Industry, was directed by Surrogate Wingate, in Brooklyn, to show cause before him last week why letters of administration upon her husband's estate should not be granted Charles F. Wilcox, a creditor.

The deceased, who was an inventor, was 49 years old at the time of his death, and lived in Brooklyn with his wife and two children.

Mrs. Howard claiming that her husband left only \$1,300 in personality and no will petitioned the Surrogate's Court to appoint her administratrix.

Wilcox, who lives in Brooklyn, claims that the estate is about \$100,000 in personality and \$1,000 in realty.

W. B. Fox Leaves Z. & P.

Walter B. Fox has left his post as general agent for the Ziedmann & Polle Shows. Mr. Fox, it is reported, will shortly take the advance for another organization.

FRAUD CHARGED

Snapp Bros.' Action Against J. J. Russell

Duluth, Minn., June 28.

A court battle is the aftermath of the showing of the Snapp Bros. carnival in Duluth. J. J. Russell, carnival concessionist, defendant in a suit begun by Snapp Bros. to recover on a debt, is charged with attempting to defraud by attempting to rid himself of \$5,000 by entering judgment in district court against himself and in favor of his brother, John A. Russell, residing in Texas.

The property was to have been sold by the sheriff July 1. And it is charged by Victor H. Gran, attorney for Snapp Bros., that Russell would have purchased the property sold to satisfy the judgment.

"Legal procedure must not be prostituted," declared Judge Cant, after hearing the testimony.

Evidence was produced by Hugh J. McClearn, attorney for Russell, to show that his client was indebted to his brother. McClearn contended further that under the contract, which Snapp Bros. had with Russell, they could not recover because Russell was operating gambling booths and receiving part of the proceeds. Such a contract, he declared, would not be recognized by the law.

Judge Cant ordered the carnival company to put up \$2,000 to protect the interests of the defendant should they lose their suit. Three show wagons, forty-five trunks, eighteen tents and other property are being held by the sheriff. Snapp Bros. are suing to collect \$2,690.

HAGENBECK 70-CAR CIRCUS NEXT YEAR

Equipment Jumped From 30 to 47, With More to Come. Elephant Size of Pony

As the Hagenbeck-Wallace Circus heads west to form the main opposition to the Ringling tops on the way to the coast, it is a vastly different organization to that which played across Pennsylvania and New York during early May.

Before it got into Northern New York seven new 70-foot cars had been added, and on the way back from the Canadian stands 10 more were put on. It is understood to be the object of the French Lick operators to make the outfit a 70-car organization next year, with a top capable of holding a record crowd.

The combined properties now have 52 elephants and are in the market for further ring, aerial and animal acts. It is said negotiations have been started to get control of Emma Stark, the girl trainer who worked a panther in one of the arenas of the Ringling show at Madison Square Garden, but this deal is in the distant future. Miss Stark is tied up to the Kinglings by a three-year contract.

Four elephants received from Louis Ruhe (they arrived on the "Wertemburg" from Hamburg) were shipped Monday to arrive on the Gollmar Bros.' Show lot in Stephens Point, Wis., Thursday evening. The same show has been strengthened by the addition of 15 acts, to give it greater force in the cross-country battle with the Ringlings. The Gollmar outfit carries 28 cars.

The Ballard-Muggivan properties are being strengthened in other respects. The Sells-Floto show, which started the season with 11 bulls, has received eight more from the Ruhe shipment of two weeks ago, and this week, in Columbus, received "Tom Thumb," said to be the smallest elephant in the world, about the size of a Shetland pony. The show now has 20 elephants available for parade and menagerie purposes. The same show has the Hanneford Family, which it is reported to pay \$1,250 a week, one of the highest paid ring features under an American top.

HARRY GORDON RECOVERING

Roseburg, Ore., June 28.

Harry Gordon, of the Leavitts, Huggins & Brown Shows, who is at the Mercy Hospital here recovering from a fractured skull and severe shock, is expected to rejoin his show this week.

Gordon sustained his injuries in an automobile wreck while driving from Redding, Cal., to Portland, Ore., with Victor D. Leavitt, who escaped with minor injuries.

DEMAND THAT McCASLIN SHOW RIGHT INTENT

Catonsville, Md., Demands to Be Shown Where Veterans Will Benefit

Baltimore, June 28.

John C. McCaslin, whose recent carnival on the site of the proposed war memorial on the civic center caused vigorous protests, yesterday applied to the Board of County Commissioners for a permit to make a stand at Catonsville. John R. Haut, chief clerk communicated with Commissioner Robert C. Clark, who will investigate the conditions under which it is proposed to hold the carnival.

"The carnival is supposed to be for the benefit of the disabled veterans of the world war," Commissioner Clark said. "If I find on investigation that the veterans will receive their proper percentage of the proceeds the permit will be issued."

CAR HIT BY TRAIN; NOBODY INJURED

Fortunate Escape of Four People in Auto on Penn. Tracks

A miraculous escape from death by Mr. and Mrs. Max Gordon, Mrs. Lulu McGuire, the wife of the author of "Six Cylinder Love," and Abe Berman, the attorney, occurred at Beechwood, N. J., last Saturday. The party were motoring to Atlantic City to witness the performance there of "Spice of 1922." When about 30 miles from Tom's River at Beechwood they came upon a single track of the Pennsylvania R. R. from Lakewood to Asbury Park.

As they approached the crossing, unprotected by either gate or sign, they saw a train approaching on its way to Asbury Park. The car that they were in was a sedan owned by Berman, who was driving. He jammed on his emergency break, but the machine slid onto the tracks of the railroad and the engine stalled.

The quartet jumped from the machine as the train struck it and demolished the car entirely. The only one injured was Max Gordon, who received a cut on the left side of his face from flying glass. All of the members of the party suffered from shock after the escape, but continued to Atlantic City, arriving there late Saturday evening.

Action has been started against the railroad because of the unprotected grade crossing.

AGENT'S WIFE TURNS ON GAS

Lynn, Mass., June 28.

Mrs. Mary F. Brewer, age 33, actress, and the wife of Fred A. Brewer, proprietor of a Boston theatrical booking agency, attempted to commit suicide by taking gas in her apartment at 137 Broad street Monday night, during the absence of her husband.

Neighbors, smelling gas, investigating, found Mrs. Brewer lying on the bed in a room next to the kitchen, with all the burners on a gas stove turned on. She had removed her street clothing and was in a bathrobe. She was removed to the Lynn hospital, where she was revived.

Mr. Brewer returned home after his wife had been taken to the hospital. Neither he nor she would give any cause for the suicidal attempt. Mrs. Brewer told the police she turned on the gas herself, and would do it again if she got a chance.

AGENT'S KIN POISONED

Joseph Rosenweiger, the son-in-law of Winona Tenney, the independent vaudeville agent, was attended Wednesday afternoon in her office for alleged carbolic poisoning. Friends say Mrs. Rosenweiger left her home in Boston to return to her mother in New York. Her husband arrived in New York Wednesday and immediately went to his mother-in-law's office, where he met his wife and endeavored to arrange a reconciliation.

An ambulance was called from the Flower Hospital.

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Ringside locations for the Benny Leonard-Jack Britton match at the new Velodrome Monday night were offered and sold by some ticket agencies for \$30 and \$35 each. The box office price limit in New York is \$15, only for a championship match, with the government's 10 per cent., and the state's 5 per cent., the regular price on tickets was \$16.50. It was openly stated one big ticket agency that sells for 50 cents premium on all tickets was refused any allotment of tickets unless 25 cents premium was paid the fight promoters. The agency stated it could not pay the premium and break even on ticket disposal.

Several times this agency has asked for allotments for the matches at Madison Square Garden, with no results other than the 25-cent premium provision. The matter was taken up with John Ringling, backer of Tex Rickard in the Garden management and said also to be in control of the Velodrome, the scene of the Leonard-Britton mill, a Rickard promotion. Ringling advised the 50-cent people he could do nothing unless the premium was acceded to. The best locations for the fight were given over to one speculator, according to the theatrical ticket agency men, and distributed "at a price" by him. It is supposed this spec paid more than the 25-cent premium demanded of the 50-cent agency.

The Leonard-Lew Tendler match is scheduled for Jersey City July 27. Already it is reported the first 10 rows at Boyle's Thirty Acres, the scene of the Dempsey-Carpentier match, are to be turned over to Jersey people. If true, it is supposed that many of such tickets will be redispensed to Broadway specs "at a price." That was the same condition attendant the distribution of the Dempsey-Carpentier fight tickets, and the explanation of the high prices asked in New York for it. There is no doubt there will be plenty of good seats on sale in New York regardless, also in the Bronx, which is the headquarters of Billy Gibson, Leonard's manager, and, of course, in Philly for the use of Tendler and Phil Glassman, his manager. The Jersey City arena is supposed to accommodate close to 100,000.

Oliver H. Stacy, manager and lessee of the Majestic (pop vaudeville and films), Albany, is to take another plunge into the boxing game. He is secretary and general manager of the Knickerbocker A. C., which was granted a license by the State Athletic Commission at its meeting in New York Tuesday to conduct open air bouts at Chadwick Park, the Albany Baseball Park. The club will stage its first show on Monday night, July 10.

The club has obtained a year's lease for use at night on the Eastern league park from Michael J. Hawkins, the owner, and will stage all of its shows there. Chadwick park has a seating capacity of about 4,000, but with the seats that can be installed around the ring, which will be erected over the home plate 5,000 or more fans can be accommodated.

B. W. Burdick is president of the boxing club and Mr. Stacy announced that he had appointed Daniel E. McMahon matchmaker and Jack McCann director of bouts. The matchmaker, he added, is now at work arranging the card for the club's opening show.

Stacy was identified with boxing for many years until a few years ago when he retired to give his entire time to the theatrical business. He was associated with Charles Meyers in the old Meyer Athletic club in Albany during the Horton law days and later was connected with the Knickerbocker club, which put on shows in the old Gaiety, Chadwick park and the Lark Street arena. McMahon acted as matchmaker for the club. It is probable the club will stage two shows a month, although no set policy has yet been adopted.

The capital district will be the scene of many big auto races during the summer, now that the Sheeps-

"EFFICIENCY" IN THE SHOW BUSINESS

Efficiency in operation as applied to theatricals so far has proven but a matter of conjecture as to actual benefit. This is judged by reports, not from balance sheets nor the inside offices of a theatrical-going concern, but through comment from these affected by the "efficiency." That may be, after all, a better guide than cold figures.

Efficiency on merchandise is a recognized commercial staple. Some one man may buy to a better end than various men, or one man who sets himself up as an efficiency expert may be able to trim down the overhead in a mercantile institution, even though the previous record of the efficiency expert might fail to record he had ever made a permanent business success in his own name otherwise.

"Efficiency," however, on showmanship, personality and talent as constantly found in theatricals has so far failed to prove itself. It's saving vs. morale, and with morale gone find the unknown quantity.

In the show business efficiency kills the morale, assuredly. It may save some money through a central office buying, it could have saved much money in reducing picture studio extravagance and waste of former days, but it has never saved the individual from buying a site and reselling it to a corporation, nor can efficiency cut salaries of men with personalities and theatrical ability who are running the business, nor can efficiency assume a showman's duties without "taking the heart out" of the staff. Once the heart is removed from any theatrical circuit or institution the morale disappears with it; there is an absence of harmony and team work. So it would seem the dollar minus is the most mistaken economy that could have been devised, for with the dollar minus working and the morale out, goes the dollar plus that personality without restraint means to the operation of a theatre, theatrical circuit or corporation—stage or screen.

In brief: a picture firm inaugurated efficiency. Result: its best people, who had done much to erect the organization, left it to become independent operators, making many out of one and all those competitors to the parent concern. Again, a legitimate organization with, perhaps, a necessary system of auditing, invoked a stool pigeon system that demoralized the staff spied upon, through the common feeling the honest members deemed themselves considered crooks anyway, with possible consequences unfavorable to the firm. And again, vaudeville circuits, cutting salaries of resident managers essential to the business returns at the box offices in towns so far removed from headquarters many matters of importance must be left to the local man; of centralizing the purchase of supplies so thoroughly the meagre prestige allowed the local manager in ordering supplies in the same town is done away with, leaving him with the impression he has been converted into a "janitor."

And, above all else, it seems when an efficiency man is engaged to insert his own or some other system into the show or picture business, it is invariably someone who is not a showman or picture man; therefore, required for him to proceed along set lines without understanding, using commercial methods, and when at sea working on theories that are not practical. The net looks like a distinct loss in the aggregate, for while the balance sheets may indicate an improvement on the expense saving, the gross is really the answer plus dissatisfaction and discontent among the entire staffs.

INSIDE STUFF

ON VAUDEVILLE

Chickens and post-cards come home to roost. While B. S. Moss was on the other side, he sent a post-card to Danny Simmons in the Keith office. On the reverse was a picture of the Ascot race track and on the front of the card B. S. Moss wrote: "Danny, this is the place you ought to be." Danny, among other Keith-booked theatres, places the bills for the Moss-Keith houses in New York. Danny has had the card preserved in alcohol so the ink won't rub off, and before B. S. next summer can think of Europe, young Mr. Simmons is going to slip it under his arching eyebrows as a notification that Ascot is still there and he would like to be.

A song writer recently sold a lyric upon bootlegging and hold-up men for \$125. To celebrate, he bought a bottle of hooch and, with a couple of friends, consumed it. The friends told the song writer, as he lived on Amsterdam avenue, to be careful when going home with the remainder of the money, as he might be held up. After consultation, the song writer placed \$100 in one of his shoes, leaving \$4 in his vest pocket. When nearing his home he was held up and backed into a doorway by a couple of crooks, who were disgusted when finding but \$4. "Is that all you've got?" said one of the robbers. "Yep," answered the song writer, "and I'm lucky to have had that, but now you have it so I am not so lucky." "Funny guy, ain't you?" remarked one, as they walked into the street and separated. "Not so funny," said the song writer, as he was right at his door, "just cute. You forgot to look in my shoe, smarty." Whereupon the hold-up fellow pulled a gun, told the song writer to stand still where he was. They both returned, made him take off his shoes, and found the \$100.

A vaudeville couple, more or less estranged temporarily and often, and lastly through another vaudevillian, was made the subject of a phone joke the other day. Someone called up the husband, impersonated another person and worked up a jealousy wave until it could be felt over the wire. It was a woman speaking. When the husband could stand it no longer, he said to the woman on the phone: "What right have you to mix into family affairs like this? You are no lady. 'Oh yes, I am a lady,'" said the kiddie, "because I am in good standing in the N. V. A."

The Bryan Foy action over the "Mister" song of Gallagher and Shean may be settled out of court. It is said Gallagher and Shean first offered Foy \$1,000, then \$2,000, but Foy, through his father, Eddie Foy, has demanded \$15,000, and there the adjustment hangs. Foy's claim is that Gallagher and Shean secured a statement from him in their Shubert defense to the injunction proceedings, wherein Foy said the team owned the song. Up to that time, though it is claimed by the Foy's, Bryan never passed title to the number, and it was understood he would participate in any royalty for sales of sheet music or records of the number. The Duffy and Sweeney vaudeville partnership has been revived. It is reported they will have a "Mister" song in it. Duffy and Sweeney were the original "Mister" turn in vaudeville, they having addressed each other as "Mister Duffy" and "Mister Sweeney" while on the stage, long before the advent of the Gallagher and Shean hit.

Last Sunday night at New Rochelle, N. Y., the Foy Family continued an annual benefit inaugurated by the late Mrs. Foy some years ago, and continued yearly by her until her death. The Foy's will repeat the benefit annually in Mrs. Foy's memory.

While the Shubert vaudeville and producers have not been definitely advised as to sharing terms between their shows and the circuit's houses for next season, at the last dinner of the producers it was intimated the terms would be 60 and 65 per cent., meaning, perhaps, 60 per cent. up to \$10,000 and 65 per cent. for the show over that amount. It is possible in this particular transaction the Shuberts are not making the terms, but the Affiliated Theatres Corporation, presided over by I. H. Herk, which will have the booking of the house and shows on the Shubert circuit next season. The producers think that with the terms mentioned, if received, they have a chance for a break if not hooked up beyond \$3,000 for the weekly expense, including transportation. One unit

production already formed, on paper shows an expense of \$6,075 without transportation, but this will be cut down before the season opens.

It has not been settled yet which downtown house will play the Shubert vaudeville next season, though it seems set it will not be the Winter Garden. Some of the Affiliated crowd favor the Lyric, while others like the Central. As the Shuberts never lose a chance to rent a theatre, it may be the one not rented by the middle of September will get the unit shows. Just now the Shuberts are said to be renting the Lyric to Fox for picture showings at \$7,000 a week. That is a large house, but the Times Square (Solwyns), medium size, quite close by, is renting to the colored show, "Strut Miss Lizzie," at \$1,250 weekly, for three weeks, as a summer snap which may be prolonged.

Francis, Day & Hunter in England are publishing an "If Winter Comes" song by Clifford Grey and Melville Gideon, suggested by the popular A. S. M. Hutchinson novel. Similarly in Chicago a publishing house is exploiting a song of the same name. The former song is being heavily exploited abroad, and if it catches on, written as it is by two veteran songsmiths who are not unknown in this country, it may develop that an English song will smother a native product. The book is also to be done into a picture (Fox) on the other side, also a play over there.

CABARET

The pages of the history of the Terrace Gardens, Chicago, were dry reading matter until one Charles Bohler took up a chapter, and from then on it became a gripping affair. It was the third show Bohler had put on in this terrace built cabaret. To Chicago, Bohler is really a newcomer, inasmuch as he has not produced here extensively, except a few years back when he directed a show at the old Winter Gardens, now a cafeteria. As a newcomer he has set himself solid with the local cabaret owners, and through the results of his productiveness, both financially for the management of the Terrace Gardens, and uplifting the class of trade through presenting some fast moving revues, Bohler received the award of the Pageant of Progress contract for their two-week show. Terrace Gardens has an immense cooling system that gives it an outdoor atmosphere. Bohler has labeled his third revue "Sweethearts." The revue shelters two big numbers consisting of the opening labeled "A Trip Through the Loop." It developed to be a revue of hits from current musical shows. The cast is costumed in their respective numbers. The idea is novel in cabarets. Frank Norton, known hereabouts, whirled into some fast dancing. Jack O'Malley from vaudeville swung into a masterful rendition of "The Road to Mandalay," Frankie Klassen, who danced in "Irene" when it was here, tripped through a series of toe work that drew applause. Patricia Baker glided through operatic numbers. She pleased immensely. Ferol Fairman, who was one-half of the vaudeville team of Fairman and Fairman, came to the front singing fast numbers. Jane Foster, local, did dance and gathered concentrated attention. The principals, besides their specialties, doubled and dovetailed into chorus numbers. The chorus are dancers and singers. Margaret Miller, La Petra, Katherine Salisbury, Etta Travis, Marion Daviess, Babette DeFields, Ivey Benton, Dot LaRue, Gertie Platt and May Love complete the roster of the chorus as well as the show. The closing and climaxing number developed to be a song production, "Sweetheart Girls." The costuming of the show is soothing to the eye. The cover charge is 55 cents and the cashier at the entrance seats patrons the same as at a theatre, each table and terrace being numbered. Dancing by guests occurs frequently during the running of the show. The orchestra is the selection of Bohler, and he has picked a decided asset. The program also announces "Gentlemen unaccompanied wishing to dance may do so by calling for the hostess, Ethel Dean."

The Side Show is the new name of the former Ted Lewis club, New York. The decorative scheme is that of awnings of blue and white stripes. The Versatile Sextet, a group of musicians and songsters, are the entertainers and they provide excellent dance music. Lewis and his band rejoined the club as a feature upon the closing of the "Greenwich Village Follies." It is said business was off and around the Side Show. They say Lewis voluntarily withdrew to play vaudeville dates. Lewis is really a graduate of the Versatile bunch.

On the top floor of the same building, The Tent, formerly called the Club Dansant, is located, Jack Langan being concerned there as at the Club Maurice. The Tent's entrance is around the corner on 51st street, close to Broadway, and of much better location than the Side Show's gate. Both cabarets are controlled by an officer of an Upper Broadway bank. The Tent is drawing a very smart crowd.

Society people noticed there have taken up Brooks John, a tall, handsome chap, who toys with the banjo and warbles ditties softly. Sherbo's orchestra supplies the dance music. John is out in lights and to him is given credit for the good draw at \$2 each for cover charge. Awnings of white red stripes attract attention.

The zealotism of some young policemen becomes annoying, not only to the public they annoy but to their superiors, when the cops are detailed to restaurants. After the police raid a restaurant in New York it is classed as a nuisance or disorderly house, pending the disposition of the charge, and a policeman stationed in it. The other evening one of the detailed men arrested a youth of 21 who was seated with his mother and a party of friends at a table in a restaurant. Someone at the table asked for a drink. The boy, who does not drink himself, took a flask from his pocket. The policeman walked up, asked if the flask belonged to the boy, and when answered truthfully by the young man, told the boy to come along to the station. At the station house the lieutenant at the desk asked the patrolman if he knew what was in the bottle; if he had tasted or smelled it. The policeman did not know; had neither tasted nor smelled it, but presumed it was liquor because it was a flask. A headwaiter in the restaurant was also taken in charge at the same time. Bail was immediately given and the cases were thrown out of court the next morning.

Comprehensive plans for a summer drive to check the flow of liquor across the Canadian border were mapped out on a visit to Malone of John S. Parsons, chief of the New York state field department for the enforcement of prohibition; William Brennan, head of the Syracuse "dry" office, and other officials. The party made a thorough investigation of conditions along the northern border, and arranged for closer cooperation between the local authorities, state troopers and prohibition agents. It was announced that at least 35 men agents would be added to the border force, to be stationed at Cape Vincent, Clayton, Alexandria Bay, Morristown, Ogdensburg, Malone, Rouses Point and Plattsburgh. High powered automobiles and fast motor boats (the latter on the St. Lawrence River and Lake Champlain) will be utilized in the latest campaign against booze running. Prohibition officials say that the liquor traffic between Canada and the United States via the border has steadily decreased, but they hope to reduce it to a minimum during the coming months.

Now that the regular cabaret season is over, the story is in order of how one cabaret lost its star attraction through strictly cabaret methods. The act was brought into the restaurant as a draw, but failed. That threw the restaurant into a panic, as the average restaurateur expects at least three for one for his money. The act had a contract for several weeks, but the first week returned the answer about the draw. At the opening of the second week, while the act was on the floor doing a turn, several pennies hit the wood with a jingling sound. The act abruptly left the floor and sent for the manager. The manager regretted the occurrence and could not control the guests, but if the penny-throws were pointed out they would be immediately ejected, he said. No more pennies that evening, but the next night they increased in volume. The act thereupon can-

(Continued on page 11)

FLUGELMAN'S \$100,000 PROFIT ON 42D ST. REAL ESTATE DEAL

Sells Restaurant Site to Strauss Co. for Office Buildings—Other Realty Activity—Church and Yandis Court Coming Down

Building and realty activity in New York's theatrical district though not confined to theatres is counted on as increasing the value of a number of Broadway houses. Particularly does that apply to a string of show shops on the north side of 42d street. Structures already in work on that thoroughfare and on 43d street count among the important operations in Manhattan's current building schedule.

The old church adjoining the Selwyn theatre to the west which was partially razed and was to have been made over into a cafe by I. Flugelman will instead be entirely removed and a 21-story office building will be situated there instead. Mr. Flugelman changed plans upon the acceptance of an offer from S. W. Strauss, the broker. The latter paid \$100,000 bonus for the property and will erect the office building. Flugelman has made a reputation with the Hamilton hotel on West 73d street. Formerly he was in the show business. A restaurant along the line of Luchow's on 14th street was to have been made out of the old church by Flugelman, who is now building a 1,000-room hotel at 85th street and Madison avenue, to have the same policy and the European menus of the Hamilton.

On 43d street at the corner of Eighth avenue there is building a 1,000-room hotel for men, to have a commercial policy. The new hotel will extend toward Broadway on the north side of 43d street. Oct. 1 the apartment known as the Yandis Court will be torn down and that site used for an extension of the hotel. Immediately next to the apartment is the site for the new New York "Times" building. The daily's property will range then eastward up to the Astor Court property and the Putnam building, on which site the Famous Players propose the building of a 4,000-seat picture palace.

The south side of 43d street, between Broadway and Eighth avenue, is mostly taken up with the backs of 42d street theatres. The three Selwyn theatres occupy most of that property (Selwyn, Apollo and Times Square) and will probably jump in rating the most. On 43d street, immediately west of the Selwyn's stage, are two tenements, located actually in the rear of the church site. These tenements have been purchased by the Selwyns, who will extend the stage of the Selwyn theatre. That will give the Selwyn stage a 40-foot depth, equal to that of the New Amsterdam, and will permit the staging of all classes of attractions in that house. The seating capacity will remain the same.

The Selwyns appear to have gotten another lucky break in expected increased realty values in Boston. They own the Park Square there, the house now being called the Selwyn. Close to it a building boom is in full swing. Their new theatre and that of Sam H. Harris in Chicago are reported the prettiest of the Loop theatres. The Selwyns, in conjunction with Harris, will break ground for a theatre Oct. 1 in Philadelphia.

MARIO BOZZI IN NEW PLAY

"The Inevitable," a new drama by Charlotte E. Wells, to be tried out for Broadway next month, will have for its lead Mario Bozzi, an Italian actress, godchild of Enrico Caruso. She will be under the direction of Fortune Gallo next season. Mme. Bozzi drew attention by her appearances in London, playing in English there. She was also in a number of plays produced in Paris.

William H. Gillmore is staging "The Inevitable," adapted from a novel by Louis Couperus, a noted Dutch author. In addition to Mme. Bozzi, the cast will have Alphonse Ethier, Leslie Austen, Paul Doucet, Helen Bolton, Grace Reals, Camille D'Alberg, Beatrice Miller, Basil Strattl and Henrietta Bonney.

STEEL IN "MUSIC BOX REVUE"

John Steel has been engaged for the next "Music Box Revue," due in September. The tenor has been appearing in vaudeville the past season.

N. Y. HIP'S NEW SHOW WILL PLAY TO \$2.50 TOP

Opens Near Labor Day—No Trouble with Equity

Reports that differences had arisen between Equity and the Hipodrome over the rehearsal period for the new show were denied by R. H. Burnside this week. It was understood Equity took the stand that four week's rehearsals would be the maximum. Mr. Burnside, who continues as the Hip's stage director and general manager, said no trouble had arisen and that the usual arrangement for five weeks' rehearsals had been made with Equity.

The Hip has never been actually included in the list of legitimate theatres under control of members of the Producing Managers' Association. C. B. Dillingham, under whose direction the Hip is conducted, though in the P. M. A., does not rate the house as under his control. The Hip is owned by the U. S. Realty Corporation and operated by a subsidiary. Dillingham is said to conduct the big house under a salary and percentage agreement.

The new show will open Sept. 2, the Saturday before Labor Day. It will begin rehearsals late in July. Its press department will continue under the guidance of Murdock Pemberton, who will also have charge of advertising.

Last season the Hip cut down its scale of show, claiming too much labor overhead. The admission was \$1.50 top, except for several front rows in the center section, which were priced at \$2. The general scale will be \$2.50 and \$2 for next season.

TABS FOR PICTURES

Condensed Operas Under Production by Mangan

Francis Mangan is preparing tabloid versions of several former comic and light opera successes, to be played in the picture houses. Among the pieces slated are "Toyland," with Bessie Wynn; "Wizard of the Nile," with Jefferson De Angelis, and "Mile, Modiste," with Fritz Schaff. The "Toyland" tab will open at the Garden Pier, Atlantic City, about the middle of July.

O. L. HALL'S SELECTIONS

Chicago, June 28. O. L. Hall, dramatic editor of the "Journal," who is perhaps one of the greatest encyclopedias of theatrical facts and figures in the country, has his own ideas about what were the greatest plays of the year in Chicago. His selection carries the weight and attention that his writings always do.

Hall listed his selections in the following order: "Anna Christie," "The White-Headed Boy," "The Bad Man," "Lightnin'," "The Intimate Strangers," "Nice People," "Enter Madame," "Mr. Pim Passes By," "The Detour" and "Liliom." He credited Pauline Lord and George Marion with the best acting of the year in "Anna Christie."

WARFIELD'S SHYLOCK IN DEC.

The David Belasco production of "The Merchant of Venice" will not be produced on Broadway until December. The lateness of the production is due to the difficulty of building the production.

David Warfield will not appear until the opening of the Shakespearean play.

"LILIOM" TO STOP IN CHICAGO

Chicago, June 28. "Liliom" goes out Saturday. The Shuberts haven't mentioned it in the newspapers, probably preferring to make it a quiet exit.

The storehouse gets the Great Northern production.

CO-OPERATIVE GRAND OPERA BY A. DIPPEL

Pittsburgh and Cincinnati Now In—Other Cities Expected. Meeting Last Week

Cincinnati, June 28.

There now seems to be no doubt that the United States Grand Opera Club soon will be able to inaugurate its co-operative plan of producing grand opera in Detroit, Cleveland, Pittsburgh and Cincinnati. The following attended a meeting at the Hotel Statler, Cleveland, last week: Frank M. Peters and C. J. Neare, Cincinnati; Mrs. Charles F. Hammond, Detroit; J. R. Shea and James D. Hallman, Pittsburgh, and E. T. Gaffney, Henry Dreher and Charles D. Ballou. The U. S. Grand Opera idea is sponsored by Andreas Dippel.

Pittsburgh and Cincinnati, the first cities to develop the movement, already have reached their quota of 1,000 members each. Detroit has incorporated as the Detroit Grand Opera Association, with Hugh Chalmers, auto manufacturer, as president, while Cleveland has a fast growing membership list. The idea is to extend the string of cities until the grand opera plan is nationwide.

The following resolution was adopted:

"That the interests of the four cities should be pooled for the promotion of grand opera of the highest artistic standard, under the direction of Mr. Andreas Dippel, and that 50 per cent. of the profits of the United States Grand Opera Company accruing from the mid-western division should be divided equally between the four local clubs. Thus, while Music Hall has a seating capacity of approximately 3,500, the Cincinnati club can share in the profits to be derived from a spectacular production in Cleveland's new city auditorium, in which 12,000 people can be accommodated. This profit-sharing arrangement means that the local clubs can be placed in a position to devote their respective shares of the profits for the furthering of the musical uplift in their communities, and the clubs will be enabled to support any worthy musical enterprise approved by the club members as making for the general advancement of music."

WARWICK SETTLES

Receives \$2,500 from Shuberts—Sued for \$3,820

A claim of Robert Warwick for \$3,820 against the Shuberts under a contract agreement has been settled out of court, the player accepting settlement through his attorney, Frederick E. Goldsmith, in the sum of \$2,500.

Warwick was engaged by the Shuberts in 1920, the managers guaranteeing him 20 weeks at \$1,000 weekly. At the end of the season there was a week and a half "owed" Warwick. At that time the contract was renewed, the Shuberts guaranteeing Warwick a season of 22 weeks in lieu of the time not played. They also advanced him \$1,500 to be applied on the final weeks of the season. The second contract called for the player receiving 10 per cent. of the gross, with a minimum of \$1,000 per week guaranteed.

Warwick was appearing in "The Night Watch" at the time of renewal. Last fall the show was out but 11 weeks. After it closed he was loaned to W. A. Brady, who was to give Warwick 10 per cent. of the gross in "Drifting," in which he co-starred with Alice Brady. Under Brady's management Warwick was to get no less than \$800 weekly, the Shuberts agreeing to pay an additional \$100 and at the end of the season pay the extra \$100 weekly to make up \$1,000 in case Warwick did not secure that amount on the percentage of "Drifting's" gross.

The Brady engagement lasted 10 weeks, it developing that the management disputed the \$800 guarantee, insisting it was \$700, on which basis Warwick was paid for a total of \$7,197.60. Warwick worked 21 weeks in all, claiming one week still due him. That, plus what was owed on the Brady engagement, totaled his claim \$3,820. The Shuberts contended that the difference between what Brady's first guarantee was and the money advanced really left the actor owing them \$600. The settlement was made, however, following issuance of a summons.

ACTIVE ONE-NIGHT ROUTINGS FOR ATTRACTIONS NEXT SEASON

One and Two-Nighters Not "Show Hungry"—Big Shows Only, with B'way Rep., Wanted—Bookings About Same as Last Season

ROAD SHOWS FOR K. C. TO PLAY AT CENTURY

Shubert Vaudeville Announced for Shubert Theatre—Century Played Burlesque

Kansas City, June 24.

The most important story concerning Kansas City theatrical interests broke this week when the announcement was made that Shubert vaudeville will go to the Shubert theatre and that the Shuberts' legitimate attractions would be at the Century. When the first reports were received from New York many refused to believe them, as it seemed improbable that the road shows be sent to the old burlesque house on West Twelfth street. All speculation is now ended as work of remodeling the Century has been commenced and the announcement has it that \$80,000 will be expended in turning the house into a home for the Shubert stars.

The Shubert was entirely redecorated and refurbished last summer at a cost of \$40,000 and later in the season, after the Shubert vaudeville rumor became persistent, an additional box office was built and the lobby enlarged.

The Century theatre, which has been the home of American burlesque for a number of years, is one of the oldest in town and has had a varied experience. When the house is finished it will be practically new. The old second balcony will be removed, new boxes built, lobby enlarged and the general plan of the house changed. In the shakeup the seating capacity will be reduced from 1,800 to 1,350 according to the present plans. Thomas Taffe, who has been manager of the Century for a number of years, is in charge of the remodeling, but so far no announcements have been made as to who will be in charge of the two Shubert houses when the season opens. Joseph B. Glick, resident manager for the Shuberts, is in New York on his vacation.

With the coming of the new vaudeville house it will give this city six houses offering this class of entertainment, viz., Orpheum, Mainstreet (Junior Orpheum), Pantages, Loews, Globe and Shubert. Most of the local managers are firm in their belief that the vaudeville thing is being overdone here and that someone will suffer, but time will tell. It is announced that when the season opens the remodeled Century will be called the Shubert and that a new name will be found for the present Shubert theatre when it opens with its new class of variety.

"OLD SOAK" FIRST PLYMOUTH

"The Old Soak" will be the first attraction for fall at the Plymouth, which goes dark Saturday when "The Hairy Ape" closes for the season. The new show is due some time in August. It will feature Harry Beresford, Don Marquis, the columnist for the New York "Sun," is the author, "The Old Soak" will be produced by Arthur Hopkins.

Lionel Barrymore will be the Plymouth card for later in the fall, to appear in Eugene O'Neill's "The Fountain." Ethel Barrymore, also under the direction of Hopkins, will appear at the Longacre. The title of the play she is to star in has not been settled upon.

Mrs. Garrity in "Liliom"

Chicago, June 28. Charlotte Learn, wife of John J. Garrity, the Shubert's Chicago general manager, who is known as "The World's Champion Understudy," and a line eater without a rival, is established in the role of Marie in "Liliom" at the Great Northern theatre. She will remain in this part during the balance of the Chicago run of the play. Miss Learn has understudied during the present season in five shows that ran here.

Active booking of attractions for the one and two-night stands for the coming season has started with the number of productions offered for the small stands approximately the same as routed at this time last year. The general impression the one-nighters are show hungry is in error, according to the booker of a circuit of these houses. This source of information says the one-night stand managers desire only attractions with Broadway reputations and large casts. No demand exists for the smaller type of show.

Routes are being laid out at the present time for the one and two-nighters for "Irene," "Just Married" (No. 2 company), "Lightnin'" (two companies), "Keeping Up With the Joneses," "Mutt and Jeff" (two companies), "Main Street," "Passing Show of 1920," "Shuffle Along" (2nd company), Walter Scanlan in "The Irish Musketeer," "Sonya," "Tangerine" (2nd company), "The Bat" (five companies), "Blossom Time" (2nd company), "Bringing Up Father" (two companies), "Chu Chin Chow," "The First Year" (2nd company), "The Gold Diggers" (2nd company), "Honey Dew," and "The Cat and the Canary" (2nd company). "Welcome Stranger," "The Unloved Wife" and "The Common Law." A second company of "The Circle," with Wilton Eak-kay, Amelia Bingham, Henry E. Dixie and Charlotte Walker, will also play the one and two nighters.

The traveling stock companies now being routed are the Charles K. Champlin, Merky-Harder, Chicago and Joseph W. Payton companies. Billy Allen's Own Show and the Billy Allen Musical Comedy Co. are also having time arranged. In the minstrel group now routing are the Al G. Fields, Gus Hill and John R. Vanarnan shows. The Vanarnan company opened last week in Fredericktown, Nova Scotia, and will play throughout the provinces during the summer.

\$16,000 FOR "CIRCLE"

Selwyn Show Does Good Business in "Circle"

San Francisco, June 28.

The Selwyn production of "The Circle," with John Drew and Leslie Carter, at the Century, got \$16,000 last week. Business at the house for the current week is continuing at about that pace.

At the Columbia, where "Mr. Pim" is being presented, the gross last week was around \$8,000, with considerable falling off this week.

Chicago, June 28.

The Selwyns have cut off one week of the San Francisco engagement for John Drew and Mrs. Leslie Carter in "The Circle," returning the production to Chicago for arrival July 5. The production will be stored in the Selwyn's new theatre (stage ready for occupancy now) and the cast will depart for the east immediately upon arrival here. "The Circle" is the only play that has drawn "big money" on the coast in the last five months.

BAILEY'S FULTON LEASE

Oliver D. Bailey, sub-lessee of the Fulton theatre, New York, lost out on the order to show cause why he should not vacate the theatre before Judge Heatterington and a jury in the Third District Municipal Court, New York. The Clevelanna Realty Corporation is the plaintiff against Bailey, Jesse L. Lasky and Renee Harris, executrix of the estate of Henry B. Harris.

The plaintiff corporation owns the theatre controlled by A. L. Erlanger, who seeks to oust Bailey. Erlanger's lease to Mrs. Harris provided it could be canceled on a year's notice. When Bailey sublet it from Mrs. Harris for eight years, four of which have yet to run, no mention of that provision was made. Mrs. Harris' lease having expired, Bailey's is automatically voided, although he contended otherwise through M. L. Malevinsky (O'Brien, Malevinsky & Driscoll).

Bailey immediately filed notice of appeal through counsel.

LAMBS' CLUB MEMBERS GOLF AS PERCY WILLIAMS' GUESTS

Fifth Annual Lambs' Day Held on Williams Estate at East Islip, L. I.—150 Attend—William Deaver Wins Tournament

The fifth annual Lambs' Day held under the auspices of Percy G. Williams on his estate, Pineacres, in East Islip, L. I., occurred Sunday (June 26). The affair is looked upon as the leading theatrical social feature of the summer season. Each year the host devises new means of entertaining his guests, who numbered 150 Sunday.

A golf tournament for members of the Lambs has been the outstanding event each year. Mr. Williams donates several attractive prizes. It brings out the best golfers of the club. This year's tournament received 36 entries, including the two leading players of the organization, Roy Webb and Oscar Shaw. Webb has established himself creditably in open competition, and Shaw has been finishing well up with the leaders in theatrical tournaments.

Sunday it was won by William Deaver, who shot the 18 holes in 76, aided by a handicap of 10, which brought his net score down to 66. Rudie Cameron, a hot selection for the first prize, finished second, making the 18 in 78 with a handicap of 11, scaling his net score to 67. Jack Patton, a young Lamb, and one of the dark horses of the tournament, took third place. He played a good game with the fact not generally known that it was his first appearance in a tournament. His net score, including a handicap deduction of 15, was 69. Patton is looked upon as a comer among the Lambs' golfers. Roy Webb, the scratch man, was unable to place himself, with Oscar Shaw, under a three-stroke handicap, also out of the running. Among the other players were Brandon Hurst, Charles Daisy, Edward Edlocke, Ernest Truex, Hal Forde, Cyril Scott, Crauford Kent and Ned Hay. The tournament was played on the

Williams private course on his estate.

Prior to the golf, luncheon was served in the Williams home with an orchestra furnishing dance music. Immediately following the luncheon the tournament was gotten under way with the gallery well filled with women. As a special afternoon attraction a ladies putting contest was held with the winner Mrs. Jack Keller. Mrs. Hal Forde was second and Miss Cook third. Artistic prizes were also awarded by the host for this event.

Upon the completion of the tournament, during which several of the women indulged in aquatic sports in the pool, a clam bake was held on the lawn. Long tables were arranged in the form of a horseshoe. Between courses the orchestra furnished dance music with the lawn as a dance floor. An impromptu entertainment was supplied by several of the Lambs and ladies during the bake. Hal Forde as master of ceremonies introduced Florence Moore, Scotti Welsh, Gene Buck, Oscar Shaw, Barney Bernard, John Willard, Ernest Truex and George Nash, each doing a specialty. With the approach of darkness and the termination of the clam bake, festivities started in the Chalet, a popular retreat on the Williams estate. The merriment was continued there for several hours.

Among those who appeared on the lawn during the day were Mr. and Mrs. Ernest Truex, Florence Moore, Mr. and Mrs. James Spottswood, Mr. and Mrs. George Nash, Mr. Reed Albee, Ethel M. Donough, Mr. and Mrs. Jack Patton, Mr. and Mrs. William Masaud, Mr. and Mrs. Gene Buck, Edward Ellis, Anita Stewart and Virginia Norden.

The host was assisted in the entertainment of the guests by Mrs. Wilda Richards and his son, Hal Williams.

B'WAY PRODUCTIONS, INC. APPEARS MUDDLED

Show People in Corporation Reported Out—Lederer in Charge of Phoenix Co.

With George W. Lederer out of New York early in the week, said to have gone to Chicago, not much detail was forthcoming as to the status of Broadway Productions, Inc., a corporation of which Lederer was president, with Otto Harbach and Harold Orlow interested up to last week, it is said.

One story around reported the show people had severed all connections with Broadway Productions, following a story Lederer had not received his salary as president for three weeks. What connection remained for Jones & Thurmond, New York brokers, who promoted the sale of Broadway Productions stock could not be ascertained. Nor did anyone appear to know what disposition had been made of the proceeds from the reported sales of \$125,000 worth of Broadway Productions stock in different sections of the country, although it was said that the commissions for those sales had amounted to \$30,000.

Broadway Productions had purchased "Lilies of the Field," which reopened in Chicago. It played for two or three weeks under the Broadway's direction, until last week, when salaries failed to arrive on schedule, with the "Lilies" company continuing on the commonwealth plan.

About \$50,000 of Broadway Productions stock had been disposed of in and around Poughkeepsie, it is said, by one Tuddreau, a local bond salesman. Among the Poughkeepsie purchasers, according to report, were Lloyd, a wealthy realty operator, and the city's chief of police.

Lloyd is said to have become interested in the Phoenix Play Co. with Lederer, who was in an advisory capacity to the Phoenix while a downtown New York broker was reported to control upon its organization. Last Saturday, it is said, the downtown broker was voted out a stockholders' meeting and Lederer was installed with full authority. The Phoenix Co. is operating "For Goodness Sake" in Chicago, a piece that also ran into a financial jam last week as reported in Variety, but which continued to play.

Broadway Productions, Inc., was a theatrical promotion, designed to be the holding company for subsidiaries which would operate or produce legit attractions. Lederer inaugurated a plan of stimulating local interest through personally visiting cities, advertising for amateur stage talent that could be utilized for the professional stage with promise of future Broadway, New York, engagement, if the amateurs displayed promise. Considerable publicity in local papers followed the campaign which appeared to be for the purpose of aiding local agents of the New York promoting brokers to follow it up with stock selling solicitation.

Besides Poughkeepsie, Broadway Productions stock is said to have been disposed of in Buffalo and Cincinnati.

FRAWLEY'S FAR EAST TRIP

San Francisco, June 28.

T. Daniel Frawley is preparing for another and more elaborate than usual tour of the Orient with a dramatic company. Frawley, who is staying at the Bohemian club here, expected to leave for New York this week to make his arrangements for plays and some players. A number of the company already have been engaged for the tour. Among these are Reynolds Dennison and Adele Blood.

Frawley expects this to be his final trip to the Far East and says he is going to take the biggest and best organization that he ever has had. The start probably will be made about Aug. 15.

JAMES CRANE REPORTED WED

A rumor on Broadway is that James Crane recently married Blythe Daley, daughter of Arnold Daley, in Chicago. Crane was lately divorced by Alice Brady, shortly after she became a mother.

Shea Leases in Bradford, Pa.

Maurice Shea has leased the Bradford opera house, Bradford, Pa., from M. Reis. The lease covers a period of 15 years. No policy is announced.

The Bradford has heretofore played travelling attractions.

EQUITY ASSN. DEMANDS BOND FOR "GOODNESS SAKE" CO.

Equity Players in Show Disgruntled Over Looseness of Rules—Demand for Guarantee Made Only After Actors Protest

SENSATIONAL RECEIPTS FOR "SPICE" IN A. C.

Played to \$15,000 at Apollo—Gave Extra Matinee with One Night Performance Short

Atlantic City, June 28.

The judgment which early last week altered the plan for "Spice of 1922" from the Casino to the Winter Garden, New York, was upheld when the show closed its local engagement at the Apollo, Saturday, to a gross of \$15,000. Five night performances were given (opening Tuesday); with an extra matinee Friday. This is accounted phenomenal business for Atlantic City during the season past.

"Spice," Jack Lait's show, is at the Walnut Street, Philadelphia, this week, placed there pending its opening next week at the Winter Garden, New York, where it will play at a \$3 top scale.

Philadelphia, June 28.

The Walnut, after closing its doors for a week following the pronounced flop of "A Romance of Youth," reopened Monday with Jack Lait's "Spice of 1922."

This revue is in for but one week, but unofficial word has it that the house is looking for another show to follow it. The staff has been cut down to minimum for the summer and with the rent all taken care of, the house can afford to take a chance with some try-outs.

It is understood that the owner has rather set his heart on breaking tradition by keeping open all summer.

MISS BAYES' NEW SHOW

Max Spiegel has accepted for production as a starring vehicle for Nora Bayes an intimate musical comedy entitled "The Queen of Hearts," by Frank Mandell and Oscar Hammerstein 2d. The piece will have a four weeks' preliminary out-of-town showing and will open at the George M. Cohan theatre, New York, the latter part of September.

The company is being recruited by Jenie Jacobs, who placed the play and the star with Spiegel.

Arthur Gordon, husband of Nora Bayes, will not start legal action for a separation, as reported. The couple have decided to live apart, but no legal action will be taken. The two children (adopted) will remain in the custody of Miss Bayes.

CHICAGO OPERA ARTISTS

Baltimore, June 28.

R. R. Ellinwood, representative of the Chicago Grand Opera, was in Baltimore and said that this city will have a four-day season of grand opera de luxe instead of the three-day season which was given last year.

The artists announced for the Baltimore engagement were Mary Garden, Claudio Muzio, Rosa Raisa, Cyrene Van Gordon, Georges Baklanoff, Giacomo Rimini, Ulysses Lappas, a new Greek tenor, Lazari, Cortreuil and Lamont Pavlovsk. Other big names will be announced later.

Muratore will not be with the company, according to Mr. Ellinwood, and he will not be missed. Ellinwood said that he never was a drawing card, yet one cannot help but believe that something else (could it be Mary Garden) is behind his absence.

The tour this year will not be so extensive as the one last year, and it will not embrace the Pacific coast. The following cities have been chosen: Baltimore, four performances; Detroit, three; Pittsburgh, four; Cincinnati, three; Philadelphia, four, and Boston from two to five weeks. The opera under consideration for Baltimore are "The Jewels of the Madonna," "Salome," "The Secret of Suzanne" and probably an Italian opera of the Puccini school or a bit of Wagner will round out the list.

Chicago, June 28.

Matters continue to sizzle at the Garrick where "For Goodness Sake" is tossing off pyrotechnics in such a way as to make the engagement quite the best little rip-roarer the managerial executives participating have encountered for some time. It is impossible to give in detail the multitudinous array of happenings, since they would fill this edition of Variety twice over.

Each new day's developments are eye-openers. The chief status of the exciting situation rests with the howl the Equity members of the company are making over the failure of their own organization to live up to the promises made concerning the necessity of all independent producers to post a forfeit of good faith before the Equity approval is given such organizations. The original promoters of "For Goodness Sake" never posted a forfeit, and the turn of affairs has placed the Equity members of the company in jeopardy for utilizing the strength of their organization to protect their own position, if an abrupt closing happens.

Frank Gilmore has rushed on here to make amends with the Equity members for the tangled situation. He has served notice on the Shubert offices here that inasmuch as he cannot find out who owns the show at this writing that Equity will step in tonight (Wednesday) if somebody doesn't post the forfeit bond. It's quite certain the Shubert offices won't do it, and the

(Continued on page 21)

ANNOUNCING OPERA AHEAD

Philadelphia, June 28.

A funny one that just appeared here was the announcement by the Metropolitan opera house that "Philadelphia would at last have an opportunity to see 'The Beggar's Opera' during the weeks of Oct. 16 and 23. This is believed to be the long distance ahead announcement record. It is further stated that reservations are now available at the Met. The prices will range from 25 cents to \$2.50, with Thursday and Saturday matinees, at which no seats are priced over a dollar.

There have been a number of rumors "The Beggar's Opera" would come to another theatre, though first announced here, but this seems to set such rumors at rest. These dates will probably just precede the engagement of the San Carlo opera company.

COLORADO SHOW IN TROUBLE

Atlantic City, June 28.

"Up and Down," played by colored players at the Globe last week, had something of a struggle before members of its cast were able to get out of town.

The week proved to be a poor one, despite the show was heralded as a second "Shuffle Along." Several of the troupers were reported to have left on tickets bought with their own money. Others and most of the show baggage were here until Tuesday when some arrangements were made about salaries, and the more optimistic of the company announced that the show would get together and open in New York next week.

MISS ROBSON FOR NEW PLAY

Chicago, June 28.

Howard McKent Barnes will supply the script for the tour of May Robson. Barnes has titled his play "The Master Woman," and has already delivered the play and signed contracts with Augustus Pitou.

The author is spending six weeks at the home of Miss Robson, preparatory to making the production. He will then set sail for England Sept. 9, attending the opening performance of his new comedy, "Mules and Men." While in England it is the intention of Mr. Barnes to complete his studies at Oxford.

Nat Roth III in Chicago

Chicago, June 28.

Nat Roth, manager for "Lilliom," is under the care of a physician at a loop hotel, suffering with a complication of ailments.

"PIN WHEEL" TRY-OUTS

Show at Carroll Has Spot for Specialists

A number of changes have been made in the cast of "Pin Wheel," the Michio Itow revue starring Raymond Hitchcock at the Earl Carroll. Eva Clark has withdrawn, Dorothy Smoller now handling the prima donna role. The Bennett Twins have been added, while two of the dance specialists are out, Ragina Devi, who did Hindu dances, and Maria Montero, a Spanish dancer.

It is said that Frank Fay will also withdraw, with Percival Knight mentioned to team with Hitchy instead. A number of acts and specialists have gone on in the finale, "A Quiet Evening at Home," the section being used for trying out material.

The show is quoted as getting around \$3,000 last week, which is claimed to permit an even break. That does not include Hitchy's salary, he having an interest in the show.

FLORENCE COURTNEY DECREE

Florence Courtney (Jessel) was granted her interlocutory decree of divorce from George Jessel, June 22, Justice Fawcett in the Queens County, N. Y., Supreme Court allowed it. The suit was undefended. Miss Courtney alleged statutory offenses with a number of unknown women.

The plaintiff waived all claims to alimony. The couple were married Sept. 12, 1919. They have no children.

TWO "PARADISE" PLAYS

John Bratton (Leffler & Bratton) is preparing for production a dramatization of his song, "The Sunshine of Paradise," published as a popular number in 1920. The Bratton piece will be a straight comedy on which he is collaborating with Ed Rose.

Carle Carlton is to produce a musical piece entitled "Paradise Alley." Both productions are slated for Fall showings.

ALIMONY SETTLED

Now Lawyer Wants Fee of \$3,383 From Alex. Carr

Claiming a fee of \$3,383 for services, Attorney Frederick E. Goldsmith has begun proceedings against Alexander Carr and his wife, Mary. The couple have been separated for some time. Recently she retained Goldsmith in an action to compel the co-star of "Partners Again" to show cause why he should not be punished for contempt of court, she alleging he was \$20,000 in arrears for alimony.

It is presumed the couple reached an understanding. Mrs. Carr then insisting the contempt proceedings be withdrawn. Though the attorney was retained by Mrs. Carr, there is precedent for both man and wife being responsible for the legal fee. Up to October last Carr was under court order to pay his wife \$850 alimony monthly. At that time the alimony was reduced to \$100 weekly.

"DAFFY DILL'S" CAST

"Daffy Dill," the next Arthur Hammerstein musical show which will star Frank Tinney, will go into rehearsal July 10, due to open out of town early in August and enter the Apollo, New York, Aug. 31. Georgia O'Ramey will be featured. Others in support are Queenie Smith, Guy Robertson, Grant and Wing, Harry Mayo, Irene Olsen, Mary Haun, Gaiden Sedano, Keen Twins.

The show is being written by Guy Bolton, Oscar Hammerstein, 2d, and Herbert Stothart. Julian Mitchell will stage the numbers and young Hammerstein the book.

CASTING FOR "PASSING SHOW"

The Shuberts have started casting for a new "Passing Show," to be the 1922 model. The revue may be aimed for the Winter Garden in September, but that depends on the run of "Spice of 1922," which opens there next week.

In the event of the "Spice" show carrying through into the fall season, the "Passing Show" may be assigned Jolson's.

CHICAGO KEPT INTERESTED BY TWO SHOWS IN "JAMS"

"For Goodness Sake" and "Lilies of Field" Financially Entangled—"Lilies" Commonwealthed—Hot Weather Keeps Up and Grosses Down

Chicago, June 28.

A series of transformations, with the deadly hot weather and cool breezes holding the front seat, continue to cram the loop's legit situation with a full measure of healthy activities.

Tossing into the situation the excitement caused by the financial positions of two of the attractions, "For Goodness Sake" and "Lilies of the Field," the newshounds find it necessary to run faster than nature's best little babbling brook in order to keep up with an accurate survey of conditions.

Gigantic are the troubles caused by the weather man, who turned the situation upside down a fortnight ago when he took the chains off Old Sol, who engaged in deadly pranks, drove four musical shows out of town, placed in jeopardy another which went out Saturday ("Anna Christie"), never allowed "Garrison and the Girls" to get started, and whirled such disaster around "For Goodness Sake" and "Lilies of the Field" that when the owners of those two independent shows were revived, they found their organizations had been taken away from them, "Lilies of the Field" by Equity ruling and the musical piece by a complete disorganization of humpty-dumpty promotion. If that clustered summary isn't a tumultuous affair, write your own ticket.

Having duties elsewhere, Old Sol left these parts flat with his juiciest of juicy offerings as last week's business went into its first part. And thereupon came the cool breezes on the scene, with a welcomed handshake from the managers. Back came the errant playgoers, and they flocked around until the week's grosses attained profitable heights. There would have been several mid-season grosses on the week if it hadn't been for the fact scorching heat peeped in again Friday and lingered around until about 4 o'clock Saturday afternoon. This lingering caused small houses Friday night and Saturday matinee. It caused disappointment again with the Saturday business. Sunday of the new week opened surprisingly cool, in fact, a record cool breeze for June, and up went the business again. So it is readily seen the weather man's whims hold the upper hand in shaping the box office statements for better or for worse.

Even the two shaky attractions, "For Goodness Sake" and "Lilies of the Field," got caught in the draft of the breezes, for despite the black eye both these attractions received in the uncertainty of proceedings after the eruptions of the previous Saturday, each climbed a good \$2,000 over the past week's business. With the exception of "Garrison and the Girls," all the other attractions in town made huge gains, with "The Hotel Mouse" and "Lightnin'" playing before mid-winter houses.

"Garrison and the Girls" never got started. It was odd to see a Cohan play fall by the wayside as the vehicle which brought back Donald Brian to the loop did. Cohan can now hold the losses of the last two weeks of "The O'Brien Girl" and the two weeks of "Garrison and the Girls" until he decides to come here and appear in a play himself. Substantial as these losses may be rightly considered, overcome they will be in a week's time with Cohan giving Chicago a peep at himself on the stage. There's a whale of a reception awaiting the "great little guy" out here. Cohan's Grand now goes dark, and with the Palace dark, Clark street at night has lost its brightened aspect.

"Anna Christie's" closing at the Cort is working overtime those who like to write into the newspapers criticizing the dramatic appreciation of the second largest city in the country. Enthusiasm doesn't make profitable a play's run in any city, and the sooner students of the high art realize this, the better off they will be in functioning their trade-mark. It's box-office receipts that hold a show, and these weren't forthcoming three weeks prior to last week at the Cort. There was good business last week for O'Neill's play, because there's always a cer-

tain crowd that makes a rush when the farewell is announced.

"Lightnin'" is going to be the wonder attraction for average high business for Chicago's all-time attractions. The balcony trade is picking up, and this spells huge summer grosses for the Blackstone. No campaign is needed for "Lightnin'" now. The public just goes, out of its own free will. The owners of "Lightnin'" must be congratulated for the expert manner in which the natives of the small towns were made aware of "Lightnin' Bill's" goodness via tremendous magazine work two years ago. It's counting now.

Space forbids the angles which could be handled in disclosing the innermost secrets of the happenings for "Lilies of the Field" and "For Goodness Sake." The Powers attraction closes Saturday, but who will take away the production is a matter of guesswork. If Dan Morrison takes away anything, it will be the production, but even his right to that may be questioned when it comes to the appointed hour. While the actors and actresses are utilizing the production property to get their expenses, Morrison is being kept distant from attaching the production, thereby blocking the commonwealth plans of the company members by a streak of municipal pride which protects local inhabitants from being interfered with by outsiders. It's a great situation.

"For Goodness Sake" had a week of fury and there promises to be no abatement this week. Notices are being handed in by the principals and until the Poughkeepsie man (Lloyd) decides to give up the situation as hopeless, there's no method to draw positive assurances of what will happen from day to day. Lloyd is seeking information at present desirous of holding the property and squaring all accounts so that a complete claim may be made for an expose of where the money for the stock which was sold for the establishing of the Broadway Productions, Inc., has gone to. The Shuberts are giving the Poughkeepsie man wide scope to keep going, even suggesting a change of cast at lower cost (present weekly cost is \$5,200). Wires are out for new people, and as this was written, Lloyd is being advised by his representative here (Trudeau) to expect a deficit of \$1,500 for the next two weeks each. If the money isn't forthcoming the engagement will abruptly end, for the Shuberts will not advance money to keep the attraction intact. A good weather "break" is the only hope.

It's going to be a gold mine for "The Hotel Mouse" if present prospects continue. The Apollo attraction picked up \$1,500 over the previous week and got a slashing getaway for the new week Sunday night. "Just Married" sailed along prosperously. "Lilliom" only saved itself through local interest in Charlotte Learn's entry into the cast.

Last week's estimates:

"The Hotel Mouse" (Apollo, 4th week)—With no opposition to combat box-office value of "star" names to attract, this one did the expected climb, after the bunched exit of other musical plays out of town a week ago, reaching \$12,700, and pointing to even higher figures if field keeps clear.

"Lightnin'" (Blackstone, 42nd week)—Reaches its 400th performance Saturday. Out-of-town graduation visitors swelled business over \$12,000, and the mid-week business continues marvelous. Should break its own advance sale record with Pageant of Progress visitors.

"Just Married" (La Salle, 9th week)—Odd to have a show draw a review from a newspaper critic after playing nine weeks, but the Vivian Martin-Lynn Overmann combination got it from Amy Leslie in "The News." Everything connected with this success reflects credit on the first year's house management of John McManus, former treasurer. Monday's business of \$980 forerunner to the promise of return of good business

which lasted, with the exception of Friday night and Saturday matinee. Many hearty laughs from those who contributed \$10,400.

"Anna Christie" (Cort, 10th and final week)—The farewell caused rush by the "put-offs" who found it difficult to get seats for last half of week. Went out Saturday night with a big reception for Pauline Lord. Hit \$10,500 for the getaway. William Courtenay and Juliette Day opened in "Her Temporary Husband" Sunday, with Bill Williams handling both ends for Frazee.

"For Goodness Sake" (Garrick, 3d week)—Clouded with financial storm all week, but salaries forthcoming after Saturday's matinee. Future of show now rests with Poughkeepsie backer deciding if he wants to sustain a \$1,500 loss week for the next two or three weeks in order to hold the investment while the tangle is straightened out and bid made for growing business. If Poughkeepsie man withdraws suddenly, 'twill be embarrassing for all. A cuckoo of a situation, revelation of same in promised court action will lay bare new theatrical promotion angle. Checked off for the week at \$8,110.

"Lilliom" (Great Northern, 7th week)—Charlotte Learn went into cast, supplanting Hortense Alden, and private parties in Miss Learn's honor saved this piece from going out Saturday night. I. reaching \$6,300, "Lilliom" got another week's grace. Will be a quick exit when it goes. Salary list, \$3,000.

"Garrison and the Girls" (Cohan's Grand, 2nd and final week)—Costly try for George M., but here's one showman who grasps situations quickly, for he knows public's pulse. Chicago didn't want it, so to the storehouse it went quickly. As the Cohan system of "go-get-them" wasn't launched, after the early decision to close, no attempt was made to check the week's poor business.

"Lilies of the Field" (Powers, 8th week)—With Dan Morrison standing in the lobby with his claim that he bought back 51 per cent. into the production not working, the company members decided to take unto themselves another week, with the closing now fixed for Saturday. House management disgusted with whole affair, but getting full protection by House Manager Mooney refusing to allow Morrison to participate in the transaction of the commonwealth arrangements. Exciting farewell for the house's successful year. Commonwealthed on \$6,300.

ABDUCTION CHARGED

45-Year-Old Pianist Runs Away With 15-Year-Old Secretary

Albany, N. Y., June 28.

Charged with abduction in running away with Rose Beszedes, 15 years old, who for the past year has served as a secretary to him, Prof. Albert B. Tondra, 45 years old, a music teacher and the pianist at Proctor's, Yonkers, N. Y., was arrested with the girl at the Union station here Sunday afternoon.

Tondra and the girl were taken off the New York train by Detective Joseph Fisch after receipt of a telephone message from the Yonkers police requesting that they be picked up. When told they would have to go to headquarters both remonstrated and claimed a mistake had been made. Tondra, who is a grandfather and has a wife and two sons living in Yonkers, claimed he was going to Niagara Falls for a vacation.

He said his family were aware of his going. The Beszedes girl, who looks much older than she is, claimed her parents knew of her accompanying Tondra and had no objections. He was locked up in the second precinct station and the girl sent to the Humane Society building.

Early Monday morning Detectives Charles Ward and John Fitzpatrick of the Yonkers police arrived in Albany with a warrant for Tondra and to return the Beszedes girl to her parents. They said the girl's father, John Beszedes, was the complainant against Tondra.

According to the police the girl left home Saturday with her younger sister, taking her to New York, where she left her with relatives. She met Tondra on the train Sunday morning. The girl's parents became suspicious and, investigating, found that she had taken all her clothes from home. Later it was ascertained that Tondra had shipped them in trunks to Niagara Falls. The detectives say that Tondra told his wife that he was going to the Adirondacks with several theatrical men.

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.

"Abie's Irish Rose," Fulton (6th week). Getting strong attendance by virtue of two for one tickets. Attempt will be made to continue show through summer. Last week gross was claimed over \$7,000.

"Blossom Time," Ambassador (40th week). Held steady here last week, with favorable weather up to Friday again factor. Went to better than \$1,600 for one or two nights, and total gave show nearly \$10,000. Still a summer holdover possibility.

"Captain Applejack," Cort (27th week). Figures for week ending June 17 overestimated, gross then little under \$10,500, a jump of nearly \$2,000 over previous hot weather week. Last week another \$500 advance was made for a total of a little over \$11,000.

"Cat and Canary," National (21st week). About \$800 better for this mystery show last week, when gross was little under \$9,400. Figures to run into next season.

"Chauve-Souris," Century (22d week). Morris Gest's Russian novelty very big, even through warm going of opening weeks here (moved to roof from 49th Street June 6) and lower temperatures last week made attendance capacity. Fewer \$2 seats now and more at \$5. Only attraction at scale.

"Follies," New Amsterdam (4th week). Agencies selling allotments out well before each performance, and Ziegfeld revue, 16th of series, drawing great business, leading entire field; last week gross around \$37,600. Near-est contender was \$15,000 less.

"SALLY" ALONE

Doing \$30,000 Weekly—Sensational Gerard's "Follies"

Boston, June 28.

"Sally" sails along its way quite merrily, holding the town alone in the legitimate attraction field and playing to about \$30,000 every week. This means that the show has a practical sell out every performance with the standees eliminated. Considering the show has been here for many weeks it is a wonderful record.

As far as the other houses in town are concerned the plans for the coming season are of the conventional sort. The Colonial is supposed to house "Good Morning, Dearie," when the run of "Sally" is over, the Wilbur will have "The Bat" for an opener about Labor Day, the Hollis will open with some strong straight show, the Tremont in August will have "Little Nelly Kelly," the Cohan show, and the Selwyn is supposed to open with a new musical comedy—and not a film such as put the house in the outlander class at the first of last season—a class that it had extreme difficulty in emerging from.

One of the sensations of the season is the business that the Gayety with Bozo Snyder and his "Follies of the Day" did last week. This is not the first week that this show has cleaned up, it being a big money maker since it hit in, and it has kept the house open several weeks beyond the usual time limit.

The stock houses open in town also got a good break in business last week—due to the weather and the fact that it was Harvard commencement week with about 50,000 strangers in town, all dressed up and very few places to go.

MILLER'S \$10,000

Disappointing Grosses at Los Angeles Last Week

Los Angeles, June 28.

The Henry Miller company at the Mason here did not get the business expected last week when Mr. Miller and Blanche Bates appeared as co-stars in "Her Friend the King." It was expected the attraction would get at least \$16,000 but the gross just topped \$10,000.

This week with "La Tondresse" with Miller and Ruth Chatterton, a gross of about \$14,000 is looked for, although the original figures hoped for were around \$18,000.

The heat has affected the business. "The Circle" in its second week at the Mason preceding the Miller run got \$12,000, although they expected to do \$15,000 on the week.

"From Morning Till Midnight," Frazee (1st week). Theatre Guild production put on at Garrick for special presentation and offered along with "He" several days there. Moved here for regular showing Monday.

"Good Morning, Dearie," Globe (35th week). Management expects attraction to hold over until next season and that is probable, dependent upon July business. Last week quoted around \$21,000.

"He Who Gets Slapped," Garrick (25th week). At Fulton for four months, moving back here last month. About \$5,000 last week. Cast changes and moderate takings permit show making some profit. Theatre Guild has house and attraction.

"Kempy," Belmont (7th week). Agencies accepted another buy-out, which insures comedy hit sale transit through usually deadly July. Box office selling all but few \$2 seats in small balcony. Face is \$5,000; big for house of this size.

"Kiki," Belasco (31st week). Dramatic leader, with no contenders. Wonderful business continues, with weather making for virtual capacity at over \$16,000 weekly. Will hold over into new season.

"Lawful Larceny," Republic (26th week). Although listed to close two weeks ago this drama, which counts among season's successes, has continued, and because of cast cutting has earned profits with moderate gross. About \$6,000 last week. Another hot spell will close it.

"Make It Snappy," Winter Garden (12th week). Final week for Cantor show; comic will take vacation, show going to road in August according to present plan. "Spice of 1922" succeeds next week. New show given excellent rating.

"Music Box Revue," Music Box (41st week). Musical smash has yet to fall under \$20,000. Last week it went to \$22,600, or about \$4,000 under capacity. Matinees little off.

"Partners Again," Selwyn (9th week). Comedy leader, with no contenders and guaranteed big business up to start of new season through agency support. Last week gross was better than \$16,700. "Pin Wheel," Earl Carroll (3d week). Odd revue of classical dance and comedy; improved by cutting after first night. Business with cut rate aid between \$3,000 and \$8,500 for first full week. That probably gives attraction even break, with only one important salary in cast. "Shuffle Along," 63d Street (53th week). Colored show will start July; exact date of withdrawal not set. Booked to open at Selwyn, Boston, July 31. Still making little money with cut rate tickets.

"Six Cylinder Love," Sam Harris (45th week). Business again went to \$7,900 last week. That is believed to give season's run leader a profit. Has a few more weeks to go.

"Strut Miss Lizzie," Times Square (2d week). New colored revue voted entertaining. It went to four figures for night business after opening, and with a mid-night performance Wednesday reached over \$3,500. That is very top. One more week here under rental. No other berth secured up to Wednesday.

"The Bat," Morosco (97th week). Broadway's run leader dropped as low as \$4,100 early in month but last week was nearly \$6,000, which made profit. Show breaks even at \$5,000. Seven more weeks to attain two years' run.

"The Dover Road," Bijou (28th week). Again bettered takings, gross last week going to over \$5,500. Show can make money at that pace and ought to run well into July. House made money, too, period of season figured.

"The Goldfish," Astor (10th week). Moved up from Maxine Elliott last week, switch accompanied by jump of \$3,000, or nearly 50 per cent. over the final week at the Elliott. Management encouraged show can last through summer. Last week's business not far under \$10,000.

"The Hairy Ape," Plymouth (11th week). Was to have closed Saturday, but management decided to continue another week. Last week got \$6,500.

"The Perfect Fool," Cohan (36th week). Final week for Ed Wynn musical show, which has accomplished season on Broadway, piling up real profit at \$2.50 top. Business averaged \$15,000 for time, and went as high as \$18,000 and better. Last week over \$9,000.

"Silver Wings," Apollo (7th week). Film.

"Nero," Lyric (6th week). Film.

INSIDE STUFF

ON LEGIT

The closing of "Make It Snappy," at the Winter Garden, this week is a break for Eddie Cantor, its star. It's the first time Cantor has played Broadway in the summer. In framing the show, he arranged his own work, that through five comedy scenes and his other stage activity, when he wasn't on the stage, he was changing in his dressing room. It compelled him to go direct to his Mt. Vernon home each evening after the performance, and he was in bed an hour after the curtain rang down. Besides, Cantor's knee is troubling him. His left knee has developed a habit of jumping out of place. It often happened to him while on the stage, and, though it did not prevent him from walking, it pained and he could not bend it. The heat also attacked Nan Halperin. At one Sunday night concert at the Garden, Miss Halperin collapsed.

Cantor had asked Lee Shubert to end the run so he could rest during a visit to Europe, as Cantor was afraid he would be unable physically to go through next season. With "Make It Snappy" doing \$13,000 a week, Lee told Eddie not to be bothering his head about the weather; he was thinking about it too much, and the show was good until September. Just about as Eddie had made up his mind to close, Shuberts notwithstanding, the Jack Lait show, "Spice of 1922," in Atlantic City, looked so good it seemed a pity to waste it at the Casino at \$2.50, as originally planned, when it might do \$30,000 the first weeks, anyway, at the Garden. Lee saw the "Spice" performance and then returned to New York, going to the Winter Garden, saying: "Eddie, do you know you are working too hard. I don't want you to break down. You must have a vacation, and I think we'll close July 1 so you can spend the real hot weather away, if you want to."

Joe Gluck (in Kansas City they have given him a new name—Joseph) is back at the Friars, telling the bunch what a live town Kansas City is—that it's the only place in the world for him and that he can't wait until he gets back to it. Joe came back reformed. His worst this summer is rum and he's against buttermilk as a chaser. Otherwise, Joe is looking pretty good, has added a little weight which makes him rotund (new for K. C.) and his smile has developed. In Kansas City, Joe is the representative for the Shuberts. The town seems to like him and Joe certainly does like that city. He wants to give anybody an argument who mentions St. Louis. There are several live towns in Kansas. Joe has worked out a sort of booking route for attractions, taking Kansas City as the key. Now he has about 10 and will probably add more (if this isn't supposed to be public, the Shubert booking office is not to believe it). Broadway lost a great plugger when Kansas City won the love of Joe Gluck.

Flo Ziegfeld, going to Europe this summer, may have the real objective by the producer of placing the current "Follies" in a London theatre. During the early days of this season's "Follies," Ziegfeld said: "This is the show I want to see in London. It has everything thoroughly typical of the best of any 'Follies' and I want to show the English the best sample. This one is going over just as it is now." Ziegfeld has been smarting under the skin for some years through the best production and comedy bits of the annual "Follies" finding their way to England. It is not unlikely while abroad he will give the English producers notice he is going to bring the current show over there, and warn them to lay off it. Meanwhile, he asked if Variety would minutely describe in its review of the show each scene and all comedy, in order that the Englishmen could have no excuse for taking any of it, but he was advised to have his staff write out that description and send it to Variety's London office. So it does look after the many pipes pulled about the Ziegfeld productions and London, that London may see at last a genuine blow in the bottle "Follies."

No doubt many fakers in years past have victimized colored people through agreeing to take the kinks out of their hair. Negroes of both sexes have maintained it was a possibility. A few years ago a Negress, who lived on an estate near Tarrytown, N. Y., was said, when she died, to have amassed a large fortune through smoothing out the kinks. Anyhow, at the present time it appears as though some process has been discovered that is successful. In the colored shows and all-colored cabaret revues in New York just now may be observed any number of the colored folk with perfectly straight hair. Though heavily plastered, perhaps, and often with the girls the hair is bobbed, there does not appear to be any inclination of the kinks to assert themselves, while before or under the foot or spot lights.

Joan Sawyer is reported about to marry a wealthy business man in the West. It is some time since Miss Sawyer has appeared professionally. She first struck Broadway as a society dancer and had an extensive, also prolonged vogue. Miss Sawyer later went into vaudeville. Another dancer of former days who has remained active and latterly in vaudeville is Florence Walton. Miss Walton is reported to have commissioned a writer to turn out a regular vaudeville act for her next season. Miss Walton's former partner, Maurice, over here last season for a while with Leonore Hughes, dancing in "Dearie," is back in Paris, operating a cabaret to quite moderate returns, it is reported.

At the general meeting of Equity, held in New York last month, a skeleton financial report was read and it was stated a detailed statement would appear in the next issue of "Equity," the society's monthly pamphlet. "Equity" for June has been issued. It contains no more of a financial statement that was read at the meeting. The net profit for the Equity benefits at the Metropolitan opera house in 1921 and 1922 is given as \$11,910.82 in 1921, and \$1,700 in 1922.

The recent dramatic stock in the People's, on the Bowery, brought forth the first English-spoken from the stage in that house for years. The People's has had Yiddish and Italian companies for several seasons. At one time, when under the management of H. C. Miner, it played first-class attractions.

Jack Pickford, according to reports, has instructed his attorneys to start an action for defamation of character against Flo Ziegfeld, Jr., when the latter returns from the other side. Pickford, according to mutual announcement by both parties, is engaged to wed Marilyn Miller, the Ziegfeld co-star (with Leon Errol) of "Sally," now in Boston. Some time before sailing, Ziegfeld caused to be uttered statements against Pickford containing derogatory remarks about Pickford's naval record. They said young Pickford had become involved while in the Navy through bribery charges and had turned state's evidence. Pickford repudiated the allegations and Miss Miller intimated the Ziegfeld statement was issued with a view to having her break her engagement to Pickford. This she firmly said would not occur, but that she intended wedding Pickford without date set.

Not the least of the little troubles of Louis Wolheim, who jumped into Broadway's limelight through his characterization of "The Hairly Ape," is his hair. To keep within the role he has retained a shaggy head and that has been uncomfortable on hot days. The show closes at the Plymouth for the season and Wolheim told friends he has engaged three barbers to attend him immediately afterward.

Interested in the "Strut Miss Lizzie" show, the Creamer and Layton all-colored revue, are Arthur S. Lyons, the independent booking agent, and Billy Minsky (Minsky Brothers). The Minskys arranged the Times Square booking and are interested in the show exceeding the 10 per cent share reported. Minsky, Lyons and Henry Creamer have incorporated for \$5,000 as Strut Miss Lizzie, Inc.

The Pantheon de la Guerre, for which A. H. Woods has guaranteed \$300,000 for the American rights, will come over here before the year ends. It is 130x130 feet, detailing the history of the war in relief by painting. One hundred and one artists worked on the frame, according to report. It is exhibited in Paris. When reaching New York there

may be an attempt made to exhibit the painting in a public square or park. The figures of the painting are so striking they appear to be lifelike. This is an effect gained so far only by foreign artists. At St. Anne de Duprey, near Quebec, and the shrine (recently burned) in that Canadian village, is a cyclorama of the Bible, a magnificent painting to which an admission of 25 cents is charged. The painting is valued at \$1,500,000 and it is claimed required 25 years to complete.

George M. Cohan has been steadily at work at his home in Great Neck, L. I., on "Little Nellie Kelly" since his return from Boston two weeks ago. Charles Gebest, long associated with Cohan as musical director, has been with him arranging the orchestrations. In some quarters an old rumor had it Cohan did not compose many of the melodies credited to him, but to those who know him the report has always been regarded as absurd. His knowledge of musical composition has been a source of wonder to those working with him. The "Kelly" show is to be all Cohan, he not only doing the book and score, but the lyrics as well. It is the first musical piece by him unassisted in some years. The show is due to start rehearsing this week and listed to open at the Tremont, Boston, Aug. 31.

Oscar Hodge, who died of appendicitis in a New York sanitarium two weeks ago, had been married for eight months. Hodge was interested in the Neil O'Brien Minstrels, the arrangement being an even split with O'Brien. There was, according to current accounts, no written agreement between Hodge and O'Brien, and the question has arisen whether the 50 per cent. ownership of the attraction under a verbal contract will pass on to the widow. O'Brien was credited with agreeing to continue Hodge's half interest in favor of Mrs. Hodge, but it is not known whether the widow will care to invest in half of the production expenditure for the coming season. The measure of business the show has drawn in the past two seasons will probably determine her decision. Hodge is reported having expired under the knife. His remains were cremated.

Fred Marshall, who was manager of the Lyric, New York, for the Shuberts until arrested and charged with being short in his accounts, was released under bail last Friday. The case against Marshall is in the hands of the bonding company which secured the Shuberts against loss. It is understood he will be permitted a chance to make restitution, in which case the charge may be withdrawn. According to the auditors who went over Marshall's books, it is alleged he managed to appropriate \$1,997 by means of charging up bills which he failed to pay. There are no receipts for a number of items marked up as paid by him. Included in the items which the house man charged up as paid were the wages of scrubwomen who were supposed to have received \$3 per day.

The two sons of a showman living in Westchester county were recently summoned before a magistrate for violation of the traffic regulations. The kids drove their flivver past a cop who had held up his arm for them to stop. They entered a novel alibi, saying they really thought the officer wanted to sell them tickets for a benefit and added that they had been stopped by another officer for just that. The court knew their father and let them off after a "bawling out."

The new season attraction for the Liberty is in doubt, both George White's next "Scandals," to be produced with the backing of A. L. Erlanger, and Moore & Megley's "Molly Darling," which recently closed for the season in Chicago, are mentioned for the house. Louis Mann has been given a proposition by White for "Scandals," though the engagement was not consummated early this week. White figures to open the revue out of town in August, which would make it ready for Broadway before Labor Day. "Molly Darling" will also be ready for metropolitan debut at that time. When that show again reaches the boards there will be replacements of three-quarters of the cast as seen in the Chicago engagement.

Variety every once in a while is visited by representatives of so-called investigating bureaus and other societies, asking for detailed information on one or another items appearing in the Inside Stuff departments—vaudeville, legit or pictures. For obvious reasons a good deal of these items are written innuendo. It has been noticed the people always inquire about an item where scandal or an unconventional occurrence is concerned. These bureaus' agents will hem and haw considerably when asked how they concern them, generally replying they want it for their own information. It is obvious some of this information in unscrupulous hands could be commercialized—a gentle synonym for blackmail or the "shake-down."

The more important principals of "Spice of 1922," due at the Winter Garden Thursday (July 6), are playing under a percentage of the gross arrangement. Different principals have agreed to different percentages. In all, the players' percentages total about 31 per cent. Besides are the fixed salaries for the other principals and choristers. The percentages were first arrived at with the Astor or Casino in mind, at a \$2.50 top. The switch to the Garden for the Jack Lait show at \$3 top, with a different and lower sharing arrangement for the show, leaves a problem over the percentages that may be a subject for adjustment. Lait, who wrote "Spice," piled principals into it until the program looked like a list for a Broadway benefit. In fact, the cast did frighten out two or three of the first principals engaged. After they saw the group, each "walked," saying they did not care to buck the competition. One was a comedian, and it is said "Spice" would have made him if he had remained.

Jimmy Hussey has been playing with the Lait show since it opened, without salary. Jimmy was in the Hotel Astor having his lunch with Lait. Hussey had just returned from the other side. Someone jocularly told Jimmy to go to Atlantic City, watch the "Spice" show opening, and he might have a job the next morning. Jimmy volunteered to go into the show at once, and said he would do it to oblige Jack and for his carfare. Hussey scored one of the hits of the performance, remained with the show in Atlantic City, is with it this week at the Walnut Street, Philadelphia, and will open at the Garden, with no one having said anything as yet about his salary. Now when Jimmy eats, he o. k.'s the restaurant check as a box office order, and it is presented. Monday he asked Nat Phillips, Lait's representative with the show, for 50 cents, and Nat made him sign a receipt for that amount.

"Spice" did a phenomenal business last week for the seaside getting \$15,000, and will do around \$16,000 this week in Philly. It reopened the Walnut for the week at a \$3 scale, and has nothing but the weather against it in that city. Philly is not a summer town, however.

LITTLE THEATRES

The Provincetown Playhouse has closed its doors for a year, its workers and playwrights deciding on taking vacations. Eugene O'Neill, the father of the Provincetown group, where he has staged many of his short dramas, has gone abroad. Susan Glaspell, who in private life is Mrs. George Cram Cook, and Mr. Cook are also going overseas and will spend the winter in Greece, while the players of the Provincetown company will appear elsewhere.

There is a tidy revenue in royalties from plays such as produced by the Provincetown Playhouse. Miss Glaspell and Alice Gernsten-

berg receive from \$5 to \$10 each time one of their works is played, and as high as 100 little theatres and college groups will present them within a week. That insures a revenue of at least several hundred dollars a month.

Next season's repertory and co-operative ventures in New York promise to be as active as during the season now ending, during which time considerably more independent production units operated than predicted. Indications for at least an equal number dating from the fall will attain, despite the

(Continued on page 30)

STOCKS

The Vaughan Glaser Players closed at the Uptown theatre, Toronto, Saturday, after a season of 301 consecutive performances.

Joseph de Stefani, Helen Keers and Jimmy Hayden, who have been with Arthur Casey's Players in Omaha, have joined the Orpheum Players at Duluth. Torrid weather in Omaha has forced the players to discontinue stock for a time.

The Coloron Park theatre, Jamestown, N. Y., will open next week with a stock musical company calling itself "The Summer Frolics."

The Proctor Players, Troy, N. Y., opened in "Smilin' Through." It is the first stock the city has had since the Mortimer Snow Company went on the rocks at the old Lyceum a year ago last January. Clara Joel and William Boyd head the company, supported by Rena Titus (local), Pierre Watkin, Mabel Colcord, Eric Dressler, Marian Lord, Roy Elkin, William Amsdel and Norman Tracy. Mr. Boyd and Mr. Amsdel do the directing. For some unknown reason little advance publicity about the opening was carried in the local papers.

The Broad, Newark, N. J., is dark for the summer. Maude Fealy decided to quit rather than pay the \$750 rent Morris Schlesinger demanded. Miss Fealy will appear at Proctor's, Newark, next week, in a tabloid "Fair and Warmer," with two members of her company, Milton Byron and Jack Martin.

The Elitch Gardens theatre, Denver, opened for the third time under the present management, Sunday (June 25), in "Three Wise Fools." Helen Menken, who played the leading female role in the piece for two seasons, is the leading woman for the company. Ernest Glendinning is the leading man and is expected to be another Bruce McRae, who took summer audiences at Elitch's by storm a few years ago.

Rollo Lloyd is again the stage director. He has been the right-hand man for J. M. Mulvihill, president of the operating company, ever since the theatre was reopened two years ago. The advance sale indicates the season will be more prosperous than either of the past two years, despite that local conditions are not nearly as good.

The Belasco Players, Washington, with "Getting Gertie's Garter," played to \$6,680 last week. The piece is held over for this week. Brandon Peters has succeeded Harris Gillmore in the company, and Ernest Trushelm replaced Leon Pierre Gordon.

C. I. Tucker has taken over the lease and the Garrick Stock, Washington. Its business affairs are being straightened out. The plan of visiting star players is to be carried out. With James Rennie playing the lead this week in "Moonlight and Honeyuckle" it is expected the stock will show a profit.

The George Marshall Players at the Lyceum, Baltimore, closed Saturday. "The Pidgeon" had been announced for this week, the closing occurring suddenly.

LEGIT ITEMS

Mme. Maud Powell, the concert violinist, who died Jan. 8, 1920, in Uniontown, Pa., left a net estate of \$10,407.09, according to a transfer tax State appraisal of her property. Under her will, executed Nov. 5, 1919, this amount passes to her husband, Harry Godfrey Turner, who, without bonds, is also executor. The assets of the estate consisted largely of royalty agreements with music publishers and phonograph record manufacturers.

Mme. Bertha Kallsch and her husband, Leon Spachner, sailed on the "Olympic" Saturday for London where Mme. Kallsch will put on "The Riddle: Woman." She may also do several plays in Yiddish.

William S. Rainey has secured the Pacific Coast rights to "The First 50 Years" and will appear in it with Evelyn Vaughn.

Seven companies of "The Rat" are being organized for the road by Wagenhals & Kemper for next season. Several will play return engagements, the same number having been out last season.

OUT OF TOWN REVIEWS

HER TEMPORARY HUSBAND

Dr. Gordon Spencer.....George Parsons
Kate Tanner.....Selena Royle
Judd.....Harry H. Allen
Blanche Ingram.....Juliette Day
Tom Burton.....William Courtenay
Clarence Topping.....Percy Ames

Chicago, June 28.

In Harry Frazee's baseball parlance they say "Game postponed, account of wet grounds." In Harry Frazee's theatrical parlance at the Cort Sunday they should have said "Performance postponed, account of lack of study."

If this had been done those interested wouldn't be worrying about what's going to be the future of "Her Temporary Husband," which Frazee gave a premiere—a sudden one, to say the least, with every hope the attraction would serve a financial purpose until the arrival of "Thank-U," Aug. 26. As matters went, the slips of speech, denoting lack of study and rehearsal, spoiled what carried an unusual enthusiasm for a summer premiere. When that series of gusts of late October winds circled the loop Sunday, reaching their heights mid-afternoon, the first-nights came out of hiding, and it was just Frazee's and Bill Courtenay's luck to have the whole bunch there to observe the massacre of the manuscript and acrobatic stunts in reaching for "exits."

Therefore let the biographers of premieres mark off asterisks against this premiere and specify it under the caption of a "try-out." For that's all it developed when instead nerves reigned supreme—perhaps a trifle more than first-nights (and a goodly quota of the regulars were present, with Leo Ditrachstein back from the coast and studying a new play here, as their guest) have witnessed at so important an event.

Chicago always takes its openings very seriously, for out here they are not addicted to advertising "first performance on any stage." When a show reaches here the first-nights have become accustomed to believing it is a finished work. There's becoming a tendency, however, to execute premature premieres, and "Her Temporary Husband" was all this. There was a tarry for the new play at South Bend, but it wasn't long enough. The opening performance proved it. Playgoers don't always realize the reasons for hurried premieres, and Frazee's was a hurried one, double quick for that matter, because of "Anna Christie" giving an unexpected closing notice, and the Cort just can't go dark—it wouldn't be the natural order of Chicago's theatrical functionings. So there you are, and there you have the advanced tip if the play doesn't make the grade even while wearing its appropriate financial attire to face summer conditions. Premature premieres contribute one good fact, nevertheless, and that's an alibi for both the players and the author. So under the conditions, let everybody be happy, and proceed with hope that later performances find the players squeezing every value out of this new farce. At that an estimated gross of \$5,500 weekly should gain a profit for both company and house for the eight weeks intended.

The good points of a rakish play were lost in blind cues, causing a miss in the slam-bang that is necessary to unravel the beauties without drawing fatalities. The tempo stood still because it had no chaperonage. The players had all they could do to chaperon each other, if not their individual selves. The possibilities for Edward Paulson's farce were visible, but many more of them were probably lost observing and sympathizing with an embarrassed cast—and it's always embarrassing, this "fishing for lines and struggling for exits." The company received enough encouragement to anticipate success later, with more study.

There is big hope for "Her Temporary Husband," because William Courtenay heads the cast. Chicago is clamish in worshipping an actor of Courtenay's type, and the matinee will undoubtedly prove this. If this actor's broken season did anything for him it positively rounded out more handsome features, and what lovable Lillian Russell was to the stage in looks in the feminine department, Courtenay surely holds an equal reputation for the manly opposite department. It's a tribute that Courtenay can always gain, no matter what the worth is of the play he's participating in.

The story is mildly told, with the greatest laughs coming from the absurdity of the circumstances which lead up to the comical situations. Courtenay adopts "whiskers" rather than lose the girl for whom admiration starts at the Ritz luncheon session. The pursuit for the girl's hand involves a dislike for Courtenay by the girl's kinsman and benefactor, and takes a winning turn for the Romeo, after several boring moments in explaining to the audience how the day will be won if the scheme works out the great help from said "whiskers." The girl is at the sanitarium where she is pleading for an acquaintance of a man guaranteed to die within three months time so that she may satisfy

conditions of an ancestral will specifying she must not marry the man she thinks she loves if she expects to come into possession of the will's fortune.

Further stipulation of the will's requirements affords the girl a chance to wed again in case of her spouse's death. So the scheme laid bare by the girl to win the fortune and still have the man of her choice advances neatly until Courtenay learns of it and bribes the sanitarium attendant and puts on the "whiskers," passing off as the man who will die in three months time, and marries the girl under his own name, which is unknown to the girl.

The situation made the first act spasmodically interesting, although it was extremely boring because the ideas were visibly held back from the speed. Faster revealing would have uncorked greater laughter. In the girl's explanation to the sanitarium authorities as to the kind of a husband she wanted there was a false alarm offered in the hinting at the possibility of the McCormick gland story being utilized for comment, but it only involved discussion on monkey tissues. It was a spiley reference, yet extremely brief. It looked as though Courtenay didn't get the full value of the first act curtain with the way he was bungled up to escape being caught in the disguise, as the girl suddenly returned on the scene. Rehearsals, of course, will make better the curtain for bigger laughs.

The "whiskers" hold the anxiety of the audience until a drowning rescue (off-stage), when Courtenay is obliged to shake them, going to the girl's rescue and saving her life after the "villain," seeking the girl's fortune, has a chance to enter his strongest into the story.

At this point the play starts to stagger, and it never returns, despite the romance entered upon and continued until the final curtain. "Her Temporary Husband" gets its full punch with the sanitarium scene. When this scene is worked with the speed necessary the play will have more to carry it through the ordinary moments of the second and third acts, particularly the last act.

Courtenay (last here in "Honors Are Even") has a role that he's going to fit nicely—for eventually he'll be cool, and when this actor is this way he's got the lines to be humorous in a humorous and brilliant fashion. It's a handsome role for Courtenay.

Juliette Day, the baffled heiress, has plenty of charm as "the girl." George Parsons always deals in humor and once again he profusely handles it as the doctor. Harry Allen as "Judd" got the laughs started and throughout he makes every line of a good part hit the target. Percy Ames has the villain's role in the race for the girl's fortune, but he was a "nervous" villain on the opening night, instead of the slick article—quite an unusual occurrence for this actor, but still emphasizing the universal unsteadiness of the whole company. Selena Royle was closely followed in the nurse's role because she is the offspring of Edward Milton Royle. Miss Royle would hold greater attractiveness if she exchanged that "red color" in the exit in the first act after the marriage ceremony to a nice lavender, for the time is the present, on the Hudson, and lavender would quickly match the girl's other attractiveness, since it is the picture-color for any "nurse" with the background offered.

The Cort doesn't "paper" an opening, so the capacity audience meant a good financial send-off, and there's little doubt that "Her Temporary Husband" will rally and manage to clear a summer profit. If it doesn't a great chance has been lost, and charge it entirely to lack of study.

Loop.

A GENTLEMAN'S MOTHER

Atlantic City, June 28.

Apollo theatre. Sam H. Harris presents "A Gentleman's Mother," by Martin Brown.

PROLOG

Polly Pearl.....Jeanne Eagles
The Traveler.....Frank Westerton
Ex-English Soldier.....Frank Horton
One-Armed Rev.....Russell Sedgwick
Barmaids, sailors, etc.

THE PLAY

Polly Pearl.....Jeanne Eagles
Tilda.....Eleanor Daniels
Fanny.....Elizabeth Risdon
Leonard St. Aubyns.....Leon Gordon
Tom Robinson.....A. P. Kaye
Porter.....Michael Agnes
Mr. St. Aubyns.....Arthur Elliott

Jeanne Eagles with fine acting and supporting company lifts "A Gentleman's Mother" from what might easily be mediocrity to a place as a rather excellent play.

Told in its stage sequence, the production begins with a scene in a sordidly but colorfully fitted sea coast tavern where the aging Polly Pearl (Miss Eagles), hardly above the slattern, is the owner. A chance traveler who arouses poignant memories of her youth throws us over into the first act, which is the formal beginning of the play. Here Polly, in the height of her charm, making a youthful dip into a marriage which turns out to be a hopeless folly, leaving her a broken thing, thinking only of the child whom she decides must know nothing of his origin or of his mother's past.

The long arm of stage coincidence is relied on rather strongly to bring about a meeting of two American doughboys in the tavern. During the quarrel which ensues one of the doughboys is killed and the other wounded. In dressing his wound Polly discovers a miniature of herself and recognizes her son, whom she bravely gave up to an English family 20 years before in order that he might grow up to be a gentleman. Rather than let him know she lets him go away unawares. This scene, as well as the one in which at an earlier stage of the play Polly renounces the man whose infatuation she took for love, is particularly well done.

Elizabeth Risdon as the music hall beauty, whose morals are measured by the length of the masculine purse strings, is superb—and A. P. Kaye comes in as close second as a London sport.

Schuer.

WHO'S WHO

Atlantic City, June 28.

Farce "Who's Who?" in three acts, presented by A. H. Woods at the Globe, June 26.

Marion Minter.....Eleanor Williams
Andrews.....Spencer Charters
Mrs. Mantle.....Marion Ballou
Richard Meeker.....Charles Ruggles
Diane O'Dare.....Ruth Terry
Isabel Farrell.....Edna Hibbard
Felix Farrell.....Russell Mack
Arabella Meeker.....Sue MacManamy
Mustette.....Marcelle D'Arville
Irene.....Peggy Eleanor

A. H. Woods has offered his newest contribution to the career of farces in "Who's Who." The play is derived from a German original by Pordes Miller and Enrich Urban, and a hitherto unknown, Walter De Leon, has owned up to the right of adapting the salacious tale.

It deals with a rather gay Lothario, played by Charles Ruggles, who takes an extra step once in a while. In the absence of his wife he yields to the persuasion of an impersonator for a vaudeville company and leaves that man, make-up and all in possession of his own home.

Matters are complicated by the arrival of his wife while the said Lothario is gayly spending the evening in the company of the impersonator's wife.

You are allowed to think what you please, but in the end the audience was informed that there was nothing whatever out of place.

The lines are very broad and can be interpreted according to the desire of the listener. Spencer Charters has a typical role but insufficient. Sue MacManamy, Edna Hibbard, Russell Mack, Eleanor Williams and Marion Ballou make up the efficient company.

It is a typical Woods farce in lighter vein, not so speedy, not so gay as some of the other days, but if anything more full of suggestive lines.

Schuer.

LEGIT ITEMS

Arthur Alston has started an action against Corse Peyton alleging the conversion of scenery used by Peyton during the run of his stock company at Keeney's, Bay Ridge, Brooklyn, N. Y. James Timoney is representing Alston.

Charles B. Lary has been appointed appraiser by Surrogate Cohan of the estate of the late Mrs. William Harris (Florence Quail Harris), the widow of William Harris, the theatrical manager. Mrs. Harris died April 25, 1921, at her home in New York City, leaving a will dividing her estate among nine relatives.

Mrs. Harris was known professionally as Florence Thornton. She was married to the theatrical manager in 1913, at which time she retired from the stage. Her husband died Nov. 25, 1916, leaving an estate of \$820,188.05, which has been filed in the Queens County Surrogate's Court, but is tied up in litigation by creditors. Under his will she was left a life interest in his residuary estate, with the principal at her death to be divided among his children and a granddaughter.

According to an application for letters of administration filed by Mary E. St. John, a cousin of the late Ira T. Moore, an actor, who died May 19, last, in New York City, his estate does not exceed \$1,000. The deceased was 55 years old at death and had appeared on the stage for 30 years. He died without a will, with Deborah A. Sargent, a cousin, entitled to share equally in the estate with Miss St. John.

Frank Wilstach's \$2,000 claim on a contract against the Vanderbilt Producing Co., sponsors of "Irene," was settled out of court last week just before it reached trial before Judge Valente in the City Court. Wilstach alleged breach of contract as advance man for one of the "Irene" one-night companies. He settled for about a quarter of the amount.

BED-SIDE CHATS

BY NELLIE REVELL

Now comes the Fourth of July again. It will be the third I have spent in the hospital. So if you do not get to go to the ball game, or your favorite team loses or you cannot get just the reservation you expected at the hotel, cannot get away over the Fourth, your dinner doesn't suit you, the waiters seem slow, the crowds jostle you, the sun is too hot, maybe it will rain, your car breaks down, business may be bad, you have had a bad spot on the bill or maybe you are not working at all—yet if you can walk around alone without pain and have your eyesight, you are still ahead of the game.

Seven years ago this Fourth of July I ate dinner with Molly and Fred (Hallen and Fuller) in their home on Fifty-seventh street, a comfortable, I might even say luxurious, apartment, and a meal it was. After dinner we all went for a ride in my Ford (a poor thing, but mine own). We enjoyed the scenery and the sunshine. And all three were prosperous, were working and in splendid health. Fred has passed on, Molly came in to call on me last Sunday, led by an attendant. She is totally blind and I am helpless and we are both financial bankrupts.

As dear Rennie Wolf used to say, "It is pleasing to record." How wonderful Molly's spirits are. She is sad, of course, but still hopeful, not complaining and full of praise and gratitude for the many kind friends affliction brought her, following Variety's story about her condition. Letters of sympathy poured in from all over the country. Some were from friends she had not heard from in years. Among the first to communicate with her was Mr. Albee, who called on long distance to ascertain her exact condition and instructed Tink Humphreys to see that she got every attention and to take care of her hospital and doctor bills.

Speaking of Tink Humphreys, I have heard of three cases in a week of his having financially assisted destitute old-timers. He is affectionately called "the Tony Pastor of the west."

Please do not think I am preaching. Who am I that I should preach? This is the season of discontent and anxiety among the people of the theatres. Many of you have made no definite plans for next season. Haven't been able to get the route, the contract or the salary you wanted, and feel much discouraged. And perhaps, if you stop and take stock of your many blessings, check yourself up, you will realize how trivial are the things that seemed so important. This is a period of reconstruction. Many of us have to readjust our whole lives, learn to live without the things and people that we once thought indispensable. There is nothing you cannot live without but life. There is no one you cannot live without but God.

A prominent vaudeville actress called on me recently. She was well dressed, teeming with youth, health and prosperity. She owns a nice country home, drives her own car and is happily married. After the usual greeting she immediately began to unfold a tale of woe about her many perplexities coincident with her bookings, her try-outs and her route for next season. "Oh, Nellie," she said, "I am so discouraged. I don't seem to be able to get any satisfaction from my agents. I have come in three times in the broiling sun and sat on a bench in an outer office two hours at a time, only to be told to come in again next day. The suspense of it all is getting on my nerves. I hate being stalled." Then I told her how glad I would be to be able to sit on a bench for two hours. Or to see that "hot, broiling sun"—not having seen it in years. Reminded her of her youth, health and pleasant home, of which I have neither. And explained to her that agents and booking managers were not the only people who keep their clients in suspense. That doctors do the same thing and, like agents, would much rather have good news than bad news for us. I related some of the disappointments I have been subjected to. Besides losing a comfortable sum of money, my car, a home I had just built and never occupied, but also my health. And while she had been told to come back next day, I have been waiting three years for the relief promised by doctors. Two years ago last April my doctor said I would be able to be taken home in July. I was not. Then he said six months more. At the expiration of that period he said six months more and put me in a cast more severe than the previous one. Another six months passed. Still no relief. Another operation was advised. I submitted. That was a year ago today. I am still here and today my doctor says six months more, and, strange as it may seem, I again believe him. I know that some day this prophecy is coming true and that my doctor, like her agent, could not help the delay. He did all he could. I know that some day she will come in from her comfortable home, drive through the hot sun to her agent's office and find that she opens in a few weeks. The little lady had not stopped to think about the three seasons' work she just finished, nor of the nice home waiting for her. Had not thought of the nice, cool drive she had through miles of trees, or that she owned and was able to operate her own car. After hearing my story she slipped right off of her chair, down on her knees, put her head on my bed and prayed for forgiveness for her lack of gratitude for her blessings. And with tears in her eyes promised me to never complain again. Thus endeth a true story.

I wonder if there be many more among you who feel bitter about your route, your salary, your role, your billing, your spot on the bill. And feel you have been neglected or mistreated because you were not given precedence over someone else who no doubt has as much right to the coveted advantage as you have. If so, just remember: Molly Fuller and Ben Welch have as much right to their eyesight as I have, but they haven't got it. And they are not kicking. And I have as much right to be able to sit, stand and walk as anyone has. But I can't do it. But remember that while you may not get just what you want in the way of engagements, and may find heartaches, petty obstacles and disappointments while you are well, we always find sympathy and encouragement, moral and financial support when affliction overtakes us, and that we belong to a profession that takes better care of its wounded soldiers than Uncle Sam takes of his.

"Two prisoners stood looking through the bars;

One saw the mud; the other saw the stars."

You can't see stars if you look at the mud. The two do not mix.

Bide Dudley says if "Sue Dear" doesn't get over he will be in the next room to me in this hospital. No, you don't. There's nothing as attractive as a man allowed on this floor. That's why we call it "No Man's Landing." So here's hoping "Sue Dear" realizes her responsibilities and behaves in a manner that will at least keep her author, composer, backer, etc., out of the hospital. He must have read that I got so fat here that they put me on a diet, and all the nice food sent me that I can't eat besides. He thought maybe he might fall heir to them and get fat, too. Bide has been working too hard. He says he is so thin that if he had appendicitis it would be a spine disease.

Last week when I promised I wasn't going to put Eddie Cantor's name in my column again I forgot that I wanted to tell you this story about him: I remarked that I was so glad to see that his success had not spoiled him. "Listen, Nellie," he said, "no little electric sign is going to run away with me. When I first saw my name in electric lights I, of course, was happy and proud, but I soon reflected that a five-cent chewing gum had an electric sign 20 times larger than mine and so I determined to keep my head." Whenever I feel that there is danger of my becoming conceited I go and stand near that enormous chewing gum sign and it has an effect on me the advertiser never intended.

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

GEE! BUT I HATE TO GO HOME ALONE—Victor—Roberts (Vocal).

DON'T FEEL SORRY FOR ME—Same—Victor No. 28892.

"Gee! But I Hate to Go Home Alone" was buried in a production for a time and really retarded, rather than pushed (a reverse of the usual, it's true), for it is a type of song that requires simultaneous exploitation to get it across for the hit it deserves to be. It is first hitting its stride currently and looks a potential winner. A sad, sentimental thing, on the "All By Myself" order, always a universally appealing theme. Victor Roberts exacts considerable from the lyric. Jimmy Hanley and Joe Goodwin wrote it, and it was the latter's first contribution to the Shapiro-Bernstein catalog upon his return to the S-B. fold. He has since severed connections again.

"Don't Feel Sorry for Me" (Clarke-Leslie-Gottler) is one of the outstanding songs of a new cycle of "sorry" numbers. Those things are always good after a year's rest. That accounted for the Hawaiian song starting in again some months back when "Ka-Lu-A" was at its height, and now a new "very" ballad series seems to be the rage. Judging from the publisher's catalog, anyway, this number is a good one of its kind. All love songs are divided in two classes, with you and without you lyrics. This is of the latter type on the order of "If we can't be the same old sweethearts, let's be the same old friends." Little wonder it made a hit. Since that song was popular, publishers have clamored for one on a similar order. This is it. Roberts first sings it as a jazz ballad and then rags it a la jazz version with interpolated conversational lyrics. It's a new trick for the disks.

STUMBLING (Fox Trot)—Broadway Dance Orchestra.
LOVABLE EYES—Same—Edison No. 5098.

The Broadway Dance Orchestra, an unknown quantity up to now, will bear watching henceforth on the strength of the "Stumbling" side of the disk. Of the several disks issued by the various companies this aggregation's "canning" shapes up as the most interesting. It has everything in it except the Woolworth building in the way of trick effects. The intermittent switching of instrument to instrument in the course of the choruses is inspiring. Then that saxo echo effect, as if the melody were chasing and trying to catch up with itself, is a peach of an arrangement. The falsetto saxos are strikingly contrasted to the bass saxos' braying, carrying the scale from one extreme to the others. This disk is irresistible for dance purposes, no matter what the temperature may be.

On the reverse side "Lovable Eyes," that trippingly catchy melody from "Make It Snappy," is medleyed with "The Hootch Rhythm." It is intelligently arranged, "I Saw Your Eyes" and other snatches being worked into the accompaniment.

SWANEE RIVER MOON (Waltz)—Lieut. Matt's Orchestra.
SAY PERSIANNA SAY (Oriental Fox Trot)—Same—Gennett No. 4846.

Lieut. Matt's orchestra is a new addition to the Gennett ranks, and suffices for recording purposes, although they have shown nothing distinguishing in this disk. "Swanee River Moon" (H. Pitman Clarke) was many months in the making, but the fact it has finally caught on speaks best for it. It is a soothing waltz, one of the best of the year. "Persian" (Willy White) tried hard to follow up "Dardanella," but it just proved to be another fox trot.

SOME SUNNY DAY—Marion Harris (Vocal).
POOR LITTLE ME—Same—Columbia No. 3593.

Marion Harris is a comedienne who puts a certain individual something into her pop song renditions that makes them stand out. Her current release, both Berlin publications, is as good an interpretation of "canned" vaudeville as could be asked for. Miss Harris is an exclusive Columbia artist; the company should cash in on it. Her disks are rapidly building up a following.

PARADE OF THE WOODEN SOLDIERS (Novelty March)—Vincent Lopez and Orchestra.
ALL OVER NOTHING AT ALL (Fox Trot)—Ernest L. Stevens Trio—Edison No. 50987.

Vincent Lopez was the first to adapt the novelty march from "Chauve Souris" (Leon Jessel) for dance purposes, and it makes equally as novel a dance. It has that continental rhythm to distinguish it from the native tunes which does much to make it stand out. Ernest L. Stevens Trio certainly makes enough noise for three

people. Thrall's saxophone featuring the Jimmy Rule ballad, which makes for a surprising dance number. Aron twangs the banjo faithfully in the accompaniment. Ernie Stevens only coming to the fore with his piano thumping in the intermittent runs and "breaks." Otherwise he, too, sticks faithfully to his last of permitting the saxo to carry the melody.

MISTER GALLAGHER AND MISTER SHEAN—Kaufman Brothers (Vocal).

ALL OVER NOTHING AT ALL—Arthur Fields (Vocal)—Gennett No. 4870.

The Kaufman Brothers have made the popular Gallagher and Shean number for Gennett, which also issues a dance version of the song this month. The verses sell themselves, so any comment on the delivery would be superfluous other than that the Kaufmans do it in their usual finished style.

"All Over Nothing at All" (Cunningham-Brennan-Rule) is delivered very sincerely by Arthur Fields. His baritone gives strength to the meaning of the lyrics, comparing best to the other recordings of the number.

STUMBLING (Fox Trot)—Nathan Glantz and Orchestra.
SOME SUNNY DAY—Same—Pathe No. 20746.

This disk is a good buy. Two hits back to back is as good value for 75 cents as one can ask for. Furthermore, Glantz has made good recordings of both numbers. The "Stumbling" disk particularly compares favorably with the other releases.

MISTER GALLAGHER AND MISTER SHEAN (Fox Trot)—Nathan Glantz and Orchestra.
HORTENSE (Fox Trot)—Bailey's Lucky 7—Gennett No. 4874.

The dance version of Gallagher and Shean is interesting. The tune, so catchy despite its low range, which probably accounts for the reason that once heard it is not forgotten, is surprisingly melodious. "Hortense," an old (as far as popular songs go) Walter Donaldson tune is played in the spirit the lyric has been written up, the rube idea. "Hortense, she ain't good looking but she's got good sense" describes its theme. Bailey's jazz artists have added the rube humor to it to convey the spirit. Withal, it is a good dance record, either side.

WAKE UP LITTLE GIRL, YOU'RE JUST DREAMING—Henry Burr (Vocal).

IT'S A WONDERFUL WORLD AFTER ALL—Charles Harrison Victor No. 18893.

Henry Burr, that disk veteran who becomes Henry McCloskey as occasion demands, particularly in sacred numbers, has been missing from the Victor ranks for several months. He is one of the pioneers in the phonograph field, and years of singing into the megaphone have taught him how to grade each note for best effect on the disk. He does a typical Burr number this month, a light ballad telling his little girl "wake up, you're just dreaming pretty dreams, but I'll make those dreams come true."

On the reverse side, Charles Harrison tenors the song "Winnie Lightner" stopped shows with in vaudeville in the Lightner Sisters and Newton Alexander act. The latter is the author of the number and the act practically "made" it. It's a good song and deserves popular recognition which limited exploitation is denying it generally.

OOGIE OOGIE WA WA—Al Jolson (Vocal).

LITTLE RED SCHOOL HOUSE—Hart Sisters—Columbia No. 3588.

Al Jolson is so well identified with Columbia records, the Hart Sisters, new-comers to the field, deserve prior attention. This sister team appeared with Jolson in "Bombo" where they did little, but did that little exceedingly well. Their harmony work stands out here with a kid number. As for Jolson, he is Jolson always, whether singing a Dixie song or an Eskimo ditty. It so happens it's the latter.

IN THE LITTLE RED SCHOOL HOUSE—Billy Jones and Ernest Hare (Vocal).

MISTER GALLAGHER AND MISTER SHEAN—Same—Brunswick No. 2270.

The "Gallagher and Shean" number will probably sell this disk. Jones and Hare have caught the spirit of the originals surprisingly well and get the lyrics over spangly. It looks like a golden harvest for Ed Gallagher and Al Shean who through a popular arrangement with their publishers, get all the mechanical royalties. However, the Bryan Foy legal claim as part-author will probably develop unlooked for difficulties.

"In the Little Red School House" (Wolfin-Brennan) is a kid song which Jones' tenors and is joined

by Hare later in double version fashion, including patter. A pleasing vaudeville disk.

CUDDLE UP BLUES (Fox Trot)—The Virginians.
MY HONEY'S LOVING ARMS—Same—Victor No. 18831.

The Virginians are a new recording bunch, under direction of Ross Gorman and sponsored by Paul Whitman who seems to control every new Victor recording bunch practically. The Virginians have brought a compelling swaying rhythm with them. Both make for meaty toddlers that inspires a wicked hoof. Gorman, the director, has made the brasses stand out in striking portions with tom-tom effects in the accompaniment. "Cuddle Up Blues" is by Harry deCosta and M. K. Jerome.

"My Honey's Loving Arms" is composed by Joe Meyer, a newcomer to the east from California who is rapidly making his mark locally although already established on the coast. He is a cousin of B. S. Moss and on the advice of theatrical men he came east to be in closer touch with things.

STUMBLING (Fox Trot)—Hazy Natzy and Orchestra.

QUEEN OF THE ORIENT (Fox Trot)—Lanin's Famous Players—Gennett No. 4877.

Natzy's version of "Stumbling" is not of the standard shown by the other disk makers although satisfying enough. Somehow though it lacks a "kick." Natzy has done better work before.

Lanin's Famous Players, one of the several orchestras controlled by the Roseland dance expert, have done a good job with Cui's "Queen of the Orient" including all the Oriental effects in the lexicon, eerie clarioneting, tom-tomming, etc.

I'M WILD ABOUT HARRY (Fox Trot)—Vincent Lopez and Orchestra.

I LOVE HER—SHE LOVES ME (Fox Trot)—Atlantic Dance Orchestra—Edison No. 50988.

Lopez is one of Edison's features as well as an exclusive artist for the Okeh disks. Because the Okeh and the Edison cuts are exactly opposite, there really is no competition between the two. Lopez has an inspiring swing to his stuff, although he does not do anything unusual with the "Harry" number. It is medleyed with "Bandanna Days," also from "Shuffle Along," a stop-time arrangement featuring for the major portion of the disk. "I Love Her" (Irving Caesar) is featured by the saxo rendition of melody and echo follow-up arrangement.

NOT LATELY—Bert Williams (Vocal).

YOU CAN'T TRUST NOBODY—Same—Columbia No. 3587.

It was the Columbia Co.'s original intention to market "Not Lately" as a single-faced disk in deference to the late colored comedian, but it was found another recording was lying around loose, so it was decided to back them up. "Not Lately" is the last record made by Williams, he literally getting up out of bed to do it. It is of the typical mournfully humorous Williams style, done only as he could.

"You Can't Trust Nobody" is a wall about a gal who has been double-crossed in love, with the result faith and her are strangers forevermore. This disk is an excellent example of why Williams came to the fore. His inimitable, and even yet much imitated style of delivery is well illustrated on this disk.

MAMMY LOU—Peerless Quartet (Vocal).

PICK ME UP AND LAY ME DOWN—Same—Victor No. 18884.

The Peerless Quartet is really one of the best of the male close harmony aggregations in the field. Both numbers are typical harmony songs, "Mammy Lou" particularly. The quartet is too well established to require further comment.

STANDARD

FAUST (Waltz)—Pietro (Instrumental).

MEDLEY OF FAVORITE OPERATIC AIRS—Same—Victor No. 18883.

Pietro certainly can do things to that piano accordion of his and make it sound like an entire band. He has taken the popular "Faust" waltz from "Kermesse," second act (Gounod) and delivered a cooling rendition, equally adapted for dance or concert. The tone coloring is finely contrasted with intermittent energetic chords. The operatic medley on the reverse is truly beautiful, containing snatches of "Lucia," "Bohème" (Musetta waltz) and "Martha."

MENUETT—Bruno Labate (Instrumental).

VILLANELLA—Same—Pathe No. 20754.

Labate is an accomplished master of reed instruments, his oboe and piano duet making for a charming concert disk. Beethoven's "Menuett" is backed up with an original composition by the artist, "Villanelle." The name of the piano ac-

OBITUARY

WILLIAM ROCK

William (Billy) Rock died June 27 in a Philadelphia sanitarium as a result of a long-standing stomach ailment. A few months ago when his life was despaired of Dr. Jerome Wagner performed an operation on his stomach, removing part of it, and Rock recovered. Weakened, he returned to vaudeville, but lately asked to be relieved of a Philadelphia engagement in his vaudeville act because of his physical condition.

Billy Rock was 47 years of age at death. He had occupied a niche in musical productions and vaudeville through his staging ability, as a character delineator for dances and as a dancer himself. The dancing character Rock liked best to appear in was an old man or rone. He once said that in this character he could make up to divert an audience's attention from

Fay and was afterward divorced, but not before a series of difficulties through the triangle, some of which reached the courts. Miss White eventually secured production engagements.

Rock about a couple of seasons ago, in conjunction with some friends, produced "Silks and Satins," a revue that opened on Broadway, had a fair run and went on the road.

IN MEMORY OF OUR DEAR FRIEND
EDWIN D. MINER

Died July 9th, 1918

Mr. and Mrs. Barney Gerard

His latest vehicle was a three-act, which included Miss Helen Ebey, whom he married.

Rock is credited with being the first vaudeville producer to introduce a band to accompany a vaudeville act upon the stage. He also produced the first big condensation of a legitimate piece for vaudeville when he condensed the "Tenderfoot" of Richard Carle and produced it at the Fifth Avenue with a cast of 24, which was revolutionary for vaudeville productions.

For the past 12 years Eddie Keller, the Keith agent, has acted as his business manager.

Mr. Rock was 47 years old and was born at Bowling Green, Ky., where he will be buried near his old home. He leaves a widow and a sister, Mrs. H. C. Mitchell of Pittsburgh.

JAMES J. McCAFFERY

James J. McCaffery died June 24 in Toronto at the age of fifty. Although not an active theatrical man he had been interested in plays and acts. The deceased was best known as president and part owner of the Toronto Baseball Club (International League). He was formerly proprietor of the Bay Tree Hotel, Toronto. The funeral services were largely attended by theatrical people in Toronto.

JOE LEVITT

Joe Levitt died June 24 of blood poisoning at the Herman-Kiefer Hospital, Detroit. The deceased was of Levitt and Lawlor in vaudeville. His wife, Mrs. Vera Levitt, survives, and is now at the Hotel Victory, Detroit.

EDWARD LLOYD

Edward Lloyd, 77, tenor and organist, who retired in 1900, died June 27 in Schenectady, N. Y. As a boy he sang in the choir of Westminster Abbey. He also sang at the Gloucester Festival of 1871.

Bert Howard died June 15 at the Central Hospital, Memphis, of a lingering mental disease. He was formerly of Howard and Graf, a vaudeville team billed as playing "The Jugglers' Dream." The act had been playing for several years. A widow and daughter (age 9) survive; also a brother, E. Howard, of 1520 Lincoln avenue, Toledo. Interment was at Columbia, Tenn., the native town of the deceased.

The mother of Ira Hellstein, expert accountant and auditor for the Shuberts, died at her home in New York June 16. She was buried at Indianapolis last week.

Arthur McCabe, a Toronto business man, known to many professionals, dropped dead June 22 in his office in Toronto.

Eddie Foy and family staged their annual benefit at New Rochelle, N. Y., for St. Joseph's Parochial School Sunday night, June 25. About \$2,000 was realized. The artists who appeared were Will Rogers, Eddie Cantor, Frank Tinney, Charlie King, Eddie Foy and Family, Duffy and Sweeney, Tarzan, George McKay, Polly Moran, Pistol and Cushing, Kalmar and Ruby, Victor Moore, Dugan and Raymond. The performance ran from 8:30 p. m. until midnight. Frank Welling, brother of Joe Welling, the boxer, was in charge of the box office and ticket sale.

Herman Dolinsky, manager of Loew's Avenue B, New York, will turn over the house next week to Charles Potadam, who will manage it during the summer. Dolinsky is to be married shortly and will spend the summer in California.

In Memoriam of
William Rock
May he find eternal peace
EDWARD S. KELLER

his feet, for Rock always was agreeable to admit he was a better showman and producer than dancer.

Fidelity was another virtue of Billy Rock. During his several years in vaudeville as the head of well-known acts he always retained the same agent, Edw. S. Keller. Rock was approached by many vaudeville and musical comedy representatives, but never failed to refer them to his agent, Mr. Keller.

After having appeared in several musical productions quite a number of years ago Rock turned to vaudeville. He developed Maude Fulton as his vaudeville partner, forcing Rock and Fulton to headline attention. When Miss Fulton started for

IN LOVING MEMORY of my husband

TOMMY GALVIN

who passed away June 15th, 1922

May his soul rest in peace

His Loving Wife

HELEN GALVIN

herself, dissolving that team, Rock went to the coast. He was appearing in stock out there and noticed a girl in the show named Frances White. Rock thought he saw in Miss White a successor to Miss Fulton as his partner. Rock proposed to the show's management that he would play at his own weekly salary for them both if permitted to work together with Miss White in order to train her. The management acceded, and after six months of strenuous training of the girl, Rock came east, was engaged for the Palace, New York, and opened as Rock and White, scoring instantaneously. Later Miss White married Frank

companion is not mentioned, although that end is well taken care of.

EVENING STAR—William Willeke (Cello Solo).

MENUETT—Same—Brunswick No. 5139.

Like in every field, competition ensues through similar patterning. After the disks had forgotten there is such a thing as a 'cellist on earth capable of recording a solo Victor brought Hugo Kreisler (Fritz's brother) to the fore with a solo. Brunswick now has a violoncellist in William Willeke—a capable one who is good for one number a month. His renditions of "Evening Star" from Wagner's "Tannhauser" and Haydn's "Menuett" are exceedingly proficient instrumentally.

NOCTURNE D FLAT MAJOR—Duci de Kerekjarto (Instrumental)—Columbia No. 49901.

Kerekjarto plays one of the few Chopin compositions (Op. 27) that sounds as well on the strings as on the piano. Kerekjarto has a commanding lilt in his bow that compels the listener to "low-brow." That is why probably, concert in style and delivery without any pretext at showmanship and knowledge of vaudeville values, he scored such a tremendous hit at Keith's Palace, New York, some weeks ago before a hard-bolt audience of dyed-in-the-wool vaudeville fans.

Abel.

VIVIENNE SEGAL
 Songs
 15 Mins.; One
 Palace

Just a couple of seasons ago Miss Segal, then a bit past her middle teens, drew attention on Broadway, hailing from Philadelphia, and it was not long before she was featuring a production on Broadway, "The Little Whopper," which ran a season at the Casino.

This is Miss Segal's first vaudeville try. Unlike other production song birds, she has prepared an act. The lyric idea, partly explanatory, partly introductory, is present. In Miss Segal's routine the lyric is more extended, in fact, explaining the why of each number. The written number tells of her family trying to select the ditties for vaudeville, though it was her idea to offer a ballad. That she does. The lyric goes on to say that brother thought that sort of song was apple sauce, and what she should have was comedy. There was a cute kid number and then a mammy song, which Miss Segal says she understood really belonged. It was splendid singing and gave an idea of just what can be done with some popular numbers if in rare hands. The finale of the special lyric was to the effect that mother demanded her rights, having spent a lot of money on her voice and thinking opera should be the thing. That preluded the bird song from "Pagliacci."

There was a semi-classical love song excellently sung, and another encore was earned, it being a little novelty number.

Miss Segal looked dainty and was dressed richly, a wrap of silver cloth being especially eye filling. Her voice is as dainty as her appearance and always in perfect control. Doubtless Miss Segal could have offered tricky stuff, with her production standing counting. But, instead of singing up, she sang down to vaudeville. As a straight singing single she is an acquisition. Charles Ambler was accompanist. *Ibec.*

ANDREWS and MAY
 Chemical Novelty
 10 Mins.; Full Stage
 H. O. H.

Billed as "The Wonder Act," this appears to be a revival of "The Magic Kettle," popular some years ago. The curtain rises upon what seems to be a cake of ice with a kettle boiling upon it. This is later explained by the man in a technical discourse about the coldness of the liquid in the kettle.

The liquid is used to blow a horn inserted in the neck of a bottle containing it; to fry an egg on the ice, the egg being passed out for inspection; a cold steam demonstration with the kettle brought into proximity with the faces of several lower floor occupants to ignite a cigaret placed in a glass to burn ice; to freeze a rubber ball which scatters into fragments at an attempt to bounce it after being liquidized, etc.

The man is an experienced showman. His assistant is a pretty girl who does little but dress the stage. He inserts some comedy into his patter at her expense. The turn is just as interesting and mystifying to the present day vaudeville patrons as when last played. The frankness and disinclination of the demonstrator to mystify aided the turn considerably. *Con.*

CANTON FIVE
 Jap Risley, Juggling Novelty
 10 Mins.; Full Stage
 23rd St.

This troupe includes two women, one of whom appears to be a Caucasian, and three men. All are in native Japanese attire, but minus the elaborate special drop usual with acts of this kind.

The manner of working and the missing and uncertainty in some of the specialties creates an impression they have but recently got together, probably recruited from Japanese acts in this country.

The routine consists of the conventional stuff, nothing new. One had proved a remarkable contortionist and plate balancer. The native woman performed a few mild acrobatic balancing stunts on an inverted perch, hung from the flies. Another trick was both women suspended by their hair from ropes, handling two chairs and a table while swinging, later supporting two of the men in balancing.

At the finish a bit of risley with a barrel is flanked by plate juggling by two men. It can't compare to the neat workmanlike predecessors that have been around but contains enough merit for the smaller houses. *Con.*

PHIL BAKER.
 Talk and Accordion.
 18 Mins.; One.
 Riverside.

Phil Baker has added considerable new material to his act since last seen around. He has gained much in smoothness of delivery and presence, but still gives the impression of forcing his stuff by standing in the footman while talking instead of a foot or so back of the lights. An addition to the act is a news ticker, with Mr. Baker reading bulletins off the tape. George Yeoman does precisely the same thing with a ticker. The idea has been associated with Yeoman for several years now.

Mr. Baker's talk carries a number of pertinent sallies that have the mark of freshness and are sure for laughs. Some of the material has been heard before, but most of the familiars have been given a new twist. The accordion playing scored heavily, and deservedly, for Baker is a good musician. The gag about Santa Claus and papa climbing into bed was overdone a couple of years ago. It is a bit blue for Baker.

A plant in a balcony box was used for a brief bit of comedy, and helped out with a nicely delivered ballad. Phil Baker has ability, personality and a sense of comedy that makes him distinctive for vaudeville. All he needs is a slight building up of material, which should include the elimination of the shopworn stuff that crops up in his act here and there, a simple enough correction. The act on the whole is big time in the real sense of the word. It went over for a wow, next to closing. *Bel.*

WOLFORD and BURGARD
 Songs and Dances
 10 Mins.; One
 58th St.

Man and woman dancing team. The man is unusually stout for a dancer. In conventional evening attire, they enter similar to old fashioned song and dance duo with a song and soft shoe dance. The singing is very light, but the dancing up to par.

A couple of released gags cross-fired are followed by a comedy song parody about his physique that meant nothing. It was followed by some excellent stepping on his part of fast "wings," etc. The girl in a black short knee-length dress, solos a wooden shoe routine of waltz clog and buck that lands solidly.

The eccentric double next, with both in derbies for comedy. She wears a claw hammer coat in scare crowd get-up. This dance was well executed. For an encore they solo hard shoe dances, both excellent steppers at this style. He discards a pair of rubbers to avoid a shoe change for the hard taps. It's an old-fashioned dancing act and qualifies for an early spot on the small time bills as such. *Con.*

DANNA and LOEHR
 Piano, Songs, Dances
 12 Mins.; One
 H. O. H.

Youthful appearing man and woman combination. He is in tuxedo, she in knee-length, blue, low-neck dress, make neat appearance. She is plump, good looking blonde. They open with double pop song version, neither possessing voice. A fair double dance follows.

He proposes in cross-fire, affecting light, airy delivery that was much too light to register here. A double song next, with boy at the piano, was followed by his solo eccentric buck dance, while she changed to black knee-length dress for a solo. The song has a weak lyric, but was given but a fair delivery.

He solos at the instrument while she makes another change to black pantslets for a double jazz number, in which she inserts a bit of shim and betrays a cabaret or chorus origin. The last number got them most and should comprise the bulk of their specialty. Their main asset at present is the girl's appearance. *Con.*

CHAS. FRICK
 Banjoist
 12 Mins.; One
 23rd St.

Frick is a well-appearing young chap with a straight banjo routine that will do for the intermediate bills. Seated on a chair mid-stage he opens with "Peet and Pensant," followed by a Southern melody, "La Paloma" next, melody and accompaniment played simultaneously. A medley of popular airs pulled the musician back for an encore.

Frick is an excellent banjoist and with a straight musical turn held the No. 2 spot here strongly. *Con.*

ARTHUR DE VOY and Co. (3).
 "Broken Promises" (Sketch).
 17 Mins.; Full Stage (Special Setting).
 State.

As before, Emmett DeVoy has written Arthur DeVoy's newest vehicle. It calls for a cast of four—mother and father, and son and daughter. DeVoy, as the father, has neglected his wife and family in his mad lust for worldly goods. When his children address him he is deaf, although the young man has ingeniously derived a way to wake his father from his reverie. He has but to say "money" or clink the change in his pocket, and his sire is all attention. This serves as the comedy relief for a rather dramatic skit.

The mother has a diary, and about it the skit really revolves. Daddy has a "sweet mamma" uptown for whom he has just purchased a pearl necklace, forgetting this is the twenty-first anniversary of their marriage. He is reclining in an easy chair with his back to the audience when the children (18 and 20 or so) surreptitiously read extracts from mother's diary. Dad overhears. As part of the reading, the action of the excerpts are enacted in flashback style in a partitioned alcove upstage centre. One of them is the proposal scene when he promises everything to make her happy, and the other is the enaction of their first real quarrel, showing him walking out of the house silently. Wayward papa sees the error of his ways and promises to make up to his wife and children for his lapses. Instead of merely contributing to daughter's \$50,000 fund for Russian babies, he gives her the whole amount. Turning to his son, he asks him what he wanted of him before, and how much. The son surprises him, stating he does not want money, merely advice. Then, too, he is all courtesy and kindness to the pleasantly surprised wife, who meantime has been presented with the necklace originally intended for his paramour.

A special hanging set is employed, running to a pink color scheme. It certainly does not look like a household interior, but is most practical for the flashback stuff and looks well otherwise. The vehicle is hardly intended for more than small time bookings, and as such will satisfy on the general run of three-dayers. *Abel.*

ELECTRO (1)
 Electrical
 5 Mins.; Full Stage; Cyc.
 58th St.

Electro is a male in evening dress. For his "experiments" he is assisted by a young woman who hands him the necessary apparatus, etc. The demonstrations consist of a familiar array of electrical tricks, such as lighting candles and papers from different contact with the body, the body presumably acting as a conductor for the electricity from a large apparatus.

The candle lighting stunt first done on the stage is later repeated in the house proper. A showy trick was the welding of two pieces of carbon held in both principals' mouths. The candle power generated illumined the whole house.

For the finish Electro sits in an electric chair and lights papers from contact with his body. The assumed expression of agony revealed when the current is turned on is a trifle overdone. The act can entertain for the three-day houses but lacks novelty for the more presumptuous bills. They opened here, doing nicely. *Con.*

DAVIS TRIO
 Music and Comedy
 15 Mins.; Full Stage and One
 23d St.

Two of the men open the act with a song duet, one accompanying on the piano, the number about passing. The third in black face entrances carrying brasses, with dialog leading up to a train imitation which the comic accomplished on a trombone, one of the Davises simulating the engine bell and the other the whistle.

The straight men carried on with a piano and violin duet with popular melodies and the fiddler hoofing it for the final chorus. The comic's second entrance had him with a French horn and after a comedy attempt an old-fashioned melody was played as a trio, the straights using violin and accordion, with the general effect of an organ. Into "one" all three played brasses, two cornets and one trombone.

Opening the show the trio were satisfactory. The comedy needs strength in that department should make for a later position on three-day bills. *Ibec.*

"ARE YOU MARRIED?" (5)
 Comedy Drama
 16 Mins.; Full Stage
 23rd St.

This sketch is written around what is termed in the underworld "the shake." Translated the "shake" is a swindle in which the victim is placed under arrest by a phoney detective for violating the Mann Act and then released after he pays a sum of money to the alleged copper.

The turn opens in full stage. A young couple have just arrived at an Atlantic City hotel from Philadelphia. They are eloping. He had a minister engaged to meet their train, but they muffed him. The boy registers as man and wife.

A detective enters and applies the "shake," the boy giving up \$100 to "protect" the girl's name. A second also enters and throws a gun on No. 1, accusing him of being a phoney. He takes \$200 for his bit. As they are about to leave No. 3 shows and denounces No. 2 as spurious, giving No. 1, who is in handcuffs, a clean bill of health. More dough passes.

The victim now pulls a gun, sticks up all three, flashes a cigarette case for a badge and announces he is the only real detective in the room. He recovers his money and \$1,000 additional. A clever curtain line leads him into a loving clinch with his bride-to-be after the law has left.

It's an interesting little comedy and will make a welcome addition. All five people are capable and convincing players. The author has succeeded in manipulating a delicate subject humorously and inoffensively. *Con.*

DOUGLAS and EARL
 Songs, Talk, Dances, Comedy
 16 Mins.; One
 H. O. H.

Douglas and Earl are a man and woman comedy talking and knock-about combination, sure fire for the pop houses. The rough handling the pair hand to each other is good for roars anywhere. In addition both are unusual dancers, he stopping the show cold with an acrobatic eccentric that can follow anything of its kind in vaudeville.

The girl is a good looking, well formed blonde with plenty of endurance to play opposite for the rough stuff. A comedy highlight was his attempt to read her a telegram concerning her mother and her hysterical attempts to stop him. Both threw each other all over the stage several times.

The dialog is a mixture of new and familiar stuff well handled, but most of the comedy is derived from action. The man lacks a refined delivery for the two-a-day houses. This might be overcome by getting beneath a character. It's a sure fire show stopper for anywhere else. *Con.*

DE LYONS TWO.
 Acrobatic.
 8 Mins.; Three (Special).
 State.

Two men. Heavy underlander and light topmounter. Usual hand-to-hand stuff. Lifts and balancing. A special purple background contrasts nicely with their immaculate white tights. The kingpin stunt, the getaway, is the Franklin and Charles trick over the chair. It is done identically the same way, excepting here the underlander faces the right wing instead of the left, as Franklin does. The same type of specially constructed chair is employed, one bending over to the floor and lifting the topmounter up. The similarity is so striking, possibly this combination is using it on the small time on a royalty basis, for after all the big time act is a "spot" turn and this just an opener.

In 1914 there showed a DeLyons Three, two men and woman, but that was a flying rings and iron jaw offering. For the three-a-day they suffice on either end of a bill. *Abel.*

ASH and FRANKS
 Songs and Talk
 14 Mins.; One
 Greeley Sq.

Ash (Ash and Hyams) has a new "straight" in Franks, who throats a cruel tenor. As before, the parody verses by Ash on his partner's legitimate pop ballad cooing is the outstanding feature for the getaway. The old Mathews and Ashley verses, "There's Nothing on the Level Any More," still is sure-fire for the body of the routine, Ash incorporating a few up-to-the-minute lines.

The team landed solid in the mid-section of a six-act lay-out. *Abel.*

SWEET, McCauley and HILL
 Songs and Comedy
 12 Mins.; One
 American Roof

A trio comprised of two men and a young woman. The boys, clad in tuxedos, do straight and comedy respectively. A flirtation bit following burlesque lines is used at the start with the young woman doing a French character. She later offers an impersonation of Anna Held, singing "I Can't Make My Eyes Behave," and at the finish is included a Spanish number handled by all three. Three flashy costumes are worn by her.

The comedian has gotten away to a certain degree from the regular style of comics and is capable of producing laughs. The straightman feeds his partner in the proper manner and can handle vocal work. Whistling is one of the comedian's best assets.

A trio with plenty of comedy and sufficient novelty to entertain three-day audiences. *Hart.*

CARROLL GIRLS
 Piano and Harmony Singers
 12 Mins.; One
 H. O. H.

A blonde and brunet sister team with a singing and piano act framed along conventional lines, but lifted by the excellence of the voices of the youngsters. A double introductory song is harmonized with both girls seated on piano bench, one handling instrument. The blonde member solos, having a special arrangement permitting obligato effects that registered.

The other dittos the Impression with a piano solo well arranged to include a blend of popular and classical melodies cleverly executed. Blonde is back after a change to pretty summer dress and they harmonize a "blues" number to big returns.

The finish is a semi-comedy number, sung down near the apron. As handled by this pair it made a good get-away number. The Carrolls will do for an early spot on the intermediate bills. *Con.*

LASS and LASH
 Comedy Talk, Songs, Dances
 14 Mins.; One
 H. O. H.

Young chap attempts solo song. He is interrupted by comic in alise as candy butcher using Hebrew dialect. Some crossfire of released gags between the pair with comic mounting on stage. More released conversation is followed by solo song of comedian fairly well handled.

More crossfire, the matter containing "Music Scales" and other ancient, is followed by the straight's eccentric soft shoe dance awkwardly executed with the comedian joining in the walk off at the finish.

This was a tryout act. The youngsters are obviously amateurs, lacking everything. The comic shows flashes of ability in dialect. They might do in a large act surrounded by experienced people. No. 2 here and on much too long. *Con.*

JACK IRVING
 Songs and Dances
 10 Mins.; One
 H. O. H.

Jack Irving is a young chap who sings popular songs, giving each one the typical cabaret semi-shim delivery now prevalent. This applies to ballads and pop songs.

An impression of Eddie Cantor monologing and singing was but fairly done. A soft shoe dance at the finish was the strongest asset. Irving was a tryout and spotted fourth. He will have quite a struggle beyond the least pretentious of the pop houses. *Con.*

MARRIAGES

Sheila Terry, the dancer, now playing the Orpheum circuit, was married June 12 at Los Angeles to Roy Sidley, a member of her act. Neither has been previously married, according to friends.

Sam Ross (Ross and Berman) to Dorothy Hallam.

Sylvia Taubenhaus to Harry Stern at the Hotel Majestic, New York, June 29. Mrs. Stern is a sister of Buddy Doyle (Shubert vaudeville) and associated with Nathan Vidaver in theatrical law practice. She was admitted to the bar this week. Mr. Stern is also a theatrical attorney.

Betty Brackman to George D. Lottman, June 26, in New York. Mr. Lottman is publicity manager for Jack Mills, Inc., music publishers.

Margie Parcell to Tom Williams in New York, June 27. Williams was divorced by Ina Williams in Chicago in 1917.

Al Klein (Klein Brothers), at the Pennsylvania Hotel, New York, June 21, to Hersona Jose, a dancer in "Make It Snappy."

THE SPHINX OF NEW YORK

By JENNY WAGNER

Everybody's gone to Europe, and I think it's a shame, All day long I'm running around, trying to dig up a game. Most of my partners in cards have gone, and I'm lonesome for the chips. From hunting up games I'm losing weight and losing my sylphlike hips. I don't know why I fool with cards, because I never win; Everyone knows I'm always the loser, and really it's a sin. Well, it may be I lose at poker, but I never miss picking stars. Of course, I missed a couple, like Jupiter and Mars; But my last were the Duncan Sisters—they go with Harris next year. And I know those two clever girls will make the hit of their career. And I got my usual commission, too—I'm the agent that never waits—The largest one in the business, and probably the only one that doesn't cut rates.

I laughed fifty pounds onto May Tully—to be exact, fifty-two—And maybe you won't believe it, but I got commission on that, too; And I signed up a couple of other stars, but I have them up my sleeve. I never talk about what I do; why, would you believe I could have my name in the papers daily, but it's very distasteful to me. I'm even surprised I'm writing this rhyme, for I hate publicity. I like to be a shrinking violet, unseen and unheard, Sort of a Broadway wall-flower, never saying a word, Never asking questions, never listening to talk, I sit in the corner all alone, 'hey call me "The Sphinx of New York." For I can't stand those people who are always ready to chat, My motto is "Silence is Golden," and I always go by that; But if you want to hear a gabfest, go to Fanny Brice's dressing-room some day.

First, there's brother Phil with his argument, "Niblo of the N. V. A"; Then there's Miss Moon, when she starts in she never wants to stop, And Lottie, who's in business with Fanny, always talking shop.

By the way, Fanny suggested I go into vaudeville, She says I could do a sister act all by myself, and maybe I will. My friend, May Tully, would write my act, and I'd have her book me, too, But I'd hate to pay an agent's commission—that's one thing I couldn't do.

Blanche Merrill.

PALACE

Glimpsed from the orchestra floor Monday night, the blue that pictured a southern sea and the tropical palms beyond looked cool and inviting through the open doorways to the right and the orangeade service got a real play at intermission. The far reaches of the upper boxes ranging towards the gallery were peopled with faces, and it seemed every seat was tenanted. That means something for late June, though it is not exceptional for the Palace. At the matinee there was a capacity audience in, too.

Fannie Brice again the card and surrounded by a bear of a show. This is the "Follies" star's third successive week, and it is likely she will be held over for an equal engagement. She has the material, most all of it having been done either in the "Follies" or Ziegfeld's roof show that was atop the New Amsterdam. And Miss Brice is an artist. A change in routine should be easy for her, though certainly up to this week she hasn't needed to do that.

As for the first week, Miss Brice was down next to closing, and again she beat a running time of 30 minutes. That included the final recall after the lights had gone down a number of times and the many-voiced request for "Second-Hand Rose." The number labelled on the card "New York in 1899," and called "The Floradora Baby," or "I Married for Love," is one of the best ever given Miss Brice, and she sings it just that way. "My Man," which, like the "Rose" number, was in last season's "Follies," will probably linger with Miss Brice as long as anything in her repertoire. It was her rendition of the number last season that gave it a vogue, even at a time when few artists could do anything with it.

Joe Cook, the Fred Stone of vaudeville, carried on his gimcracks on fifth, that arrangement permitting the Alexanders and "John Smith" to close intermission (actually the sixth spot). Instead of two turns, it is really one big turn in two sections, with Cook the very life of the party all the way. Evelyn is still a feature of the Alexanders, though not individually billed. The heavy member of the rubber ball experts is missing, which explains the changed billing plus "John Smith," none other than Mrs. Cook's boy. In Cook's act itself the man of the Alexander duo is chief assistant.

Cook's own act is full of new chatter and is a succession of chuckles. It is really funnier than the combination turn, in which it seemed he introduced just a bit too much hokum, and from which some pruning would not be amiss. Everything Cook did they laughed at. Everything he says is humorous, witty or nonsensical—laughter wooing. Anyone paying attention to his chatter out in "one" can be cured of indigestion. He has a new explanation of why he won't imitate "the four Hawaiians." He asks if anyone is present who remembers the "old Polo Ground" was on the Palace site, and goes on to tell about the three teams in the league—New York, St. Louis and San Francisco; how the crucial game of the season was on; four men on bases and he up to bat and Daniel Boone umpiring. It's a better reason why he don't do the four-ply "imitation" and a fresher and fun-

nier "reason." "Everything That is" provides about the proper billing for the combination act. Cook is doing a shooting bit that looks on the level and is accomplished with utmost ease—and with his irrepressible comedy. The two turns occupied over 40 minutes, and at the close the appreciation was enthusiastic. Last season Cook and the Alexanders were a great comedy attraction. Now it is better than that.

Vivienne Segal (New Acts) made a charming impression immediately before Cook. William Seabury and Co. were on for a ripping hit in No. 3. Seabury in the sleeping car section started something with his solo dance, but his stepping specialty later landed the house. The second section of the act is somewhat changed, and the "plot" now calls for the interlude being a page out of the Arabian Nights. The trend to yellow tights throughout the act was a garish note. The girls in the turn are Rose Stone, Edith May Capes, Marie Cavanaugh, Margaret Quimby; aiding also are J. Roney Clements, with Cooper at the piano.

Bill Bailey and Lynn Cowan, with Estelle Davis ("Red") assisting, opened intermission with "The Little Production." It is a song and musical turn well spotted, with Cowan's hard work the outstanding feature. Miss Davis exhibited about \$500 worth of paradise feathers on one frock and looked very nice in the bridal gown.

Harry Adler and Rose Dunbar were second with the "hypnotic" mimicry turn formerly done by Adler and Arline. It was on too early and Adler repeated some of his stuff for new arrivals. Monroe and Grant opened the bill with their beer truck trampoline novelty. It was the second time for them to get things started at the Palace lately, and they went off to flying colors again. Muldoon, Franklin and Rose closed. The singing of the straight held attention at first, but there was too much of it for the spot, and the house emptied.

Ibco.

RIVERSIDE

An oddly arranged show at the Riverside this week, eight acts, with no acrobats and a monologist second. Business was fair Monday night considering the time of year and the weather. The first part held a couple of show stoppers in Walter and Emily Walters, ventriloquists, and Eric Zardo, concert pianist. Walters and Walters get away from the conventional in their voice-placing turn, both shining with different styles of ventriloquism. The boy dummy used by Mr. Walters has a peculiarly expressive grin—sort of impudent smirk that accords nicely with the gab Walters gives it. Emily Walters' baby crying bit scored heavily, as usual.

Classical music can be sold in vaudeville if the salesman knows how, and Zardo does. He played three selections, with Palestrina's pretty minuet sandwiched in between two heavier pieces. Zardo's execution with both hands is faultless. He could have played another one had he desired, the applause justifying a much longer stay on the platform. Zardo's modest personality while playing and his shy acknowledgment of applause is an asset.

Harry Holman and Co. closed the

first half with "Hard-Boiled Hampton," a vaudeville standard as far as comedy sketches go. Mr. Holman makes the grouchy business man a human sort of fellow, and legitimately amusing. The girl playing the office assistant, that has most of the dialog with Mr. Holman, is a capable exponent of farce, who also pitches her performance in the right key. The stenog is a bit, but likewise well handled. The Holman act made them laugh throughout its running, and got much more at the finish than is usually accorded a turn preceding the intermission.

Baggett and Sheldon opened with hat juggling. The routine holds the familiar formations and pleased. Lew Hawkins, the blackface monologist, had an impossible spot for talk, No. 2, but made the most of it, catching all the laughs in sight.

Shireen opened the second half. The picking out of colors, walking around the stage amidst obstacles and shooting blindfolded mystified the house completely. The audience business added to the mystery.

Pat Rooney and Marion Bent with "Rings of Smoke" closed. The act entertained while it was on, holding the house intact until the finish. The set number of bows, however, had to be curtailed Monday night, the walkers starting to promenade as the drop descended, with half the house in the aisles and on their way to the exits. The greater part of the audience seemed to be familiar with the turn through frequent repetition around New York, and anticipated the business that should have gone with the final bow, which was never reached. Phil Baker (New Acts).

Beil.

BROADWAY

The Broadway secured a fair break in attendance Monday night when the lower floor was comfortably filled, together with the side boxes. The loges and balcony were slightly off. This house is announcing the last show starts at 9 p. m. Monday evening the vaudeville got under way at 8.55, with a short cartoon reel used prior to the opening act.

The current bill failed to hold a name, with the show in general a regulation summertime bill. The McIntyres, a sharpshooting turn, gave it a start. The man experienced little difficulty with his shooting and had the audience with him. The act is a sight turn for an opening spot and contains capable work. An attentive audience gave applause.

Madelon and Paula Miller, a youthful sister team featuring piano and violin playing, worked quietly No. 2. The girls appear at their best while dancing. One is given the preference in this line, with her partner also capable when called upon. A piano solo is one of the real bits. Rather quiet for the Broadway, but the audience nevertheless knew the girls were present.

A dash of ginger was added by the Yip Yip Yaphankers, No. 3. The ten-boy combination carried off one of the applause hits. With speed predominating from curtain to curtain the returns were as expected. Fast tumbling, capable harmony, and the proper knockabout comedy provided the necessary punch and gained returns.

Lew Wilson, No. 4, experienced difficulty with his talk. He fared much better with the whistling and stepping. The final accordion playing lifted him up and placed him well above what was expected earlier. Way Dalton and Jane Craig, in a novelty singing and dancing turn, were rather late, considering the weight of the turn. It is a flash and that is all. Nicely mounted before special hangings the routine lags and lacks the necessary kick at the finish. The bridal idea is neat and attractively dressed, but there is nothing produced to call the couple back.

The Quixey Boys, next to closing, had the second chance with quartet vocalizing of the evening. Using several published numbers vocally they introduced three banjos and a saxophone for some speedy musical work. They carried the spot satisfactorily, making way for the Tan Arakis, a Japanese balancing act in the closing position. The early arrivals started to leave during the final turn.

The picture end of the program suffered through a slipshod feature, entitled "Nine Seconds from Heaven."

Hart.

FORDHAM

Monday night the Fordham had to buck a strong Bronx favorite, Benny Leonard who fought Jack Britton at the New York Velodrome, situated a little over a mile beyond the theatre. The house was three-quarters full, a good audience for Monday night. Since the closing of the Royal (between the Franklin and Fordham) the only big time house in the Bronx, the bookers have changed the quality of the Fordham bills and instead of one headliner each half as heretofore, it has two.

The first half Toto, and Morris and Campbell shared headline billing. Toto walked off with the bit honors through his clever clowning. Morris and Campbell preceded him and registered with their patter. The comedy talk from box to stage had them laughing continuously.

The Fifers and Sister opened the

show with a well balanced dancing turn that gave the bill a speedy start. Healy and Cross, second, did a pleasing singing turn a la Van and Schenck, getting returns. Healy soloed with ballad for a hearty acknowledgment.

Laughlin and West, No. 3, slowed up the bill at the start, but quickened the pace at the finish for fair applause. Edwin Grasse, announced by Miss Campbell (Morris and Campbell) as the only blind organist to appear on a vaudeville stage, played five selections. Each proved he was a finished musician.

The feature picture "Man From Hell's River" closed the show.

STATE

The show the first half was adequate, although running slow in the fore part, but winding up with a bang. Three double acts, although all of a different order, followed one another, starting with DeLyons Two (New Acts). Waiman and Berry, with a musical offering, piano and violin, nicely attuned to popular taste, landed No. 2. Excepting for the inevitable "heavy" classical opening selection, the balance of the routine strikes a genuine responsive chord. "Glow Worm" as soloed by Waiman paved the way for the impressions of "Home, Sweet Home," done with fandango, heather, vodka and Hibernian variations, winding up as a rag. This won them a recall for a medley of musical comedy selections. It is an entertaining musical act of its kind.

"Armstrong and James' comedy, despite its antiquity, clicked sweetly, chiefly because the house was hungry for laughs. A good deal of the chatter has been released long ago, although the blackface comic, who later does a blackface Ettinger for comedy purposes, helps sell it for fair returns. The straight, if he ever was gifted with a voice, kept it a secret Monday night, displaying a tremble that was far from convincing with the "Broadway" number and a posture that was ungainly. Throughout the verse and two choruses of a ballad he was inclined at a 15-degree angle to the left, looking far from groomed and possessed as every "straight" man should be. In the concluding double number, with the comic doing the "nance," a couple spicy kick lines were gotten away with, as well as some business that would not be excusable if the "gal" were really feminine. Arthur Devoy, and Co. (New Acts).

Harry Hines is in the lights this week. Entering with an ad lib about the preceding sketch character, who gives away \$50,000 just like that, he remarks that if he had that much money he wouldn't be doing three-a-day. Hines went into his songs and stories with the usual "nut" flavoring, and afforded the customers a few real laughs they still craved. For the getaway Hines works with an audience plant in the front row of the orchestra for a vocal number, also encored in a falsetto. Hines was an unqualified hit at the State.

The Harry Downing Revue, three men and two women, in a song and dance routine, shapes up as a corking big three-a-day flash with a chance at the big timers. This turn has been working about the small time for many months, constantly smoothing the rough edges and elaborating in spots, until now it runs its course with clockwork precision.

Besides Downing, who flashes a falsetto, some stepping and a comedy female impersonation, there is a male pianist and a specialty hooper. And how that boy can hoof! In fact, one is in doubt which is Downing—the stepper or the other—until the finale, when the posing gives it away. The two girls are specialty steppers, one standing out with an acrobatic toe number and the other with a jazz strut.

"Hate," a Loew-Metro release, was the feature film. The usual news reel and a Larry Semon comedy preceded the vaudeville.

Abel.

BRIGHTON

The Brighton, Coney Island, is in its sixth week and going along nicely. The house has been getting consistently good bills. Through so many houses closed this summer the Brighton, together with the few houses remaining open, has the pick of the acts.

Tuesday night found near capacity, with a couple of small parties building up the total. The running order shifted about somewhat through Ruth Budd leaving the show Monday, withdrawing because of dissatisfaction with her billing. Pat and Julia Levolio replaced her.

This is the third week for Van and Schenck. The piano act was in fine shape Tuesday night and knocked over a wallowing hit. The applause was so insistent at the finish, and continuing until long after the piano had been removed, that the pair couldn't beg off. Joe Schenck stepped down into the orchestra pit finally, and with the house instrumentally as first aid the pair warbled an encore ditty.

Previously Billy Glason, opening the second half, had performed an unusual feat by stopping the show cold. Considering Glason had Van and Schenck following him and the house were waiting to see the Brooklyn favorite, Glason's stunt was all the more remarkable. He received a reception when he en-

tered that proved most of the house knew him. Van and Schenck's piano was on for a couple of minutes and the lights had been doused at the finish, but the house still clamored for Glason. His talk routine had a couple of new ones and the vocal end has been considerably freshened up.

Tom Smith, fourth, gave the first section plenty of heft through his comedy turn. Smith has a method of his own, dances exceptionally and knows how to gauge laughs to a nicety. His acrobatic stepping is filled with humorous touches. The ventriloquial and mind-reading bits were wows.

Francis X. Bushman and Beverly Bayne met a cordial reception. Their playlet, "Poor Rich Man," swung along smoothly, closing the first half, and gave both a chance to shine. The pair were an unqualified hit.

Lou Lockett and Ann Linn, programmed for closing, were third. The dancing is the big thing, both adept at all styles. Lockett's solo soft shoe stepping and Miss Linn's toe dancing stood out, and each landed solidly.

Howard and Sadler were second with song and conversational stuff. The two women are strongly contrasted as to size and the voices blend sweetly. They went very well for the spot. Anderson and Yvel opened with a skating turn that held a pirouette swing, with the man holding the woman and revolving dizzily at top speed, that made most of the other spins and swings look commonplace. Pat and Julia Levolio closed with their wire act, holding 'em as well as the average.

Beil.

AMERICAN ROOF

Plenty of variety in the American first half bill with a sketch the only missing factor in the layout. The returns were a little slow in starting Tuesday night but bolstered up with the introduction of comedy. The first half of the bill held the comedy strength, with the Charles Ahearn Troupe, closing this section, taking the honors of the evening.

Business hit a summertime average Tuesday. At 60 cents top the Roof still appears to have a drawing power during the summer months.

A comedy picture started the evening, with Wally and Wally, a two man acrobatic team, the initial vaudeville offering. They topped their six-minute routine off with a neat feat that gained fair applause. Lillian Boardman vocalized No. 2. The opening selection was a published ballad which meant little in the way of applause. Her phonograph record number is novel and nicely worked up in conjunction with the old-time song, light opera, and blues. The audience at this point had yet to be awakened, and the returns were meager for the single.

Real entertainment value was produced by Arthur and Lydia Wilson. Before a special drop, a rarity on the Roof, they offered a song and talk routine blended in such a manner as to prove refreshing from start to finish. Vocally Arthur Wilson is a sure bet and carried off each number in tip top style. The waltz finish and the novelty dance encore let them off to real appreciation. Sweet, McCauley and Hill (New Acts), No. 4, gave the show a comedy boost with it being carried along in the same vein by the Charles Ahearn Troupe closing the first half. The hodge-podge comedy contained in the Ahearn act kept up a steady stream of laughs. Rough house comedy is always a sure bet with the Roof audience.

Paramo with his harmonica work opened after intermission. An artist in his line the returns were forthcoming all of the while. Paramo has eliminated the colored boy from his act and should experience no difficulty as a straight musical act anywhere. Hugh Emmett and Co., with a ventriloquial offering, provided one of the comedy bits of the second section. Emmett has perfect control of his voice and displays exceptional ability with the long distance chatter. The turn is completed by violin and vocal work, Emmett doing the instrumental work and his young woman partner the vocal. A strong finish and good laughs during the running secured the desired results.

Turk and Clare, a two man acrobatic team, held forth next to closing. The spot was a bit heavy for the combination. Several laughs were credited to the contortion work of the one man, and the ground work of his partner also gained recognition. In an earlier spot the returns would have been greater. The Aerial De Groffs, a man and woman team, closed the show on the rings and trapeze. The revolving finish gained an applause finish.

Tom Mix in "For Big Stakes" was the feature picture.

Hart.

HARLEM O. H.

The Harlem split week pop vaudeville house is thriving during the hot spell mostly through lack of opposition, the Alhambra being closed around the corner, leaving Loew's Victoria as the only other functioning in this section. Another reason is the quantity of entertainment offered at popular prices. Monday night, in addition to the regular bill of five acts and a feature picture, also shows weekly and (Continued on page 27)

BILLS NEXT WEEK (JULY 3)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to 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
Fanny Brice
Van & Schenck
Toto
York & King
Adelaide & Hughes
Dixie 4
Anderson & Yvel
Low Brice Co.
(One to fill)
Keith's Riverside
Van & Schenck

Marc McDermott
Foley & Lature
Al Stryker
(One to fill)
1st half (3-5)
Billy Glason
"Stolen Sweets"
(Others to fill)
2d half (6-9)
O'Connell & Lewis
"Tickle Toes"
(Others to fill)

Ann Gray
Reynolds Clifford
The Lavollos
Keith's Prospect
2d half (29-2)
Hugh Herbert Co.
Zohn & Dries
Healy & Cross
Van & Belle
(Two to fill)
1st half (3-5)
Al K Hall Co.
"Wonder Act"
(Others to fill)
2d half (6-9)
Vine & Temple
(Others to fill)
Keith's Greenpoint
2d half (29-2)
Larry Comer
Shaw & Lee
(Others to fill)
1st half (3-5)
Mel Klee
Vine & Temple
"B. Fredricks Co."
(Others to fill)
2d half (6-9)
Welch & Norton
Ballyhoo 3

Dave Harris Co.
Ona Munson Co.
Pierce & Ryan
Lawton
(Two to fill)
NORFOLK
Academy
(Richmond split)
1st half
Kane & Herman
Four Foris
Daniels & Walters
PHILADELPHIA
B. F. Keith's
Crafts & Haley
Kitty Dener Co.
Geo Le Maire Co.
Van & Bell
Booth & Nina
Harry Breen

William Ebs
De Haven & Nice
Synopated Conn.
N. HAVEN, CONN.
Palace
B A Rolfe Co.
SCRANTON, PA.
Fell's
(Wicks-Barre split)
1st half
Hoffman & Hughes

"Oh You Sheik"
Joe Browning
Bowers Willets & C
WITBURY, CONN.
Palace
Theresa & Willey
Aukland & Mae
Lansing Co.
Arnold & Weston
"Little Cottage"
2d half
Theresa & Willey
Aukland & Mae
Herman & Shirley

ORPHEUM CIRCUIT

CHICAGO

Majestic
Lionel Atwell
Dorothy Cavanaugh
Jack Osterman
Seabacks
Klutings Animals
Bob Murphy
Kella Mayhew
Kerr & Weston
Moran & Mack

MILWAUKEE

Palace
Canninos & Wilk's
Montgomery & A
J E Bernard
Fred Hughes

Daley & Berlew

Dan Downing
Cossler & Beasley 2
Alex Bros & Evelyn
Bert Walton
Palace
Chadwick & Taylor
Gordon & Delmar
Officer & Hyman
Ishakawa Japs
(One to fill)
2d half
Bert Andrews
Haig & LeVere
(Three to fill)
Gates
Toney & George
Wheeler & Potter
4 Rubini & Rosa
Bert Walton
Morton Jewell Tr

Poster Girl

Royal Pekin Tr
MEMPHIS
Loew
Aerial Bartlett
Nalo & Rizzo
"Perfect Day"
Jimmie Cooper
Tolette & Bennett
2d half
Tom Mills
Thornton Sis
Fagg & White
Patsy Doyle
Roy Harrah Co

MONTREAL

Loew
Margot & Francine
Mammy
LaFollette Co
McCormack & W
Stanley Hughes Co
NEWARK, N. J.
Loew
The Gaudsmiths
Rubini & Rosa

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Synopated Conn.
N. HAVEN, CONN.
Palace
B A Rolfe Co.
SCRANTON, PA.
Fell's
(Wicks-Barre split)
1st half
Hoffman & Hughes

"Pepper Box Rev"
Sharkey Roth & H
"The Dr Shop"
W.K.'S-B'ERE, PA.
Fell's
(Scranton split)
1st half
Bird Cabaret
Ulis & Lee
Post & Ray
Gordon Dooley
Tom Brown's Rev

State Lake
Harry Fox
Emma Stephens
Bert Howard
Klitter & Knapp
Peggy Parker Boys
"Cotton Pickers"
Keno Keys & M
Geo Yeoman
3 Danolis Sis
(One to fill)
KANSAS CITY
Main Street
Newhoff & Phelps
Sewell Sis
Lucas & Francene
Zelaya
Lee & Cranston
Vanderbilt
Signor Frisco

Jennier Bros
Harry Bussey
MINNEAPOLIS
Hennepin
Margaret McKee
Dave Scholler
Chas Wilson
Newhoff & Phelps
Alexander Patty
LaMont 3
Angel & Fuller

R Selden & Bro
Harry White
Wyming 3
Low Hillon
B Brown Co

JACK NORTON and CO.

in "RECUPERATION"
By HUGH HERBERT
Direction: CHAS. MORRISON

ATLANTA

Grand
Keefer & Kewpie
Hilda LeRoy
C McDonald Co
Anger & Adelon
Martin & Boise
2d half
Cooper & Seamon
N & G Verga
Duray & Saril
Elliot Johnson Co
(One to fill)

NEW ORLEANS

Crescent
Ruge & Rose
Florence Perry
Galloway & dar'te
Walters & Gould
Brava Mich'lina Co
2d half
Aerial Bartlett
Nalo & Rizzo
"Perfect Day"
Jimmie Cooper
Tolette & Bennett

BALTIMORE

Hippodrome
Edwards & Edw'ds
Dillon & Milton
Eckert & McDonald
Harry Antrim
Yoho Japs

OAKLAND, CAL.

State
J & B Altken
Carlton & Tate
Cooper & Ricardo
Exposition Jub 4

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BIRMINGHAM

Bljuo
Tom Mills
Thornton Sis
Fagg & White
Patsy Doyle
Roy Harrah Co
2d half
Keefer & Kewpie
Hilda LeRoy
Chas McDonald Co
Martin & Boise

OTTAWA, CAN.

Loew
Turner Bros
Davis & Bradner
The Chatter
C & T Harvey
Eliz Salt Co

BOSTON

Orpheum
Palermo's Dogs
Arch & Vera
Rucker & Winifrd
Songs & Scenes
Marie Stoddard
Dailies Bros
2d half
Dallas & Walker
Warman & Mack
Weston & Young
J Kennedy Co
Heath & Spelling
Rose Revue

FALSADES PARK

Blake's Mules
Mora & Reckless 2
Kay Hamlin & K
PORTLAND, ORE.
Hippodrome
Mack & Brantley
Reeder & Armist's
Grew & Pates
Bert Lewis
"Sunbeam Follies"
PROVIDENCE, R.I.
Emery
Dallas & Walker
Warman & Mack
Weston & Young
Jas Kennedy Co
Heath & Spelling
Rose Revue
2d half
Palermo's Dogs
Arch & Vera
Rucker & Winifrd
"Songs & Scenes"
Marie Stoddard
Dailies Bros

BUFFALO

State
Foley & Spartin
Josephine Harmon
Homer Miles Co
Hodge & Lowell
"Putting It Over"
FRESNO, CAL.
Hippodrome
2d half
Will & Blundy
Brown & Elaine
Marie Russell Co
L W Gilbert Co
Ethel Gilmore Co

SACRAMENTO

Hippodrome
1st half
Leach LaQuinlan 3
Downey & Whiting
Texas Guinan
Bender & Armist's
SALT LAKE
State
Williams & Daly
Ubert Carlton
Wahl & Francis
Weston & Eline
Dance Follies

ULIS and LEE

Ask JACK DEMPSEY
"HE KNOWS"

DO YOU KNOW

ARTHUR CLAY GARY and
VIOLA R. BALDI
GARY and BALDI
in
"WHEN HELP NEEDS HELP"
By JAMES MADISON

LONDON, CAN.

Loew
Chas LeDcar
Fatten & Reed
Diamond & D'ghter
2d half
Dennis Bros
Alitna Carbone Co
Morgan & Gray

SAN ANTONIO

Princess
1st half
Van & Emerson
Ait Ripon
Eddie Clark Co
Wilson & Kelly
"Yachting"

LOS ANGELES

State
Rose & Bell
Lee Mason Co
Calvin & O'Connor

SAN FRANCISCO

Hippodrome
1st half
The Rockies
Arnold Grazer
Laiten & Dupree
Miller Packer & S
Frank Stafford Co
Cameo Rev

LOS ANGELES

State
Rose & Bell
Lee Mason Co
Calvin & O'Connor

SAN JOSE, CAL.

Hippodrome
1st half
Will & Blundy
Brown & Elaine
Marie Russell Co

(Continued on Page 26)

HUGH HERBERT

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Stars of Yesterday
Barry & Whittedge
Zuhn & Dries
Ryan Weber & R
"Dress Rehearsal"
Wm Brack Co
Lawton
Moss' Broadway
Al Shayan
Shaw & Lee
Ornabee & Reintg
M Montgomery
Hal Johnson
"Toyland"
Diamond & Breen
"Dreams"

Proctor's 125th St.
2d half (29-2)
"Tickle Toes"
Sherman & O'R'ke
Wyeth & Wynne
Morok Sis
(Two to fill)
1st half (3-5)
Pierce & Ryan
Ziska
(Others to fill)
2d half (6-9)
Lambert & Fish
(Others to fill)
Proctor's 58th St.
Al Stryker
Sherman & O'R'ke
"Tickle Toes"
(Two to fill)
2d half
Pierce & Ryan
Jack Collins Co
Leona Hall Rev
"G Burgett Co"
Ziska

Moss' Coliseum
Morris & Campbell
Eard Earl
The Laney
Liddy & Liddy
Howard & Sadler
Wm Ebs
2d half
Harry Cooper
Swift & Kelly

Proctor's 125th St.
2d half (29-2)
"Tickle Toes"
Sherman & O'R'ke
Wyeth & Wynne
Morok Sis
(Two to fill)
1st half (3-5)
Pierce & Ryan
Ziska
(Others to fill)
2d half (6-9)
Lambert & Fish
(Others to fill)
Proctor's 58th St.
Al Stryker
Sherman & O'R'ke
"Tickle Toes"
(Two to fill)
2d half
Pierce & Ryan
Jack Collins Co
Leona Hall Rev
"G Burgett Co"
Ziska

BOB

CARRIE

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

Fr'nklin Charles Co
The Tan Arakis
Autumn 3
(One to fill)
Keith's Fordham
Lockett & Lynn
Murray Tarleton
Wm Edwards Co
Yip Yip Yaphank's
2d half
D D H
Glenn Andrews Co
Josephine & Hen'gs
Tony George Co
Ethel Hopkins
(One to fill)
Moss' Franklin
Vokes & Don
Mabel Burke Co
Tony George Co
Honey & Morgan
Cahill & Romaine
(One to fill)

(One to fill)
Proctor's 5th Ave.
2d half (29-2)
Jim McWilliams
Welch & Norton
Green & LaFell
Dancing Dorans
(Two to fill)
1st half (3-5)
Herschel Heniere
Swift & Kelly
Ballyhoo 3
(Others to fill)
2d half (6-9)
Wonder Act
(Others to fill)
Proctor's 23d St.
2d half (29-2)
Ibach's Co
Wonder Act
"Maude Ditty Co"
(Others to fill)
1st half (3-5)

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W Manthey Co
Tracey & McBride
Al Jerome
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Keith's Hamilton
Lew Wilson
Tracey & McBride
Choy Ling Poo Tr
Glenn Andrews Co
Ethel Hopkins
(One to fill)
2d half
Larry Comer
Lockett & Lynn
Cahill & Romaine
"The Laney"
(Two to fill)
Keith's Jefferson
Sliding B Watson
Davis & Pelle
Hurt & Rosedale
Jany & Morgan
"Smith & Strong"
Autumn 3
2d half
Al K Hall Co
Choy Ling Poo Co
Maud Earl
Lloyd & Goode

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Whitting & Burt
Hawthorne & Cook
Lou Tellegen Co
Lester Allen
Diane & Thublin
Sidney Phillips
John & Ollie Olms

YONKERS, N. Y.

Proctor's
2d half (29-2)
Irene Franklin
Herschel Heniere
S Loyal Co
(Others to fill)
1st half (3-5)
Anderson & Yvel
(Others to fill)
2d half (6-9)
Dixie Hamilton
Wm Edmunds Co
(Others to fill)
NEWARK, N. J.
Proctor's
2d half (29-2)

POLI CIRCUIT

BRIDGEPORT
Fell's
Frank Work Co
W & G Ahearn
Herman & Shirley

WALTER—

WARD and DOOLEY

"What We Can Do"

De Haven & Nice
Synopated Seven
2d half
Wilson & Kappell
Jack La Vier
C Lansing Co

DETROIT

LaSalle Gardens
Garcentilli Bros
Jack Walsh Co
Marino & Martin
(Two to fill)
DAYTON
B. F. Keith's
Nick Hufford
Mabel Harper Co
(Others to fill)
2d half
Garcentilli Bros
Jack Walsh Co
Marino & Martin
(Two to fill)
DETROIT
LaSalle Gardens
Garcentilli Bros
Jack Walsh Co
Marino & Martin
(Others to fill)
2d half
Nick Hufford
Sternad's Midgets
(Others to fill)

CHICAGO—KEITH CIRCUIT

CINCINNATI
Palace
Boothby & Ever'd
Jolly Howard 3
W Armstrong Co

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B. F. Keith's
M D'Armond Co
Hobby Henshaw Co
Wells & Brandt
(Others to fill)
LOUISVILLE
National
(Nashville split)
Flanders & Butler
R Ails & Fullman
Synopated
(Others to fill)
NASHVILLE
Princess
(Louisville split)
Lyle & Virginia
Carles & Dufrees
Barber & Jackson
(Others to fill)

GERTRUDE—

MOODY and DUNCAN

OPERA and JAZZ, INC.
Direction: HARRY WEBER

GERTRUDE—

MOODY and DUNCAN

OPERA and JAZZ, INC.
Direction: HARRY WEBER

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GERTRUDE—

MOODY and DUNCAN

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Direction: HARRY WEBER

GERTRUDE—

MOODY and DUNCAN

IN LONDON

(Continued from page 2)

which are general everywhere has led to a meeting between the managers and representatives of the Variety Artists' Federation to discuss the best means whereby both sides could carry on without everybody being totally ruined.

The main thing to be considered was the salary question. Practically every description of show in the country is being run at a loss, this loss running into many thousands weekly, and in some cases the situation is so bad that even if the artists played for nothing there would be a loss. If that bugbear, the entertainment tax, was abolished, things could not improve for some time.

The managerial side at the conference was represented by Charles Gulliver, R. H. Gillespie, Gordon Michie and Walter Payne. The artists were represented by Albert Whelan, Tom Clare, Ernest Hastings, Percy Ronri, Jack Pleasant, Neil Kenyon, Whit Cunliffe, Harry Weldon, Lauderdale Maitland, Hy-mack, Fred Russell, Arthur Prince, Monte Bayley and Albert Voyce.

At the outset the managers produced their books to prove losses. Would the artists help them to keep the ball rolling? The V. A. F. answer was why should managers ask the artist to share losses during a time of slump? Did they share the profits during the boom? The managers excused themselves by stating the boom results were practically swallowed by excess profits and other heavy taxation. After further discussion, the managers put forward their scheme for cutting salaries.

On a minimum of £12 act they proposed a cut of 81-3 per cent, rising to the maximum of £300, which they proposed cutting down by 48-5 per cent. Lesser turns than those at £12 would not be affected and in the provinces turns at £15 and under would not be touched. Double acts, trios, quartets, etc., would have special consideration.

The matter is not yet settled, but the V. A. F. officials have applied to the managements concerned for a list of their artists likely to be affected, with a view to a personal canvass on the matter.

Robert Courtneidge will produce a new play entitled "Fickle Earted" at the Grand, Leeds. It is an adaptation of a novel, "The Dancing Child," and if successful it will come to the West End. Iris Hoey is the leading woman.

After the inclusion of Maldie Scott in the cast the chief feature in the new edition of "Pot Luck" at the Vaudeville is a new version of "David Garrick" by Dion Tither-edge.

Prices are coming down in all directions. The Little, for the new series of Grand Guignol playlets, which have fallen somewhat below the average in nastiness and horror, charges of admission are in some cases below pre-war. When "The Way of an Eagle" is produced at the Adelphi stalls and balcony stalls will be at ten and sixpence and seven and sixpence, and C. B. Cochran will drastically reduce his prices at the London Pavilion.

Despite the heat and the slump, stalls at Prince's for the Guitry season are at 17 shillings, and booking is reported good. The original version of "Sleeping Partners" which Seymour Hicks did at the St. Martins has been banned, and the company therefore opened in "Pasteur." The other three pieces to be done during the present short season are "L'illusionniste," "Jacqueline" and "Le Grand Duc." These are all from the pen of Sacha Guitry, who will play in them all with the exception of "Pasteur." The Guitrys have always been very popular with the public here, but have never got past the Lord Chamberlain's department without trouble.

Under the title of "The Risk," Baron Henri de Rothschild's play, "La Caduée," will be produced at the Strand toward the end of the month. Some years ago another of the Baron's plays, "Croesus," was produced by Arthur Boucherier with anything but success. "The Risk" is a topical title for a play at the present moment.

"His Girl" finished at the Gaiety June 10, and beyond the fact that sooner or later it will become part of the Marconi offices nothing definite has been decided about the future. There is, however, a big possibility of Robert Evett presenting Joe Collins there in "The Last Waltz." Evett was spoken of as the probable occupier of the theatre with Joe Collins as his star when changes were taking place in the directorate of the theatre some time ago.

Margaret Bannerman has taken Willette Kershaw's place in "Decameron Nights" as the result of an amicable arrangement between the American and Sir Alfred Butt. The change, however, was not allowed to take place without one big daily paper printing a story, "lifted" from the Paris edition of a Chicago paper, which has caused a good deal of annoyance to the ladies concerned. The story was to the effect that Willette Kershaw would not strip down sufficiently for the scene in which she was cast up by the sea, and also insisted on wearing tights and a wig which covered her to her ankles. Miss Bannerman, however, was said to have had no such scruples. Not only would she strip, go on without tights, but would have her hair bobbed. Both women denied the story strenuously, as did the management, while the "back to nature" lovers lured to Drury Lane in anticipation of something particularly daring were badly disappointed, as Miss Bannerman's carefully arranged wig provided a costume quite as decorous, if not more so, than many of the walking dresses now being worn in London.

"Old Bill M. P." will not go into the Lyceum, as reported, although several attempts have been made to acquire the theatre for this production. The truth of the matter is that nobody can go into the theatre at the moment. The property is in Chancery and must be sold before anything can be done with it. The authorities have not yet appointed a date for the public sale. When the sale does come off some excitement can be expected, as both Walter and Fred Melville are likely to bid against each other for the theatre they have run so successfully in the past as joint managers. Melville will also probably try his luck and many other managers have an envious eye on the building which has been made second to none for business.

Captain Alexander Aaronsohn has acquired a lease of the Apollo from C. B. Cochran and Edward Laurillard. It dates from July 15. Arrangements are now being made for the summer, following which a new play will be produced in September "starring" a popular actor who has been absent from the West End for some time. His new play, "The Risk," will be produced at Brighton during Carnival Week with Arthur Boucherier in the leading role. This is an adaptation of a French play "La Caduée." The management have several French plays in view and the veteran dramatist, Arthur Shirley, is overhauling them with a view to reporting on their suitability for London.

The "Everyman" (Hampstead) closes June 24 until the autumn.

Andrew Melville will shortly produce a new play, "Adam and Eve," in the provinces.

Sir Walter de Frece has found it necessary to contradict the stories freely circulated to the effect Ronald True, the man convicted of brutally murdering and robbing a common prostitute, was the son of Vesta Tilley (Lady de Frece). True has been reprieved and the scandal arising from this has led to a recrudescence of the stories and made denial necessary. True's birth certificate gives William Thomas True as his father and Annabel True, formerly Angus, as his mother. It is further recorded that the fifth Lord de Freyne, who was killed in the late war, married Annabel, daughter of William Angus, in 1902. De Freyne was the surname of True's pet alias when in America and the felon's full name is Angus Ronald True.

During her forthcoming season in the West End Sybil Thornadyke will appear in "Macbeth" and "The Trojan Woman." The latter play was an enormous success when produced by Charles Gulliver at the Holborn Empire for a matinee season.

Politics rarely comes into matters theatrical except to provide topical gags for comedians. However, news comes from Ireland that the Roman Catholic staffs at Cork, Waterford, Galway and Dublin are on the point of making an arrangement whereby they will refuse to handle the scenery, props and baggage of any performers booked for Belfast. Performers are also warned they will get bad receptions, if it stops at that, if they play the opposition counties.

Big changes in vaudeville, if not in the whole show world, are fore-

shadowed. With the Alhambra and Pavilion back into the music hall world, the Palace about to go back, and other theatres threatening, it will surprise nobody if we soon have the West End of 20 years ago. Less swank and publicity, more clean, wholesome fun. Shows staged for the public, not for wealthy old degenerates and their young conferees whose banking accounts have made the present day "semi-nude" revue a so-called success.

For quite a long time the public has been showing a marked dislike for the modern music hall with its quick "two houses nightly" show, each performance lasting approximately two hours, with 10 turns, three of which were overture, intermission and "God Save the King," with a topical picture (seldom shown) making a fourth, and there is a very great leaning toward the old-time full show.

The present slump has had nothing, or little to do with the very big falling off of business, more especially in the provincial and suburban second houses. For many months "second" in a great number of halls have been playing to practically empty benches, and artists will gladly accept a diminution of salary for the one house nightly, which will probably lead once more to the profitable "turn working." Even the slump cannot account for the ghastliness of business at some places. Recently a new revue of Lew Lakes, a man whose name is considered a big pull, played to something like £20 both houses on its production night at a big suburban hall, while the Whit Monday business at the Palace, Manchester, ran at £65 gross for three shows, and one of the big Shoreditch music halls played to £7 on two shows.

FOREIGN INVASION

(Continued from page 1)

attempt revivals as early as last fall was another indication the countless scripts failed to show promise enough for production attempt. Scarcity of likely material was not confined to regular managers, but is claimed to be true also of the co-operative field and the little theatres. The Theatre Guild, which ranks as leader of the latter movement, explained it examined thousands of plays, but was compelled to turn to foreign products, although the policy of the organization is for encouragement of American works.

This condition appears not only to have held up production programs, but the dash overseas for material by Broadway managers in pursuit of foreign successes tells its own story. It is understood that in all Europe there were not over a dozen and a half successes last season regarded as promising for American adaptation. It was notable that more English plays landed on Broadway than usual, but the bulk of the foreign pieces secured are not confined to that field, the imported crop including more Continental products than at any time since the start of the war. A. H. Woods is known to have purchased the rights of four foreign plays; C. B. Dillingham will do two or three; the Shuberts will have at least four, and David Belasco, the Selwyns, Gilbert Miller, W. A. Brady, H. W. Savage are all known to have purchased two or more foreign works, to which may be added the Guild's foreign plays already accepted.

Broadway enters July with 23 attractions, that number being above the estimates made early this month. Four or five attractions set to stop are continuing from week to week, the survivors on the list profiting in the last two weeks with a good weather break and virtually all attractions playing a better business than early in June. Two attractions are definitely to close Saturday, "Make It Snappy" at the Winter Garden and "The Perfect Fool" at the Cohan. "The Hairy Ape" announced to close Saturday at the Plymouth has been extended another week. Warm weather descending Wednesday made the continuance of several others unlikely.

The announced closings this week are evened up by the entrance next week (July 6) of "Spice of 1922" at the Garden and the placing of "From Morn Till Midnight" into the Frazee was inserted this Monday.

The "Follies" at the New Amsterdam is rated to date as having the biggest call for the entire series of Ziegfeld revues. Agencies state their allotments are disposed of by the morning of any evening performance. That the demand is so big is partly accounted for by the fact that no other summer revue has been brought in against it, whereas for the past four seasons there were at least two revues also trying for Broadway money. "The Music Box Revue" and "Good

Morning Dearie" are both doing real business, though neither is now drawing capacity. The new "Spice" show is figured to cut into the going and according to out of town reports should liven the Garden well into the fall.

The next musical try will be "Sue Dear" due at the Times Square July 10. The house now has "Strut Miss Lizzie," a colored show which rented the house for three weeks and has one more week to go. The management was undecided what to do with the attraction up to Wednesday. It was reported for the Park, but it is understood a lease provision will prevent the switch. "Lizzie" played to \$8,600 for its first week at \$2 top. That went for nine performances, a midnight show being inserted Thursdays. The gross probably means good profits for a company of the kind.

Morris Gest's "Chauve-Souris" offering the new program at the Century Roof theatre is a summer smash and it is riding second to the "Follies." That this attraction will be a fixture into the new season is not doubted in show circles.

"Partners Again" at the Selwyn leads the non-dramatic field, its takings last week being close to \$16,800. "Kiki" dominates the dramatic field as from the start at the Belasco and last week the business was almost as good as the Selwyns' comedy smash, it doing \$16,000. "Captain Applejack," which improved during the month, went to \$11,000. "Kempy," the Belmont hit, was given a new agency buy, which insures it continuance through the summer. "The Goldfish," which was moved from the Elliott to the Astor last week, showed a leap of nearly 50 per cent. in business and went close to \$10,000. "The Bat" went upward, too, getting nearly \$6,000, which is profitable at this season. The mystery play is Broadway's run leader and has but seven weeks more to complete a solid two years' run.

Small Buy for "Lizzie"

While the agencies managed to put over a small buy on the "Strut Miss Lizzie" show, it isn't really regarded as a buy for them. The management of the show, however, is strongly elated over the fact that they managed to get anything like a guarantee from the agencies at this time of the year. The agencies are all up in the air over the coming in of "Spices of 1922," the advance reports that they received on the show from both Atlantic City and Philadelphia have them ready to buy on the show, figuring that it is certain to give the "Follies" a real opposition over the summer months.

This week the buy list, with the addition of "Lizzie," brings the buy total to nine with the cuts standing at 13. The buy list includes "Kiki" (Belasco), "Kempy" (Belmont), "Capt. Applejack" (Cort), "Good Morning, Dearie" (Globe), "Music Box Revue" (Music Box), "Follies" (Amsterdam), "Partners Again" (Selwyn), "Strut Miss Lizzie" (Times Square), and "Make It Snappy" (Winter Garden).

The cut rate list held "Blossom Time" (Ambassador), "The Dover Road" (Bijou), "The Perfect Fool" (Cohan), "Pin Wheel" (Carroll), "From Morn to Midnight" (Frazee), "Able's Irish Rose" (Fulton), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Harris), "The Bat" (Morosco), "The Hairy Ape" (Plymouth), "Lawful Larceny" (Republic), "Shuffle Along" (63d St.) and "Strut Miss Lizzie" (Times Square).

EQUITY DEMANDS BOND

(Continued from page 13)

only person on the ground who would be in a position to consider it is the Poughkeepsie man's representative (Trudeau). The representative is having his troubles keeping things moving until the expected arrival of the Poughkeepsie man Thursday. With Equity issuing orders it will step in and block the present progress of the engagement if the bond forfeit isn't posted tonight, it is hard to say just how matters will develop.

This action is being severely criticized by the Equity members of the company, who complain of the looseness of the executive heads of Equity in not securing the bond forfeit as per the specified rules of the organization. It is the general opinion that Equity headquarters should keep out of the mess now and allow the principals to handle the affairs in the way they have managed to gracefully escape disaster since jeopardizing of the organization was developed with non-payment of salaries for the second week until the following Tuesday night after a walk-out appeared imminent.

Equity headquarters reprimanded

Virginia O'Brien so strongly she has handed in her resignation to take effect immediately. Miss O'Brien repudiated orders from Equity given the company members to proceed with the performance a week ago Monday, despite salaries were overdue. Miss O'Brien held the curtain against Equity's orders until she was given her salary. Life for Miss O'Brien in the company, hasn't been pleasant since the incident, and the Equity reprimand encouraged her to depart. Edna Bates is being sought to take Miss O'Brien's role.

The Poughkeepsie man (Lloyd, a really dealer there) is making strong efforts to hold together the company. When last week's salaries were due some \$5,000 was short, and this amount was wired on from Poughkeepsie. Participants on this end realize strenuous attempts are being made in the east to hold the enterprise, and as soon as certain matters are rectified in the fight over the way the stock for the concern was handled, effort will be made to continue by making cast changes, thereby reducing the high cost of operating for the summer. Geo. W. Lederer is expected here, and comes, it is said, with official sanction of the Lloyd interests to participate in the affair. The attraction is now being managed by John J. Garrity in the interests of both the Shuberts and Lloyd.

Garrity still has hopes that the attraction will steady itself and continue. He engaged Walter Duggan, summering here pending the Selwyn opening, to handle the press work, guaranteeing Duggan Shubert protection. A big campaign was let loose the middle of last week, reaching its height Sunday, when the newspapers carried advertisements between 700 and 800 lines featuring the fact the attraction had been officially chosen by the Pageant of Progress municipal authorities as the "official summer show for visitors." The force of this newspaper campaign, plus a good weather "break," gave the attraction \$2,175 gross Sunday night, raising the hopes of all. Monday morning the window sale started off briskly, further strengthening Garrity's claim, the show is well liked and has a chance if the internal troubles are removed immediately.

Local newspaper writers have attempted to sift the many angles of "For Goodness Sake" troubles for a story for their respective newspapers, but the complications have baffled all. Variety carried the inside angle of the organization promotion in last week's issue.

It was easier to grasp the troublesome career of "For Goodness Sake" in New York than the authorities evidently found it out in Chicago the past week. The mess was given a thorough airing at the law offices of Harry Kohn, downtown. Jones & Thurmond have assigned all their rights in "For Goodness Sake" over to Davison Lloyd of Poughkeepsie who, after a talk with Geo. W. Lederer, signed a new contract with the latter, sending him on to Chicago Monday with the understanding that he will again take charge of the musical piece, reorganizing it at lower cast expense for the try to keep going.

It was apparent with Lloyd's representative in Chicago (J. W. Trudeau) did not agree with Lloyd's decision to take Lederer back into the fold, and with Trudeau in Chicago handling the existing situation there loomed up prospects of another fight that is apt to cause further important developments. At least this was the gist of the situation gleaned from chats with inside folks in New York, versed in the complicated situation. Trudeau in Chicago did not allow Lederer to participate in the workings of the attraction until the arrival of his financial boss, Lloyd, yesterday (Thursday).

Equity's New York office reports that if the bond forfeit isn't posted with Lloyd's arrival Thursday the show will be ordered closed and the company's share for Friday and Saturday performances so handled that they will go towards defraying the expenses of the company back to New York.

Equity is also preparing a message that will go to Virginia O'Brien, demanding that she not only apologize for her actions in Chicago last week, but also submit to a fine. This stand by Equity promises to create a rumpus because friends of Miss O'Brien are going to side with her with proof they had knowledge no bond forfeit had been claimed by Equity when orders were given by Equity for the company members to proceed with the performances despite no salaries had been paid.

JOE COOK

'The One Man Vaudeville Show'

ONE OF THE REAL BOX-OFFICE ATTRACTIONS OF VAUDEVILLE

THIS WEEK (JUNE 26)—B. F. KEITH'S PALACE, NEW YORK

P. S.—Don't Miss the Alexanders and "John Smith"

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

Something different in the air this week that has not prevailed in many a moon. The old-time Majestic patron pricked up his ears and knitted his brow as he had difficulty in explaining the cause of that something, that something which sent every act over with a thunderous bang, that something which made it appear that the Majestic at last was coming to be another "Palace," for a home-like atmosphere was present which seemed to get under the skin. It might have been the fact that smoking was permitted in the boxes and mezzanine, it might have been the snappy first rate bill which ran with a glassy smoothness, but to a good degree it must have been the class of clientele present.

The lights outside were "hogged" by nobody, as no one's name was repeated twice. Everybody got a break according to importance. John Steel, who fitted into the headliner's frame, surrounded his performance by a series of lobby displays, including a victrola playing the songs he has sung on mechanical devices. Mr. Steel was very obliging, encoring to the extent of nine numbers.

W. C. Fields has a choicy outlet labeled "An Episode on the Links." Fields finished to a high score, with the assistance of a funny, short fellow, who acts as a dub doing mostly pantomime, and two stunning girls, who model more than anything else. The pace was set by Johnson and Baker, hat manipulators. Both of the men have made an art of clumsiness, injecting comical pantomime that tastes of originality and practice. They were formerly Johnson, Baker and Johnson.

Sherman, Van and Hyman deuced it with a concoction of their own which they serve as "Melodious Nonsense." They follow the path of comedy and dig up a few new ways

of dishing out their style of singing and piano entertainment. This trio has been together for a good many years and have burned a trail on small and big time. Margo Waldron, danseuse, got more out of the trey spot than most any kind of an act does. Miss Waldron is a classical dancer and registers with both feet on the ground. George Halprin, at the piano, followed up with a masterly technique, slicing off a good share of honor for himself. He did three numbers.

Venita Gould varied her routine from the program, bringing her impressions up to the minute in plays and character selections. Pention and Fields hopped on in high and sold their chatter and dances for high applause. Following Steele, who was preceded by Fields, was Helen Higgins and Natalie Bates, with Horace Bentley at the piano. Miss Higgins last season teamed with Miss Braun. The new song and dance offering they have, though closing the show, was strong enough to hold the patrons intact. Both of the women are par excellent at doing dances in doubles and singles. The act is tastefully dressed, staged and costumed, and measures up to big-time standards. Mr. Bentley at the piano did a few numbers alone, besides accompanying. His dress was very unique, as he wore an apparent patent leather coat, cut tux style, with checkered trousers. It drew a few comments. His makeup was a trifle too heavy for the lights he worked under, but these things he can regulate.

With ideal theatre weather prevailing the Rialto was more than three-quarters filled, and it looked as though the picture was the main event. Jackie Coogan, in "Trouble," was the feature, and the audience had many a good laugh, making it good for the La Beige Duo, a two-man hand-balancing act. The boys look good and handle themselves capably.

Evans and Leever, a new act around here, although both boys are locals, did not fare so well. Their material is old and their singing does not harmonize.

The Great Harmon is a straight violin and piano act. Harmon fiddles

very good, but there is nothing substantial in the act to make it stand out. The mob at the Rialto liked him.

Andy and Louise Barlow followed, and with few changes could hold a spot. They need a Bowery drop and a little new dialog at the opening. The act consists of singing, talking and dancing. It was the big hit of the show.

Ray Conlin and his dummy in his well-known ventriloquial act was next. He had the house laughing from the start. His talk is all good and his finish still goes over very big. Criterion Four followed, just an ordinary four-men singing act. The boys look good, but their singing is off key. Gordon and Healey were next to closing and acquitted themselves. Miss Healey is a stunning blonde and Healey a good-looking juvenile. Their talk is a little fly, and Healey could cut his closing number, as it has been done to death.

Phil Adams and Girls closed the show and would have done much better if in the middle of the bill. The act consists of two men and four girls, with a full-stage set of a hotel lobby. Adams is a good comic and the girls can all sing and dance. They did bits and specialties. The act held them in to the last.

Loop.

"Cyclone" Thompson, a middle-weight wrestling champion, is organizing a vaudeville road show to tour through the Central West and has requested the W. V. M. A. to book the show intact. There will be eight acts besides the wrestler, who will meet all comers in the towns he plays.

The Frank Theilin Circuit of Theatres in Central Illinois is reported to be on the market. Theilin operates houses in Aurora, Joliet, Elgin, Bloomington and Ottawa, which play vaudeville booked by Sam Tischmann of the W. V. M. A.

With the announcement of the Columbia Circuit that three theatres would be operated by it next season, and the forsaking of the Star and Garter for the Imperial on the West Side, several new houses will be in the vaudeville fold next season.

The taking over of the Empress at 63d and Halsted streets, which has played vaudeville for the past eight years, was for the purpose of furnishing opposition to the Englewood theatre, around the corner from this house, which will play Shubert unit vaudeville. This house is owned by E. Thomas Beatty, interested with I. H. Herk in several projects. Taking advantage of this turn of affairs, the management of the National, across the street from the Empress, will inaugurate a vaudeville and picture policy.

With the Star and Garter changed from burlesque to vaudeville, the Academy, a W. V. M. A. house around the corner from it on Halsted street, will find opposition. The Columbia people, when running vaudeville in conjunction with their shows last season, procured the acts from the W. V. M. A., but it is said, due to the close proximity of the Star and Garter to the Academy, the W. V. M. A. will be forsaken and that the Billy Diamond agency will furnish the acts for the Star and Garter and the National theatre as well. Both the Imperial and the Empire deals were handled by Warren Irons, general Western manager for Columbia Amusement.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

FANTAGES THEATRE BUILDING

Numerous good features marked the Orpheum bill, which was received with approval by the capacity audience Sunday evening. Leo Carillo headlined and won his way easily. "The Showoff," with Fred Sumner, caused laughs, with the domestic playlet scoring even better than last week. Gallagher and Martin repeated safely. Ducl de Kerekjarto won admiration for his brilliant technique on the violin. Alexandria, billed with a question mark, consists of two men who secure laughs with knockabout props and finish with xylophone playing to a generous hand. Paul Murray and Gladys Gerrish were misspotted in the opening position, but did well enough with production numbers and impressions of Marilyn Miller and Ann Pennington. They are a capable couple, but need a more substantial routine. M. and Mme. Richard Karsey, with their original gigantic myriophone, proved a novelty in the closing spot. This act played here 20 years ago. Harry Carroll in "Varieties of 1922" repeated last week's success.

Nothing to excite enthusiasm in the current Golden Gate bill, although the show pleased a capacity audience Sunday afternoon. Hall and Dexter proved a surprise with an entirely rearranged routine since witnessed at the Orpheum a few weeks ago. Flanagan and Morrison aroused laughter with their lesson in golf. Lou and Jean Archer offered the prettiest, most artistic and handsomely dressed act of the bill. Browne Sisters filled next to closing to applause with their accordeons and good looks. Eddie Marshall,

with bright conversation, chalk sketches and comedy caricatures of box patrons, enlivened proceedings in the closing position. Bert and Flo Mayo opened with aerial stunts and secured applause throughout the routine.

With a raft of wholesome comedy and Hazel Green and her Beau Brummels headlining the current Warfield bill hit the mark. Miss Green made things lively in the closing spot. She romped through several songs, with the musicians applauded liberally. Roberts and Boyne, with a boat set and comedy talk excellently delivered by neat appearing couple, elicited much laughter and were called back for several bows. Wilson and Roberts provide good comedy and also dance with agility. They had the audience with them from start to finish, with the double somersault from the springboard sending them away a hit. Carlton and Tate sang songs well and displayed taste in selection and excellent routine. Their semi-comedy operatic finish brought good results. James and Bessie Aiken opened the show. Miss Aiken, wearing attractive costumes, sings pleasingly while gracefully roller skating. She left a good impression, with her partner's snappy contortion work providing a good finish. The house held about two-thirds downstairs and only a few balcony seats were occupied Sunday afternoon.

"The Circle," with John Drew and Mrs. Leslie Carter, at the Century here, has curtailed its local engagement by one week. The company was booked to stay three weeks but in a published announcement reduced it to two.

There has been a lot of chatter about another big theatre to be built at Eighth and Market street and various managers when approached about the matter looked wise and declined to discuss the matter, intimating that speech from them at this time would be premature. Naturally the new house was cred-

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The midsummer edition of the "Follies" at Electric Park was introduced this week and is an entire

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LEON

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"THE BOY WITH THE SMILE"

At the Bushwick

Jack Joyce, the one-legged "boy with a smile," carried off top honors at the Bushwick Theatre last night. Of course, Karyl Norman, the Creole fashion plater, was technically the headliner, with Sarah Padden as runner-up, but the one-legged dancer proved by far the best treat of the evening.

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—N. Y. World.

All that is needed for an uproarious evening.
—N. Y. Globe.

The peppiest sort of a jazz party.
—Eve. Journal.

Excels in songs and dancing.
—N. Y. Tribune.

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—Telegraph.

Sizzles with Ethiopian pep and ginger.
—Eve. Telegram.

A Lively Party.
—N. Y. Herald

Strut Yo' Stuff to the **MIDNIGHT SHOW THURSDAY AT 12**

INDIANAPOLIS

By VOLNEY B. FOWLER

"Estwhile Susan" is the Stuart Walker Co.'s bill at the Murat this week. Elizabeth Patterson joined the company for the rest of the season, playing the lead this week.

Gregory Kelly has dismissed his suit in a local court for \$1,000 back salary from Stuart Walker. It was filed last year while Kelly's stock company was at English's here. Kelly alleged Walker had not paid him money which fell due several years ago.

A new 1,200-seat movie house to be called the Mishawaka is to be built at Wishawaka, Ind., according to plans announced last week.

Loew's State, movies, closed Saturday. Manager Herb Jennings said the house will reopen in four weeks.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty. "One Clear Call"; Olympic and Alhambra, "Woman Who Walked

Alone"; Regent and Blackstone, "Our Leading Citizen"; State, "Broken Silence"; Savoy, "Perjury"; Cameraphone, "Reckless Youth"; Aldine, "Black Bag."

With the current week the Alhambra in East Liberty, the largest single holding of the Friedberg-Adler interests, breaks into the first-run class.

Practically all the picture houses closed after the recent Majestic roof collapse have re-opened again with the exception of the Majestic itself. Director McCandless intends to close any theatre that violates any of the formal regulations in the least.

By a recent opinion handed down in Common Pleas Court, the Weiland Theatres, Inc., was refused an injunction against a lessee of one of its theatres named Wilkinson. The plaintiffs sought to enjoin the defendant's operation of the theatre on the ground that he had forfeited his lease by keeping the house closed at one period for over a month.

A picture with plenty of local color has been produced here and will be shown here early in July. It is titled "Mr. Dadd Mann's Island," and was filmed for the benefit of the Sewickley Valley Hospital Cot Club. Many of the palatial homes of Sewickley are shown. The scenario was from the pen of Lowell W. Nichols.

Shubert plans for Pittsburgh for the coming season will probably be

announced in the near future. The Nixon, as Variety announced five months ago, seems their vaudeville house next season. Since that time, however, various obstacles have arisen, and even yet it is known that there has been no definite agreement it will be the Nixon. Several persons here have gone so far as to predict that Shubert vaudeville will not come in here this season should they be unable to land the Nixon. The Pitt, under Harry Davis' direction, which incidentally has been reported for sale, is out of the question as a vaudeville rival to the Davis. The erstwhile Shubert and the Duquesne have both been tried and found wanting, which makes the prediction fairly safe at this date that it will be the Nixon or nothing for Shubert vaudeville. The fact that that house is directly opposite the Davis makes the war possibility the more interesting.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "The Purple Mask."
TEMPLE—The Manhattan Players in "Experience."
PICTURES—"Queen of the Turf," Rialto.

Florence Shirley, leading woman of the Lyceum Players, has signed to play the lead in a new play Avery Hopwood has written for production by Wagners and Kemper. She leaves the company this week.

The Rochester "American" made its first appearance on the street Saturday. The dramatic and picture departments were notable, by William P. Costello, for several years with the "Democrat and Chronicle." "Bill" received the usual bunch of typewritten matter which local houses send to the papers, and just as promptly tossed it all into his capacious waste basket. The same basket still yawns for more, says Bill, because he has a brand new typewriter that he likes to write his own dope on.

The Rochester Motion Picture Exhibitors' Association held its annual picnic on Tuesday, with Sidney Cohen of New York and Comerford, Pennsylvania theatre magnate, as guests.

Rev. William Wallace Rose, pastor of the Universalist Church, and a minister whose Sunday evening services are featured by travel talks and illustrated drama-lectures, has attacked the University of Rochester because the Eastman theatre is to be open Sunday nights. The university trustees name the directors of the Eastman School of Music, of which the theatre is part.

SEATTLE

Ed Rivers, dramatic editor of the "Union Record," has succeeded Mrs. Martha Potter as press agent of the Palace Hip.

Bill Hartung, assistant manager of the Orpheum, is traveling about the state doing publicity for a series of Vancouver, B. C.-Seattle auto polo games that are being played. The Orpheum house here is slated to reopen Aug. 20.

Abe Hurwitz, former manager of the three Jensen-Von Herberg picture houses here, is now the managing editor of the Jacksonville, Fla., "Journal." Hurwitz was formerly with the Seattle "Star," a Scripps paper.

Daisy Henry, dramatic editor of the Seattle "Star," has announced her engagement to John Segnessman, an artist on the same paper.

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The marriage will take place some time later this summer.

J. E. (Eddie) Milne, former manager of the local Pantages house, is on his way to New York, by way of San Francisco and New York, to take charge of the Pantages New York booking office. D. G. Inverarity has succeeded Milne as manager of the Seattle house.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—All this week, Westchester Players in "Forever After." This dramatic troupe is going stronger weekly. There's just one criticism—the plays given so far, with one exception, feature roles for the leading woman, Lillian Desmonde. An equal chance for Leslie Adams, leading man, would further strengthen. Next week, "Jim's Girl." B. F. KEITH'S—Vaudeville. STRAND—"Turn to the Right." EMPIRE—"Queen of the Turf." SAVOY—"The Truthful Lie." ROBBINS-ECKEL—"The World's Champion." RIVOLI—"Just Around the Corner."

Two Syracuseans playing on current Keith bill, Genevieve Finlay, operatic contralto, and Jimmy Steiger, at the piano for Jack Rose.

Syracuse now boasts of the "Syracuse Academy of Dramatic Arts," which, you can take it from its adv. copy, offers instruction in "acting, dancing and form reducing."

Emilie Fitzgerald, dancer, is on the Onondaga roof.

The Goodwill, Johnson City, playing films, closed for the summer on Monday.

Joe Weber, New York producer, and Mrs. Weber, are now at the Thousand Island House, Alexandria Bay, for a vacation and rest.

The Henry Carleton Players, at Rorick's Glen theatre, Elmira, are doing "The Woman He Married" this week.

Silvio Meneguzzo, professional musician, now flutist in Conway's Band, is seeking an annulment of his marriage to Mrs. Nellie Meneguzzo on the ground that she had a former husband living at the time of their marriage. The woman was recently committed to the State Hospital for the Insane. J. Frederick Schofield, also a professional, of Niagara Falls, identified the woman's picture as that of his wife, who had left him to wed the flutist.

Thomas L. Lowery of Syracuse has purchased the Capitol, Oswego, N. Y., from Harry Morton. Lowery, it is understood, is acting for New York interests. The Strand, owned by J. M. Schine of Gloversville, is the only West Side picture house now open at Oswego. The leases to the Orpheum and the Hippodrome are still held by the Morton interests, but these are expected to change hands shortly.

Nace Bonville has joined the staff of the Professional Players, Inc., of this city, and is directing the production of "The Firefly," the old Emma Trentini starring vehicle, which will open the Players' eight weeks of light opera at the Eastable next week. Jefferson De Angelis and Eva Olivetta will head the cast

of "The Firefly," the other berth being filled by Syracuseans. "The Chimes of Normandy" will be the second week's show, and the season will close with "Carmen," in which Marta Wittkowska, formerly of the Chicago Grand Opera Co. will appear.

Albert Saik, old-time circus strong man, but who for some time has resided at Horseheads, was admitted to citizenship in naturalization court at Elmira last week, although his witnesses failed him. Saik, a native of Syria, had taken out his first papers in Mississippi. When his application was called up he learned his necessary witnesses were in that state. Saik recalled, however, two Elmira railroad men had known him in Mississippi, and the court permitted them to testify in lieu of the missing witnesses.

The Kodeco Realty Corporation of Binghamton has practically closed a deal for the purchase of property at 105 Washington avenue, Endicott, for a theatre site. The deal is being handled by Ned Kornblit, president of the Kodeco company, which is associated with the Comerford interests of Scranton, owners of 56 houses.

Watertown's municipal administration has swung into line for clean carnivals with the announcement by Mayor Robert E. Cahill that the Common Council in the future will require good evidence from any carnival applying for a city license that it is of high type and of real amusement or educational value.

Stock of Charles Seasonske of Watertown in the Oswego Amusement Co. passed to Harry Morton, his former partner, at a public auction held last week.

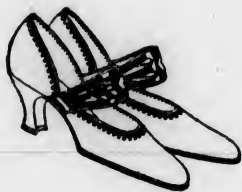
The Richardson theatre, Oswego, recently leased by J. M. Schine of Gloversville, will be remodeled to some extent as a result of a conference between Schine and Norman L. Bates, owner of the property. The logs will be eliminated and the seating capacity of the lower floor will be increased. Schine plans to reopen the theatre in August.

Margaretville, N. Y., is slated for a new picture house. Charles A. Sanford will be the builder.

G. H. Brown will erect a new picture palace at Old Forge, N. Y.

Webster Pictures Corporation of this city has delegated Lee Langdon to represent it in the Albany district.

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BALTIMORE

By ROBERT F. SISK

CENTURY—"Across the Border."
RIVOLI—"Domestic Relations."
NEW—"Trouble."
GARDEN—"The Man from Lost River" and pop vaudeville.
HIPODROME—"Shackles of Gold" and Loew vaudeville.
PARKWAY—"South of Suva."
PICTURE GARDEN—"The Primitive Lover."
LYCEUM—Dark.
MARYLAND—Vaudeville.

Next week DeWolf Hopper, at the head of a Gilbert and Sullivan opera company, including Herbert Waterous, J. Humbird Duffy, Arthur Cunningham and Alice Mackenzie, will open a three weeks' engagement at Carlin's Arena. Their first week's operetta will be "The Mikado." John Pollack and Fred Bishop will have charge of the new company and it will play at \$1 top. Yards and yards of publicity have been carried in the local papers on it.

The last week of the George Marshall Players at the New Lyceum was featured by a reception Saturday afternoon. The closing play was "Good Gracious, Annabelle."

The Lyceum stock circulated a questionnaire during its final week, seeking to ascertain the amount of spirit that desired a winter repertoire company in Baltimore. According to rumor there will be but two legit houses here next winter, and the Lyceum will not be one of them. The remarkable success of the nine weeks' spring season has started the ball of public sentiment to demand a return of the company next season. According to the circular, Leo Carrillo, Roland Young and Elizabeth Risdon, along with others, will be imported from time to time to act as guest stars.

Lee McLaughlin, brother of Leonard McLaughlin, manager of the Auditorium, and who has been employed in the box office, made his stage debut last week, when he played Alec in "Good Gracious, Annabelle." He acquitted himself nobly.

The DeFeo Opera Co., engaged for three weeks at Carlin's Arena, has been held over for a fourth week and will round that out by Saturday.

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BUFFALO

By SIDNEY BURTON

Samuel Carver, manager of the Empire, pleaded guilty in Federal court to defrauding the government of money collected as taxes at the house and of failure to make correct returns to the government. Carver was indicted on six counts at the May term of Federal court in Rochester. It was charged that he failed to turn over \$420 in collected taxes. The penalty amounts to over \$6,000. On Carver's promise to pay \$500 of the fine at once sentence was deferred. He stated that he is leaving the theatre business and will join the sales staff of a film company.

Local picture houses appear to have gone organ mad. The Hippodrome is about to install the largest unit organ ever heard here. The Elmwood, a neighborhood house, has just completed the installation of a new one, said to be second only to that of the Lafayette Square.

In the transfer to Chicago of Jeffry Lazarus, special exploitation man for First National, Buffalo loses one of its most resourceful film pluggers.

DENVER

For the first time since it came under the management of Louis Levand the Empress is closed. It plays vaudeville and pictures, and books through Pantages. It shut a week ago and will stay closed until the influx of tourists becomes more noticeable. That time is expected to be about July 15, maybe a little later. June and early July are bad for local theatres. The weather is not so hot, but the local theatre-goers find too much attractiveness in the hills and along the streams around the city to visit theatres. The tourist trade helps very much in the late summer and early fall.

Charlotte Greenwood and the Oliver Morosco company in "Lettie Pepper" closed a very profitable eight-day engagement at the Broadway Sunday. The local critics did not give the play very much, but the star's name and the news that there was a good-looking chorus did the business. It is also possible that the prices had much to do with the crowds. The first show of any merit at all that has played at the Broadway at \$2 top in several years.

The Brandon Light Opera Co. did very well with "H. M. S. Pinafore" at the Denham last week. The company is offering a series of revivals of old favorites, such as "Robin Hood," "The Mikado" and "The Bohemian Girl." They did not start well, but business has grown steadily better during the first four weeks. Paula Ayres, contralto, and Carl Bundshu, baritone, have gone over big. The bill for current week is "The Chimes of Normandy."

The Brandon company will stay two weeks longer and then give places to Wilkes Players, who have a lease on the house, and will open for the coming season July 25. George Barnes, who holds a record for long stays with stock companies in Denver, will not be in the cast next season. He goes to the Wilkes company in Los Angeles.

DETROIT

By JACOB SMITH

Paramount is to have its own film exchange building in Detroit. It will be located at Cass and Charlotte avenues. Ground will probably be broken within a few weeks and it will be completed late in the fall. This is the first concern to break away from the Joseph Mack building, which houses all of the film companies at the present time.

Photoplay business took a turn for the better last week on account of the cool weather. Sunday night reminded one of the good old days of the fall and winter, as every downtown and even outskirt theatre did splendid business. Many exhibitors who planned to close during July and August have definitely decided to remain open, as they anticipate a summer considerably cooler than last year. With cool weather and everybody working, Detroit exhibitors should show a profit for the summer months.

Robertson-Cole has two first-run pictures this week, "Gay and Devilish" at the Capitol and "The Son of the Wolf" at the Adams. Associated Exhibitors have "When the Devil Drives" at the Madison; "For the Defense" is at the Broadway, and "Arabian Love" at the Fox-Washington.

The Majestic Players in "The Brat" at the Majestic, while Bonstelle Players offer "Wait Till We're Married" at the Garrick.

E. D. Stair, who has the Garrick playing Shubert attractions, is keeping everybody on edge. Some of his closest friends predict he will remain in the show business, while others believe he will devote his future activities to his morning and Sunday newspaper and his other holdings. His lease on the Garrick expires next May.

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "The Boomerang."

NEW GARRICK—"The Primitive Lover" (film).

LYCEUM—"Over the Border" (film).

NEW LYRIC—"The Right That Failed" (film).

ZELDA—"The Son of the Wolf" (film).

STRAND—"Money to Burn" (film).

Carl Jackson of the Orpheum Players has made a remarkable recovery from an operation. Three days after undergoing an operation for rupture he began reading his lines for "Fine Feathers," and he then took the stage in the strenuous role of Brandt with Mr. Edson and gave one of the finest and most virile portrayals that he has ever done.

MONTREAL

By JOHN GARDINER

PRINCESS—Closed for season.
LOEW'S—Elizabeth Solti; "The Chatter"; Davis and Bradner; Chic and Tiny Harvey; Turner Bros.; Johnny Hines. Feature, "The Right That Failed."
IMPERIAL—Howard Anderson and Bean Graves; Joe McFarlan and Palace Johnny; Margaret Hoffman; Edna Leedom and John Gardner; Betty Washington; Whitney's Dell Revue. Feature, "Come On Over."
PICTURES—Allen, Allen Concert

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Co., feature, "The Beautiful Liar"; Capitol, Capitol Opera Co., feature, "The Bachelor Daddy"; Strand, feature, "Lady Godiva."

The Auditorium Hall is the pioneer of the radio dance, in Montreal, at least, and the radio they have imported and installed is reputed to be one of the finest on the market.

WASHINGTON, D. C.

By HARDIE MEAKIN

The Rapley interests, owners of the National theatre are evidently experiencing difficulties in getting proper legal authority to go ahead with the rebuilding of the house, plans for which have been drawn and accepted and contracts let for the work.

Under the terms of the will of the late owner the estate is so tied up that it was necessary to get the court's action before the actual reconstruction work could be started. At the present time the work is apparently at a standstill, and if immediate steps are not taken to get the new building ready it will not be completed in time for occupancy with the beginning of the new season, as was the hope of W. H. Rapley, present owner of the house.

S. Z. Poll, it is also reported, is to spend considerable money on the interior of the theatre here bearing his name, and which presents Shubert's attractions. This house is owned by the government and it is a constant question as to just how soon the officials of the Treasury Department, under whose jurisdiction the building is, will take it over.

The stock companies are still continuing. James Rennie is the visiting star at the Garrick this week in "Moonlight and Honey-suckle."

The Belasco is continuing "Getting Gertie's Garter" and doing very nicely. Company's final week.

Keith's has the vaudeville field entirely to itself now.

Picture houses: Loew's Columbia, "For the Defense"; Loew's Palace, "North of the Rio Grande" (full week); Moore's Rialto, "Yellow Men and Gold"; Crandall's Metropolitan, "Primitive Lover."

Ethel Barrymore at Keith's July 31.

John Salb, organist of the Rialto theatre was stricken with appendicitis suddenly last week, which necessitated an immediate operation. Reports are that the operation was successful and that Mr. Salb will shortly return to the orchestra pit of the theatre.

CHICAGO DEALS COMPLETED

The Star and Garter, Chicago, as forecast in Variety last week, will not play Columbia burlesque next season. The house was leased to Warren Irons, of Irons & Clamage, Wednesday.

Irons will play a combination pop vaudeville and picture policy in it. The negotiations between the Columbia Amusement Co. for the Empress and Imperial were completed this week, the Columbia leasing the Imperial and arranging to play the Empress on a percentage plan.

MOLLIE WILLIAMS' NEW ACT

Mollie Williams will have a new melodramatic sketch as a feature for her Columbia wheel show next season. It is called "The Woman in the Dark," and was written by Wm. Lytell, father of Bert Lytell, the picture star. The piece calls for a cast of six.

Robert W. Jones has been engaged for the straight role, and Ralph Sanford as the comedian with the attraction.

ENGAGEMENTS

Fred Allen for "The Passing Show of 1922" (Shuberts).

Olga Steck, Bobby O'Neil, Bradford Kirkbride, Maurice Holland, Maxine Brown, Madeline Grey, John Hendricks, Alice Cavanaugh, Douglas Cosgrove, for "Sue Dear."

Dorothy Mackaye, Joseph Kilgour, James R. Waters, Jean Adair, Charles Lawrence, Richard Pitman, for "It's a Boy."

Harry Shafter, who left Irving Cooper's office and rejoined the staff of Arthur Horwitz last week, resigned Saturday. He has joined the office of Irving Tishman, also a Loew agent.

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Direction HARRY WEBER

This Week (June 26)—Headlining B. F. Keith's Theatre, Washington, D. C.

Week of July 3—B. F. Keith's 81st Street Theatre, New York

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Barto & Melvin
Beck Eddie
Birmingham V
Burns & Wilson
Byrne Mrs A

Lang Harry
Leander Happy
Ledian Rolfe
LaFoy Milly
LaVardy
LeBlanc Eugene
Loneragan James A
Loyde Lois
Lutlach Frank

Carbrey Mrs J
Carleton Avery
Claire Doris

Dale Jack
Delmore Geo
D'Arcy Grace
Dennis Mrs G
DeVor Frank
DeWitt Gertrude
Dowd Larry
Dockstadter Lew

Mansfield Richard
Marco Mrs W F
Macintosh & Maids
McKay Tom Rev
McKee Mrs E
Ming Toy
Missen Willie
Montambo & Nap

Nelson Clyde
Nevins & Mack
Rauhall Helda
Raymonds K
Raymond Ray
Rent Rose & Tr
Rhoda Cecilia
Robinson Elliot
Ryan Jinnie

Edwards Jack
Erico Jos
Essent Opal

Samayoa
Saun Miss
Shee Madame
Shoehan Jos
Stean Tod
Stanley Ed
Stanton Ernie
Suzette Miss
Swor Irene

Hager Clyde
Haywood Eddie
Hoffman Aaron
Hombrook Mrs A
Howard Tom
Hoyt Lee

Taylor Laura
Thornton Miss M E
Trosho Mrs Lillian
Vann Billie
Vennet LeOra
Verobell Mmo
Wakefield W H
Waldam Teddy
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King Margaret

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Furman Hazel
Francis Dorus
Francis & Volta
Francis Marie
Fox "Bono" Eddie
Gibson J & J
Gorman Eugene F
Gibson Hardy
Gille A
Gordon & Delmar
Hendrickson James
Hullbert Gene
Howard Julius
Hyland Leo
Jameson E Mrs
Jordan Josephine
Khaym

Rulowa Ballet

TRAVEL
(Open week)
Emile & Willie
Lee Greenwood Co
Callahan & Bliss
Royal Rev
Telaak & Dean
SAN FRANCISCO
Pantages
(Sunday opening)
Will Morris
Nada Norrine
Ront McKim Co
Bryon Girls
OAKLAND, CAL.
Pantages
(Sunday opening)
Novelle Bros
Pickfords
Bowman Bros
Clinton & Rooney
Whipple Houston Co
LOS ANGELES
Pantages
Buster Quillan Co
Early & Early
Scymour & Jean'to
Jack Conway Co
Clark & Verdi
Erford's Oddities
SAN DIEGO, CAL.
Savoy
Hori & Nagami
Berman & Grace
Hibbitt & Malle
Powell Quintet
Lulu Coates
L'S BEACH, CAL.
Pantages
Mrs R Jansen
Walter Brower
Craig & Holthw'rh
Kuma 4
Food & Price
Chas Rogers Co
SALT LAKE
Pantages
Mole Jesta & M
4 Popularity Girls
Nelson & Madison
WESTERN VAUDEVILLE
FARGO, N. D.
Grand
Laura Marsh
Knight & June
Lee Hing Chin
4 Kings & Dad
2d half
Jack Bonny
3 Melvin Bros
(Two to fill)
KANSAS CITY
Globe
Billy Kinkaid
Currier & Williams
Wright & Douglas
Duval & Symonds
Fred's Novelty
2d half
Blaney & White
Casson & Klem
(Three to fill)
OMAHA, NEB.
Empress
Blaney & White
Casson & Klem

Everette's Monkeys

Mac & Lane
(One to fill)
OGDEN, UTAH
Pantages
Wilton & McAvoy
Cinderella Rev
Duval & Symonds
4 Errotos
Little Jim
Waldeman & Freed
DENVER
Pantages
Farrell & Hatch
Futuristic Rev
Lady Alice's Pets
Dunley & Melhill
Miller Kent Co
Moran & Wiser
COLORADO SP'GS
Pantages
(3-5)
(Same bill plays
Pueblo 6-8)
Tom Kelly
"Country Village"
Stanley & Jeffery
"Breezy Buddies"
Kola Jackson Co
OMAHA
Pantages
Joe Thomas Co
LaPine & Emery
Carter & Cornish
Skipper K'ndy & K
"Petticoats"
KANSAS CITY
Pantages
Berniviel Bros
H Catalano Co
Maggie Clifton Co
Mason & Bailey
Southern 4
4 Danubes
MEMPHIS
Pantages
Julia Edwards
Skelly & Helt Rev
Foley & O'Neil
Walter Hastings
C W Johnson Co
3 Ambler Bros

The Gaudsmith Brothers will not have their alleged breach of contract claim against the Shubert Advanced Vaudeville, Inc., adjudicated until fall, and maybe later, although they tried to secure immediate trial last week. After having their suit placed on the short cause calendar on the ground they should not be compelled to wait almost a year when their claim

could be disposed of in two hours, Judge Hartman in the City Court found the testimony and evidence too detailed and intricate, and that the Gaudsmiths could not prove their side within the specified time. As a result it has been placed on the general calendar to be reached in proper sequence. The Gaudsmiths held a 20-in-24-week contract of only which 13 w.c.e played. They ask for the remainder at the rate of \$350 a week.

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BILLS NEXT WEEK

(Continued from Page 20)

SEATTLE

Palace
Russell & Hayes
Jack Reddy
Carle & Inez
Fred Gray 2
Around the Clock

TORONTO

Lee
Ella LaVall
Billy Barlowe
Betty Wake Up
LaTour & Elliott
McKay's Rev

STOCKTON

State
2d half
Leach LaQuilnan 3

GUS SUN CIRCUIT

ALBANY, N. Y.
Majestic
Hughes & Moore
Gorman & Wood
Nazarro & Ivanhoff
(One to fill)
2d half
Max Zimmer
Riley & Rogers
Bird & Bird
(One to fill)

BUFFALO

Lafayette
Harry Touda
Marlowe & Thrst'n
S Sanderson Co
Terminal Four
Al Sweet Co

INDIANAPOLIS

Lyrle
Doris & Lyon Sis
Joe Martini
Franz & Strickland
Davis & Rich
Inyes & Fleida
Kalalulu's Hawa'ins

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 Pantages bills were published with the cities in alphabetical order.)

MINNEAPOLIS

Pantages
(Saturday opening)
Page & Green
Fulton & Burt
Gallarini Sis
Lorner Girls
Walter Weems
Alexander

WINNIPEG

Pantages
Gordon & Wilde
Ward & King
Bob Willis
"Indoor Sports"

GT. FALLS, MONT.

Pantages
(4-5)
(Same bill plays
Helena 6)

3 Belmonts

Crane Sis
Coldonia 4
Ferry Conway
(One to fill)

BUTTE, MONT.

Pantages
(Same bill plays
Anaconda 5, Missoula 6)

Victoria & Dupree

Charlie Murray
Springtime Priva
(Two to fill)

ROCHESTER, N.Y.

Victory
Al & Mary Royce
Thirty Pink Toss
2d half
Fenwick Sisters
"Melody Garden"

TOLEDO, O.

Rivoli
The Masons
Rock & Stone
Alice Ramsen
"Night in Venice"
Wood & White
Six Stellas

W'RTOWN, N.Y.

Avon
Fenwick Sisters
"Melody Garden"
(One to fill)
2d half
Al & Mary Royce
Hart & Helene
Thirty Pink Toss

SPokane

Pantages
"Last Rehearsal"
Homer Sis
Fred Berens
Parish & Peru
Schlett's Ma'nettes

SEATTLE

Pantages
O'Hanlon & Z'bat
Bob Ponder Tr
Jim Thornton
Gladys Green
Cocia & Verdi

VANCOUVER, B.C.

Pantages
Pettit Family
Judson Cole
Mile Khea Co
Britt Wood
"Love Nest"

TACOMA

Pantages
Lockett & Laddie
Bryant & Haig
Carl McCullough
McLellan & Carson
B Bouncer's Circus

PORTLAND, ORE.

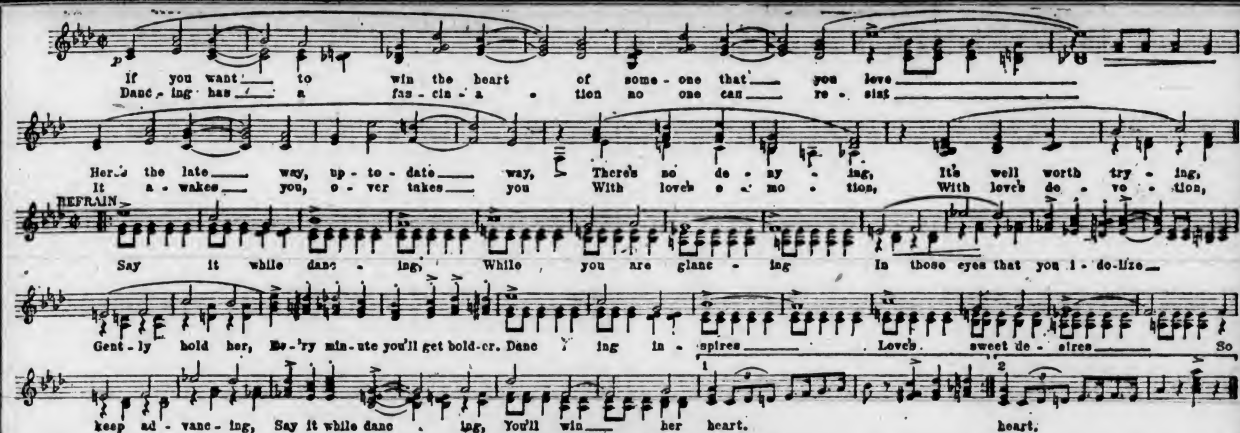
Pantages
Lipinski's Dogs
Jones & Crumley
Pantages Opera Co
Emily Darnell

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Los Angeles, Calif.

HAL KING
Gaiety Theatre Bldg.
Kansas City, Mo.

JOS. L. MANN
424 Barth Block
Denver, Colo.

JACK HURLEY
508 Pantages Bldg.
San Francisco, Calif.

J. J. GERLACH
312 Savoy Theatre Bldg.
Pittsburgh, Pa.

MERPELL SCHWARTZ
2 East 6th Street
Cincinnati, Ohio

FRANK GIBNEY
500 Monte-lus Bldg.
Seattle, Wash.

SYDNEY KLEIN
420 Kuster Terrace
Salt Lake City, Utah

AL HOWARD, 1020 Randolph Street, New Detroit O. H., Detroit, Mich.

FRANK FOSS, 855 Hamilton Terrace, Baltimore Md.

VAUDEVILLE REVIEWS

(Continued from page 19)

comedy, there were four professional try-outs opening the show. They were Lieut. Thetion French, sharpshooter, who was seen around last season; Lass and Lash (New Acts), Danna and Loehr (New Acts) and Jack Irving (New Acts), appearing in the order named.

The regular bill was started by Andrews and May in "The Wonder Act" (New Acts), a revival of "The Magic Kettle" turn which was last seen in vaudeville about 12 years ago.

The Carrol Girls (New Acts) next, hung up one of the hits of the show with harmony singing and piano playing. Douglas and Earl (New Acts) next also panicked them with rough slapstick comedy that found a home here. The dancing of the pair was another contributing factor.

Ibach's Entertainers, featuring Ben Meroff, a bunch of jazz musicians and a dancer who showed clever eccentric and Russian acrobatic stepping, were another show-stopping combination.

Pierce and Ryan, a two-man comedy talking act, accepted a tough assignment in the next to closing spot, but came through flaring. The comic is a corking character actor, doing an old a. k. He is helped immeasurably by the straight, who is all over him with dialog and

rough handling. Pierce may be Ben Pierce, a former Dutch comic from burlesque. It's a dandy duo.

James and Etta Mitchell in their interesting aerial novelty on the revolving ladder closed the long vaudeville and were followed by the feature picture. The gymnastics on the ladder which precede the finish flash or breakaway spin held them spellbound.

The lower floors were solid sell-outs with a few vacancies in the upper boxes and gallery showing.

Con.

FIFTH AVE.

The hit of the show Monday evening at the 5th Ave. was the orchestra. That's so uncommon for the 5th Ave. it's worth more than passing comment. The women in the 5th Ave. placed there during the strike continued until recently, making the orchestra about the most terrible organization in the metropolitan district, left last week, replaced by men, with the same male leader continuing. That leader (name unknown) was always a worker individually, even when the playing was ruined by the women. He helped many a new turn, involuntarily leading with his head and body as he played the piano. Monday evening an "Overture" was carded, following the news reel. The musicians started upon a jazz, played it like a restaurant combination and so well the house held up the opening act for at least a minute with applause. The leader had to arise and bow. There are still seven pieces, but a vast improvement.

The 5th Ave.'s lobby has been made summy with flowery decorations and a fountain. The front looks inviting from the street. It was cool Monday evening, but the house was not overloaded, though likely no complaint on business at this time.

When the orchestra could run away with the hit it followed nothing startling was among the vaudeville. The opening act, Al Striker, a contortionist, got as much as any other turn, not for what he did but

how he did it. He did only three tricks, but put showmanship into them, made each look hard—almost breathless—and his headwork won for him. He can take the opening spot on the intermediate time.

No. 3 held Swartz (Eddie) and Clifford (Julia), a couple from burlesque, with burlesque methods and material. The man does a Jew comic, probably as he did it in burlesque, with the turn framed for two doubles and two singles. For his single Swartz did a sort of monolog that carried little weight, and at most the act is for small time. This is not their first joint vaudeville appearance. They can get along on small time; nothing else with this turn.

The two-act, No. 3, with a Jew comic, distinctly hurt another two-man turn, Morris and Shaw, next to closing, also with a Jew comedian. The latter act was inserted in a hurry Monday afternoon when Raymond and Schramm fell out through illness. One Jew comic of either characterization as in this first-half bill would have been plenty anywhere, No. 3 or in any other position.

The "drunk" dog ("Don") of Officer Vokes did the trick for him. It was No. 2. "Don" has been trained to a nicety, regardless of how the drunk thing may be worked. Vokes gauges everything rather well, not overdoing it, and this aids.

"When Love Is Young," with four people, is a Lewis & Gordon comedy playlet of possibilities. It is by Leroy Clemens and features Tom Douglas and Lillian Ross. It's of youth and has youth in it, as the title indicates. The piece has been out for about three months, perhaps retired for recasting or rewriting. About 13 years ago there was an act in vaudeville by the same title but not the same subject. The story of a bashful swain bubbling his love to a girl while her kid brother is secreted behind the sofa, to be held up by the kid for small change and then to be "cut out" by a blustering youthful athlete of contrasting size, makes for amusement. It starts off briskly, but weakens as it proceeds, letting down badly toward the finish and after the centre has been passed. An impromptu light that holds laughs in the working up flops badly through its staginess in actual action. The company is completely good, according to opinion. The kid

JIMMY FRANK

formerly with "Up in the Clouds" Co., communicate with Billy Newman, 63 East 125th St., New York. Very important.

NEWS OF THE DAILIES

Two strangers registered at the Place Visger Hotel, Montreal, as Dr. and Mrs. Gray of Rochester, N. Y., and are believed to have some knowledge regarding the disappearance of Ambrose J. Small, who vanished Dec. 2, 1919. They disappeared without paying their hotel or garage bill, after an unsuccessful attempt

to sell an automobile in which they traveled. The woman was located in New Brunswick, and when questioned there said that she rode in the same automobile as Small did when kidnapped, and her husband drove it. The police expect an early arrest of the man.

gets the most now, though the girl plays most naturally and the swain drives over several laughs. This act is worth working on during the summer to have it shaped up for the regular big-time season. There's plenty of room and the piece is elastic enough.

Zuhn and Dries, two men, of small-time calibre but with a big-time chance with a better and more variety of material, are rather noisy in delivery, but made the 5th Ave. crowd laugh hard, a certain sign of a small-time smash anywhere else. The act should have an encore prepared, either an awkward song or an awkward double recitation to fit their awkwardness, physically and as made up. Now they talk, cross-fire with extravagant tales of their families for the full time.

A boy dancer among the six young men of the Ona Munson turn ran away with the act. Formerly Miss Munson had two dancing boys to make a trio with her. Now this one and she compose a duo. Miss Munson is cute, but the turn needs restaging, if not all new boys other than the dancer. Without him there would be little of an act, and he can't do it all. The turn has been on the big time. The cuteness of Miss Munson and her limited stepping ability might be added to through new boys, as mentioned, and make this act show stronger by the fall.

The Three Danolse Sisters in their dancing closed the performance.

The Broadway Association is protesting the plan for building the "Temple of Art" at 57th street and 7th avenue, New York. The Temple of Art scheme is the outgrowth of a proposal to erect a memorial for soldiers who fell in the world's war.

According to word received from Prague, Richard Strauss has just completed a new light opera entitled "The Intermezzo," which will require an orchestra of 55 pieces. The text is based on Strauss' personal adventures.

Turner Layton of Creamer and Layton authors of "Strut Miss Lizzie" now appearing at the Times Square theatre, New York, has been elected a member of an inter-collegiate committee to further the interests of the Negro in musical education.

Elizabeth Benfield, a former member of the "Tulip Girl" received \$17,000 for the loss of her hair following the explosion of solidified alcohol. She sued for \$100,000.

A musical comedy by Vera Bloom and J. B. Rethy with the score by

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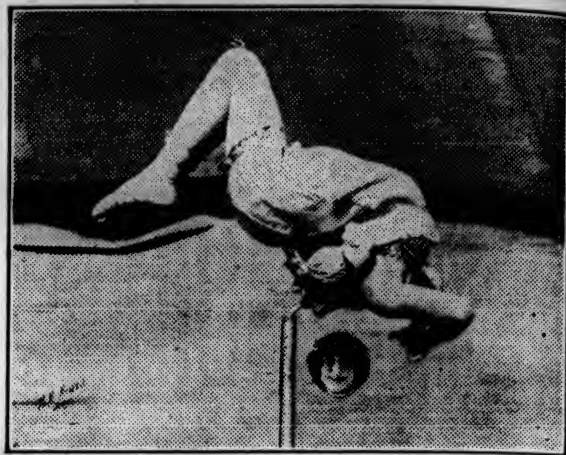
AND
BLANCHE

PORTIA

NEXT WEEK (JULY 3)

B. F. KEITH'S BUSHWICK

BROOKLYN, NEW YORK



THE HUMAN TOP

Direction CHAS. S. WILSHIN

INCOMPARABLE EQUILIBRIST

A. D'Annunzio (brother of the Italian poet), has been announced for production next season.

Edna Goodrich is suing the Hotel Netherland, New York, for \$10,000 for jewelry, which she says was not returned to her after depositing it in the hotel's safe, New Year's Eve, 1918.

A print of "Nero" now playing at the Lyric, New York, with a complete set of French sub-titles has been sent to William Fox in Paris. The picture will be shown at the Gaumont Palace, Paris, early in July.

Malvena Reichman, pictures, was held in \$1,000 bail in the West Side Court last week for trial by the Grand Jury on charges made by Angus K. Nicholson. Nicholson said he was held captive for three days and robbed in Miss Reichman's Riverside Drive apartment.

Betty Lee was removed from Hotel Cornell, 114 West 47th street, New York, to Bellevue Hospital last week. Miss Lee while suffering from a headache swallowed an overdose of strychnine by mistake, instead of medicine for relief.

Leo Schutzendorf, German opera star, while playing at the National Opera, Berlin, in "Bluebeard," fell through an open grave on the stage. Complete paralysis followed. Schutzendorf recently signed a contract with Giulio Gatti-Casazza for the New York Metropolitan Opera.

Mrs. Louis Tinker, better known as Louise Kelley, brought suit for absolute divorce against her husband, Frederick M. Tinker, in Supreme Court.

Helen Armstrong, cafe dancer, is suing Marechal Tissot, retired French officer for \$50,000 heart balm.

Elsa Thiede has succeeded Sophia Brandt as prima donna of the St. Louis Municipal Opera, who resigned so that she could take a rest in preparation for her concert and

grand opera work next season. Miss Thiede was with "Blossom Time" and before that with the Dunbar English Opera Co.

A woman found Monday in Central Park, New York, Sunday, suffering from the effects of veronal and removed to the Roosevelt Hospital was recognized by a mysterious doctor as Marguerite Ardell, divorced wife of Franklyn Ardell. He left the hospital without giving his name.

Mrs. William Anthony McGuire, wife of the author of "Six Cylinder Love," while riding in her automobile with four friends was seriously injured when she jumped from the car while going down hill leading to a railroad crossing in Beechwood, N. J. The car got out of the control of the driver and when the brakes did not work Mrs. McGuire seeing a train coming and a collision unavoidable, jumped, telling the others to follow. The car was completely demolished by the train. The man who drove the car was slightly cut but the others only suffered from the shock.

The Vanderbilt Producing Co., with James Montgomery as the directing head, plan to produce a sort of musical "Way Down East" in the fall.

Leslie Austin has been added to the cast of "The Inevitable" which opens out of town in two weeks. Austin with Alphonz Ethier will have the two leading male roles with Maria Bazzi the leading feminine role.

Anne Bronaugh has been added to "Able's Irish Rose" at the Fulton, New York.

William and Taylor, dancers, have been added to "Strut Miss Lizzie" at the Times Square theatre, New York.

The fourth edition of George White's "Scandals" will be presented in New York, Aug. 1.

The authors of "Shuffle Along" completed a new book and score, which they have put in rehearsal so that it can take the place of the present show at the 63d Street theatre, New York, around Labor Day.

Morris M. Glaser, who recently purchased the Grand opera house, Eighth avenue and 23d street, New York, early this week secured a lease contract on Hotel Claridge, Broadway and 44th street, to run 21 years at rents aggregating \$5,000,000. He also commissioned Maximilian Zipkes, architect, to prepare plans for altering the Broadway front and lobby of the hotel, to cost \$300,000. Three stories are to be altered into stores, show rooms and studios.

William McGee, husband of Louise Groody, was one of the partners in E. M. Fuller & Co., the Consolidated

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Exchange brokerage firm which suspended this week in New York. Liabilities are said to be around \$10,000,000, owing to 2,500 or more creditors. Eddie Fuller, the head of the firm, recently had Nellie Black arraigned in court on a charge of threatening him bodily injury. The girl said she had lived with Fuller for seven years, when he deserted her. Fuller had paid the girl \$5,000 a couple of times, and she went to his office for more money.

SPORTS

(Continued from page 11)

head Bay speedway is a thing of the past. Officials of the New York Automobile club, which stages all the big meets, have completed arrangements to put on their first race at the Nassau race track, Rensselaer county, on the afternoon of July 4, when all the leading speed track drivers in the country will compete for honors.

The Nassau track, which is a half mile oval, is being put in condition for the race. The turns are being banked and the promoters promise the track will resemble an old time auto one when the work is completed, although it has never before been used for a motor car race, as far as is known. The grandstand is being enlarged and repaired, and it is expected that close to 30,000 persons will witness the races Independence Day.

Special trains will be run from New York, while the Albany Southern Railway, whose line runs past the track, will operate extra cars. The Nassau track, which is located on the fair grounds, is 12 miles from Albany, on the Boston Post road. It will be the first time an auto race has been staged in the vicinity of Albany in more than five years. The last notable event between buzz wagons in Albany was staged at the old Abbey, when Bob Burman, the "speed king," broke the New York state record for a mile over a half-mile track.

Eddie Cantor's Ball and Chain Gang (married men) won 16-7 from Jean Schwartz's Lucky Stiffs (single men) in the baseball game last Sunday at Whitehouse, L. I., during the day's outing by members of the Cantor show, "Make It Snappy," at the Winter Garden. The unmarried bunch were odds-on favorites before the game. Cantor surprised the crowd by presenting a good playing nine who could hit and field. Johnny Munch, a youthful ball tosser, attracted attention by his all around playing. Lew Hearn divided his time between sliding to bases and watching the liquid refreshments near the home plate. A clam bake followed the game. There were aquatic sports and a solid crowd of the show's people, despite threatening weather.

San Francisco's big automobile speedway, located at San Carlos, caught fire mysteriously last week and was completely destroyed. It is supposed that a cigarette butt or back fire from some automobile started the grass to burning, and this spread to the racing bowl, which was constructed of wood.

The baseball team of the Theatre Owners C. of C. defeated that of the Film Salesmen's Club Saturday, 28 to 18. Prior to the game the bet-

Jacques Grunberg's motion for summary judgment for \$20,400 on the pleadings in his breach of contract suit against Waterson, Berlin & Snyder Co., was denied by Justice Wasservogel in the New York Supreme Court, who held that the defendant's affidavits contain certain counter-claims entitled to have tried. Grunberg, a composer, is suing the publishers on a five-year contract which guarantees him \$5,200 annually, payable \$100 weekly, against the royalty income on his songs. The contract was dated Feb. 27, 1920, Grunberg alleging dismissal from service April 1, 1921, asking the \$20,400 balance for the remainder of his contract. The music publishers generally denied the allegations, and in their amended answer set forth Grunberg was not discharged; that he had not been given his \$100 weekly advances because of infraction of rules in that he has refused to report daily at the Strand building professional offices to assist in demonstrating and "plugging" his songs.

Walter Douglas, general manager for W. B. & S., filed an affidavit that between February, 1920, and March, 1921, Grunberg supplied only eight compositions, which have earned \$330.55 as against the \$10,400.73 advanced him in that space of time. Mr. Douglas avers the publishers are entitled to a counter-claim for the difference. He also alleges that Grunberg violated his contract by writing for others than Waterson, Berlin & Snyder, naming Arthur Pearson's burlesque show of 1921 specifically, for which Grunberg is alleged to have composed the music after his severance with the W.-B.-S. company.

Witmark & Sons announce that several staff writers have renewed exclusive contracts, including Sigmund Romberg, Arthur A. Penn and Noble Sissie and Eubie Blake, composers of "Shuffle Along." Witmarks will publish the second all-colored revue scheduled for the 63d Street Music Hall in the fall.

At its annual election of officers last week the Music Publishers' Protective Association re-elected the same officials and board of governors for another term. Louis

ting was 5 to 1 the salesmen would win. Harry Brandt was severely spiked in the game and will be unable to play for several weeks.

Teams composed of Gerard's "Follies of the Day" at the Gayety and "Sally" at the Colonial played a baseball game in Boston Saturday morning. The "Follies" won, 10 to 4. Leon Errol was umpire.

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Bernstein is president; Saul Bernstein, vice-president; Jerome Keit, secretary, and Charles K. Harris, treasurer. E. C. Mills is chairman of the board of governors.

M. Witmark & Sons have secured judgment for \$196.20 against Sam Wilson, a pianist, on a \$150 loan. Wilson counter-claimed for \$350 as a balance due on a \$1,000 contract for services rendered in securing backers for the "Take It From Me" show, which Witmark published. The authors of the show testified that their production had been running over a season at the time Wilson alleges he was approached. Wilson's counter-claims were dismissed and judgment taken with costs and interest.

The Starr Piano Co., which also markets the Gennett records, has evolved an advertising stunt via the disks to interest dealers in the Starr pianos. The company sends the dealers an ordinary phonograph record on one side of which is a classical composition and on the other side a "canned" sales talk on the merits of the Starr piano and why the dealer should close the local territory franchise, etc.

Surrogate Cohalan has appointed Clarence Schmetzel appraiser of the estate of Fred Belcher, late secretary and treasurer of Jerome H. Remick & Co., for the purpose of assessing whatever taxes may be due the state. Belcher died Sept. 11, 1919, in Stern's Sanitarium, New York, following an operation for appendicitis. He had been married the same year to Flo Hart, at that time a member of the Ziegfeld "Follies." Following his death his

(Continued on Page 30)

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Black, White, Flesh V FREE 225 New York or Soft Toe. Reliable Mail Order Dept.

The Summer is dull but the Fall looks good

While it is conceded this summer will have little activity in theatricals, all the indications are for a brisk improvement commencing with the early fall season.

This is gauged mainly from the outlook, as seen by the theatrical producers who are busying themselves on new productions for the new season.

The producers are after talent.

They want you, but don't remember or don't know where you are.

Before casts and bookings are set, make them aware you are available.

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The vaudeville field will be swamped by offers for acts before the new season starts. Whether bookings are lively or slow at present, the demand is there and must make itself felt sooner or later.

There will be a demand for many acts of many styles and descriptions for all classes of musical shows and vaudeville, besides pictures, fairs and parks.

Be among those that are going to be in demand!

Create the demand by advertising, telling where you may be seen or reached or the name of your agent.

Try it by advertising.

Use Variety.

INCORPORATIONS

Albany, N. Y., June 28.
American Commedia Dell'Arte, Inc., Manhattan; plays; \$500,000; subscribers, Muriel Draper, Ruth Hall and Mrs. A. D. Creveling.
Silverton Amusement Corporation, Manhattan; capital, \$18,000.
New Strand Theatre Corporation, Manhattan; capital, \$5,000.
Millen Bay Park Association, Cape Vincent; capital, \$500.
Winmark Producing Co., Inc., Manhattan; capital, \$50,000.
Sue Dear, Inc., Manhattan; capital, \$20,000; subscribers, Bide Dudley, F. H. Gray and Arthur Rosenfeld.
Three G. Amusement Co., Beacon; capital, \$15,000.
Schubert Pictures Corporation, Manhattan; capital, \$500,000; subscribers, James Gray, Celia Pincus and G. E. Simpkins.
Albert Von Tilzer, Inc., Manhattan; musical compositions; capital, \$200,000.
Mulner Hotel Corporation, Bata-via, N. Y.; capital, \$150,000.
Rockaway Aeroplane Swing Co., Brooklyn; capital, \$10,000.
Feaster Manufacturing Co., Manhattan; capital, \$750,000.
Wave Crest Amusement Co., Lawrence; capital, \$2,000.
Rialto Producing Co., Manhattan; capital, \$40,000.
Ethical Film Service Co., Inc., Brooklyn; capital, \$10,000.
Leo Boyce Amusement Co., Inc., Brooklyn; capital, \$5,000.

Albany, N. Y., June 28.
 According to papers filed with the Secretary of State, the Herbert Amusement Co. of Brooklyn has dissolved, and the Wilart Instrument Co. of New Rochelle has changed its name to the Wilart Cinema Industries, Inc.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)
Basil Durant; A. M. Lynch; \$218.55.
Wid Gunning, Inc.; Marcus Loew Realty Corp.; \$1,313.20.
Cinemaplays, Inc.; G. Scandalis; \$1,963.95.
George Gardner; Film Player Club, Inc.; \$864.82.
David Lamar; Pelham Heath, Inc.; \$494.23.
George Price; Gerlach-Barklow Co.; \$87.47.
Jessie Reed; S. Merl & Bros., Inc.; \$86.72.
Joe Ward; Arthur W. Tams Music Library, Inc.; \$38.
John F. Byrne; H. L. Byrne; costs, \$108.85.
Fleur Delys Films, Inc.; Photoplay Libraries, Inc., Lester Park and Edward Whiteside; Wid's Film & Film Folk, Inc.; \$4,840.30.
Michio Itow; C. Howard; \$484.40.
P. W. Pictures, Inc.; N. C. Castriella; \$3,225.
Wm. Moore Patch; A. P. Waxman; \$144.20.
Ziegfeld Cinema Corp.; Victor Ptg. Co., Inc.; \$295.19.

Satisfied Judgment

E. Ray Goetz; J. M. Gidding & Co.; \$278.20; July 2, 1921.

Chicago

Arteract Scenery Studios Shop; P. Hensel, \$100.
National Theatre Co.; Newton and Hoyt Co., \$42.

MUSIC MEN

(Continued from page 28)

widow married Kenneth Harlan, a picture actor, June 20, 1920.

The deceased left \$25,000 life insurance, payable to his wife, and a note subscribed to by one witness, Jerome Keit, which he intended as his will, leaving all his property to Miss Hart. The note named her and Keit executors, but was denied probate after a contest by Belcher's infant daughter, Maxine, his child by a former marriage, upon the grounds the law required two witnesses.

Miss Hart was appointed administratrix due to the refusal of the Surrogate to admit the note for probate. Under the intestate laws, since only personal property was left, she became entitled to one-third of that which Belcher had intended to dispose of by his note, and his daughter the remaining two-thirds.

Henrietta B. Melson, known professionally as Henrietta Blanke, the first wife of the deceased, obtained two orders from the Surrogate's Court in 1920 directing Miss Hart to file an inventory of the Belcher property. As the orders could not be served personally upon Miss Hart, they became void, and no inventory has been filed to date.

Last February Mrs. Melson, claiming herself a creditor of the estate, won her suit against Miss Hart and secured a judgment against the Belcher estate for \$2,575. The judgment was based upon a court order granting \$25 a week for the support of the child which Mrs. Melson alleged had not been paid for 70 weeks.

Oct. 15 Miss Hart started a separation action against Kenneth Harlan, and on Dec. 16 last was awarded \$100 a week alimony and \$700 counsel fees. From this decision Harlan took an appeal.

In her complaint, in which she sought \$300 weekly alimony and \$1,000 counsel fees, Miss Hart charged her husband with inhuman

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treatment, little financial support and abandonment.

Harlan, in his answer, denied the allegations, except that he was separated from his wife and had been in a police court twice through his wife. Harlan admitted having been fined \$10 in a Long Beach court, but denied that it was on account of beating his wife, but for thrashing Henry Lehman, a picture director, who he found talking to her. He also pointed out that his wife was named in the separation suit of Mrs. Olga Levy against Arthur Levy. Harlan placed his income at \$26,500 a year. Living and business expenses amounted to approximately \$16,650 a year, according to his statement.

Herman Stein, business manager of S. C. Caine, Inc., lost his home in the recent Arverne conflagration.

LITTLE THEATRE

(Continued from page 15)

closing for a year of the Neighborhood Playhouse and the Provincetown Playhouse. Both are counted as among the leaders of the country's Little Theatre Movement, of which the Theatre Guild, which has tenanted the Garrick for several seasons, is also a development.

According to those closely identified with the work of the little pioneer producers in downtown Manhattan, it is believed there are not enough good plays to go around. That may be one reason why the leading spirits of both the Provincetown Players and the Neighborhood Playhouse are going abroad. These two institutions in contrast to the Theatre Guild have to date put on only American plays, whereas the Guild has devoted itself to virtually all foreign works. When the two downtown little theatres reopen it is likely they will adapt a

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system of two revivals and one new play, which is similar to the little theatre production system in England. Some of the newer groups for next season are already considering the plan.

The Neighborhood Playhouse has been operating for eight years. Its direction has been under the Misses Lewisohn, of a wealthy family. The Provincetown group has felt the influence of Eugene O'Neill, regarded among the leading younger American playwrights. It has been open four years during which time there were produced most of the O'Neill works, some of which were brought to Broadway for regular presentation.

The Lewisohn sisters have ambitious plans for the development of the Neighborhood Playhouse on Grand street, and one of the reasons for being dark a season is to permit rebuilding of the theatre. The Lewisohn idea is the formation of a permanent company and the establishment of a pension system, the idea being to keep the talent developed within a unit. Not only has dramatic development been attained but dancing has been an important department.

Both the Neighborhood and Provincetown movements have been taken as patterns for the hundreds of little theatre centers in various

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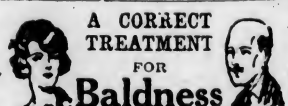
parts of the country. That applies both to the basic idea and the plays presented. Both have originated production, and the product is used both in community little theatres and college dramatic organizations.

There is a recent tendency in the downtown production field towards changing the form of presentation from the three-act play to the revue type of entertainment, of which the playlet will be a part. The idea now is along the lines of "Chauve-Souris." Such a show would reduce the pressure for new long plays in the field.

The success of the "Grand Street Follies," given by the Neighborhood Playhouse, lent encouragement to the idea. The "Follies" was planned for subscribers only, but was extended and ran a week and a half to capacity business. Further continuance would have been practical, but it is explained the policy of the organization is against runs. The "Grand Street Follies" was really a string of travesties and burlesques on little theatre productions of the

season. It started with poking fun at the Guild's "Back to Methuselah" and "Madras House" (which was set within a harem and allowed for the introduction of dancers), with free allusion to the money lost in such ventures. Their own productions were not deleted, for there was fun poked at "The Green Ring" and "Makers of Light." The latter burlesque was risqué. The Nikita Ballet idea was used for the finale, with many notables figuring.

The School of the Theatre, under the direction of Mrs. Clara Tree Major, is offering an intensive course in acting, producing and modern stage

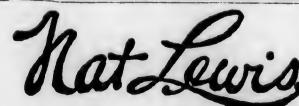


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craft at the Threshold Playhouse on Lexington avenue, New York.

Bertha Iles is continuing her work with the children of Chicago at the Little theatre on the Municipal Pier.

At Marliden, the "Eastern Denishawn," there will be a summer course in the drama given in the Little theatre. Mrs. Richard Bennett, assisted by experienced professionals, will direct. During the season Richard Bennett will appear in "The Book of Job," under the direction of Stuart Walker.

At Peterborough, N. H., the Outdoor Players have a summer drama school camp.

The Buffalo Players, under the leadership of Marian de Forest, will begin production in the early fall. The Little theatre department of the Law Studios has been called into consultation about the scenic needs.

Francis Neilson, actor and playwright, was recently elected president of the Drama League of America.

The Pythian Dramatic Club of Indianapolis has been incorporated with \$25,000 capital to produce plays. Stephen B. Allen, John Stroup, Jennie Aikman, Louis B.

Striebel and Benjamin C. Reed of Indianapolis are directors.

The Board of Education in New York is holding up its sanction for theatrical organizations to play the local public schools next season. A movement of considerable proportions was started this year for small theatrical units to play the public schools. The Board of Education at no time expressed itself as greatly in favor of the movement and made it necessary for the principal of a school to secure an individual sanction each time a theatrical organization was allowed to appear. It was planned for next season to secure the sanction of the Board covering all schools. Objections to this have been entered with the possibility that no general sanction will be given. The Board is said to object to an admission charge made by the theatrical companies and that the performances are given during school hours.

The Zoo grand opera season at Cincinnati began last night, with the best array of artists in the history of the local organization. Ralph Lyford is musical director and the

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GAIETY THEATRE BLDG.

musicians are members of the Cincinnati Symphony Orchestra. "Aida," with Elizabeth Amsden in the leading role, was the first attraction. "Romeo and Juliet," with Ruth Miller and Charles Milhau singing the title roles, was sung Monday.

Greek Evans, Henrietta Wakefield, Elinor Marlo, Giuseppe Agostini, Mario Valle, Italo Picchi and Natale Cervi are in the cast. These singers and the others have been recruited from the Metropolitan, Scotti, San Carlo, Gallo Opera Comique, Paris; Mexico and other grand opera companies.

Eve Grippon, prima donna of the New Orleans Opera Company, as visiting guest artist will sing the title role of "Aida" Thursday night. "Manon" and "Il Trovatore" next week. The chorus consists of 45 advanced music students.

William Kopp is ballet conductor. Mlle. Ella Daganova, premiere danseuse, is featured. Walter Heermann is conducting the Cincinnati Summer Orchestra at the Zoo. Harry V. Martin is handling grand opera and general Zoo publicity.

Three one-act plays will be given at the Threshold Playhouse, New York, beginning July 4. They are "Shoes That Danced," by Anna H. Branch; "Asaph," by William O. Bates; and "The Summons," by Dorothy Donnelly and Gladys Hall. The cast in for "The Summons" includes Ruth Chorpennin, Ruth Valentine, Rose Meldman, Laurence Adams, H. J. Brenner, Converse Tyler, Ned Crane.

The Majestic, Pittsfield, Mass., a split week pop vaudeville and picture house playing five Keith acts, closes July 5. The house was damaged by fire several weeks ago.

Walter Scanlan, the Irish tenor, will again appear under the management of George Gatts next season in a new play with music by Ed Rose, entitled "The Irish Musketeer." The piece is slated to open in Portland, Me., in August, and will remain in New England territory until the cool weather sets in.

Peggy Worth, who closed with the "Hollywood Scandals," has opened a beauty parlor in Chicago. She will return to stage work when the new enterprise has been properly established.

CABARET

(Continued from page 11) ceded by consent, and the manager congratulated a couple of headwaiters upon their expert aim.

Boston's sole remaining cabaret place faded out of the picture Saturday when Healy's on Washington street in the heart of the so-called "soubret belt" closed. All the other places that had been running a cabaret succumbed long before, but Healy's hung on until the summer park business cut into it so badly that it was impossible to go any further. There is a small chance of it ever being reopened. Originally

MINERS MAKE UP

Est. Henry C. Miner, Inc.

Healy's was named Brigham's Hotel, and in the days of a past generation was one of the much patronized places by those who wished to spend an "evening seeing the town." It adjoins Boston's Chinatown, noted especially for its oysters and lobsters, and did a whale of a business. The upper stories were used as a hotel.

Paul Whiteman left New York June 23 for California to be gone three weeks. The band leader will purchase a ranch in the West for his parents. Whiteman's plans for next season include a concert tour of the entire country. The concert thing is contingent upon his securing a release from his contract with the Palais Royal restaurant in New York. The contemplated summer vaudeville plunge for Whiteman and his orchestra has been definitely abandoned, the musician demanding \$5,000 weekly from the Keith people, who planned to double him at two houses each week from the Palace, New York. Houses closing made it impossible.

Prohibition agents, customs officers and state troopers, armed with search warrants, raided three adjoining residences on a road just this side of the Canadian line, and made a big haul of booze. At one residence they found 139 bottles of Canadian beer, 5 bottles of gin and three bottles of wine. Search of another house revealed two pints of alcohol and 20 bottles of booze. Six bottles of beer were discovered on the premises in the third place. The men arrested in the three houses were all laborers. They were arraigned before United States Commissioner Lawrence at Malone and held in bail to await the action of the District Court.

Hollywood (Calif.) is to have its own Little Club. The club will open this week under the management of Harry Seymour, formerly in vaudeville and of late with the Winter Garden (Los Angeles) revue. St. Rubens, a cafe man of the coast, is backing the new institution which has the endorsement of the picture colony. It is the first cafe to be opened in Hollywood in many months, as that community is far more rigid with its laws than the city of Los Angeles 'tself. Irving Abraham is whipping the band into shape.

Lou Holtz, who recently closed with White's "Scandals," will begin an engagement at the "Slide Show," formerly the Ted Lewis Club, next week. Holtz is to be featured and is to receive one-half of the cover charges, which are \$1 a person. The arrangement between Holtz and the management is for a trial. If business improves the entertainer may continue into the fall. The Versatile Sextet remains at the "Slide Show" as the other feature.

Sig Dubin, a vaudeville act producer, has signed a contract with Fred Mann to produce a 30-people revue at the Rainbo Gardens on the North Side, Chicago, beginning July

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3. The revue is to be called "Tick Tock," and will have several big business men back of it financially besides Benjamin H. Ehrlich, the theatrical attorney.

Trommer's, Brooklyn, N. Y., opened a new outdoor restaurant June 17 with Simone Martucci and his orchestra as the dance feature. Mr. Martucci was imported from Canada, where he was the attraction at the Venetian Gardens, Montreal, for a year and a half. He also did recording work for the Canadian Victor company.

John J. Reeves, a former member of the Ford Dabney Orchestra, who died April 7 at the Harlem hospital, New York, left an estate of about \$1,500. He died without a will with letters of administration upon the property granted his widow, Gladys A. Reeves, by the Surrogate's Court. He is also survived by a brother, Arthur Reeves.

The Alamo, 125th street, New York, will reopen August 15 under the management of Joe Wagner and Harry Spiren. The floor show will be headed by Margie Coates and jazz band. Wagner, who is Jack Sharkey's manager, is planning a campaign to attract the theatrical and sporting fraternity.

Chris Mann, formerly with Elkins' band, is playing the saxophone and leading the orchestra at the Sunset Inn, the beach resort at Venice, Cal., owned by "Blondy" Clark and Mike Lyman.

Ethel Teare, who appeared in the movies in the Sunshine comedies, is an added attraction at the Terrace Gardens, Chicago. Miss Teare does singing and dancing.

Cliff Carney, well known organist and pianist on the Coast, is directing the orchestra at a resort in Venice, Cal. He has written a new song, "I've Loved You," for Remick.

The Jas. Ermatinger orchestra is at the So Chu Inn, Minneapolis, a Chinese cafe. It succeeded the Century Serenaders.

The Times square section has had several restaurant raids within the past 10 days, all for liquor and by the police.

FILM REVIEWS

HATE

Loew-Metro picture featuring Alice Lake, with Conrad Nagel in support. A Maxwell Karger production from Wadsworth Camp's "Collier's" story. Skillfully adapted for the screen by June Mathis. Six reels, running about 65 minutes. Shown the first three days of the week at Loew's State, New York.

Discounting title appeal, star appeal, exploitation and the rest of it, this is a type of picture that once you get them in it will interest. Wadsworth Camp, a past master of mystery stories, has had none of his plot spoiled, if anything enhanced, by June Mathis' finished screen adaptation. It is primarily a plot picture (one of those the-story-is-the-thing productions) that would probably command attention with anybody in it. This is not derogatory to the sterling cast that makes each type so convincing, nor Mr. Karger's accomplished direction, but more to convince that the story is to the fore throughout. It gets started fast and moves rapidly from fade-in to fade-out.

Although certain situations are al-

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most too obviously planted in spots, that becomes necessary for the final unraveling. Babe Lennox, a chorister (Alice Lake) is the feminine angle of a quadrangle situation. Dick Talbot (Conrad Nagel), an assistant district attorney; Ed Felton (Charles Clary) and Dave Hume (Harry Northrup), rival gamblers, are each wooers for Babe's affections. Felton has been released on bail on a charge and promises to "get" Hume. The latter has been told his days are numbered to six or eight weeks at the outset because of a chronic ailment, although his robust physique rather belies this, and frames it so that his suicide looks like murder. Hume fatally chloroforms himself, using Felton's initial handkerchief. Felton is innocent, but the overzealous assistant D. A., Talbot, secures a conviction on circumstantial evidence for murder, first degree. Felton is due for the chair on a Thanksgiving day, and the screen tension and attention is gripped as the audience watches the approach of zero hour at day-break. It is all straightened out when Babe reminds herself to hand Felton a little devil effigy which Hume had once instructed her to present to his rival should the latter ever face legal execution. It is a written confession by the suicide. The tension is theatrically climaxed when Felton is shown entering the death chamber, with the electric chair silhouetted on the stone wall within. When the confession is read the district attorney, his assistant and the warden rush to the death room, the warden only entering and asking the others to wait outside. Young Talbot is seen chafing for

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what seems, and was intended, a long time, nervously fretting that possibly he has sent an innocent man to his death.

Further interest is secured through the audience's uncertainty as to which of the three is the girl's favoring. She admitted it was not Hume, but stated to the condemned man at the final farewell that he was really the man. Her choice of the assistant district attorney was rather a surprise.

The technique from direction to lighting is skillful. The casting is excellent, Charles Clary, that screen veteran who has not been seen hereabouts for some time, doing the best piece of work.

WIFE AGAINST WIFE

A Whitman Bennett Production released through First National and featuring Pauline Starke. Adapted by Dorothy Farnum from George Broadhurst's play, "The Price." Society comedy-drama of Paris and New York Latin Quarter. Gabrielle Gautier.....Pauline Starke
Stannard Dole.....Percy Marmont
Dr. Ethan Bristol.....Edward Langford
Mrs. Dole.....Emily Fitzroy
Florence Bromley.....Ottola Nesmith

The title itself should hold up this picture. It ought to accomplish something at the gate even for hot weather audiences although as a feature it is a good one day release or used in combinations. Its Greenwich Village and Paris Latin Quarter locale is another angle to work on.

The story is a double repeat plot as one recognizes from the synopsis. Gabrielle (Miss Starke) is Stannard Dole's inspiration for a statue. Dole is married to a woman who will not release him. She thinks that the

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Direction MARK LEVY

little French model has come between them when in fact love had died long before. Dole's heart attacks finally beat him and he wishes Gabrielle happiness with Dr. Ethan Bristol who has long pressed his suit for the girl's hand. Gabrielle is happy with her medico-husband for three years although he too becomes wrapped up in his life work with the assistance of Florence Bromley. When the widow of Stannard Dole is taken into employment by the Bristols (on the doctor's sole request) as housekeeper because of her straightened circumstances, Mrs. Dole starts the green-eyed imp working on the young wife's conscience. A parallel situation develops, Gabrielle imagining the female student of medicine is weaning her husband's love away from her.

It is all straightened as all nice pictures generally are with the "catty" housekeeper ordered out of the Bristol household. Why this woman was taken into the family circle in the first place is weakly explained. However, if one is to analyze the plot too closely there would be no story.

Excepting for this situation, which is not made as plausible as perhaps it may have been in the original play, assisted by suitable language and possibly a more sympathetic looking opposing force, the rest is acceptable screen divertissement.

The support is well cast except Emily Fitzroy in the Mrs. Dole part. She is a bit too spooky and unsympathetic to make it all plausible even from the genesis of her marriage with the artist. Idealist that Stannard Dole was, one can hardly conceive his wooing this woman even a score years back.

The bankroll has not been skimmed on although the picture displays no unusual production cost.

WHILE SATAN SLEEPS

Paramount picture presented by Jesse L. Lasky, starring Jack Holt. Written by Albert Shelby LeVino; suggested by B. Kyn's Saturday Evening Post story, "The Parson of Panamint." Joseph Henabery directed. At the Rivoli this week.

Phil.....Jack Holt
Red Barton.....Wade Boteler
Sunflower Sadie.....Mabel Van Buren
Salome Deming.....Fritzi Brunette
Bud Deming.....Will E. Walling
Chuckawalla Bill.....J. P. Lockney
Absalom Randall.....Fred Huntly
Jones.....Bobbie Mack
Mrs. Bosh.....Gylvia Ashton
Bishop.....Herbert Standing

This picture is an interesting study in psychology—what influence a frank personation of a character will have on the inner self of the personator whose basic characteristics are directly opposite from what he appears to be. In this particular case an escaped convict, a son of a bishop, assumes the garb of a cleric to evade the law, with the result he finally "gets religion," decides to go back to jail to serve his penance, with the suggestion he will again assume his place on the pulpit.

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Direction SIMON AGENCY

on release. The hard-boiled, sophisticated film fan—he is usually not of the dyed-in-the-wool species—who will only go out of his way to see a much touted "super" picture will probably argue that such a situation is not new and its development in this release must be pretty much obvious. All of which is true and readily granted, but its manner of development and the star's finely reserved character drawing deserve more than supercilious attention.

"Slick Phil" (Jack Holt) has made good his escape from jail and hides away in Panamint, where "Chuckawalla" Bill has just been elected mayor. Panamint is one of those western towns, presumably of the reconstruction period, where dance halls and its conveniences are wide open. Chuckawalla is proud of Panamint, and decides it deserves patterning after a metropolis like Los Angeles, including a school, church—and a parson.

"Slick Phil" hits the burg in his parson's disguise and a protecting mustache, and is duly elected shepherd of a willing flock—about half of the townfolk, who follow Absalom Randall, a radical reformer, and unanimously voted a nuisance by the other half—the booze-fighting bunch haunting Bud Deming's dance hall. This paves the way for a couple rough-and-tumble fights to show off the "fighting parson's" pugilistic prowess. Salome Deming (Fritzi Brunette), the owner's daughter, thereupon becomes enamored of the Rev. and, strongly enough, influences him to confess his pedigree to his trusting flock. This is done while he is conducting the last rites for Sunflower Sadie, one of the dance-hall inmates, who had intercepted a bullet intended for him. An added twist is included where the Los Angeles bishop is advised from Davonport, Ia., upon his request, that there is no Episcopalian clergyman of the name Phil has assumed registered in the Iowa diocese. At the same time he recognizes the handbills offering a reward for the capture of the escaped Phil as his son. The bishop accompanies two detectives back to Panamint, where Phil is in the midst of his confession. The fadeout finds his father and Salome waiting at the prison gates as they swing open to release him, while back in Panamint, the town having prospered surprisingly, the leading citizens read of the bishop's son's release and remark it would not be a bad idea to have him back.

There is one thing in the story's favor—it's away from the infernal triangle thing and interests because it's different. That should mean most at the gate, although the title is a strong prop to build an exploitation campaign about. They liked it at the Rivoli and applauded it roundly, which is much comment and commendation as the star, cast, director and all concerned could ask for.

Abel.

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LOVE'S CRUCIBLE

London, June 17.

This is a remarkably fine Swedish-Bio. feature owned by Gaumont. Whether it is a good universal showman's proposition is quite another matter. The story and setting is mediaeval, as is the love interest, and the combination is likely to prove just a little bit too subtle for the minds of most picturegoers, educated as they have been on love, passion, lust, as a raw material.

The story is an exceptionally strong one and works up to a fine climax, the "ordal by fire." Throughout the film the Sacred Image plays a very big part, and it was somewhat of a surprise that the scenes of the image, such as the guilts bleeding until the guilty poisoner had expiated his or her sin, were passed. Inquiry elicited the information that the film censor (T. P. O'Connor, M. P.) does not object to the figure of Christ in itself but only to His impersonation by an actor.

Scenically the production is remarkable for the crowds, the types, the smallest detail being perfectly worked out. From a stage manager's point of view this film is a masterpiece.

The story is that of a young woman married to an elderly man although she loves and is loved by a young cavalier. Marriage made her hatred more intense so that when a wandering friar came selling trinkets, love potions, and deadly poisons she chose a ring and bade him fill a Borgian cavity in it with a poison. At an inn the friar tells the story which is overheard by the husband and the lover's father. The husband knew of his wife's intrigue and of her contemplated crime. That night he bade her bring him wine. Torn between temptation and fear she hesitated and in her nervousness the poison from the ring fell into the wine. She turned to find her husband dead. He had seen her handling the ring through a mirror and the shock had killed him. Her lover's father, believing her guilty, in his position as burgomaster put her to the test—he bade her drink from the cup. She refused and on her lover volunteering to drink the draught she dashed the cup from his hand. Later the page on guard around the old man's body noticed the wounds on the Sacred Image were bleeding and the news went forth that until the guilty person was discovered the wounds would continue to bleed. Condemned to the ordeal by fire she was conveyed by her lover, who was accepted in her stead. At the last moment, however, she insisted on taking her lover's place and was brought safely through the ordeal by the Sacred Figure who, becoming her dead husband, came down from the cross and led her safely through the flaming pyre to her lover's arms. As will be seen by this rough story there is no moral. The woman was a murderess at heart and her end was not the end, even mediaeval, which was painful of a murderess, but union with her paramour. If the scenic side of the production is superb so is the histrionic.

Jennie Hesselquist plays the part of the young wife with remarkable power. She gets over by sheer ability. Her make-up verges on the plain throughout, but she is a very pretty woman, hating intensely, loving madly. The rest of the cast is brilliant. To the film world these Swedish-Bio. productions are what the productions of Hare, Alexander, Irving, were to the legitimate as compared to the crude melodrama of their contemporaries.

Gore.

WOMAN OF NO IMPORTANCE

British production with English players offered on this side by Select Pictures without credit to foreign makers. The director is Benjamin Clift, related to be a protégé of Cecil DeMille. At the Strand.

Rachel.....Fay Compton
George Harford.....Milton Rosmer
Gertrude Arbuthnot.....Ward McCullister
Heater Worsey.....Lila Walker
Sir Thomas Harford.....M. Gray Murray
Lady Cecilia.....Hetta Bartlett
Rachel's Father.....Henry Vibart
Lady Hunsington.....Daisy Campbell
Elsie Farquhar.....Gwen Carlton

Oscar Wilde's ideas of social justice and the double standard were as daring in his day as George Bernard Shaw is in ours, but they came upon the screen at this late date as rather mild. "A Woman of No Importance" may have been rather startling to London of 20 years ago, but in this day and generation it hasn't a shock left, only a keen analysis of justice and a thoroughly interesting story.

It is easily the best British production that has come to this side from England, and in its technical development shows unmistakably the tutelage of DeMille. The photography is clear, and its action is natural and economical. There is none of the over-emphasis that has characterized the British studios, rather the whole thing is done in an intelligent spirit.

Its players are refreshingly new to the American fan. Fay Compton plays the heroine of a society drama without turning flipflops, and Milton Rosmer gives an intelligent interpretation of a difficult role as the philanthropic nobleman, a part that could easily be overdone. The backgrounds are always convincing and beautiful, and the argument of the story—the justice of the single moral standard for men and women—wholly plausible. Whatever may be said of Wilde, he was always a

clear thinker in a literary way, and his screen adapters have done him fairly complete justice, at least in the lifelikeness of his characters. There is always something convincing in the way the English players do the high society types, and in this case they play them with an authenticity that contributes greatly to the building up of the illusion.

They give their scenes and actions a certain sense of real elegance, rather than an impossible grandeur such as that with which the American actors invest the type of nobleman and high-bred women. Some of the titles were probably adapted to the American exhibition, such as the noble sentiments expressed by the American girl in the latter part of the film, but that rather increases its value here and is a fair trick of nationalizing a foreign product. Altogether the picture will have an excellent appeal here and is a fortunate introduction of the better class British product in this market. It will especially gain the good will of the American women fans by reason of its argument.

The story is expertly framed for adaptation to the screen. Its drama is clean-cut and economical, with the possible exception that it is overtilted, and this perhaps is the fault of the American titer. But the action is crisp and significant. Those passages in which Rachel is made the victim of George Harford, the philanthropist, are daintily played. The suggestion of his betrayal of the girl is made adequate, although not overdone, as probably would be the method of the American, and the sympathetic passages later when Mrs. Arbuthnot is confronted by her betrayer is not overdone, but the dramatic values are adequate.

At the Strand Sunday night, an evening of oppressive weather, there was a house somewhat short of capacity, but they displayed unusual liking for the picture, according to a really earnest burst of applause, something extraordinary in this house, where the clientele is rather apathetic as a rule.

Rush.

THE \$5 BABY

Five-reel comedy-drama adapted by Rex Taylor from the story by Ivin S. Cobb and presented at the Criterion, New York, under the auspices of Metro, which rent the house from Famous Players for the engagement. The subject is designated a Harry Beaumont production, and Viola Dana is starred.

Ruth.....Viola Dana
Ben Shapiro.....Harry Lewis
The Solitary Kid.....Otto Hoffman
Larry Donovan.....John Harron
Mr. Donovan.....Tom McGuire
Bernie Rankin.....Arthur Rankin
Ester Block.....Maurice Maurer
Isadore.....E. Pasque

An engaging comedy-drama rich in heart interest, well played and skilfully devised, but there seems nothing about it to warrant this kind of Broadway exploitation with all the expense it entails and which must sooner or later come out of rentals.

The exhibitor idea appears to be that if there is inherent value in a picture, they are entitled to it in the first place, rather than having a huge overhead piled up on a picture through New York exploitation and paid off through the percentage plan of booking.

This is all irrespective of the picture under discussion, which has splendid sympathetic values in several directions, as well as several capital characters. The types are all native to New York City, however, and may not register so surely in other communities. For example, the venerable Jew pawnbroker (played with fine dignity by Ralph Lewis) is a character who will score 100 per cent in the metropolis, but it is a question whether the sympathetic qualities of his character will have as great value elsewhere.

Another situation which is local to Manhattan is the fact the Irish and the Jewish elements of the communities mingle on the friendliest terms. That condition makes for first-class atmosphere in the big city, but probably will not be especially in favor of the film in the smaller cities.

As to the sympathetic quality of the picture, it ought to be sure-fire. The story is there a hundred ways, and represents Irvin Cobb's fiction work at his mature best. Its earlier passages have an exquisite human touch which represents Cobb at the apex of his writing career, and the latter portions of the story have capital romance with a comedy twist which cannot but evoke a warm response. It's a happy, cheerful story, and furnishes the best type of constructive entertainment. Certainly in a period of low ebb in high-class production it is an enterprise on the part of Metro that deserves a full measure of success. Whether it will be a draw remains a question; that it will entertain when the clientele has been attracted is without question, even if, as has been noted, in New York. It has all the tolerance, honest sympathy and warm humanity that are characteristic of Cobb, who is perhaps as typical of the highest class newcomers in the field of fiction as we have today.

The story naturally falls into two classes, the first dealing with the adoption of the foundling Ruth by the kindly old Jew and her childhood, and the scheming of a neighborly old man who hopes to profit by her situation. The second division deals with her life when she grows up to be a young woman of 18 and is courted by the youth of the neighborhood. There isn't a great deal of drama to the story,

but it has a mine of interesting character drawing. There is one interesting passage in which a Jewish mother arranges the marriage of Ruth and her son Bernie, and around this incident there is woven a delightful romance. Bernie is in love with a schoolmate, Esther, while Ruth is drawn to Larry Donovan, son of the police sergeant who has been her guardian's old friend. This four-cornered romance appears to be blocked by the desire of Ruth's guardian and Bernie's mother to arrange a match and the apparent desire of the young people to obey their elders' advice. The happy denouement comes about when Esther and Bernie run away and wed with the connivance of Larry, and Ruth wins her real love in a typical tomboy Viola Dana scene.

MAN FROM HELL'S RIVER

Pierre.....Irving Cummings
Marbulla.....Eva Novak
Lopente.....Robert Klein
Padre.....William Herford
Gaspard the Wolf.....Wallace Beery

A state rights film by Western Pictures Exploitation Company, directed by Irving Cummings, who is featured. The story is an adaptation from James Oliver Curwood's "God of Her People," which probably explains the excellent "atmosphere." The tale concerns the love of a "Mountie," Canadian Northwest Mounted Police (Pierre) for Marbulla (Eva Novak), the adopted daughter of a squaw man, who is a fugitive from justice (Robert Klein) and who is trying to forget his past buried in the north woods.

Gaspard the Wolf (Wallace Beery) comes into the country and becomes enamored of the girl. He uses his knowledge of her adopted father's past to wrest a promise of the girl's hand in marriage from the latter. She consents when the squaw informs her that refusal means jail for her father.

Pierre returns the day of the marriage from a man hunt. His sweetheart cannot tell him her motive on account of her father. He and Gaspard then wage the usual elemental battle for possession of the woman they love, with Pierre victorious after a series of incidents, which include a realistic looking fight, made thrilling by the intervention of Pierre's husky dog team leader, "Kin Tan." The latter is a typical Curwood touch.

The picture is melodramatic, but handled with the soft pedal on the gun throwing. Cummings gives a splendid performance in the romantic lead, adequately supported by an excellent cast. Miss Novak played and looked charming, while Wallace Beery made the most of his many opportunities. He is developing into one of the screen's most convincing villains.

A conventional story well produced, with an intelligent adherence to detail will make this an enjoyable feature to any program.

Con.

AFRAID TO FIGHT

Universal feature made from the story of L. R. Brown, directed by William Worth. It was played as half of a double bill on Loew's New York Roof, June 26. Frank Mayo the star, supported by Lillian Rich.

A good lively five-reel prize fight, with plenty of action and a knockout as its climax, forms the basis of an interesting picture. Back of the ring battle and contributing to its genesis there is a capital heart interest and a sentimental story that binds the whole thing up into a first-rate program picture.

The picture is full of good sympathetic values, and the author has so framed his dramatic elements that deliver a high-power kick all the way to the climax in the prizefight scene. The picture is rich in popular appeal and ought to prove a cleanup. In all details it is candid sympathetic stuff, but neatly handled, and the product is well above the Universal average. The one objection is that the ring battle might have been shot at closer range and given more detail. Mayo strips down to an excellent representation of a clean-cut fighter and handled himself extremely well in the ring passages.

The sentimental value for the hero is built up deftly by making him a returned soldier with a pugilistic record overseas. But he has been gassed, and his promise to his mother removes him from the professional ring. It so happens that he has an invalid sister whose medical treatment requires a large sum of money. A great fight manager is trying with indifferent results to develop a second rate, and the pug treats a youngster unkindly. Hagen, the hero, takes the kid's part, and in a rough-and-tumble go gets the better of the second rate.

The great manager persuades the boy it is his duty to try for the professional title in order to finance his little sister's recovery. In pursuance of this plan Hagen is sent into the Rocky mountains under pledge to take part in no roughhouse and to devote himself to rest until his gassed lungs have been strengthened.

Here the romance develops. Hagen falls in love with the local beauty and his courtship is challenged by a rival, but Hagen cannot mix things under the circumstances. Later on he goes back to the city. The doctor pronounces his condition perfect and the title bout goes on. This bit of staging is nicely done, and as the battle shifts first one way and then

the other a considerable degree of suspense is developed, ending, of course, in the victory of the hero.

Thus the situation surrounding the little sister's condition is provided for, and as an added kick Hagen makes tracks for the mountain village, where he was forced to decline battle under his sweetheart's eyes, where he makes a cleanup of his scoffers and enemies and wins the girl in a whoop hurrah finish. It's all frank but clean-cut romance, cheerful in character and the sort of a picture that leaves every one in a pleasant frame of mind. It has no great novelty, but it uses the familiar materials in excellent straightforward manner for the making of an altogether enjoyable screen entertainment.

The interiors are cheap but adequate, and some of the outdoor shots in the mountains are exceptionally pretty. Mayo, as always, makes a likeable, manly hero, and Miss Rich, although she has not much to do by way of pretentious acting, makes a trim figure and at all times looks the desirable sweetheart.

NINE SECONDS FROM HEAVEN

An independent release slipped into the Broadway for a full week in conjunction with the usual vaudeville played at that house.

The Kluge Productions is releasing the picture, made by the Peerless Producing Co. No call is announced upon the screen, with the director and author also, remaining in oblivion. It is to the advantage of all concerned that the secrecy be maintained, as the production would not prove an asset to anyone.

It starts as a comedy, gets a big mystery involved during the running, and returns to the comedy idea at the finish. It is long drawn out and uninteresting.

The production is nil and the photography is atrocious at times. From general appearances the picture would suggest having been made in England. The story is laid in that country.

At the Broadway the audience cheered at the finish, because it was over. Theatre seats have yet to be made that are comfortable enough to warrant anybody comfortably sitting through this one.

Hart.

REAL ADVENTURE

Five-reel dramatic subject made from the novel of Henry Kitchell Webster, starring Florence Vidor, directed by King Vidor, and put out under the auspices of Associated Exhibitors, Arthur S. Kroe is the producer. Presented as half a double bill at Loew's New York Roof, June 27.

Something always is to be expected from Mr. and Mrs. Vidor in their producing adventures. In this case they get away from the familiar style of story by beginning with the marriage and making the romance out of those readjustments which are worked out between men and women after the wedding. In the present instance it's a quiet drama, with just an undercurrent of comedy, but in method and purport the story is that of "The First Year," the stage play which has been making history in the metropolitan theatre.

The whole thing makes a thoroughly interesting social study. It has some of the quality of young romance, but its point is rather beyond that as though one finished a sweetish Victorian novel and then constructed new and unpublished chapters. The experiment with an unusual literary style comes as refreshing and enlivening after the unending screen series of stories the elements of which are he-loves-her-she-loves-him-and-they-live-happily-ever-after. Certainly, "The Real Adventure" has points of reality that engage the attention and make the spectator think, besides providing momentary entertainment.

The production method recommends itself. Vidor has always been the advocate of simple emphasis rather than theatrical display, and this is a capital example of his style. There is nothing hectic about the play, but it has a sort of subdued force and grace. Most of the action takes place in interiors, and these have been constructed with an eye to simple effectiveness instead of the common method of making the background overshadow the drama. We have too many film plays anyhow which are merely a production splurge. In this case Vidor had what he conceived to be an interesting story to tell and he tried to tell it with as much self effacement as possible. The method recommends itself. Miss Vidor lends herself to this style of production. She has a high type of intellectual beauty as distinct from the flamboyant type, and she plays in a moderate key, a mode of quiet naturalness rather than emotional hysteria. Her comedy is moderate in the same degree, natural and recognizable without the usual flip-flop tricks of the screen comedienne.

In "The Real Adventure" she plays the high-spirited wife who becomes discontented because her husband, a young lawyer, keeps her apart during the serious occupations of real life and makes her a pet only in his moments of relaxation. She objects to being a plaything of his leisure and leaves his home in order to seek a career for herself. Her only asset being her beauty, she gravitates to the theatre where she becomes a chorus girl. In this capacity she develops a certain talent in the designing of dresses, and this knack brings her success, but sooner

or later she realizes that her real sphere of happiness is the home, and when the husband reappears she gladly falls into his arms. The "Real Adventure" is not the mating in this case, but the final readjustment of husband and wife on a basis of mutual understanding and companionship. Who shall say that this is not as fine a type of romance as that of youthful courting. Certainly it works out into a highly absorbing screen story.

Perhaps the principal defect of the casting is the use of rather a too good-looking leading man (his name escaped in the business of catching the data from the title sheets). He looks too much the screen actor rather than the everyday man. Regular features are becoming less and less an asset to leading men while the discriminating fans are coming to demand character in their masculine types.

Rush.

ROUGH SHOD

Five-reel western from the William Fox establishment, starring Charles Jones. Story by Charles A. Selzer, scenario by Jack Strumwasser, directed by Lewis R. Foster. "Steel" Brannon.....Charles Jones
Betty Lawson.....Helen Ferguson
Jo Hamilton.....Ruth Kenick
"Satan" Latimer.....Harry Jordan
Joe Artwell.....Jack Rollins
"Denver".....Charles LeMayno

A typical Fox western melodrama, with a wealth of gunplay, abundance of swiftly galloping horses and gorgeous natural scenic shots. Direct and obvious melodrama addressing itself simply and candidly to that portion of the fan public which takes its entertainment in dime novel form. A good enough picture in its way, just as mediocre fiction is good enough in its way. They do no harm and furnish a certain amount of childish entertainment.

Grades for the daily change of program houses where they like their heroes most gosh-awful heroic and their heavies equally villainous. The picture has a number of excellent thrills, one of them a sensational fight between hero and heavy on the brink of a dizzy cliff and what looks like a sure enough plunge into the water below. Also the story has plenty of spectacular riding, and altogether is well up in its class of transparent theatrical melodrama, a little of which goes a long way.

All the ancient devices are there—including the cultured girl from the east, who starts by hating the rough and ready ranch foreman and ends by loving him; the cattle rustler and the brave cowboys, who ride to the rescue of the beauty in distress. Like any one of a dozen score of similar pictures, but, as observed, produced (manufactured is the better term) in workmanlike fashion.

Brannon is the foreman of Josephine Hamilton's ranch. Years before his father was murdered by a treacherous stranger, who shot him through the back, and Brannon is on his trail. There is much horse stealing in the district, and a rich rancher of the neighborhood is under suspicion. A posse captures a humble accomplice of the rich rancher and is about to lynch him when Betty, the eastern girl, accomplishes his escape. Later on "Satan" Latimer, the master horse thief, gets Betty in his power and abducts her while Brannon gives chase. The rescue, the fight between Brannon and Latimer, who turns out to be the murderer of Brannon's father (this is disclosed through a tattoo mark on Latimer's arm) and the happy ending make up the fast-moving remainder of the story.

Was mildly received as the feature of the New York theatre June 20.

Rush.

FOR BIG STAKES

William Fox feature starring Tom Mix, directed by Lynn Reynolds, with photography by Dan Clark.

"Clean-Up" Sudden.....Tom Mix
Dorothy Clark.....Fatsy Ruth Miller
Scott Mason.....Harry Jordan
Rowell Clark.....Bert Spratt
Hamon Valdez.....Joe Harris

Tom Mix's latest Western thriller follows closely the lines of his other productions. Mix is the central figure and in the action all of the time. Few stars are given the opportunities this chap secures to carry their productions over. He is included in practically every bit of footage and individually provides the majority of thrills.

Ranch life again provides the ingredients upon which the story is based. All of the elements of life in the cow country are brought into play, and the attempts of desperados to play havoc with the herds are thwarted by the hero. There is such a great similarity in these western stories that the screen productions rely almost entirely upon the director and the star to produce new thrills. In all probability it is on this account that Mix has established himself as he has.

The stories are nil in the majority of his features, but audiences are always assured of a new stunt here and there by the star. Supporting Mix is Fatsy Ruth Miller, a youthful miss rapidly coming to the fore as an intense leading woman. She was a good selection to provide the necessary interest in the love angle of the story. The remaining members of the cast consisted entirely of the usual western types. There was no production cost to speak of, as the majority of the work was done on location.

Followers of western pictures should secure a thrill from this.

Hart.

FILM ITEMS

Jackie Coogan has issued a special edition of "Oliver Twist," leather bound with the name of the recipient inscribed on it in gold lettering.

J. C. Epping, treasurer of the D. W. Griffith Corp., sails for Germany on July 12. He will negotiate several deals for the director while abroad.

Myron and David Selznick left for the coast Tuesday. They will remain there for a number of months supervising the production of the Selznick special for the coming year's program.

Arthur Brilliant, acting as eastern publicity manager for the Mack Sennett productions, retired from that berth last week. He will possibly return to writing for the screen.

A. J. Cobe, who has been managing the Central, New York, for Universal, will also take over the management of the Cohan during the period Robinson-Cole will present features there. The feature to open is "In the Name of the Law."

Joe Pincus left Thursday of last week for the coast as a special representative for William Fox. Pincus will make his headquarters at the Fox Coast studios and is prepared to remain in the west indefinitely.

Tom Terris leaves New York tomorrow, Saturday, on the "Olympic" to produce films abroad for an independent corporation in which he holds an interest. The Terris' foreign made productions will be released over here through Metro.

William Nigh has been placed under contract by Bobby North for a series of four productions for the coming year, which will be released in the New York territory through their Apollo Exchange and sold on a state right plan for the balance of the country.

Cleo Madison and Lewis S. Stone are to play opposite each other in the John Stahl production, "The Dangerous Age," which Louis B. Mayer is to present. Miss Madison left for the coast early this week to begin work in the picture.

H. J. Rheinsmith, 52, a theatre owner of Wellsburg, W. Va., was seriously injured in his home town and is in the local hospital. Crossing the street to enter a street car, he was struck by the car, and falling, was then run over by an auto.

Eustace Hale Ball, former screen writer, editor of pictures, and at one time producer, is now a special representative of "Engineers and Engineering," but still retaining touch with the picture mart through editing a number of productions.

Daisy C. Danziger has begun New York Supreme Court proceedings against the Triangle Film Corp. on an assigned claim of Jake M. Danziger involving "The Corsican Brothers" film. The plaintiff alleges the picture earned \$12,250.19 in 1920 to which she is entitled.

In the bankruptcy proceedings pending against the Exceptional Pictures Inc., of 1540 Broadway (Loew Bldg.), New York, Federal Judge Mack has ordered that Alexander Beyfuss, the president, turn over all properties and chattels to the receiver. John L. Lytle is the receiver.

The Loew Circuit is announcing the personal appearance in New York of Mrs. Rodolph Valentino, formerly Jean Acker, who some months ago secured a divorce from her husband. The announcement did not mention the divorce nor refer to it. Valentino has since remarried.

George Arliss is spending the summer at his summer home at St. Margaret, near Dover, England. He will return to the States in the fall to continue either in "The Green Goddess" or another piece in New York and at the same time will start another picture for Distinctive pictures, in which Arthur S. Friend is the moving spirit. Arliss sailed from New York June 6.

The Pathe News has completed a motion picture for the Pennsylvania State Police and the Pennsylvania Health departments as an educational feature that will be shown throughout the United States. Its purpose is to bring home vividly the necessity for careful automobile driving on the highways. The picture was shot on a State highway between Pottsville and Tamaqua.

The hearing for an injunction in Frederick W. Herbert's suit against the Fox Film Corporation to restrain the exhibition of "Silver Wings" at the Apollo was adjourned until late this week. Herbert claims co-authorship to the story and would restrain the further exhibition of the picture unless his name is captioned. Decision on the injunction application will most likely be reserved.

Metro announces its first five productions for next season: Rex Ingram's production of Anthony Hope's "Prisoner of Zenda," with Robert Edeson and Lois Wilson; Mae Murray in "Broadway Rose," by Edmund Goulding; Viola Dana in Irvin Cobb's "The Five Dollar Baby"; Clara Kimball Young (first appearance for Metro) in Richard Washburn Child's "The Hand of Nara"; and Bull Montana in "The Ladies' Man," a comedy. Fred Niblo will do four productions under the sponsorship of Louis B. Mayer for Metro release. These are all in addition to the screening of "Peg o' My Heart," with Laurette Taylor in her famous role.

Myron Zobel, publisher of a picture "fan" magazine, "Screenland," estimates himself damaged at \$100,000 because the McClure Newspaper Syndicate did not cede him the exclusive magazine serial rights to Charles Chaplin's travel experiences, "My Trip Abroad." The McClure people subsequently also licensed the Physical Culture Corp., publishers of "Movie Weekly" to run the story serially. Zobel, a citizen of Los Angeles, has brought Federal Court proceedings in New York to restrain the rival publication from further publishing Chaplin's story, an accounting of the profits and \$100,000 damages.

Allan Dwan, the picture director, was awarded a verdict for \$5,695.95 before Justice Whitaker in the New York Supreme Court in his suit on two notes against William G. Masarene. The notes, dated Jan. 26, 1920, are for \$2,875 and \$2,800. The deal concerns a common venture between the principals and Edgar Selwyn and Margaret Mayo to purchase a plot of land at Croton Point on the Hudson River on a turn-over. Dwan alleged it was agreed no one would invest over \$5,000. When it was found he had to contribute more he refused and sold out, accepting the notes in payment. The notes were never satisfied.

CRISP'S BANK ACCOUNTS

Depositions in Wife's Suit Reveals Husband's Financial Condition

Depositions taken in New York June 23 of Donald Crisp's account at the Guaranty Trust Co. to assist Marie S. Crisp in her suit against the film director for separate maintenance, disclosed that \$28,518.66 was deposited between Oct. 5, 1921, and Nov. 4, 1921, by Famous Players-Lasky Corporation, to Crisp's credit. Of this amount \$5,326.66 was transferred to the Pall Mall (London) branch about the same time. These sums were in the nature of bonuses, Crisp's contract with Famous calling for \$1,000 weekly and \$500 additional bonus, the latter to be deposited in the Guaranty Trust Co.

Samuel Schwartzberg, as New York correspondent for Ingle Carpenter, Mrs. Crisp's Los Angeles attorney, took the depositions. It is also disclosed Crisp has a \$50,000 bank balance in a Los Angeles bank in the name of a teller of the bank, and a house there in the name of Wallace Bryant, watchman of the F. P. L. studio on the coast. Crisp also is alleged to have a bank account in the name of Krisp.

Under the California State laws Mrs. Crisp is entitled to half of the community property of her husband. The \$50,000 account and the house in Los Angeles have been enjoined.

"STORM" AT MISSION, L. A.

E. M. Asher, eastern representative for Mack Sennett, closed a contract with Universal for the presentation of "The Storm" at the Mission, Los Angeles, for a run beginning tomorrow (Saturday). Asher and the U. were after the original "Forest Fire" act which Langdon McCormick presented in vaudeville as an added attraction for the picture, with the U. getting it for the Central, New York, where "The Storm" opens Sunday for a run.

INSIDE STUFF

ON PICTURES

A famous film male star on the coast who has earned in the hundreds of thousands in his picture career to date is flat broke. He has played mostly romantic and light juvenile roles.

The Rodolph Valentino starring contract with Famous Players calls for \$2,000 weekly to the over night star for the first year, \$2,500 the second year, and \$3,000 the third year, with Valentino reserving the right of choice of story and director.

The former Roseoe Arbuckle home in Los Angeles is now occupied by Lou Anger. Anger formerly was manager for Arbuckle while with the Joe Schenck forces. Anger is still with Schenck, while Arbuckle is directing Buster Keaton. Arbuckle is reported clean broke, with but one small car left to himself. Another report says he is on some of the Schenck picture business, but that has not been confirmed. He is now living with Billy Camp on the coast.

Water seeped through from the street into the rest rooms of the Plymouth and the boiler room of the Music Box Monday. Employees of the water department opened up the street in several places to discover the leak. It was finally located, the workmen saying a tap formerly leading into one of the old brownstone houses demolished had never been turned off. The water had been months in working its way into the theatre basements.

The percentage booking plan under which certain of the Broadway picture houses are operating this summer is seemingly getting the best of the break for the house. Within the past few weeks a certain releasing company which seldom gets a chance to show its productions in one of the Broadway first-run theatres made an arrangement whereby it has had three pictures shown within a few months at one of the houses. All that the releasing company got for their end was the prestige of having had their production shown on Broadway. The house under the arrangement takes the first \$19,000, with the distributor of the feature sharing in the takings in excess of that figure. On none of the three pictures shown did the house touch the mark at which the distributor would begin to cut in on the receipts.

COAST PICTURE NEWS

Los Angeles, June 28.

Sandy Roth is scheduled to start as gag man for Al St. John at Fox studios in a series of comedies.

Viola Dana and Billie Dove, Metro's newest star, are to begin work at once at Metro on stories now being adapted.

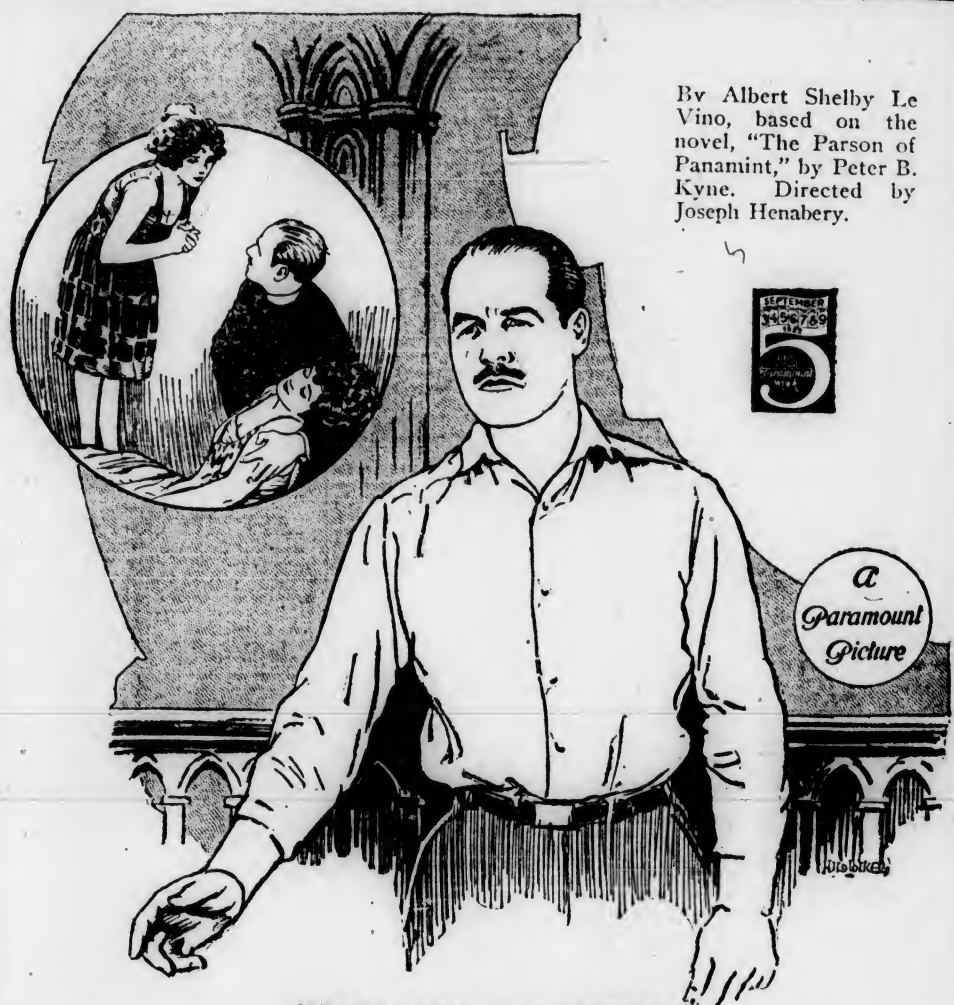
Monty Banks is to branch out as a producer in his own right. He starts next month on a series of two-reelers starring himself.

Rose Perfect has replaced Mabelle Burch as soloist with the Will King company. Miss Perfect is a soprano and was formerly in legitimate.

Hugh Hoffman, a picture inspector and story writer for Universal, gets a chance as a director this month with a two-reel story written by himself and starring Art Acord.

Jack Coogan, father of Jackie, is to go to New York to make distributing arrangements for his two new companies, The Rodco comedies and Fred Hibbard comedies.

The male sex is head and heels greater than the weaker sex on the Universal lots today (so far as number is concerned), where the list of stars and near-stars at work include Kenneth Harlan, Frank Kingsley, Philo McCullough, Reginald Denny, Kingsley Benedict, Edward Hoarn, Lloyd Whitlock, Harold Goodwin, Harry Meyers, James Kirkwood, John Davidson, Stuart Holmes and Wallace MacDonald, besides the regular Universal male leads.



By Albert Shelby Le Veno, based on the novel, "The Parson of Panamint," by Peter B. Kyne. Directed by Joseph Henabery.

JESSE L. LASKY PRESENTS

JACK HOLT

in

"While Satan Sleeps"

"Holt in this picture becomes a new idol for feminine fans to twinkle over. Both comedy and dramatic skill in evidence."—N. Y. Herald.

"It is a long while since we have seen such enthusiasm over a picture. The audience continually laughed and applauded."—N. Y. Tribune.

A Paramount Picture

(3-col. Adv. Mats at exchanges)



LONDON FILM NOTES

London, June 8.

Adelqui Meglar, who has been associated with some of the most successful Granger-Binger films, is to have a brand of his own.

Fred le Roy Granville and his English company for the making of "The Price of Silence" will sail from England about the middle of June. Their destination is Tripoli.

Released simultaneously with "The Pauper Millionaire" (Ideal), "The Penniless Millionaire" (Broadwest-Walturdaw) is a very different affair. Frank Crane's picture for Ideal is a beautifully produced comedy verging on tragedy, but the Broadwest-Walturdaw picture is merely very ordinary melodrama.

As already stated, the company controlling the kinemas of Provincial Cinema Theatres, Ltd., is, or has been by now, the subject of very drastic reconstruction. F. E. Adams has taken over the control of three of its best properties in the provinces. It is thought he will shortly say good-bye to P. C. T., if not to the cinema world, and will embark in commercial enterprise.

The Granger-Binger producing concern, which has the Hollandia studios at Haarlem, have always worked on a principle of Dutch-British-American mixture in company and producers. They are now bringing over two new American producers and several American "stars" to play in their new productions. The names of the newcomers and the forthcoming productions are at present being withheld.

Ideal has engaged a fine supporting cast to work with Constance Binney in the Denison Clift-Ideal "Art" production of "A Bill of Divorcement." The players include Fay Compton, Malcolm Keen (by permission of Reardon), Henry Vibart, Fewless Llewellyn and Dora Gregory. Denison Clift will produce. Work has already commenced and the star, who is on the Adriatic, will step in immediately on her arrival.

Work on the new kinema which is to be built on the old Tivoli site in the Strand will begin in July, the building being scheduled for opening early in the autumn of next year. James White is behind the scheme and is chairman of the company, while A. L. Ormerod and T. F. Dawe are on the board of directors. The building when complete will hold 3,000, and will be called the Tivoli Palace. There will be no licenses for stage plays and the house will be "dry."

"Doubling" is a well known thing in the studio world, here as in America, when a "star" is called upon to do anything which appears to entail risk of any sort. Usually, here at any rate, the "double" is not overpaid for the risk he takes. Rumor has it that Mattheson Lang is "juggling" at some of the riding required of him in the Stoll version of Dick Turpin's famous ride from London to York. The "double" is said to have refused to risk life and limb for less money than the "star" is getting for the pretty and ordinary heroic bits.

Why the picture "Cocaine" was banned by the Censor is still a mystery. It contained nothing that would harm the most innocent man or woman, had no scenes of debauchery, and certainly did not hold drug taking up as a particularly useful hobby. Having put a stop to this film, however, the Censor has signified his satisfaction with and approval of such features as "The Cocaine Smugglers," "Crushing the Drug Traffic," etc. There are more of these "dope" films to follow.

The Poly Cinema in Regent street has made a "scoop" by getting the showing rights of the "Round the World Flight." The first section, showing the start, was shown May 24; the second half, Paris to Rome, May 29. An English cameraman, Geoffrey Mallins, will go in advance of the flight and will take advance pictures at the points touched by Major Blake and his party. Up to now all is well. The trouble in getting the films to England in order to keep the series going will come later. It will be an impossibility and there must be lengthy breaks in this new type serial.

At a sale in the country last week the following prices were bid for several first-class houses: Picture House, Wolverhampton, £9,000; Coliseum, Wolverhampton, £11,500; Palace, West Bromwich, £8,000; Electric theatre, Walsall, £11,000; Cinema de Luxe, Walsall, £9,500; and the Picture House, Kidderminster, £9,500. The houses were withdrawn from sale. The truth of the whole thing is there is little money left in this country for any speculation. During the war anybody who had a barn could make a fortune in a country which was practically one huge camp. Now

99 per cent. of the population is trying to earn bread and butter, and food comes before amusement.

The smaller members of the British film industry have caught on to the radio and changed their coats accordingly. One small firm which has changed its brand (and its directorate) with every new film it is going in wholeheartedly for radio apparatus, and has already emerged from a grubby cellar in a Wardour street alley to palatial offices in Piccadilly. The present presiding genius of this concern expects the radio boom to last for a year, during which he hopes to make enough money to enter the cinema with more pomp and circumstance when the new boom arrives, if it ever does. Given the necessary capital to provide the "swank," without which a film firm is of no account here, this man will probably do big things, for no one in the industry knows more about films than he, but he has never had the capital.

Arthur Bachner, the general manager in London for Granger Exclusives, Granger-Binger Productions (Dutch) and Granger-Davidson (British), says Exclusives have had the greatest trouble in getting the Paul Terry "Aesop Fable" cartoons over. This he put down to the general ignorance of the British exhibitor, who, because the features were only 500 feet in length, insisted on looking at them as ordinary "fill-ups" and expected to get them at the same price. This attitude took a lot of breaking down, but the cartoons were now doing well. Business generally, he said, was deplorable, and if things went on as they were doing there would soon be no British cinema industry. The release date was again creeping up to 15 months ahead, and he was afraid the British National Film League, whose object is to reduce the release date to within six months, would have the greatest difficulty in getting over despite the fact that all the leading British producing firms were behind it.

"The Rose of Nic" is the sort of picture which makes one wonder whether renters are mad or whether they have a wonderfully innocent faith in the stupidity of the public. This piece, which will not be released until 1933, would have been a poor secondary feature 10 years ago. The acting is of the "walk through" order, the setting ostentatious and unreal, while much of the feature is devoted to scenes of a "bal masque" which might have been lifted from any other picture, and a wearying "topical" of a battle of flowers. The story is: A young and brilliant artist loves a country girl. She loves him. He goes to Paris and fame. Likewise he forgets the country girl in the embraces of a "vampire." He and the vampire both tire. He goes back to the country girl and is forgiven. The "vamp" gets peeved at this and wins him back momentarily. But he goes back once more and all is well. It is terribly weak stuff, and the English retelling and editing have cut out any "guts" the French producers might have got into it.

FILM INCORPORATIONS

Henry Baron Theatrical Enterprises, Manhattan, \$50,000; H. Baron, E. Bagley.

Curtis Corp., Mineola, pictures, \$75,000; C. D. and G. D. Stamatis and G. Carnavo.

Mutual Burlesque Association, Manhattan, \$100,000; J. Ginsburgh, M. Kurz, B. A. Leeburger.

Tee Vee Pictures, Manhattan, \$100,000; E. J. Goyens, J. F. Barber, F. Fischer.

Rosenberg Hertz, Manhattan, theatres, \$20,000; W. Rosenberg, I. Hertz.

Schine Oswego Corp., Syracuse, picture theatre, \$5,000; E. M. Bryne, N. E. Timmons, W. H. O'Brien, Jr.

Oswego Orpheum Corp., Syracuse, pictures, \$5,000; E. M. Bryne, N. E. Timmons, W. H. O'Brien, Jr.

Oswego Strand Corp., Syracuse, picture theatre, \$5,000; E. M. Bryne, N. E. Timmons, W. H. O'Brien, Jr.

Troubles of 1922, Manhattan, pictures, \$40,000; E. Davidson, R. E. Maire, L. Hess.

Greenwich Productions, Manhattan, pictures (1,000 shares preferred stock, \$100 each; 1,000 common, no par value), active capital, \$100,000; E. N. and H. Bloomberg.

Shubert Toronto Theatres Corp., Manhattan, \$10,000; H. E. Diamond, A. and H. Werner.

Phenix Projectors Corp., Manhattan, picture projectors, \$250,000; H. C. Gomprecht, T. Fullen.

Strut Miss Lizzie, Manhattan, \$5,000; A. S. Lyons, K. Kandler, J. Girden.

Carle Carlton has purchased the Bayside, L. I., home of Maurice Costello. The property adjoins the present Carlton estate.

FRENCH FILM NOTES

Paris, June 15.

An exposition of films is being organized at Munich, Germany, August 4-11.

A. Osso, local director of Paramount, is the father of a son named Donald.

First National pictures are now being handled in France by Edelstein (Erka Film Co.), which also controls Goldwyn here.

Louis Gaumont, son of M. Leon Gaumont, head of the company bearing his name, was married May 10 to Mlle. Germaine Dancie.

Senora Raquel Meller, the Spanish vaudeville singer, booked by Jesse L. Lasky for a Paramount picture by H. Russell, dealing with the Spanish occupation of Belgium, is now in France, and will visit Los Angeles after making the first reel here.

Mme. Ernesta Stern, widow of the banker, known in local literary circles, is the author of the scenario of "Sol y Sombre," a picture with a Spanish love story, which is being shipped later to America. The film was taken in Spain, with Mlle. Musidora and a famous bull fighter in the leads.

A screen has been installed in the old chapel of the Luxembourg, forming part of the Senate, for the use of Senators. This innovation has been started by Lucien Hubert, leader of the colonial group, and he proposes projecting films demonstrating the development of French colonies. Indo-China will commence the series, to be followed by views of the African possessions, for which the pictures are now being taken by state officials.

While William A. Brady, with his wife, Grace George, was recently in Prague, he acquired the dramatic and picture rights of a play, "The Life of Insects," by Capek brothers, now running at the National theatre. The Czech playwrights have adapted this allegorical and satirical comedy from "Souvenir," a book dealing with insects, by the late French entomologist, Fabre, who died almost in destitute circumstances.

During the week ended June 17 there were 22,055 metres of films presented at the Paris trade shows, compared with nearly 13,000 the previous week, and released by W. Fox, 1900; Union Eclair, 2,100; Agence Generale Cinema, 2,110; Univers Location, 1,950; Gaumont, 2,000; Pathe, 2,010; Goldwyn (Erka), 2,945; Jupiter, 5,650; Paramount, 2,200; Harry, 4,190. The Erka people trade-showed two Goldwyn pictures, "Joyeux Lord Quex," comedy, with Naomi Childers and Tom Moore, and "Petites Causes, Grandes Douleurs," drama, with Vera Gordon and Tom Santschl.

LLOYD'S COMEDIES

First Pathe Completed—"Grandma's Boy" a Knockout on Coast

Los Angeles, June 28. Harold Lloyd finished a new special comedy, "The Doctor's Orders," at the Hal Roach lots this week. It will be the first of a new series of six features to be released by Pathe under the new Pathe contract. It will not be exhibited for several months, as "Grandma's Boy," has last special for Associated Exhibitors, has not yet been shown in New York. "Grandma's Boy" is having a record run at the Symphony, Los Angeles, where it is in its seventh week. It will be released in the east September 3. The releasing date for "The Doctor's Orders" has not been decided.

There is a story attached to the showing of "Grandma's Boy" at the Symphony here. It seems that Dr. N. B. Breckwedel, owner of the house, was the first exhibitor in the west to feature Lloyd in his early comedies. The Symphony, which seats 800, ran "A Sailor-Made Man" for seven weeks, playing to phenomenal business. Two previous Lloyd productions received lengthened runs at the house at a time when the young star was just coming into his own. As a tribute to Dr. Breckwedel's confidence, the Symphony was given "Grandma's Boy" for a special run four months before the rest of the country.

Harry Berman, general sales manager of Universal, has resigned. He has accepted a position in the sales ranks of the Robertson-Cole organization and in the future will be associated with P. A. Powers in that company. Berman has been with U for a number of years and has been one of the organizers of their present sales organization.

COAST FILM NEWS

Los Angeles, June 28.

Guy Price, dramatic editor of the Herald, and Walter Hearn of the Mason Opera house staff have found something to do during their "leisure" hour each day. Mr. Price and Mr. Hearn after spending 23 hours daily with newspaper and press worries will devote the final hour to real estate in the future. They are reported about to take over a string of homes in Hollywood.

Los Angeles will probably be the future headquarters of Joseph K. Gorham, well-known restaurant and hotel producer of New Orleans who is visiting here with Manager Ben Piazza of the Hillstreet theatre prior to opening local offices. Mr. Gorham was formerly manager of the Walton Roof in Philadelphia. He has the Cava Midnight Frolic in New Orleans for seven years.

Myrtle Stedman is the latest addition to the all star cast of Louis H. Mayer's "The Dangerous Age." She was formerly with Clara Kimball Young.

"Homemade Movies" will be the next Ben Turpin release by First National through Mack Sennett comedies. The picture was originally titled, "The Frozen Trail" but was later changed.

William Abramson has started on a trip of the country in the interests of the Phil Goldstone Productions.

J. Fred Miller, formerly in the show business in the east, is now manager of the Dome, Ocean Park, Cal.

Norma Gregg and Estelle DeShone are to make a trip to

Honolulu this summer. At present they are playing special stands in and around Los Angeles.

Jean Havez is going to Europe this fall. He has sold his home and plans to auction his furniture which is reported to be valued at \$70,000 before leaving for the foreign tour. Havez is connected with Harold Lloyd pictures.

Western Pictures are to make an Elinor Glyn story concerning Hollywood. Conlin Campbell is to direct. The story will not be for propaganda purposes but will carry a real plot.

Bob McGowan has put the finishing touches on the fourth of Hal Roach's series of two-reelers known as His Rascals series.

Harry Beaumont has completed his cast for "Page Tim O'Brien" starring Viola Dana. Cullen Landis will play opposite the star.

Hoot Gibson is in Arizona working on some exteriors for his new Universal Western.

Larry Semon has signed Tom Buckingham as his new co-director.

Mack Sennett has started a new company under the direction of Fred Jackson with George O'Hara in the capacity of co-director. John Henry, Jr., and Teddy, the wonder dog, are to be starred.

Tom Furnam has put the final editing touches on "White Shoulders," the Preferred Pictures' production in which Katherine MacDonald is starred. Her next in First National attraction will be "Money, Money, Money."

Great for the Hot Spell!

First National is offering you pictures of just as high a quality for this Summer as any time of the year. They will wean them away from the outdoor amusement parks and other hot weather attractions. There's money in every one of these productions—so get busy and book them at once.

RICHARD BARTHELMLESS

Presented by Inspiration Pictures, Inc., in "Sonny"

Taken from the play by George V. Hobart and Directed by Henry King.

NORMA TALMADGE

Presented by Joseph M. Schenck in "Smilin' Through"

Adapted from Allen Langdon Martin's play and directed by Sidney A. Franklin.

OLIVER MOROSCO

Presented by stage success "The Half Breed"

A story of tradition's barrier and how he smashed it. With Wheeler Oakman.

BUSTER KEATON

Presented by Joseph M. Schenck in "My Wife's Relations"

Written and directed by Buster Keaton and Eddie Cline. Open market.

DOROTHY PHILLIPS

Presented by Allen Holubar in "Hurricane's Gal"

Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

CHARLES RAY

Presented by Arthur S. Kane in "Smudge"

Written by Rob Wagner. Distributed by First National Exhibitors' Circuit, Inc. Open market.

MARSHALL NEILAN

Presents his latest First National "Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Hugh MacNair Kahler's story.

ANITA STEWART

Presented by Louis B. Mayer in "Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers."

"ONE CLEAR CALL"

Presented by Louis B. Mayer

The John M. Stahl Production

From the book by Frances Nimmo Greene and directed by John M. Stahl.

MACK SENNETT

Presents his latest 2-reel fun maker "Gymnasium Jim"

With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open market.

CONSTANCE TALMADGE

Presented by Joseph M. Schenck in "The Primitive Lover"

Adapted from "The Divorcee," by Edgar Selwyn, and directed by Sidney A. Franklin.

KATHERINE MACDONALD

Presented by E. P. Schulberg in "Domestic Relations"

Story and scenario by Violet Clarke and directed by Chet Withey.

First
National
Attractions



There'll Be
a Franchise
Everywhere

"THE STORM" LIFTS BUSINESS AS OTHER HOUSES FALL OFF

Capitol Gets \$41,000 with U. Special—Returns to Central Next Week, with Original Act Added—Receipts Decline in All Other Broadway Houses

Broadway's business as far as the motion picture theatres are concerned took a frightful flop last week with the exception of the Capitol, which advanced about \$5,000 over the business of the previous week with the U. production "The Storm" as the attraction. The gross at that house was \$41,000, but it was the only house on the street that showed an improvement over the business done the previous week.

Early in the week it looked as though the Strand had a chance to pull a great week's business with "One Clear Call," but the fact that there was little or no exploitation for the picture in advance spoiled the chances. Late in the week a group of masked men on horseback with Ku-Klux costume were used up and down Broadway, but the fact that the advance punch was not delivered evidently held the business down.

The fact that the John Barrymore picture "Sherlock Holmes" attracted a \$6,000 week's business to the Cameo was the reason for the presentation of the revival of "Dr. Jekyll and Mr. Hyde" at the Rialto this week, that picture also having Barrymore as the star.

This week business along the street generally was reported as worse than that which was experienced last week.

At the Central theatre the second week of the revival of "The Delicious Little Devil" managed to draw \$7,200, which was about \$1,000 less than the week before, and "The Storm" goes into the house for an extended run beginning Sunday with the Langdon McCormick vaudeville act "The Forest Fire" as an extra attraction. The picture was adapted from the play, which in turn was the outgrowth of the vaudeville act with the fire effect.

An estimate of the gross business last week is:

Apollo—"Silver Wings" (Fox special). Seats 1,200; scale, \$1.65. Fourth week of the picture, even with the added personal appearance of Mary Carr, the star, is attracting little attention. Business around \$2,500 on the week.

Cameo—"Sherlock Holmes" (Independent). Seats 550; scale, 55-75. John Barrymore, star. Picture lifted the house from business of around \$3,000 a week to almost \$6,000 last week.

Central—"The Delicious Little Devil" (Universal release). Seats 960; scale, 55-75. In its second week the business dropped about \$1,000 with the gross going to \$7,200.

Capitol—"The Storm" (Universal Jewel). Seats 5,300; scale, mats., 35-55-85; evs., 55-85-\$1.10. This picture came within an ace of holding over for the second week. The understanding was that if the production got \$28,000 by Wednesday night the second week was to have been played. The picture did draw \$24,300 up to Wednesday night and on the week grossed \$41,000.

Criterion—"The Stroke of Midnight" (Metro). Seats 856; scale, 55-99. Business off with heat and rain; house draw about \$4,200.

Lyric—"Nero" (Fox special). Seats 1,400; scale, \$1.65. Business has not taken any material jump but the Fox people are plugging the production with a clever line of advertising for it and making something of a public demand noticeable. Topped \$5,000 last week.

Rialto—"South of Suva" (Paramount). Seats 1,960; scale, 50-85-99. Mary Miles Minter, star. Business off last week with the house getting \$17,000, as against \$19,400 for the week previous.

Rivoli—"Top of New York" (Paramount). Seats 2,210; scale, 50-85-99. May McAvoy, star. Business here also took a drop last week with \$16,000.

Strand—"One Clear Call" (First National). Seats 2,989; scale, 30-60-85. A corking picture that did not get the exploitation that it should have had. Managed to draw around \$17,500 despite this in a bad week.

HEAVY EXPLOITATION FOR BUFFALO HOUSE

Cool Weather Helps Pick Up Business—Eva Tanguay as Extra Attraction

Buffalo, June 28.

Cool weather the prime factor in last week's business at local picture houses. All houses turned in excellent gross as result. Forecast calls for little hot weather in prospect until after Fourth.

Loew's led the field last week, with good show and heavy publicity. This house spending as much, if not more, for pictures, vaudeville and advertising now than at any time during regular season. Shows, in entirety, size up to mid-season top-notch form. The straight 20-cent matinee policy is doing much to attract family trade.

Lafayette continues to move along, with a vaudeville as best bet. Has consistent trade but operating at maximum. Continues to play Sun bookings, working in large number of Shubert acts. Is unquestionably going in for heaviest attractions ever seen here at popular prices. Eva Tanguay this week following her cancellation of fortnight ago. House playing a 50-cent top.

Hippodrome running neatly on its retrenched policy. Offers straight pictures for summer with change twice weekly. Can weather the summer ship-shape at its present pace, meantime installing its new organ and preparing for the autumn drive. Several important changes in prospect for fall.

Among smaller places, downtown houses suffering badly. Unable to compete with the big ones either in price or in quality of attractions. At least one said to be contemplating closing permanently, with little else in prospect for the others. Neighborhood houses doing well. Compared with last season, community theatres more than satisfied. This time last season found most of them dark. No closings in prospect so far this summer.

Estimates for last week:

Loew's—"Bought and Paid For" and vaudeville. (Capacity, 3,400; scale, mats., 20, nights 30-40.) Picture measured up with best. Supported by excellent vaudeville. Heavy going right from start of week with little let-up except final Saturday. Picture and vaudeville cost house a mid-season figure with plenty of extra advertising sending cost flying. Reflected in week's business, \$11,000.

Lafayette Square—"Virgin Paradise" and vaudeville. (Capacity, 3,400; scale, mats., 20-25, nights, 30-50.) Picture ran to about even comm. Vaudeville strong. Probably little too heavy for trade but showed class. On vaudeville side, house running close to big time. Between \$9,000 and \$10,000 last week.

Hippodrome—"Yellow Men and Gold" first half; "Is Matrimony a Failure" last half. (Capacity, 2,400; scale, mats., 20-25, nights, 30-50.) Got off on wrong foot. Order of pictures should have been reversed. "Yellow Men" sizzling good yarn but devoid of any draw. House on low first of week but pulled up with second half. "Matrimony" well liked here. Featuring orchestra and using local soloists. Between \$6,000 and \$7,000.

COLORCRAFT IN TROUBLE

Samuel Reis has been appointed receiver under \$2,500 bond of the Colorcraft Corp., natural color picture producers of 25 West 43rd street, New York, and studio at 203 West 40th street.

Harold A. Ley is the largest petitioning creditor to the extent of \$11,312.50 for money loaned on demand notes. William H. Peck claims \$150 for salary and the National Association Bldg. Corp. (25 West 43rd street office building), asks \$1,260.63 for rent and light.

BETTER PICTURES OR INDUSTRY WILL FLOP

Sol Lesser Expresses Opinion—Los Angeles Houses Drop in Business

Los Angeles, June 28.

The general slump in the business of the picture theatres here, the heart of the manufacturing end of the industry, is attributed to the monotone of productions, by Sol Lesser, who speaks in the role of producer-distributor-exhibitor. He says the producers had better make stronger pictures or the entire bottom is going to fall out of the industry.

His views were brought about by the terrific wallop handed the business at all of the houses here last week, when a lead wave hit. Grauman's big house was the only one that showed any strength. All of the matinees were knocked sideways and a deep cut into the night business also occurred.

The Chamber of Commerce must have been working overtime to prevent any record of the high temperature being published, but none of the local press even commented to the extent of "unusual heat." That word "unusual" is the standard stereotyped phrase employed here. Even though no comment was made on the heat the public wouldn't go indoors for entertainment. The legitimate theatres also suffered.

The drop in business at the Kinema is entirely due to the picture, "The Barnstormer," said to be one of the worst Charles Ray has made. At Miller's is "The Cross Roads of New York," the strongest the house has had since "The Silent Call," and although it showed box office strength it will remain only for this week, its second there.

Estimates for last week:

Grauman's—"South of Suva" (Realart-Paramount), (seats 2,300; scale, mats., 35; evs., 55.) Mary Miles Minter. Also Swim Easy Bathing Girl Revue and Brown's Saxophone Six. Bathing girl revue ordinary. This house has just good matinee play revue aided picture after the opening day. \$16,800.

California—"Golden Dreams" (Goldwyn), (seats 2,000; scale, mats., 25-35; evs., 35-55.) Zane Grey story with all-star cast. Added attraction picture of San Francisco's Chinatown. Entire program week, business only \$3,200.

Kinema—"The Barnstormer" (First National), (seats 1,800; scale, mats., 25-35; evs., 35-55.) Charles Ray. Also "Spoks," a Mermaid comedy. Gross \$6,800.

Mission—"A Fool There Was" (Fox), (seats 800; scale, mats., 55; evs., 55-80; logs, \$1.50.) Picture commenced second week Saturday. Hardly likely engagement will run longer, as it showed considerable weakness opening week, following flop of "Monte Cristo." Business decidedly off. "The Storm" coming.

Grauman's Rialto—"The Bachelor Daddy" (Paramount), (seats 800; scale, mats., 35; evs., 55.) Tommy Meighan. Picture in second week of return engagement, holding up pleasingly. Probably out next week. Down to \$4,000.

Miller's—"The Crossroads of New York" (First National), (seats 900; scale, mats., 30; evs., 40; all-star cast). This picture got off nicely and will probably run for some time, as it is first attraction of any power house has had since run of "The Silent Call." Drew \$5,000 first week, although expected to do better.

RECEIVER FOR GUNNING

Despite Wild Gunning's efforts to adjust the internal business affairs of the picture producing corporation bearing his name, the petitioning creditors who filed their petition last April 24 decided a receiver is necessary in order that their interests may be protected.

Federal District Judge Manton has appointed John H. McCooley, Jr., receiver under \$5,000 bond upon the petition that Gunning on June 19 transferred his stock to a Mr. Powers and arranged for release through Robertson-Cole. The two judgments for rent by the Marcus Loew Realty Co. and the attachment by the Commercial Traders Cinema Corp., which have since developed, resulted in the appointment of the receiver.

Liabilities are fixed at \$190,000 and assets at \$15,000.

The new Kanawha at South Charleston, W. Va., owned by Quince Jones, has opened with a picture policy.

CAPITAL'S FAIR WEEK

Weather Break Did It—Knickerbocker Agitation

Washington, D. C., June 28.

The theatre had a splendid break in the weather during the past week. The summer parks, Savoy and Apollo, are smashing records. The early close of the government departments is apparently just what they needed.

The continuous publicity given the Knickerbocker disaster is to a certain extent hurting the business of the downtown as well as residential houses. During the past week Congressman Cooper delivered a speech on the floor of the house insinuating money was being used to delay prosecutions in the theatre case.

These charges cause the timid to hesitate.

It will be a mighty long time before the effects of that catastrophe will become softened and forgotten in spite of the O. K. given all the local theatres by the district government officials.

Estimates for last week:

Loew's Columbia—"Foolish Wives" second week. Splendid qualities of picture coupled with mildness of weather held business up, although the gross fell from the opening week. (Capacity, 1,200; scale, mats., 35, nights, 35-50.) About \$9,000.

Moore's Rialto—Betty Blythe in "His Wife's Husband" (Pyramid Pictures). Nothing unusual in drawing. Orchestra and extra features attracting regular patrons. (Capacity, 1,900; scale, mornings 30, afternoons 40, evenings 50.) About \$9,000.

Crandall's Metropolitan—"Fools First" (First National). Cast headed by Claude Gillingwater, Claire Winslow and Richard Dix created some interest. Business about as usual, may have dropped little from previous week. (Capacity, 1,750; scale, mats., 20-35, nights, 35-50.) About \$7,000.

Loew's Palace—Another first week. First half Elliott Dixer in "Grand Larceny." Picture got better play. Second half Viola Dana in "Seeing's Believing" (Metro). Light story but attracted. Capacity, 2,500; scale, mats., 20-35, nights, 35-50.) About \$12,000.

BOSTON'S BREAK

Visitors and Weather Give Pictures Good Week

Boston, June 28.

Just when they needed it badly the picture houses in this town, together with houses using other forms of entertainment, got a fine big boost last week which took them out of the dumpy condition they had been in for the past several weeks and left them at the end of the week with a fair-sized figure on the profit side of their ledgers.

The break was due to the weather. It was commencement week at Harvard and it brought about 50,000 strangers.

The weather conditions this week are about the same for the picture business, as was the case last week with the indications being that it will hold cool for the balance of the week.

Estimates for last week:

Loew's State—(25-50; capacity 4,000). "The Woman Who Walked Alone" with Dorothy Dalton, and "Don't Write Letters" with Gareth Hughes. Did between \$11,000 and \$12,000 last week with "Over the Border." This business about on par with what was done after opening of house while season was at best.

Modern—(28-40; capacity 800). "Glory of Clementina" with "Head Over Heels" for supporting picture. With "The Broken Silence" and "The Wall Flower." About \$5,500.

Beacon—(Capacity and prices and pictures same as Modern and business last week about on a par with sister house.

GOLDSTONE'S PLANS

Los Angeles, June 28.

The most elaborate preparations ever made for a picture at the Russell studios are under way for "Deserted at the Altar," which Phil Goldstone is to produce this season as the first of a series of specials. Goldstone's present plans are the most extensive of his career and call for the making of three specials immediately after his present production. The cast includes Bessie Love, Tully Marshall, Wade Boteler, William Scott, Eulalie Jensen and Frankie Lee.

Richard Talmadge has completed six productions and for the coming season will make eight specials. Franklyn Farnum is also busy under the same banner.

UNEVEN BUSINESS IN PHILLY LAST WEEK

Level—Small Houses Using Trade Now at Summer's Low First Runs

Philadelphia, June 28.

Local film men are inclined to believe that the present level of business about represents the summer going although the real dog days of the theatres in Philly are not supposed to begin until July.

The exodus to the shore has begun and the weather has been hitting the high spots with almost daily rains in the early evenings—just the worst time for the evening crowds.

The Stanley Company is announcing, in advance the second "Go-to-the movies" week, July 10-15, and making an almost tearful plea for people to go to one or two film showings that week. As a matter of fact, it is probable a number of the larger downtown houses are losing money weekly and will continue to do so until late August brings a cool spell. The overhead is being cut to the limit in some cases, and the main object is to keep the losses down as low as possible.

The statement is being made in many quarters, the main trouble with some of the big downtown houses is that they do not feature or make a play on the shorter surrounding weeks. The Stanley, for example, after a period when shorter subjects were featured almost weekly in conjunction with features, has ceased, and, safe for an occasional musical attraction, relies solely on the five or six reel subject. This house very often substitutes a short cartoon for a comedy, and cuts the travel or educational pictures down to a minimum.

As a matter of fact, the sentiment of many film devotees here is strongly in favor of short reel subjects, including comedies and special travel and novelty films. When properly advertised at other houses these have helped draw patronage, and have gained much favorable comment. The Aldine sometimes features short subjects, and the Kariton has plenty of them, but does not feature them. None of the houses here give attention to the surrounding program that other big cities do.

Business in the three big houses last week—Stanley, Kariton and Aldine—ranged from good to bad. The smaller houses, all with first-runs (first time this has happened in several months) did unevenly. The Arcadia, with Ethel Clayton in "For the Defense," dropped far below the record of "North of the Rio Grande," the previous week; Palace, with Clara Kimball Young in "The Worldly Madonna," was way off and the picture not liked. Both these stars have lost popularity here.

Estimates for the week:

Stanley—"The Woman Who Walked Alone" (Paramount) received fine notices and was especially plugged in advertising, but bad weather kept attendance down. Surrounding program unattractive also believed to have hurt. "Sonny" this week, with "Over the Border" underlined \$25,000. Capacity, 4,000; scale, matinee, 35-50c; evenings, 50-75c.

Kariton—"Smilin' Through" (2d week First National). Though this Norma Talmadge feature by no means lived up to business of previous week, it did well considering third week downtown, and that it was shown in a number of suburban houses in conjunction with last week's run at Kariton. \$7,000. "Man from Home" this week, with "The Ordeal" coming, marking return to first-run policy. (Capacity, 1,000; 50c.)

Aldine—"His Wife's Husband" set no river on fire though benefiting by recent personal appearance of star. With recent grade of pictures, everybody wondering how house is managing to keep open, and important announcement soon expected. "Don't Doubt Your Wife" this week. \$4,500. Capacity, 1,700; scale, 50c.

"BUSTER BROWN" CARTOONS

The Buster Brown cartoons are to be pictured by Herman Garfield, who is to turn out a series of two-reel comedies. The rights were secured this week from Jay Packard.

A midget and a trained dog will be used for the productions.

William Fox is trying to dispose of the Albemarle, Brooklyn, N. Y. The house is one of the numerous neighborhood theatres, now closed.

CHICAGO'S LINE-UP IN FALL PROMISES ACTIVE FILM BATTLE

Jones, Limick & Schaefer and Balaban & Katz Preparing—Have All Loop Houses—Expect Bigger Pictures

Chicago, June 28. The tom-tom of the opposing interests, Jones, Limick & Schaefer and Balaban & Katz, rumbled through the week, which mingled itself with definite plans of procedure for the coming season, being put in immediate practice. As predicted in last week's Variety, much excitement and flurry may be expected for the coming inevitable battle. These are the only two movie firms in the loop that really count up to any importance, as they control the strategic movie houses.

While conditions throughout the country on the film situation have thrown a startling scare into house owners, few cities have actually been faced with the situation of like nature that is predominating Chicago. Things are developing with a rapidity that is of greater momentum than ever anticipated. Last week the movie pulse beat faster with the announcement of Jones, Limick & Schaefer transferring the lease of their Randolph to the Universal-Jewel interests and J. L. & S. acquiring the Paramount franchise for Chicago, with a four-week pre-release showing, for 5 years.

Conflicting announcements by the opposing forces have been given to the press, which is a thing that is yet to be threshed out by the picture people and the movie house owners. The exact status of progress this week with the press announcements made are given in detail. Jones, Limick & Schaefer made it public that their new McVicker's is to show only Paramount films. It was labeled as the most important movie event of the season. The program of the Famous Players (Paramount) calls for 75 photoplays, of which J. L. & S. has the choice of 52. The importance of this merger is more fully realized when it is known that they (J. L. & S.) are the only holders of an exclusive franchise from the Paramount, as most cities have three or more franchise holders. The McVicker's is being completed with as much rapidity as is possible, with three shifts working eight hours each to keep up with the schedule for the opening about September.

J. L. & S. Would Quit

As these facts came to light, it also developed that Jones, Limick & Schaefer, holders of a string of loop small movie houses, are angling to dispose of these loop movie houses, and retain only the Rialto, which is playing vaudeville with a feature picture. The Rialto does not come under any of their negotiations as to exclusive, showing with distributing companies, and this gives them a free lance on any independent films. They will also retain the McVickers and Randolph.

However, it became known that the Bijou Dream, one of their small movie houses, was leased to a commercial firm and that firm will not use the building for theatrical purposes. This goes into effect within the next 60 days. Next to the Bijou Dream is the Orpheum, another J. L. & S. holding, that usually gets the feature picture after they have made its first showing. The balance of the holdings of Jones, Limick & Schaefer consists of loop houses: Alcazar and Rose, a few doors next to each other; the Boston, wrecked for a church being put up on the property; and the Lyric, a few doors next to the Rialto. These smaller theatres have not proven to be a paying proposition, and it is the intention of the owners to sub-lease them if possible. The Bijou Dream was Jones, Limick & Schaefer's for a 99-year long-term lease. In numbers these owners have an upper hand in the loop district. Criss-cross in the same edition of the dailies in which the statements appeared of Jones, Limick & Schaefer, is an outline from Balaban & Katz of their policy as to their intentions of operating their latest acquisition, Ascher's Roosevelt, a block from their Chicago theatre. The Roosevelt, according to the announcement,

will close Wednesday (tonight) and undergo a series of changes, redecorating and refurbishing, to conform to the B. & K. idea of how to make a theatre a paying thing.

The factors decided upon were that the Roosevelt will run feature pictures only of the nature of the premier film, "Orphans of the Storm," which will inaugurate the new regime July 1. Pictures of this nature will only be used angling to have them get a longer run, surrounding the picture with musical accompaniment and presentations, similar to the successful policy in force at the Chicago. B. & K. look forward upon the Roosevelt as a separate unit in their chain of theatres, and expect to present the feature films at very low prices. With this announcement of policy, the B. & K. interests, it seems, have a great advantage inasmuch as they will be the only ones to present colossal specials for extended runs at low prices. All other theatres, according to announcements so far, will operate on a weekly changing of films basis.

This decision of policy may be sufficient to turn the house over to a profit on the year. The conflict in announcement by the opposing interests in Chicago's loop is that the press quotes A. J. Balaban as saying: "The coming season will see more big, good pictures than ever before in film history. From the First National, Paramount and Metro and other studios are coming pictures . . . etc." The reference to Paramount is where the hitch comes in, and from this angle more may be heard. The statement refers further to the fact that their Chicago could not be used for the specials to be shown at the Roosevelt, as it is already established in the public's mind that the Chicago operates on a basis of a new program every Monday, regardless of the success of the film being shown. The theatres operated by the Balaban & Katz interests consists of the Chicago and Roosevelt in the loop, and Tivoli, Riviera and Central Park theatres, in neighborhood sections.

Bidding for Fans

Each faction has important handicaps over each other, and the question seems to be which firm or theatre owners can draw the movie lovers. But certain conclusions can be made from the above and that is that it apparently seems it will be compulsory for the movie patrons to travel to the loop (downtown) in order to really get the benefit of the battle that is raging between Jones, Limick & Schaefer and Balaban & Katz. It also means that it appears inevitable that the movie public will be obliged to visit two theatres where they formally visited one, as the exclusive rights of both firms prevent any other movie house from getting a break.

The public, from indications, will benefit materially from the announced plans, but it also seems that it will be necessary for them to wait until fall, so the question, as far as the public is concerned, arises as to what should they do for movie entertainment between now and then. The grosses speak most clearly of their dissatisfaction of present films being shown at all houses, so it is a foregone conclusion that the weeks that lapse between the fall and the present are going to be very lean ones for the movie theatres.

The proximity of the "big four" theatres, Balaban & Katz's Chicago, a half a block away from the J. L. & S.'s Randolph, B. & K.'s Roosevelt, and J. L. & S.'s McVicker's, offer a colorful touch to the situation, as all of them are almost around the corner from each other. With the strengthening of these theatre owners' holdings, the film studios will be obliged to ally themselves with either of the above interests. From the foregoing it is easily seen that Jones, Limick & Schaefer have a greater releasing power, that may also prove an important factor in the impending skirmish. Predictions may be made, but there are too many angles to the Chicago situation to bank on

CANADIAN AND ALASKAN FILMS MAY BE THROUGH

San Francisco Walks Out on Them—"Connecticut Yankee" on Return Did Best

San Francisco, June 28. Another proof the public is tiring of Canadian northwoods and Alaskan pictures was evidenced last week when both the Granada and the Imperial with pictures of that character dropped materially in receipts. "Over the Border" with Betty Compson at the Granada, and "Shame" at the Imperial.

The big receipts were at the Strand from Fox's "Connecticut Yankee." This film shown here some months ago at a dollar filled the Strand at every performance last week. The theatre put over a live wire ballyhoo stunt by turning loose a dozen motorcycle riders in costume.

At the California "Buster Keaton" in "Cops" was featured over Corinne Griffith in "A Virgin's Sacrifice." While Keaton is a good draw in this theatre the business for the week was not as good as expected.

None of the picture theatres is doing normal business. Many first run houses have cut down in the musical programs, and this may have had its effect.

The Tivoli did pretty well with a double bill consisting of Richard Barthelmess in "Sonny" and Mabel Normand in "Head Over Heels."

A feature of last week was the opening of a big neighborhood theatre, Castro, which had Wallace Reid in "Across the Continent." This theatre in the Eureka Valley district is a magnificent building and its opening marks an important step in the development of the section.

California—"A Virgin's Sacrifice" (Paramount). (Seats, 2,780; scale, 50-75-90.) Corinne Griffith. Also Buster Keaton in "Cops." Ran neck and neck with Granada and Strand with \$15,000.

Granada—"Over the Border" (Adolph Zukor). (Seats, 3,100; scale, 50-75-90.) Betty Compson and Tom Moore. \$15,000.

Imperial—"Shame" (Fox). Seats, 1,425; scale, 35-50-75.) John Gilbert, Rosemary Theby and Doris Pawn. Business decidedly off. Gross \$6,000.

Strand—"A Connecticut Yankee" (Fox). Seats, 1,700; scale, 25-50-75.) Strong ballyhoo. Picture formerly here at \$1 top. Did business all week, putting house with leaders at \$15,000.

Tivoli—"Sonny"—(First National). (Seats, 2,240; scale, 25-40.) Richard Barthelmess, Mabel Normand in "Head Over Heels" (Goldwyn). \$9,500.

anything definite.

Last week's films presented at the three big houses met with a good break in the weather and a coma of relapse from a declining gross. The excitement in the executive end of the operation of the theatres is not in any way affecting the increase or decrease of the grosses.

Estimates for last week:

"Over the Border" (Paramount), Randolph. Starring Betty Compson and Tom Moore. Galloped along with pleasing notices from dailies and good break in gross, completing week's cycle to around \$6,500.

"Golden Dreams" (Goldwyn), Roosevelt. Zane Grey's novel, with author's name getting as much display as film, sharing lights and advertising. This practically is final week of Roosevelt under the Ascher banner, as next week's film, "Rose of the Sea," with Anita Stewart, plays first half with curtain ringling down Wednesday on this picture, as well as Ascher Brothers life in the loop, as movie house owners. "Golden Dreams" doubled up with "Leather Pushers, Round 6" and scamped up to 11,000.

"The Primitive Lover" (First National), Chicago. Constance Talmadge, Harrison Ford and Ken Harlan. Adaptation from stage success, "The Divorce." Friday only real hot day of week, so gross jumped to around \$28,000. Specialties accompanied the picture, and the usual musical selections completed the program.

Sol Burke returned to Fairmont, W. Va., and announced he would resume the management of the Blue Ridge theatre there. He was recently arrested for issuing bad checks. Upon his return he was again arrested, on the same charge, this time for a bad check of \$12.

PITTSBURGH HOLDS UP

Weather Hot—Business Keeps to Previous Week

Pittsburgh, June 28.

Business in general held up here all of last week, during the hottest spell to date. Slight depressions in a few cases were reported.

The State did comparatively the best business last week with "Nanook of the North." An icy lobby layout had something to do with it, as well as advertising a week ahead. "Crossroads of New York" maintained a fairly high gait at the Grand and Liberty, but it was the belief here that much of its publicity value was lost sight of, or else not taken advantage of.

Last week's estimates: Grand—"Cross Roads of New York" (First National). (Seats, 2,500; scale, 25-40-55.) Without any name featured, except one of Sennett's specials, receipts approximated those of week before. About \$18,750.

Olympic—"Over the Border" (Paramount). (Seats, 1,100; scale, 25-40.) Betty Compson and Tom Moore picture got best notices, with previous week's returns lightly bettered. About \$8,750.

Liberty—"Crossroads of New York" (First National). (Seats, 1,200; scale, 25-40-55.) Receipts went along on about even pace with Grand. Lack of a name along with Sennett's something to do with slight falling off. About \$9,000.

JUDGE KELLY'S WEEKLY

Addresses Lions Club at Lunch and Talks Boardwalk to Variety

Atlantic City, June 28.

Walter C. Kelly, the Virginia Judge, was the honor guest at a luncheon at the Breakers, and said during his address:

"Atlantic City no longer belongs to you," declared Walter Kelly, the "Virginia Judge," guest of honor at the Lions Club luncheon at the Breakers yesterday. "Today this great resort city belongs to the people of the world, their title resting on their claim that it is their playground where they in millions can come to play.

"God has done wonders for Atlantic City," continued the famous stage humorist in serious vein, "but man has been known to undo even God's handiwork—bad citizenship and a narrow viewpoint, which fails to realize that everyone is entitled to recreation in the form which they most enjoy. Atlantic City is the ideal resort, its citizens, its morals and its liberal government make it ideal. In traveling the world I have discovered that humanity is much the same whether the place be Australia or Rangoon, Boston or New York. Here in Atlantic City you have created a vacation city which is designed to meet the desires of all."

The following weekly letter has been received from Judge Kelly, who promised when fleeing Broadway for the Boardwalk to write Variety every week. This is his second letter in eight weeks:

Atlantic City, June 26.

Dear Variety:

Just a few slices from a Virginia ham. "The Spice of 1922" opened at the Apollo to big business and provides a very good evening's entertainment. Valeska Suratt, Adele Rowland, Jimmie Hussey and James Morton were the life of the party. Hatoma, an Egyptian dancer, painted like a Ringling 3-sheet, showed everything but her birth certificate. Armand Kaliz, in a bedroom scene, indulged in a kissing debauch that would justify the management in muzzling him for the remainder of the season.

"Jump Steady," a colored entry from the Goldberg stables, opened at the Globe. This company of high yellows, seal browns and deep blacks need nothing but the Cherry Sisters to complete the cast.

Cabarets are now charging patrons for waiters' shoes. Clam bake and dance of the Fearnot Hose Company at Smith's Landing, near here, next Wednesday. Street car company will run both cars until 10.30 P. M.

Willie Cohen has just launched a new \$12 Palm Beach, tipped off with a \$2 Warner that is blocking traffic on the Walk.

Bootlegging craft off shore the other night was chased by revenue boat and threw 400 quarts of Scotch overboard. Willie Cohen is taking diving lessons at the Hygeia Pool.

Met Lew Golden on the Boardwalk last night. He seemed to be looking for aces.

Have heard Mr. Albee was here last week looking over the Globe theatre. Between you and me I

TWO WORST WEEKS FOR KANSAS CITY HOUSES

Imperceptible Improvement Last Week—"Way Down East" Returns at 25c. Scale

Kansas City, June 28.

Business with the picture houses picked up a little bit last week, but very little. The past two weeks have been the worst in recent film history in this city. The Newman, with its modern cooling system and offering Thomas Meighan in "The Bachelor Daddy," ran away from all competitors, but at that the business was far below normal. At the Twelfth Street, the Newmans' third house, "Way Down East" was given for a quarter. This picture had been shown in both of the firm's other downtown houses at higher prices, and also at a number of the leading residential theatres, but came back strong for the third downtown showing. It was strongly circused and had a street ballyhoo. At the Victory, another downtown house, the "Sawing a Woman Exposed" film was featured for a dime and drew some of the curious.

The Harding interests, which closed their Doric a week ago on account of the heat and poor business, have closed the Linwood, their leading residential house. They announce it will be remodeled and a \$20,000 organ installed. While the hot weather is cutting the receipts in all of the houses, those in the resident districts are not suffering as much as the palaces downtown. However, many of them are cutting prices, the Isis, at Thirty-first and Troost, one of the finest and largest in the city, running for 10c-25c. and giving features.

For the current week the Newmans are placing all their hopes in the Mae Murray picture, "Fascination."

Estimates for last week:

Liberty—"Arabian Love." (Fox special). (Seats 2,000; scale 35c.-50c.) John Gilbert comedy and Buster Keaton in "Cops." Plenty of desert stuff. About \$5,500.

Newman—"The Bachelor Daddy" (Paramount). (Seats 1,980; scale, matinees, 35c.; nights, 50c.-75c.) Thomas Meighan with Leatrice Joy and the five kiddies, Charlotte Jackson, Barbara Maier, Bruce Guerin and the DeBriac Twins. A Mermoid comedy, "Step This Way," and Lloyd Garrett completed bill. Feature warmly received. Around \$9,000.

Royal—"The Ruling Passion." (Seats 900; scale 35c.-50c.; children 10c. at all times.) George Arliss and Doris Kenyon. Story taken from one by Earl Derr Bigger. Both principals favorites here. Neighborhood of \$4,000.

Twelfth Street—"Way Down East" (Griffith). (Seats 1,100; scale 25c.; kiddies 10c.) Pictures in many houses here and guess whether it had any draw left, but Newmans' judgment was good and probably did better than anything that could have been selected for this drop-in house. About \$2,000, considered good for the price and conditions.

Opposition pictures at the popular-priced vaudeville houses were: "Boy Crazy," Mainstreet; "The Glory of Clementina," Pantages; "Kissed," Globe.

FRISCO CONVENTION IN AUG.

San Francisco, June 28.

The Motion Picture Theatre Owners' Corporation completed arrangements here last week for a convention of Northern California exhibitors to be held in San Francisco in August. This organization has 400 members located in the following states: California, Southern Oregon and Nevada. The committee of arrangements includes: P. A. Hanlon of Vallejo, C. C. Griffin of Oakland, Marcus Kline of San Francisco, and S. Gordon of Napa.

Garnette Sabin's claim for an accounting on the sale by her of "Weigh Down Yeast" to the Itadin Pictures Corporation was decided against the plaintiff. The jury before Judge Schmuck in the City Court brought in a sealed verdict for the defendant.

think that kid is trying to break into the show business.

My valet has just announced the bath.

Unlabeled Adios. (Meaning yours until mortification sets in.) Judge Kelly.

ENGLISH PRODUCERS BIDDING FOR AMERICAN FILM STARS

Harry and Simeon Rowson, of Ideal, London, Start Fashion—Plan of Invasion Credited to Reginald Warde—Several "Names" Under Negotiation

Inquiry into the circumstance of a British picture being brought into the New York Strand, which is the First National franchise holder for the territory (the film is "A Woman of No Importance," made by Ideal of London and sponsored in this country by Select Pictures), opens up a double-ended situation in the American picture field.

One angle is that one group of English picture makers have undertaken a long range and determined campaign to get a foothold in this market by employing American producing methods in English studios and by securing American screen names to back up their sales drive upon exhibitors on this side.

The other item is the indication that exhibitors are using this movement against the producing companies in an effort to force them to increase the quantity and quality of hot weather releases.

The leaders in the British drive for American trade are Harry and Simeon Rowson, owners of the Ideal studios of London, and the instrument through which they are working is Reginald Warde, their American agent, located in New York, and their prize director, Dennison Clift, who spent several seasons in Hollywood as assistant to Cecil DeMille and is now producing in the Ideal studios in England, using American methods and as far as possible surrounding himself with an American technical staff.

Oscar Wilde's "A Woman of No Importance," at the Strand this week, is the first really ambitious picture from a British source designed to make an entering wedge into this market. It has an all-English cast, but the same concern is committed to a long campaign and an ambitious series of other pictures in most of which American stars will figure. The first of the latter class will be "A Bill of Divorcement," now being made in the Ideal studios with Constance Binney as the fiancée and Fay Compton as the other woman lead. (Miss Compton is the star of "A Woman of No Importance.")

It is understood on good authority that Reginald Warde has opened negotiations with many other important American film stars to play in Ideal pictures in England.

Another Ideal picture which arrived in this country last week was "Diana of the Crossways," made from George Meredith's novel, and this will be put out shortly to follow up the impression made by "A Woman of No Importance." The latter was presented at the Strand without intimation either on main title or program that it was of foreign manufacture.

It was in line with Warde's plan that the filming of "A Bill of Divorcement" was undertaken. The play originated in London and was then brought to New York, where it created a good deal of a furore. It was after the play had established itself in the American metropolis that Warde went after the screen rights in London. It fitted into Warde's campaign for an invasion of the American film market to tie up a piece of property which had already established itself in America, and the engagement of Miss Binney was a further step in the same direction. It seemed to the English producer that an American screen star in a play which had made good in America offered possibilities, especially when added to the fact that the picture was to be made according to the best known American methods.

Bid for Rights

Accordingly Warde cabled to his principals to bid for the screen rights, and the picture is now under production in England, the first British film made under this scheme for international exploitation. The play has created considerable prestige in England, and Miss Compton will be a strong draw there, having recently completed a draw in "Quality Street," the James M. Barrie comedy, in London.

The whole Rowson campaign in this country is a revision of England's former plan. After the war, when shipping facilities and the resumption of film production in Eng-

land started, the English deluged this market with native product, but it never had a look in. One agent, the pioneer of the English trade, came over with more than a dozen pictures, and hired the New York theatre for a week for trade demonstrations in the mornings. The trade unanimously turned thumbs down on the product and the trade scout went back discouraged, without closing a single American contract. His product was so far below the American standard it attracted no attention.

It was Warde, in combination with the American instructed Dennison, who conceived the idea of the English cast with an American star and pictures made by American technical method, that evolved the new method of pushing British film goods in America. Before introducing his American group of pictures Warde experimented with a group of four Ideal films which he imported about six months ago. They were "The Necklace," made from the depressing short story by Guy de Maupassant; "The Will," written by J. M. Barrie; "The Twelve Pound Look," by the same author, and "Sonia," by Stephen McKenna, a popular British author about the equivalent of our Robert W. Chambers. In spite of the importance of the authors' names the pictures made little impression and did not win representative showing. Clift up to that time had not thoroughly absorbed the American technique, and his product had the tone of foreign manufacture. Out of his study of that occurrence has come the new idea of American stars and typical American methods.

The other aspect of the appearance at the Strand is the booking of a picture outside the list of First National, the Strand being the New York franchise holder. Sub-franchise holders of First National and clients of most of the other big companies are complaining that the distributors are holding back their important productions for fall and in many cases are booking in features turned out by independents.

Production Lags

Around the first of June, First National had scheduled only three pictures for June and two for July. Since then the June schedule has been filled up and July is about completed, but exhibitors complain that the releases are second class products and the real box office draws are being held back.

"The Masquerader" is completed, but it probably will not be issued until the second half of August. "The Eternal Flame" is not due until September. Meantime, the only promising productions are "The Hurricane Gai" and the new Richard Barthelmess production. It seems to be up to First National exhibitors to pick up the issues they have previously passed by in favor of other product, and which they have tied up on pay or play contract, in order to keep their schedule filled or to depend on independent product.

There seems to be a fair supply of independent product available, but not enough to go around, for the reason that the independents did not see the current situation sufficiently in advance and were not prepared for it when it did arrive. Famous Players is doing what it can to keep production up, but even that big producer has had to fall back upon reissues to fill the gap.

Fox looks to be in the best position for the opening of the new season. Fox has 12 or 15 specials ready for distribution.

Thus there comes a shortage which gives the British coup just the opportunity it seeks. It is expected the next two months will witness a whirlwind campaign to establish the English product in this market. Much depends upon the impression made by "A Woman of No Importance" at the Strand this week.

Selznick has purchased the picture rights to "Wine" by William MacFarg, which appeared in Hearst's International. In the schedule of production "Wine" will follow "The Easiest Way" and "Rupert of Hentzau."

FAMOUS PLAYERS' NEW 'INTELLIGENCE' SCHOOL

Hollywood Studio's Dramatic Annex—Zukor and Lasky Idea

Los Angeles, June 28.

At the Famous Players-Lasky studios in Hollywood radical changes in production activities for the players are about to take place. First on the list of new policies is the establishment of an "intelligence" class and a dramatic school, where experts on every important line of picture producing will lecture and brush up the players on general principles. Adolph Zukor and Jesse L. Lasky are responsible for the innovation, which it is hoped will result in better acting and better pictures.

Every player under a long-time contract with the organization, whether extra stock player or recognized star, must enroll in this dramatic school. The plan is undertaken to provide, as nearly as possible, a training for the screen which will equal the famous old training in stock companies, which was in many cases the foundation of brilliant stage careers of legitimate artists of today. All considered, Zukor and Lasky decided during their recent conference in New York that this was an excellent time to introduce some ideas which would mean more suitable results before the camera.

It is to be required of every pupil that he make a mark of 75 per cent. in his studies. The penalty for a lower mark is expulsion from the company. The conduct of the players outside the school will also be weighed in the markings of the cards. The entire process of totaling will be similar to that of a public school pupil where deportment and natural ability count in promotion. Temperamental artists will be "carpeted," according to the plans of the Lasky officials.

Several classes are to be organized at once, although the complete routine will await the arrival of Mr. Lasky from Europe early next month. Those subjects already decided for are acting, scenario, comedy, architecture, motion picture history, pictorial value, physical training and the individual's health. Members of the faculty at this time include Norman Selby (Kid McCoy), physical education; George Melford, Penryn Stanlaw, Max Parker, Frank E. Woods, scenario; George Fawcett and Theodore Roberts, make-up; James Cruze, William and Cecil B. DeMille are on the board of directors of the new school, as are Lasky, Theodore Kosloff will instruct in special dancing and costuming.

STATE-LAKE, VAUDE, GOING IN FOR PICTURES

May Take Secondary Paramount Franchise for Chicago—Same with First National

Chicago, June 28.

The State Lake theatre has been coasting along with a gigantic vaudeville policy and just a nice first picture release picture. This theatre, which is directly across the street of the Balaban & Katz' Chicago and a few doors from Jones, Linick & Schaefer's Randolph, has not at any time figured as a big competitor in the film market, but the prospects that have developed add a new touch to the local movie house commotion.

It is likely that the State Lake will take all first Paramount releases which the Jones, Linick & Schaefer firm does not use for its McVicker's. These films will number about 23. It will also take about the same amount of films that Balaban & Katz will not accept from the First National, buying the difference on the open market, with the rest of the open time filled in between Selznick, Goldwyn and other studios.

"FOLLIES" THE CAUSE?

Los Angeles, June 28.

Nina Bryon's ambition to succeed in the Ziegfeld "Follies" broke up the home of Nicholas A. Dunay, her husband, picture actor, according to his suit for divorce on file in the Superior Court. Dunay says his wife deserted him after he had aided in getting her started.

FIRST NATIONAL'S NEW YORK FRANCHISE GOES TO CAPITOL

Goldwyn's Acquisition of Allen's Looked On as New Complication—Theatre Men Framing Scheme to Rule Distribution Business Themselves

WOMEN'S CLUBS WOULD AID BETTER FILMS

Will Hays Expected at Meeting to Discuss Means of Improvement

Albany, June 28.

Two conflicting recommendations regarding pictures were considered by the resolutions committee of the Federation of Women's Clubs at Tuesday's session of the biennial convention of the organization at Chautauqua, N. Y. One of the proposals, sponsored by the Georgia federation, endorsed the "better film organizations," while the other advanced by the federation chairman of moving pictures, recommended co-operation with all organizations interested in improving motion pictures.

Resolutions must remain before the federation for twenty-four hours, according to the rules of the organization and the recommendations will not come up on the floor for discussion until today (Wednesday), when Will Hays, president of the Motion Picture Producers and Distributors, is expected to speak.

TRIANGLE CASE GOES ON

Attempt Toward Settlement Fails—Defense Presented

The suit of Triangle vs. Aitkens and others continued through this week. It looked for a time last week that it would be settled. Hyman Winnik, co-defendant with the Aitkens, is on the defensive against the new Triangle board's effort to break the foreign rights contract in perpetuity on Triangle product with Western Import.

The proposition was made that Triangle pay Western Import, which held the foreign rights, \$250,000, and the company surrender all films in its possession and cancel the contract. William J. Mooney, counsel for Winnik, objected to this arrangement on the ground that Triangle could not deposit that amount in court, and on this contention Justice Finch, Special Term Part II, reserved decision, meanwhile ordering the case to continue.

For most of the sessions, Lawyer Sellsberg, at one time counsel for the Aitkens and for Triangle early in 1916, was on the stand. Arthur Butler Graham, attorney for the new Triangle board, tried to make it appear that Harry Aitken, president for Triangle, and at the same time owner of the stock of Western, was working a double shift, seeking to negotiate a contract with Triangle and Western Import, and at the same time trying to close a deal for the sale of an interest in Western Import to Winnik, which Winnik finally purchased after one Bloch had fallen down in his payments for the interest. Sellsberg said the transaction was known to all concerned.

The cast threatens to stretch out interminably unless some settlement was reached out of court.

GUARANTEE \$1,500; GROSS \$205

A booking contract has resulted in a City Court suit by the Blaney Producing Co. against the Regal-Fischer Corporation of America, Inc., producers of "Persecution." The Blaneys control the Orpheum, Newark, N. J., the film company booking the feature for six days, April 10-15, on a 50-50 basis, guaranteeing the house \$1,500. The picture grossed only \$205.44 in those six days, the house owners suing for the balance.

The Regal-Fischer company alleges the Orpheum was not regularly a picture theatre and had lost its good will and patronage through closing by the censor the week before, and counterclaimed for \$500 representing the sum alleged realized on the alleged conversion of the film by the Blaney people for their own use.

The film trade atmosphere was filled with reports this week and most looked forward toward a revision of franchise holdings on an adjustment basis.

The first inkling was the billing at the Strand, which holds the New York zone for First National product, of "A Woman of No Importance," made from the Oscar Wilde play of the same name by Ideal of London. On the face of the returns this is a repudiation of First National by its Broadway franchise holder.

Promptly on this news coming out it was reported the Strand had tied up with a series of William Fox subjects for next month and the relations between the Strand and First National were strained. It was broadly hinted that the franchise would go to the Capitol, owned by Goldwyn.

This is only one of the numerous details all indicating a change of line-up by the First National. Only a few days ago it was circumstantially reported that the Goldwyn interests, which under the new deal is substantially First National, had taken over the Allen chain which lately went into liquidation. The Allens all over Canada and in the States, especially Cleveland, were in conflict with First National sub-franchise holders and other exhibitors allied with First National, and the new connection is rich in possibilities for trouble. These are new developments in a situation already confused by the pending deal of Goldwyn and First National and the presence of what looks like a divided authority in the presence of both Richard Rowland and J. D. Williams at the home office, which has generated a lot of office politics.

In the meantime, major picture circuits are holding off making contracts for next season, with the probable exception of Loew. Certainly the group centered in the United Booking Office have made no commitment. Loew is in great part tied up with Famous Players, but the Keith houses and other groups are holding off with the deliberate intention of waiting until mid-August. By that time the producer-distributor situation will have settled down to a stabilized basis and the theatre men will throw their business to the faction in the producing and distributing field which seems to have the best grade of goods to deliver. Meantime, it is a waiting game, with the producer-distributors trying to get together in various formations and the exhibitor circuits maintaining a watching and waiting attitude.

Just as one indication of the big factors lined up on opposite sides it is estimated that the Loew forces at the top of their stride had about 150 playing dates a week in the greater city and the theatres allied with the Keith exchange had only seven less exhibition days.

WILL FIGHT CHARGES

G. J. Cleveland to Contest \$150,000 Damage Suit

Los Angeles, June 28.

George J. Cleveland, wealthy theatrical man of Venice, Cal., is preparing to fight charges made by 16-year-old Georgie June Dunn of the beach city that Cleveland attacked her in the office of one of his theatres. Miss Dunn filed suit in the Superior Court against Cleveland for \$150,000 damages for the alleged attack on her. Action was brought through the girl's mother, Lillian S. Dunn, as her guardian. The complaint recites that Miss Dunn was kept a prisoner in the office of the theatre from 6 o'clock in the evening to 9 o'clock the following morning.

The suit is a direct result of the charges made against William Cavanaugh, Venice chief of police, whom citizens of Venice are attempting to recall for various reasons, one of which is the alleged neglect to prosecute Cleveland after the Dunn matter had been brought to his attention.

PICTURES

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Friday, June 30, 1922

LOEW-KEITH PICTURE
CONTRACT FOR \$500,000

Paramount Closes Big Exhibitor Agreement for Greater New York

Famous Players in Greater New York has completed one of the largest exhibitor contracts in the history of the organization with the Loew Circuit and the Keith and Proctor theatres, as represented in the Peerless Booking Corporation. In excess of \$500,000 is involved and the number of days that are allotted are approximately 3,500 for the 41 pictures the organization is to release in the six months period beginning in August of this year.

The Loew Circuit is taking 19 of the 41 pictures. Each is to receive from 98 to 110 days in the Greater New York territory, making a total of about 2,000 days. The Peerless booking is taking the balance of 22 pictures, and its contract will make a total of about 1,500 days.

The Peerless list of productions is "The Dictator," "The Young Diana," "The Top of New York," "Nice People," "The Valley of Silent Men," "The Siren Call," "The Mysteries of India," "Pink Gods," "The Old Homestead," "The Face in the Fog," "The Ghost Breaker," "Anna Ascends," "Clarence," "Enemies of Women," "Ebb Tide," "The Pride of Palomar," "Singed Wings," "Kick In," "Thirty Days," "Little Old New York," "Missing Millions" and "Notoriety."

The Loew Circuit will play "If You Believe It, It's So," "The Bonded Woman," "The Loves of Pharaoh," "Her Gilded Cage," "Blood and Sand," "While Satan Sleeps," "Manslaughter," "Burning Sands," "The Cowboy and the Lady," "To Have and to Hold," "The Man Who Saw Tomorrow," "On the High Seas," "The Young Rajah," "The Impossible Mrs. Belleu," "Back Home and Broke," "Daughter of Luxury," "The Spanish Cavalier" and "Making a Man."

Although the greater part of the productions are scheduled to be released from August on, both the circuits, because there is an acute shortage in the picture field at present, are scheduling some of the pictures for bookings beginning the latter part of this month, two or three weeks ahead of the regular release date.

The pictures that will be so released will be those already having had their Broadway run at either the Rialto or the Rivoli theatres.

The territory surrounding Greater New York is also booked rather solidly for the new list of productions. In Buffalo the entire product is being divided between the Lafayette Square, Loew's State and Shea's Hippodrome, with the dates for the entire list already set.

FILM THEFT INCREASE
BECOMES SERIOUS ITEMDelivery Co.'s Official Gives
Warning—Picture Representatives Will Act

The tremendous increase in film thefts within the last month have caused a committee of film delivery representatives to wait on the Hays organization to ask the assistance of that body in trying to curb the robberies.

One of the delivery companies' heads stated at the meeting that unless something was done he would be forced to retire from the delivery field. When a theft is made the delivery company is responsible to the exhibitor or the exchange which shipped the film.

He stated it was undoubtedly the work of an organized gang and that certain persons who at one time were engaged in the protection of film deliveries were, according to his belief, involved in the disappearances. Understandings existing between workers in the shipping end of the exchanges have in the past been one of the means of making the thefts easily accomplished.

T. O. C. C. OBTAINS INITIAL UNIFORM
CONTRACT THROUGH HAYS CONFERENCESDraft of New Instrument to Be Approved This Week
—Hays Frames Code of Ethics for Sales Forces
—Outlines Points of Contract

The Theatre Owners' Chamber of Commerce special committee on contract, which has been in conference for the past two weeks with a committee of the Will H. Hays organization, reported to the regular weekly meeting of the T. O. C. C. the contract negotiations would be concluded this week. The details of the new uniform agreement have been worked out, with the exception of one or two minor points. These are to be adjusted at the final conference either today or tomorrow.

One of the points is the setting of the length of time that shall pass before the acceptance or the rejection of a contract signed in either New York city or New York State.

The committee that has been acting for the T. O. C. C. comprises Bernard Edlebert, Leo Becher and Louis Blumenthal. For the producers and distributors, Carl Kirchway, John Quinn (Vitagraph) and Sidney Kent (Famous Players). Senator Walker and Mr. Hays have been acting with the committees.

Tuesday, when the report was made to the T. O. C. C. regarding the progress made in the contract matter, Charles Steiner, vice-president, acting instead of William Landau, president (who sailed for Europe on that day) made an appeal in behalf of the Israel Orphan Asylum, destroyed by fire at Arverne, and \$1,500 was subscribed by the members present. A committee to assist in the rebuilding drive was appointed, with William Brandt as its chairman.

The code of ethics that was

worked out by Mr. Hays and adopted read as follows:

I. While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best, and takes a written application from such exhibitor he should forward the same to the home office and make no further effort to sell the same service to any other exhibitor in competitor's territory until the application so forwarded has been formally rejected or accepted.

II. No paid advertising should be inserted in any feature picture, comedy, scenic or news reel.

III. In the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-23 product—should be carried out in the spirit of the new form of agreement.

Wednesday of last week the negotiations had progressed so far that Hays wrote Bernard Edlebert, chairman of the board of directors of the T. O. C. C., as follows:

Dear Mr. Edlebert: I take pleasure in transmitting three copies of a memorandum embodying the principles that have been suggested by our committee, subject to approval of counsel, as a basis of a uniform contract between distributors and exhibitors.

I hope you will agree with me that this draft marks a decided advance in eliminating, as far as possible at this time, consistent with sound business and the natural right of a manufacturer to exert a reasonable control over his product, various grievances both of the

distributors and exhibitors. The present draft eliminates all penalties on both sides.

It sets up what I hope will prove to be a workable and fair method of selecting play dates which will cure at the same time the evils both of over-buying and over-selling.

It provides for the delivery of all pictures released by a distributor during the period of the contract, which we hope will reach the complaint that it has been the practice occasionally to withhold a picture intended to be delivered when the contract was withheld because it was believed it would command a higher price.

It cuts down the period of payment of license fees from seven to three days in advance of shipment of the film.

It provides for a uniform payment for film lost or destroyed.

It provides in every case of a re-issue or a re-named negative that the photoplay should be specifically enumerated in the contract as a re-issue.

To cure the complaint that signed applications of exhibitors are not acted upon with reasonable promptness, we propose to provide that unless a written acceptance is mailed within fifteen days from the date of the application by the exhibitor, such application shall be deemed withdrawn.

We have consented to the assignment of contracts in the case of a sale of a theatre, under suitable regulations, and, finally, we propose with your co-operation to promulgate a mutually agreeable code of ethics, a copy of which is enclosed, in which we announce and declare our views as to certain practices to be observed by both parties, which do not properly belong in a formal contract and tend to unduly extend it.

I should like very much to have your written comments, if any, by noon Thursday, and would then like as soon as possible thereafter to meet your special committee for a discussion which I hope will be in the nature of a final conference.

With very kindest regards, I am, Sincerely yours, Wm. H. Hays.

FRIEND'S PLAN

Centralized Distribution—Producers Approached Favorably Impressed

Arthur Friend is working out a new plan for centralized distribution of pictures, which may lead to the amalgamation of a number of distributing firms. During the past week Friend is reported to have broached the matter to a number of the producers and distributors, who are marketing anywhere from 12 to 20 pictures a year. For the greater part they were favorably inclined.

One producer-distributor stated he was more than in favor of it; that he was ready to jump at it if Friend was successful in carrying it out. The saving that the average producers could gain from a distribution such as Friend proposes would be so great it would mean something like \$1,000,000 annually to each.

It was also reported that Harry Buxbaum, head of the New York state territory for Paramount, was to be tendered the general sales management of the new organization. Buxbaum stated Wednesday he had not been approached on the matter and that he knew nothing of it.

STUDIO WILL CLOSE

Los Angeles, June 28. Thomas H. Ince has wired from the east the studio bearing his name at Culver City is not to be closed and production may soon be resumed there. There is, however, but one man on the payroll at the studio at present.

Rumor here says future Hearst production on the coast might be made at the Ince studio, but this is unconfirmable, as is also the rumor Hearst has bought the United studios from M. C. Levee.

EVA NOVAK MARRIED

Los Angeles, June 28. The coast picture colony was handed a surprise last week when Jane Novak learned that her sister, Barbara Eva Novak, known in pictures as Eva Novak, was married to William Richard Reed, cameraman at Lasky's studios. The wedding took place at Riverside. Miss Novak is 24; her husband is 26.

ALLEN CO. CREDITORS
REFUSE MILLION OFFERLoew Circuit Secures Allen
Theatre, Cleveland—15-
Years Lease

Toronto, June 28. A meeting of the creditors of the Allen Theatre, Ltd., took place here yesterday at which an offer from the Famous Players Canadian, Ltd., of \$1,050,000 for the assets was refused by a committee of the creditors.

An indeterminate extension of a kind was granted to the company. It is possible that the committee of creditors will operate the theatres if the assent of the courts can be secured.

Cleveland, June 28. The Loew circuit has secured the Allen theatre here and will operate the house in the future. For the present it seems the motion picture policy which has been directed by Harold McCormick will be continued, but it is hardly probable McCormick will continue at the house.

Locally it is not known Loew has gained possession of the house. Monday the lease passed from the Allen-Cleveland Theatre Co. to the Euclid-14th Theatre Co., the latter said to be formed by a number of local investors who are turning the house over to Loew.

The lease was negotiated through Joseph Lawrence and is for 15 years with the aggregate rental placed at \$3,000,000.

EXHIBITORS COMPLAIN

The exhibitors have filed complaint with the joint arbitration board in New York against Goldwyn for failure to deliver pictures according to contract.

The exhibitors allege that the company withheld seven or eight productions scheduled for release this year over to its next season's program to be distributed through First National if the deal now pending is consummated.

The matter was presented to the board for adjustment Wednesday.

U. A. UNITS

Conferences on Coast—Frothingham Tries American

Los Angeles, June 28. It is reported that as a result of the conferences the United Artists held here the units to be represented in their new Affiliated Artists are to include Rupert Hughes, now with Goldwyn, recently reported as having renewed his contract with that organization; George Fitzmaurice, now with Famous Players; Rex Beach and J. L. Frothingham as directors of productions to be made.

Heretofore the Frothingham productions have been released by First National. A week or so ago the local financiers decided to withdraw one production from that organization and place it with the American Releasing Corp. The direction of the productions made under the Frothingham brand name has been in the hands of Edward Sloman.

F. & R. BUY

Take Cook Brothers' Interest in Duluth Theatres Co.

Duluth, June 28. It was announced last night that Finklestein & Ruben have paid the Cook Brothers \$200,000 for their half interest in the Duluth Theatre Co. projects. The transaction takes in the Garrick, Lyric and Astor theatres here, Palace, Superior, and a site adjoining the new Garrick.

The Palace, which played Loew vaudeville, is now dark. It will reopen in September with another policy.

P. F. Schwie will be general manager for Finklestein & Ruben at the head of the lakes.

F. & R. have 42 theatres. Their local properties are valued at over \$1,000,000.

REORGANIZING HEPWORTH

London, June 28. William Read, an American financier, or representing American money, is here financing a reorganization of the Hepworth film company.

Though Mr. Hepworth is now ill, the company will shortly resume producing, it is said.

FIRST NAT'L COMMITTEE
MEETING THIS WEEKGoldwyn Affiliations to Be
Passed On—Exhibition
Value for Trouble

The Executive Committee of the First National began a series of meetings Monday at which the Goldwyn affiliation will undoubtedly be settled. The committee is also to take up the question of exhibition value on the Jackie Coogan picture, "Trouble," and may possibly conclude an arrangement whereby the organization will take over for release the series of productions directed by Reginald Barker for Louis B. Mayer.

The Goldwyn matter is by far the most important the committee is to have under discussion. Up to the present the matter has been passed back and forth among attorneys for both sides without very much headway being made.

The interest that Goldwyn holds in several theatre chains is one of the matters that seemingly is holding up the closing of the deal. The Ascher chain in Chicago is one. In this the Goldwyn people have 44 per cent. of the stock which originally represented something like \$850,000, although later it is said that the company put an additional \$300,000. The Aschers hold a like amount of the stock while the Greenbaum Son's Trust and Savings Bank holds 12 per cent.

The Lessors on the question of exhibition value of "Trouble" are asking that it be placed at \$600,000. The First National is said to have offered \$450,000, which the producers have refused, stating that they would withdraw the picture from First National and release elsewhere.

PERSONAL APPEARANCE
HAS NEW TWISTSketch Vehicles Instead of
Mere Chats in Vogue—
F. B. Warren's Plans

The booking of stars in conjunction with picture productions in special vehicles, either a part of the picture or special sketch, is an important development in the plans of F. B. Warren and the American Releasing Corp. According to Warren, the "personal appearance" stunt has lost its novelty and box office pulling power and the picture public today wants to see the stars really do something on the stage instead of addressing "their dear public."

George Beban with his screen production and sketch proved during the last season that a novelty of this nature was sure-fire at the box office in the combination vaudeville and picture houses. Beban has signed a releasing contract with Fred Warren whereby the production and the star will make a tour of the bigger picture theatres, operating under a basis of \$4,500 guarantee with a sliding sharing contract on the gross above a certain amount.

The Beban innovation has led the American Releasing to take over Monroe Salisbury in "The Great Alone" under a similar plan, with the star opening last Sunday in Los Angeles at the New Pantages with 10 weeks of the circuit booked to follow. The picture is rented through the usual exchange system, with the star appearing at a set figure in addition to the rental price.

With two attractions of this sort operating now Warren is casting about for other productions that will be handled on a similar basis and along the same lines.

BRUNTON'S MIAMI FILMS

John Brunton, who has taken over the Miami studios at Miami, Fla., is preparing to make a series of six feature productions there. Negotiations are under way for release of the pictures.

It is the Brunton plan to bring a number of standard players from California for the Miami productions. He has already brought a great number of his former technical staff from Los Angeles and put them to work at the new Florida play.



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