

PRICE
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BURLESQUE NUMBER

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VARIETY

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64 PAGES

On the Twentieth Anniversary of Its Incorporation

THE

COLUMBIA AMUSEMENT COMPANY

EXTENDS THANKS TO
PRESS AND PUBLIC FOR
GENEROUS ENCOURAGEMENT AND SUPPORT

And to those Producers, Executives and Artists whose steadfast loyalty in all circumstances has contributed to the gratifying achievements of the Columbia organization a sincere word of appreciation and commendation is hereby conveyed.

LONDON GROWS COOLER WITH BUSINESS BETTER

Provincial Takings Also Improved—Managers Lose Ground for Reduced Artists' Salaries—No Relief from Entertainment Tax This Year

London, July 5.
With the weather now cold and rainy theatrical business in London is excellent. It immediately removed the English variety managers' reason for a reduction by artists of salaries under play or pay contracts, with that controversy for the nonce quieted down, although the artists through their organization had informed the managers the latter's proposals for a reduction were not acceptable.

Theatrical business in the provinces has also improved with the changed weather condition. If continuing for any length of time this will stimulate generally theatre activity in all English cities.

The theatres will have to bear the entertainment tax for quite a period yet, according to Parliamentary member, Mr. Wallace, of the financial committee. While Mr. Wallace conceded the entertainment tax is crippling the theatrical world, he added there was no likelihood of it being rescinded or amended this year, though there may be some relief next year, he added.

The Melvilles have adjusted their differences and in consequence Seymour Hicks will shortly produce at the brothers' house, Lyceum, the Bairnsfather play, "Old Bill." Charles B. Cochran's lease of the Princes expires in August. The Melvilles have decided to sell the theatre by private contract.

Cochran is announcing the last week of vaudeville at the Pavillon. He will produce "Phi Phi" at that house August 16.

"Eileen" closed Saturday at the Globe.

"The Goddess," Indian play, was transferred Monday from the Ambassador to the Duke of York's.

ONE-HALF PRICE MATS

Cochran Trying Plan in Two London Houses

London, July 5.
A plan of one-half price admission for matinees at two London theatres has been tried by Chas. B. Cochran.

The reduced afternoon scale was put in at the Pavillon (vaudeville) and at the Oxford ("Chuckles").

MARRIES AT 69 TO 29

London, July 5.
The marriage lately of Arthur Roberts, age 69, to Ada Ellen Wright, 29, revealed the famous comedian has been engaged for life by C. B. Cochran at an annual salary of £1,000.

Until recently Roberts appeared in "The Fun of the Fayre," then running at the Pavillon.

"111"
cigarettes



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CO-OPERATIVE PLAYS

Calthrop Organizing Company for Aldwych

London, June 20.
Since the slump became general London managers allow the player to share in the profits and loss of the production. The latest manager to see this is Donald Calthrop, who henceforth will run the Aldwych on co-operative lines. A company has been formed with Donald Calthrop and two other West End actors at its head. Revivals of old masterpieces and productions of new plays will be proceeded with. The first production is scheduled for July 11.

Among the co-operative players recruited are Leslie Banks, Frank Cellier, C. V. France, George Elton, and Charles Quartermaine. Herbert Jay will join the company in a business capacity.

The Actors' Association's commonwealth experiment failed apparently because no one connected with it seemed to have any useful knowledge of theatres, plays or showmanship.

"VILLAGE FOLLIES" THEA.

Looking for London House for Composite Production in Fall

London, July 5.
A London theatre is being sought by M. S. Bentham, the American agent, for the purpose of showing the English a composite production of previous "Greenwich Village Follies."

Bentham is acting in concert with John Murray Anderson, who will produce the show over here. The plan is to have "The Follies" feature Ethel Levey and Nelson Keys.

"SHUFFLE ALONG" IN LONDON

"Shuffle Along," the colored show, will open at the Palace, London, Sept. 19. Charles Cochran will sponsor the show in London. The cast will include Sissie and Blake, and Miller and Lyles. M. S. Bentham arranged the London engagement in association with Albert de Courville.

"Shuffle Along" closes at the 63rd St. July 29, opening in Boston for four weeks July 31.

BERNARD WATCHING "TONS"

London, July 5.
Sam Bernard is spending most of his time watching the performances of "Tons of Money." The American rights to it were secured by Charles Dillingham.

Dillingham has engaged Bernard for that piece when produced for New York. It strikes the Americans around as curious, as "Tons" is a straight farce, while Bernard is a typical musical comedy comedian.

NEW PARIS SHOWS

Paris, July 5.
Sardou's five-act comedy, *Famuse Benoiton*, was revived at the Theatre Ambigu July 3.

The Cegale will produce the Vienna operetta "La Belle Polonaise" shortly under the summer management of Marcel Leonard.

The piece is in three acts, with musical score by Jean Gilbert.

BOWLES ILL IN BERLIN

Paris, July 5.
George Bowles, who went to Berlin on a flying trip intending to return immediately, has been delayed in the German capital, a victim of ptomaine poisoning.

He is reported recovering, but the date of his reappearance in Paris is not set. George McCarthy remains with him.

OUTSIDER ON BURLESQUE

By RUD K. HYNICKA

I have been asked for my views on burlesque. "How does burlesque appear to one looking in from the outside?" is the query.

This question implies that I am an "outsider" from the showman's viewpoint, notwithstanding my official connection with the Columbia Amusement Company. As a matter of fact such is the case. While I have been interested in a financial way in a number of burlesque shows my activities in the affairs of the Columbia Amusement Company and its subsidiary enterprises have been largely limited to the business end of these ventures. I take it then that what is wanted of me is my impression and judgment of the burlesque "game" as a cold-blooded commercial proposition.

My earlier connection and identification with the Columbia Amuse-

"finish the job." This new house and the new Columbia shows "caught on" from the very jump off, resulting in immediate financial success.

Perhaps attracted by the way the Cincinnati situation had been handled the Columbia Amusement Company people prevailed upon me to help them get a foothold in Louisville. The invasion of that city developed a bitter fight—politics, law and finances again all playing a part. Again the promoters of this new theatre needed "assistance." They were in the fight and could not turn back. After more than a year's litigation in which the criminal as well as the civil law was resorted to, Louisville's Gayety theatre was opened against all opposition. Again immediate success was registered for both the shows and the house.

With this kind of a start it did

corporation's treasurership further suggested my availability for this position and a place ex-officio on the Executive Committee of the Board of Directors.

This briefly is the history of my identification with the Columbia Amusement Company and its burlesque wheel, and justifies my being regarded, inferentially at least, as "an outsider looking in."

I have been in close touch with the affairs of the Columbia Amusement Company and the methods of its people for upwards of ten years. In that time, while never regarded as a "showman" in the professional meaning of the term, I have been thrown into intimate contact with managers, house and show, producers and performers. I have found them as a class the equal in every way of any group of men in any other field of endeavor.

Burlesque as developed and presented by the Columbia Amusement Company is in my judgment one of the most if not the very most popular form of theatrical entertainment. While the name burlesque



RUD K. HYNICKA

**TREASURER COLUMBIA AMUSEMENT COMPANY
REPUBLICAN NATIONAL COMMITTEEMAN FOR OHIO**

ment Company was more or less accidental. Perhaps it would be correctly described as being due to a series of accidental happenings in which business, law, and finances played a big part.

My first close contact with burlesque was a business proposition pure and simple. It grew out of the old Empire Circuit-Columbia Amusement Company fight. The Columbia Amusement Company people were trying to get into Cincinnati and the Empire Circuit people were trying to keep them out. My friendly help was enlisted in behalf of the Columbia Amusement Company largely through Mr. Jules Hurtig, a former Cincinnati. I became interested in the old Cincinnati Vine Street Opera house, afterwards renamed the Standard theatre, in a complimentary way, to help out local friends. The struggle to remodel and reopen an old theatre that had been practically abandoned and had for years been occupied as a Salvation Army barracks called for more capital than was originally figured on when the work was first undertaken. My friends dared not "quit" and could not "go on further." I helped

not require much coaxing to interest the newly-made Cincinnati friends in other Columbia Amusement Company undertakings. Baltimore, Washington, Toronto, Chicago and New York (Columbia) quickly followed one after the other, with Cincinnatians interested in all of them, so that soon certain Cincinnati people were classed among Columbia Amusement Company "backers." Out of the association described developed an intimacy that, when differences arose between the dominating factors in the Columbia Amusement Company affairs, suggested me for a place on the Board of Directors as a neutral outside influence free from old-time professional alliances and alignments. A subsequent vacancy in the

was handicapped in some localities because of a lack of proper understanding of this particular class of amusement, the Columbia Amusement Company has by persistent and consistent regulation and censorship placed its shows and theatres in the front rank of popular attractions both as to performance and prices. The results obtained amply compensate for this trouble, with its attendant trials and sacrifices.

In its short history of less than 20 years the Columbia Amusement Company has assembled a circuit of 38 theatres, modern and up-to-date in every respect, spread out from Boston to Kansas City, and from Montreal to Louisville. The

(Continued on page 17)

FOSTERS AGENCY, Ltd.

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'COPY ACT' DIDN'T HURT THE MANDELLS' DEBUT

Team Proves Big Hit—Marx Bros. Doing Better—Gordon and Ford Start Poor

London, July 5.

William and Joe Mandell went to a big hit at the Finsbury Monday, despite that a "copy act" of their turn recently appeared over here. The copy was stopped through complaint laid against it by the George Foster agency.

Gordon and Ford opened an English tour last week at Birmingham. They started badly and did not recover until Friday, when they commenced to register strongly.

The Marx Brothers at the Alhambra, London, this week are in their stride with the old turn, "At Home," and doing as well as they have been accustomed to in the States.

At the Coliseum Monday Sybil Thorndike (English) and company played a condensed "La Tosca." The personal popularity of Miss Thorndike carried her across, but the performance of the playlet was unsatisfactory.

Yvette Ruget, opening over here last week in vaudeville, will replace Sophie Tucker in the Metropole "Follies," July 24. Miss Tucker will appear for a few weeks in the provinces before sailing for New York.

VAUDEVILLE HOUSES PICKED BY SHUBERTS

Shubert vaudeville has been seen to play next season at the Empress, St. Louis, a Cella house; at the Princess, Toronto, where the legit bookings will hereafter appear at the Royal Alexandria (both syndicates booking), and at the Shubert, Cincinnati, another combined Erlanger-Shubert city.

Shubert vaudeville played at the Shubert, Cincinnati, for a few weeks at the end of last season. It also appeared at the Royal Alexandria, Toronto, for intermittent weeks. The Princess of that city is a commodious house, situated close to the Alexandria. In St. Louis last season a try with Shubert vaudeville was made at the Jefferson, but was unsatisfactory owing to Marie Dressler, its headline for the engagement, being obliged to withdraw from the show in the middle of the week.

Last week it was reported the Shubert vaudeville will appear at the Shubert, Kansas City, next season with the legit attractions going into the remodeled Century, formerly burlesque.

DID NOT INDICT ALLEN

The Grand Jury last week refused to indict Paul Allen, the agent, on the charge of forgery after being held in \$1,000 bail by Judge Renaud for further examination. The complaint is automatically dismissed. Allen, a brother of Edgar Allen, the Fox booking expert, was alleged to have forged a \$210 check in the name of Mrs. Solon Shiller on the Chatham & Phoenix Bank, Broadway and 106th street branch, New York.

The accused, on advice of counsel Kendler & Goldstein, had waived examination in order not to disclose his defense.

PLAZA RUNNING ALONG

Chicago, July 5.

The Plaza, owned by Mr. Goldson, is open and has not been closed since booked by the Gus Sun office (Billy Diamond) in Chicago.

A report last week erroneously stated the Plaza had closed.

"LASS O' LAUGHTER" RIGHTS

London, July 5.

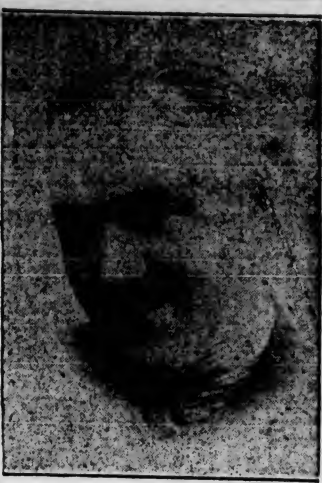
The American rights to the stage play "Lass O' Laughter" have been secured by Henry W. Savage.

NEW ACTS

Fanny Rice, in new act.

Ass'n Booked in Kansas City, Kan. Chicago, July 5.

Grubel Brothers are building a 2,300-seat pop vaudeville theatre in Kansas City, Kan., at a cost of \$500,000. A. F. Baker, general manager of the concern's interests, was in Chicago this week and made arrangements with the Western Vaudeville Managers' Association to furnish the acts for the theatre, which will open Labor day.



Lots of people say: "Van Hoven, that is the best ad. you have ever written." I write articles for four papers. I have written two acts. I've written my ad. on trains, in bar rooms, in other people's houses and everywhere, but when they talk about the best ad. I've ever written, I think the best one was the one about our Nellie. You know Nellie, brave Nellie Revell.

FRANK VAN HOVEN

Samuels on Continental Tour

London, July 5.

I. R. Samuels, the Keith booker who arrived this week, is leaving Friday for the continent. He will sail Aug. 2 on the "Olympic" for New York.

SPECIAL BURLESQUE STORIES

Stories on burlesque especially written for this Columbia Burlesque Number are on pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.

Among the contributors are officials of the Columbia Amusement Co., including J. Herbert Mack, Sam A. Scribner, R. K. Hynicka, Thos. R. Henry and Fred McCloy, besides Loney Haskell and members of Variety's New York staff.

COLISEUM

London, June 20.

Topping the bill at the Coliseum this week are the Marx Brothers—widely heralded as among the cleverest performers produced in American vaudeville. As it happens, this representative of Variety had never seen the brothers Marx on their native heath. Their fame as comedians had been duly spread about in music hall circles here for weeks preceding their yesterday's London debut. Supported by a company of eight others, the Marx brothers presented a musical "Revue" entitled "On the Balceny." Their afternoon performance was fairly successful.

Within five minutes after the opening of their act in the evening coppers began to rain down upon the stage—hurled by occupants of the gallery. Remarks were shouted from the upper regions. Isolated instances of applause were drowned in energetic hissing, although the far-famed "boogie" was not in evidence. Following the conclusion, Julius Marx appeared before the curtain and apologized for what he termed "the poor performance," blaming it on "the rowdiness of the gallery." The apology was received with silence. Hearty applause greeted a frequently repeated line in the script by one of the characters: "This is getting on my nerves."

Americans in the audience found at least one happy spot in the program, however, when Ben Beyer thrilled and delighted them with an exhibition of trick bicycle riding just a little bit neater and cleverer than a London music hall clientele is accustomed to. He has also interpolated a modicum of chatter, upon which he should enlarge. He got an ovation at the end of the act—and deserved it.

The whole bill—with the exception of the headline feature—is very good. Honors were shared between Lydia Lopokova and her company and a good straight musical trio composed of Cecil Bauer, pianist; Constance Izard, violinist; and Frederick Allen, baritone. Cecilia Loftus was, as always, accorded an enthusiastic reception and gave an imitation of Alice Delysia singing "I'm Fed Up" that was more like Delysia than Delysia.

The Marx Brothers will junk their present offering before the week is out and replace it with their old act, "Back Home," Jolo.

LEADING MEN SCARCE, SAYS LONDON MANAGER

Actors-Complain Managers or Engagements Can't Be Located

London, July 5.

The complaint of actors nowadays is they cannot find managers or employment.

Andrew Melville complains that while employing over 200 actors on the read, he has difficulty in locating leading men.

At the moment he is rehearsing two companies at the Lyceum for provincial tours of "On His Majesty's Service" and "Monte Cristo." The tours are fully booked, but it is easy for the Melville family to book anything.

Phillip Yale Drew (Young Buffalo) is booked with "The Savage and the Woman" until well into 1925.

Andrew Melville will also open a repertory season at his newly acquired Grand, Brighton, July 10, playing such pieces as "The Octoroon," "It's Never Too Late to Mend," etc. This class of dramatic fare founded the Melville fortunes, and all three brothers have been faithful to it ever since.

Their one deviation, the revival of "Abraham Lincoln" at the Lyceum, is thought to have had much to do with the trouble arising between the elder brothers.

SELWYN BERLIN BUYER

Paris, July 5.

Edgar Selwyn, who is now in Berlin, has acquired the American rights to the successful comedy entitled "The Marvellous Adventures."

SAILINGS

Sept. 2 (London to New York), Victor Tandy (Adriatic).

August 3 (London to N. York) Gus Fowler, Mr. and Mrs. C. Edmunds, Long Tack Sam Troupe (Washington).

Aug. 3 (London for New York), Long Tack Sam, Gus Fowler, Mystic Clayton, Mr. and Mrs. C. Edmunds, Bert Green (Washington).

July 13 (from New York), Ruby Norton, Clarence Senna (Mauretania).

July 15 (from Havre), Mr. and Mrs. Max Winslow, Jack Curtis (La France).

July 14 (from London for South Africa), Gertrude Elliott and company, Julian Rosa, wife and family (Saxon).

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

(All from New York): July 5, Mr. and Mrs. William Borsini, Mrs. Martha Borsini, Valeska Borsini, Hugo Borsini, George Geraut (Seydlitz); July 11, Seven Bracks, Louis Spielman (Reliance); July 15, Marie Hughes (Olympic); July 12 (from London to New York), William Morris and family (Homer); July 29 (from London to New York), Marx Brothers and Co. (Cedric).

June 28 (London for South America), Rupert Inglesse, juggler (Arizanza).

June 28 (London for New York), Ruth St. Denis, Ted Shawn (Majestic).

June 23 (London for New York), Ed C. T. Hogan (Zeeland).

July 4 (from New York), Francis X. Bushman, Beverly Bayne, Kitty Doner, McConnell Sisters, Genevieve Tobin and Vivian Tobin (Aquitania).

DEATHS ABROAD

Augustus C. Studer, editor of the Montclair Times, died suddenly June 8 at Thun, Switzerland, while visiting that country.

A. Millo, owner and publisher of Elima, a French picture organ, died suddenly in Paris June 9, aged 53.

Miffiez Misti, French painter and musician, died at Neuilly-sur-Seine, near Paris, aged 56 years.

Jeane Ramage, who only recently joined the Opera Comique troupe, died in Paris, aged 21. She was a niece of Rachael Boyer.

Raphael Dufour, known as Rapha, French song writer, recently died at Liege, Belgium.

GRADUATES OF BURLESQUE

By LONEY HASKELL

RAY MILLER BUYS HALF OF BLOSSOM HEATH INN

Band Leader Purchases Interest of Harry Susskind—Joe Susskind Other Partner

The only recorded instance of any of the restaurant band leaders making an outright purchase in the restaurant where his band is playing came out this week with Ray Miller's buy of the half interest of Harry Susskind in the Blossom Heath Inn on the Merrick road at Lynbrook, Long Island.

Mr. Miller is said to have secured something of a bargain. Harry Susskind, when endeavoring to dispose of his share in the Inn last winter (off-season), asked \$60,000. Miller is reported to have paid, in season, less than that amount.

The other partner in Blossom Heath is Joe Susskind, who also has Murray's on 42d street, lately secured. Harry Susskind operates the Pelham Heath Inn on the Pelham parkway, Bronx, New York, devoting most of his attention to that place, as Joe does to Murray's since acquiring it.

Ray Miller and His Black and White Melody Boys have been the musical attraction at Blossom Heath since the summer season started. The Miller band was one of the first jazz orchestral combinations around New York. Its leader was energetic, and eventually worked his collection of ragging musicians into a full entertainment, the boys not alone playing but furnishing diversified entertainment as well. They have appeared in the leading restaurants of New York and the East.

Blossom Heath will have a formal opening for the new partnership. It has been set down for Wednesday evening, July 12. Meanwhile the restaurant continues with the Miller band and Mr. Miller representing the firm on the premises. It is likely Blossom Heath will become an around-the-year roadhouse. It remained open last winter to satisfactory results, and has been doing a big business so far this summer with the Millers there, despite keen opposition along the road in that vicinity. Blossom Heath was the first remodeled roadhouse of the modern type to open on Long Island, with the Susskind Brothers its original promoters and managers.

AMERICANS IN EUROPE

Paris, June 27.

Madame Miller is in Paris. Pearl White has gone to London from Paris, where she was the feature in the ill-fated Casino revue, and sails July 5 for New York.

Madge Lessing is visiting Berlin. A son was born last week in the American Hospital of Paris to James Milton Connors, who constructed Luna Park, Paris.

Gustav Wright, organist, has been received by the Pope in Rome, who conferred on him the order of St. Gregory.

Mrs. G. Montgomery Tuttle, director of the American summer conservatory of music at Fontainebleau, has arrived in France with 80 students.

In Paris last week:—Cyrus H. K. Curtis, Saturday Evening Post; Marjorie Herrman, New York Journalist; Sigmund Romberg, composer; Dr. John A. Harris, of New York; also John O'Bryne, of New York; Joseph D. Hurley, Boston Post, with wife on honeymoon; Warren Phoenix Belknap, manager Harvard baseball team 1919; Edith Wharton, novelist; Mrs. John R. Hyland, Prof. J. Dalbis, lecturer; Misses Francine and C. Larrimore, Irene Bordon, Raymond Ortel, New York hotel owner; F. N. Doubleday, Flo. Ziegfeld, Jr., Carl Laemmle, J. H. Maddon, of Kentucky (for the Paris Grand Prix horse race); Arthur Buzzi-Peccia, musician, New York.

NEW BRIEUX WORK

Paris, July 5.

It is stated that Brioux, author of "Damaged Goods" and other medico-social plays, has completed a new piece entitled "The Advocate."

Preparations are being made for its mounting during September at the Theatre Vaudeville.

Hardly a week goes by that we don't read of some man or woman leaving burlesque for a Broadway production. The two-dollar critic, the highbrow theatgoer, the fastidious individual who is particular about his favorite styles of entertainment, are amazed at the success of the artist who is hailed as a welcome addition to the continually deleting ranks of the established stars who pass on. Where did he or she come from? Where have they been all these years? Isn't he swell—doesn't he dance well?—are often heard after a first night performance. To the wise element there is nothing new or remarkable in this condition. It is today and always has been demonstrated that, given the proper opportunity, the burlesque actor can take his box of tricks, his metronome, his style and his personality and if properly placed can put it over not only in the present era but ever since burlesque was instituted. The Leon Carrolls, the Jim Bartons, the Fanny Brices, the Sophie Tucker, the Lester Allens, the Watson Sisters, the Blossom Seelyes, and so many others now successfully appearing on Broadway are only a replica of the state of affairs when burlesque companies played burlesque theatres that did not enjoy the prestige and distinction that the present day Columbia wheel theatres enjoy. When we had the Dewey in New York, the Spit Box in Albany, the Academy in Pittsburgh, the Grand in Brooklyn, Sam Jack's in Chicago, Miner's Bowery and Eighth Avenue, Monumental in Baltimore, Waldman in Newark, Keenan's in Washington. When the burlesque actor was looked down upon as only fit for those houses—yet in those days when Dan McAvoy deserted burlesque and opened at the New York theatre at that time under the direction of the Sire Bros. he was a riot, a panic, a sensation. He brought with him the same business, the same make-up, the same method he employed in burlesque, and he remained a Broadway favorite until the day of his death. Emma Carus had the same experience. She has been a headliner for many years and is still going strong. Alex. Carr went direct from burlesque to Broadway; he is no different today—perhaps ripened and mellowed by years of contamination. Barney Bernard, Geo. Sidney, Sam Bernard, Weber and Fields, Benny Welch and hundreds of others received their training, acquired their technique and achieved their success through the opportunities afforded in burlesque. If you have the goods you will find a real market place.

Going back to 1900—there were only a few comedians who did not wear crape hair or fright wigs, or painted faces or exaggerated clothes—yet they stood out as artists and gave delightful performances. The creations of Harry Morris were masterpieces. Charley Burke was inimitable. Truly Shattuck was a revelation. A lack of space prohibits a general list, but suffice to say artistry was recognized then, is recognized now and will be recognized ad-infinitum.

Burlesque is today the stepping-stone to Broadway and in many respects more desirable; it at least assures steady work and a long season. The units of today are simply going back to the days when we had a first part and a second part with an olio between, with the vaudeville actors playing parts. Acrobats speaking lines was the commencement of so many dumb acts essaying talk which they never dreamed they were capable of delivering. May 1922-23 bring back the audiences, the appreciation and the names that helped to make burlesque famous in the old days, and incidentally take a tip from Broadway and give them the gals that had the following of the old timers.

FILM COMEDIAN ON STAGE

Paris, July 5.

Sutton Vane's "The Span of Life" has been revived at the Gaite starting July 1 under the new title of "Pont Vivante," adapted by Mauprey.

It has Biscot, a French screen comedian, featured.

"MASCOTTE" REVIVED

Paris, July 5.

"The Mascotte" was revived at the Mogador July 2 for the summer with Ponzo and DeTours and Mines, Ragon and Sonya Alny.

FERN ANDREA KILLED; HAD EVENTFUL LIFE

Saved from Death During War
Through Marriage to
German Baron

Fern Andrea was killed July 3 in Germany when a Hamburg-Berlin airplane in which she was riding fell to the ground. Miss Andrea was one of Germany's most noted film stars. During her rise to the topmost of German filmdom, she occupied about the relative rank as a picture star over there as Pearl White did over here when appearing in the sensational serials.

Miss Andrea's family name was Andrews. At one time she appeared in the Barnum-Bailey Circus over here, and also was a member of the Bird Millman wire act. Miss Andrea, or Andrews as she was then known, went abroad with Miss Millman, remained in London and afterward located in Berlin, commencing her film career.

The most interesting and exciting period of the girl's life, however, was during the war. She had some extraordinary experiences, never published. A magazine editor in New York had been waiting for months for Miss Andrea to return to her native land, to obtain the complete story.

A part of the story is that Miss Andrea was under sentence of death at one time during the war while in Germany, and was saved through the intervention of a Baron who married her. He later permitted her to secure a divorce it is said, the Baron stultifying himself in order that the divorce might be granted. It had been no love affair leading to the marriage, the Baron having gallantly offered to sacrifice himself if necessary in order that Miss Andrea, whom he believed innocent, should be saved. Previously he had been a mere acquaintance of the girl but admired her.

When the war was over the Baron is said to have asked Miss Andrea if she desired to consummate or dissolve the marriage. Miss Andrea replied it had been understood it had been a sacrifice upon his part and that while she regretted to inform him she had no love for him, she would always have for him a heart full of gratitude. It was no easy matter to dissolve the marriage through the circumstances under which it occurred. The German undertook to arrange it himself. The divorce was granted upon his testimony.

The entire affair through which Miss Andrea passed and to which she owed her life has been said to be one of the most remarkable instances in the annals of the voluntary act of a person in high station who chanced his life while almost a stranger to aid a woman in deep distress.

It is hardly likely that with the death of Miss Andrea the full story will ever be divulged. The above is but a skeleton of the story of a girl whose thrilling "stunts" in pictures were tame alongside of what she actually passed through during the war.

MUTUAL'S FRANCHISES

The Mutual Burlesque Association, the newly organized No. 2 wheel, will hold a meeting today (Friday) at which house franchises will be allotted next week.

Among the houses that will play the Mutual shows are the Star and Gayety, Brooklyn, recently leased to Sam Raymond, supposedly acting for the B. F. Kahn Estate. The Olympic, New York; Lyric, Newark, and Empire, Hoboken, are also listed for franchises. All of the foregoing were spokes in the American wheel last season.

KLEIN'S UNIT

"Hello Everybody," Arthur Klein's Shubert unit show, will have book and lyrics by McElbert Moore and a score by J. Fred Coats. Klein signed the Lander brothers this week. The comedians were under contract to Jack Singer for another year and turned over to Klein by Singer. The unit will feature Gertrude Hoffman who will be surrounded by entirely new material.

HILL'S PRESS BUREAU

Walter K. Hill joined the Columbia Amusement Company staff, as publicity director, July 1. Campbell Casad will be associated with Mr. Hill in the exploitation work Hill will do for the burlesque circuit.



HARRY HOLMAN In "Hard Boiled Hampton"

July 3, Keith's, Boston
July 10, Bushwick, Brooklyn
July 17, Keith's 81st St., New York
AND THEN?
Dir.: THOS. J. FITZPATRICK

CATERING TO AMATEURS BY MUSIC PUBLISHERS

Song Pluggers See Prospects
—Good Now or in Future—
Club Work Considered

The professional staffs of a number of the music publishing establishments are paradoxically catering to amateur singers these summer months because of the unusual demands by amateur try-out acts for material to be used in "Opportunity Night" and "It's Up to You" contests which one or another vaudeville theatre throughout the city is using as a means to boost the gate receipts. The amateurs in the vicinity where these try-outs are a regular weekly feature immediately enlist the assistance of the publishers' professional staffs.

When one or two of these, however, deemed themselves too important to bother with amateur material one professional man decided the amateurs not only can "plug" a number in the theatre for that one night, but it presents itself as a medium for popularizing songs in club entertainments, parlor sociables and the like, where these talented amateurs are the first to be called upon. It is these private audiences that constitute the real sheet music and roll and record buying public. The amateurs themselves are good moral risks for the future even though the time wasted on a certain percentage does detract from the professional. Some of the amateurs, come to the fore through the opportunity contests, and, if applauded, the winners are given regular try-out bookings.

For this reason it has been noticed that every try-out act's song repertoire is usually culled from one publisher's catalog.

KEITH'S, CLEVELAND, SOON

Keith's new theatre in Cleveland, under construction, is scheduled to open Labor Day. The policy will be big time vaudeville. The seating capacity is slightly over 3,000. The theatre will be part of an 18-story office building.

Keith's present big time house in Cleveland, the Hippodrome, will be operated with pop vaudeville by Walter Rosenberg. The bookings will be through the Keith office.

MARCIN WITHDRAWS

Max Marcin will not be associated with Henry Dixon in the operation of the "Broadway Celebrities" as a Shubert vaudeville unit, Marcin having declared himself out this week.

Dixon will operate the show individually.

Charles S. Moore, connected with the legal staff of the Federal Trade commission since its inception and who presided as examiner during the investigation of vaudeville conducted by the commission, has resigned to take up private law practice as a member of the firm of Taylor, Caskey & Moore, with headquarters in Washington, D. C.

VAUDEVILLE'S GOLFERS COMPETE NEXT WEEK

Tournament at Garden City
July 10-12—Some Women
Contestants

The National Vaudeville Artists will hold its second annual golf tournament July 10-12 at the Garden City Country club. Around 100 players are expected to compete. Among the crack players listed in the first division are Jack Kennedy, Charles Leonard Fletcher, Ed Flanagan and Wilbur Mack. The first division will consist of golfers with scores of 90 and under. This consists of 16 players.

Martin Beck has contributed the first prize for the first division players. The prize for the winner of the second 16 was donated by Marcus Loew. The third, fourth, fifth and sixth division first prizes were contributed by B. S. Moss, E. F. Albee, Alex Pantages and S. Z. Poli.

The Garden City Country Club can be reached from New York by the Long Island railroad in less than 40 minutes. It is adjacent to the Nassau Boulevard station of the Long Island road.

There will be medal play Monday for the Tom Nawn trophy. This trophy has already been won once by Jack Kennedy.

Additional prizes have been offered by Fred Schanberger, M. Shea, Walter Vincent, Clark Brown and William Fox for the runners-up in the different "sixteens."

Those eligible include all active and lay members of the N. V. A. engaged in vaudeville.

A number of women members of the N. V. A. will compete, including Sarah Padden.

MAHER LEASES PIER

Now Long Branch Amusement Park
Owner—\$8,000 Annual Rental

John Maher, a Trenton theatre owner, has leased the pier at Long Branch and is disposing of concessions which will include a Ferris wheel, carousel and games. The rental is reported at \$8,000 per annum. About a year ago the pier was purchased for about \$40,000, and since then has been used mostly by fishermen.

The Long Branch pier was planned as a million-dollar venture, and much money was expended in its construction. The backers intended to make it a stopping point for ocean-going vessels, but it was later proven that that would be impractical. The resort has no harbor.

UNIT BOOKINGS

Additional engagements for Shubert unit shows include:

Friedlander's "Facts and Fancies," White Way Trio, Jed Dooley, Jean Gobson, Six Stellas.

Jack Reid's "Carnival of Fun," Romas Troupe, Betty Weber, Edna Luce, Clark and Verdi.

Henry Dixon's "Broadway Celebrities," Stan Stanley.

Jennie Jacobs and Jack Morris' "As You Were," Blanche Ring, Charles Winninger.

Arthur Pearson's "Zig Zag," Jamie Coughlin, Harry (Zoup) Welch, Ned (Clothes) Norton, Remos Lilliputians.

Friedlander's "Laughs and Ladies," Will Phillips, Emily Earl, Billy Bernard.

E. T. Beatty (unnamed unit), Bobby Barry and Dick Lancaster.

The DeLyons Two, reviewed at Loew's State, New York, last week and mentioned as doing the chair trick similar to Franklyn, Charles and Company, aver they originated the trick and perfected it in 1896-98, before the other act. The DeLyons were formerly Evelyn DeLyons and Company, and also known as DeLyons Three. The present head of the team states that Fredericks (Fredericks Troupe, Continental acrobatic turn) taught it to him in 1883, when he took up his apprenticeship under him.

Lawrence Solman has been elected president of the Toronto International League baseball club, succeeding the late James J. McCaffery. Solman has the Royal Alexandra theatre, Toronto.

PRODUCERS FOR 22-23

Burlesque has been a standard form of entertainment with an exclusive clientele for many years. Like all other branches of the amusement business it has been modernized and elaborated through the years, until the modern burlesque show of the latter season has become more and more a musical comedy, losing or gaining in the transition according to the production ability of the burlesque producer and his ability to engage artists within reasonable salary bounds.

In other words, the burlesque producer has been playing the other fellow's game with less scope and more modest materials to a burlesque gathering. The shows became so sterilized they looked tame in comparison to the average musical comedy, where bare legs and shimmy dancers (both taboo on the Columbia Burlesque Circuit), were as necessary to the entertainment as the acoustics of the theatre.

The result has been an enormous increase in the cost of operating a burlesque attraction, for the producer has put himself in opposition to musical comedies and increased his production outlay proportionately.

The revue type of burlesque attraction which plunges heavily on scenery has been popular with the producers for the past few seasons. The revue was started by one with a flare for productions of this sort. Immediately it was followed by all of the others with more or less success so that the average burlesque production of the past two seasons, with a few exceptions, has been neither flesh, fish nor fowl, but a sort of compromise between the type of musical comedy that plays

the one-nighters and road bookings and an old-fashioned "turkey."

The producers now seem to think the time for another transition has arrived and are laying plans to produce an attraction for next season that will have for a high light more low comedy than usual and less art than old-fashioned laugh gleaners. The old bit and number sequence or a comedy scene followed by a song with the chorus back of the singer will again be in high favor as against the modern vaudeville revue type.

The producers don't think they can cut down the production costs at present, claiming that costumes, scenery and the other incidentals have yet to return to before-war dimensions, but they seem agreed a few less specialties by high-priced acts and more comedians instead will do much to regain for burlesque its individuality.

The modern vogue among the comedians who, following in the footsteps of the producers in modernizing their shows, was to clean up and become more legitimate is also to be frowned upon by the producers. The producers have learned a lesson from the vaudeville booking-men who, eagerly snapped up the low comedy burlesque comedians and placed them in important positions on their bills, where they invariably made good and were lost to burlesque forever more.

The burlesque producer catering to the middle classes entertains about the same audience that patronizes the pop vaudeville houses. He reasons his comedians are able to entertain this type of patrons with low comedy and knockabout methods, that is what this type of patron wants.

The producer of 1922 has also learned that a show can have plenty of low comedy, rough and funny, and still be clean. The propaganda and efforts to attract a female clientele to the burlesque theatres which has been carried on through the seasons was in a large measure responsible for the over-sanitary, modern product. No "softer" audience is there in the world for good, clean, low comedy than the average female. What she does object to is the "blue" joke or the double entendre.

Burlesque as now conducted on the Columbia wheel should attract a large coterie of woman adherents, but it has to contend with the prejudices and the misrepresentations of years. A national advertising campaign with a drive for the patronage of women's clubs and local publicity emphasizing the cleanliness of this form of entertainment, is another possibility that has been discussed by the burlesque men, and which may become necessary when burlesque patronage becomes affected by the inroads of other styles of entertainment if burlesque remains lethargic.

The average cost for a new burlesque production of modern dimension is about \$15,000. The burlesque productions for 1922 will run from \$5,000 to the above figure, the lower one representing productions which will hold over scenery, repainted, or costumes in part from last year's shows.

The list of burlesque producers has been augmented by several new to the Columbia Circuit, who come over from the American wheel, replacing producers with other affiliations.

A list of the Columbia Burlesque Circuit producers for 1922 is appended. The producers listed who were last season on the American or No. 2 wheel are Lew Talbot, Jimmy Cooper, Sim Williams, Ruben Bernstein, George Jaffe and Sam Sidman (who will operate the Arthur Pearson franchise) and Joe Maxwell, from vaudeville. Albert de Courville, the English producer, in association with M. S. Bentham, the Keith vaudeville agent, will operate and produce two shows for the Columbia.

The list includes:
Hurtig & Seamon Lew Talbot
Jean Bedini Jimmy Cooper
Al Reeves Sim Williams
James E. Cooper Ruben Bernstein
Warren B. Irons Chas. H. Waldron
H. Clay Miner Billy Watson
Jacobs & Jermon Wm. S. Campbell
J. Herbert Mack Maurice Cain
George W. Rife Albert de Courville
Harry Hastings Jermon & Clark
Drew & Campbell George Jaffe &
Dave Marlon Sam Sidman
Sam Howe Ed Daley
Rud K. Hynicka Joe Maxwell
Wm. K. Wells Con.

HIGGINS TRANSFERRED

Goes to Singer's Unit—Gen. Pisano
With Gerard Show

The transfer of the Bobby Higgins contract, held by Davidow & Le Maire has occurred. Higgins goes with Jack Singer Shubert vaudeville unit show for next season. Higgins' contract calls for his vaudeville comedy sketch of four people, and at a salary of \$1,150 weekly.

Another Shubert unit engagement is that of Gen. Pisano with the Barney Gerard show to be headed by Johnny Dooley. Dooley will do a sharpshooting travesty based upon the Pisano turn.

Arthur Klein has entered the engagement of the Lander Bros. for his own unit.

3-A-DAY AT KEITH'S, SYRACUSE

Keith's, Syracuse, may adopt a three-a-day pop vaudeville policy for the summer. The matter is now under consideration by the Keith people. The Syracuse house has played big time vaudeville since opening three years ago. If the pop plan becomes effective it will continue playing a full week.

The big time bills and two-a-day schedule will be restored in September if the small time policy is temporarily adopted.

THE GOULDS' DIVORCE SUIT

Billie Gould, last of the "Greenwich Village Follies," who is being sued for an absolute divorce by George Gould, will make an application for alimony and counsel fees in the New York Supreme Court today (Friday) through Frederick E. Goldsmith and countersue for a separation on grounds of abandonment and non-support. Gould is a vaudevillian, for many seasons associated with George Choos' acts.

Miss Gould (in private life, Mrs. Olive Schoengold) alleges her husband has an income of \$200 a week. George Gould (Samuel Schoengold) brought suit on statutory grounds. They were married October 28, 1914.

George Young Managing Globe

Atlantic City, July 5.
George M. Young, of Keith's, Philadelphia, is managing the Globe, opening this week with Keith's vaudeville.

MARRIAGES

Catherine Rosch, formerly of "The Follies," to Conrad S. Layson, non-professional.

David Schneider, treasurer of the Republic, New York, will be married to Pearl Birnbaum, non-professional, Sunday, July 9.

AMUSEMENT STOCKS PEGGED BY POWERFUL SYNDICATES

Prices Now Allowed to Sink Very Far—Seems No Incentive for Aggressive Campaign for the Advance—In Waiting Attitude

There was no outstanding feature in the amusement stocks during the week—the occurrence of a holiday interfering with any possible movement either way—but the group had every evidence of being "pegged." Both Famous Players and Loew are in the hands of strong pools.

It probably would have been a very simple matter for these cliques to mark up their prices, but to have done so would have involved the investment of considerable amounts of capital and would have served no special purpose in the current market.

Difficulty of Realizing

If Famous Players had been run up to \$6, for example, the pool holders would not have been able to liquidate, because the public following has almost entirely withdrawn from participation in the market and street professionals are not buying up amusements at high figures. If it had taken the Famous pool 1,500 shares net to move quotations up 5 points, realizing sales of half that amount would have broken the price back to its first level and the pool would have been in worse shape than before. The clique seems willing to support its favorite when it is assailed and prepared to keep up a semblance of activity which merely involves the back and forth exchange of paper, but that is as far as it will go under the present conditions.

There is a general feeling that the mid-summer dead calm is on, but the underlying structure is making for a big market in the autumn. When this bull movement gets under way, something may be expected in amusement group. Meantime they are likely to move within narrow margin. It seems to be pretty plain that no short interest is developing at any rate. All activity appears to be mere shadow boxing by the pools.

Famous Players gave a fairly good account of itself. Although sadly neglected—the Monday turnover was only 300 shares—it held within narrow margin, its best Wednesday was 81% and its bottom around 80, practically stationary.

Loew's Future

Dealings also were at a minimum in Loew, although there were a few side bets made among Times Square people on the stock's future. There is an undercurrent of belief that there is quiet buying by professionals in the street between 14 and 15 for a long ride, the belief being that banking interests are so deeply committed to the stock they will sooner or later be compelled to move it up so they can get out whole. The stock is listless and practically motionless a fraction under 15.

Orpheum made the best showing. After sagging below 18 just before the holiday, it suddenly displayed resilience Wednesday, and, although transactions were small in volume, it moved up to 19½, one of its best levels in several weeks.

Goldwyn at one time got down around 6½, the lowest since its climb from around 4 to better than 9. The trading situation in the stock is badly muddled and a good deal of conflicting information about it is passed around. On the fact of the situation the First National deal ought to be a constructive factor, but it doesn't work out into practical results in quotations. Probably the dip of Monday came from the sales of disappointed holders, drawn in when the First National-Goldwyn deal got into the open on the expectation of a quick, substantial profit, and now disheartened by the stubborn behavior of the issue. Even on that day support came in when a bad drop threatened and prices were stabilized at the close at 7½, close to its normal level, where it has been held by pool manipulators. Nobody knows what is going to happen in the issue, but the early players who

looked for sensational performances are gradually dropping out.

The summary of transactions June 28 to July 5, inclusive, are as follows:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	800	85½	79½	89½	+
Loew, Inc.....	600	15½	14½	15½	+
Orpheum.....	500	17	17	17	+
Friday—					
Fam. Play-L...	3,500	81½	80	80½	+
Do. pf.....	800	93	93	93	+
Loew, Inc.....	300	15	15	15	+
Orpheum.....	100	18½	18½	18½	+
Saturday—					
Fam. Play-L...	100	83½	80½	80½	-
Loew, Inc.....	400	18½	17½	18½	+1½
Monday—					
Fam. Play-L...	300	83½	80½	83½	+
Orpheum.....	100	18½	18½	18½	+
Tuesday—Holiday					
Wednesday—					
Fam. Play-L...	1,500	81½	81	81½	+
Do. pf.....	500	94½	94½	94½	+1½
Loew, Inc.....	300	14½	14½	14½	+
Orpheum.....	2,000	19½	18½	19	+

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Goldwyn.....	4,000	7½	7	7½	+
Friday—					
Goldwyn.....	5,800	7½	7	7½	+
Saturday—					
Goldwyn.....	100	7½	7½	7½	-
Monday—					
Goldwyn.....	3,100	7½	6½	7½	-
Tuesday—Holiday					
Wednesday—					
Goldwyn.....	400	7	6½	7	-

LIGHTS' CIRCUS RUNS INTO DAILY RAIN

Three Scheduled Performances of Six Up to Wednesday—Insurance Flopped

The touring circus of the Lights Club got off to the worst possible weather break, and up to Wednesday the almost continuous rain practically ruined chances of the outfit getting any profit. The deluge of Saturday nearly submerged the aggregation in New Rochelle, N. Y., and both performances were called off there. Monday at Great Neck, L. I., fair crowds were drawn afternoon and night. Tuesday (Fourth of July) everything was set for a clean-up in Oyster Bay, but lowering skies again threatened. About \$40 was taken in admission for the afternoon show, and it was decided to call off the performance, throwing everything into the night show. However, the rain beat the Lights to it again, and the night show was cancelled.

Up to Wednesday only two performances were given out of six scheduled.

The Lights heeded the chances of rain after the New Rochelle submersion. Monday they secured insurance to the sum of \$1,000 per performance. Tuesday at Oyster Bay, when it looked like certain rain, club members felt secured on account of the insurance. But the policy stipulated that one-tenth of an inch must fall between seven and eight o'clock in order that the insurance be paid. It looked black enough during the time limit, but it didn't really start to pour until the eight o'clock bell was tolled. So the insurance racket was a flop, too.

Wednesday the Lights played Freeport, and on the home lot it was figured the show would do real business there despite the rain, which continued to interfere.

Concession men in the resorts were badly hurt by the weather. At Coney Island it was sad. One amusement man in telling of the woe there, said "20 Greeks were ready to commit suicide."

Thursday the Lights circus was to have played Jamaica; today (Friday) and tomorrow (Saturday) it is due at Far Rockaway. The Lights are said to have engaged a circus for the week, guaranteeing it \$750 daily.

ILL AND INJURED

Margie Ardell, former wife of Franklyn Ardell, who was found unconscious from an overdose of veronal in Central Park ten days ago and taken to Roosevelt Hospital, New York, is reported recovering.

Sammy Lee is confined to his home with a nervous break-down. He recently staged the numbers for "Love and Kisses."



BESSIE BROWNING

A good line bears repeating. Keene Abbott in an optimistic mood said:

"It is doubtful whether the American stage has an actress more richly gifted." Next Week (July 10), Keith's Riverside, New York. All managers invited to inspect this act.

HENDERSON'S INSURED AGAINST JULY 4 RAIN

Coney Island Theatre Protects Itself Against Bad Weather—Premium High

The custom of insuring against rain on Saturday, Sunday and holidays, a regulation thing for many years with both major and minor league baseball teams and outdoor amusements in the west has come into general practice this season for the first time among the amusement purveyors at Coney Island. Both of the big amusement parks, Luna and Steeplechase were insured against rain on July 4, and many of the smaller enterprises have taken out insurance to offstand bad weather breaks Saturdays and Sundays throughout the season as well as insuring for holidays.

What appears to be the first instance of a vaudeville theatre insuring against bad weather was Henderson's taking out a policy for July 4, covering itself against the rain hazard on the holiday. Henderson's July 4 policy called for the payment of \$500 to the theatre, with a premium of \$75, in the event of one-tenth of an inch of rain falling on the date mentioned between the hours of 2 and 8 p. m. on Coney Island.

The U. S. Weather Bureau which records officially the exact amount of rain at any time and place throughout the country, officially decides whether rain has fallen and how much, according to the terms of the policy. The Eagle Star and British Dominion Insurance Co. of 123 William street, wrote the Henderson policy.

In Europe, especially in England, the custom of insuring against rain for athletic and other outdoor amusement enterprises, has been general for years, Lloyd's, which has its headquarters in England making a specialty of all sorts of freak insurance.

Some of the western amusement parks in America have carried rain insurance the last few seasons, but the idea has not gained much headway in the east until the present season.

Tex Rickard insured against rain when running the Dempsey-Carpentier fight at Boyle's Thirty Acres, in Jersey City, July 4, 1921, also insuring the lives of both principals.

PALACE BUSINESS

Breaking Summer Records—Capacity Matinees

The Palace, New York, has been breaking records for summer business the last three weeks, with Fannie Brice chiefly credited as the reason. The thing that has boosted the Palace business principally since Miss Brice started her run appears to be the matinees. Last week the Palace sold out at every matinee. Previous summers there has been plenty of room in the afternoons. The weather may have helped, but the weather did not materially assist the other Keith metropolitan houses the last three weeks.

FINANCES AND BURLESQUE

(A Partial Explanation of How the Columbia Amusement Co. Unconsciously Inspired Banking Confidence in All Show Business)

Few showmen outside the inner-most circles of the Columbia Amusement Co. have the least iota of knowledge of what burlesque, as represented by the Columbia, has done to inspire confidence in theatricals throughout the banking circles of the East.

One of the most substantial theatrical builders of America, and a manager (not in burlesque) who is personally worth over \$10,000,000, not so long ago complained because the circuit of which he is the head had to pay a bonus of 10 per cent. on a building loan to complete the theatre. Moving picture producers of repute have admitted within the past two years they have had to pay "shaves" or bonuses up to 30 per cent. to get their paper discounted. Other show people have borrowed through securing indorsers on their paper who were stronger financially than were the borrowers, while some legit showmen have secured loans through hypothecating future receipts from their productions.

The Columbia Circuit or Amusement Co. has been going through a series of financial transactions for 20 years. During that time it has done business with banks and trust companies from New York to all points east of the Mississippi river. It has never defaulted upon an obligation. It has never disputed anything its name was signed to that involved a financial liability, and it has established itself in the leading banks of the country as a business institution of the highest integrity.

To so establish itself is the ambition of every honest business. Many of our most astute business men believe credit is better than cash, on the theory one may secure more through credit than cash. In other words, cash might be limited but A1 credit is unlimited; it goes everywhere and is always available.

The very nature of the Columbia's circulating and rotating business, with its 35 or more theatres in 35 or more cities and as many stage attractions as dependable attributes, all operated directly from the Columbia's headquarters in its own theatre and office building at Broad-

GAUDSCHMIDTS SETTLE

Receive Route for Next Season from Shuberts, at Increase

The action of the Gaudschmidts against Shubert vaudeville was restored to the short cause calendar of the City Court by Judge Hartman last week. Immediately afterward the parties to the action arrived at a settlement. It included a route in Shubert vaudeville for the Gaudschmidts next season at an increase over their last season's salary, besides a cash payment, the latter probably going to Frederick E. Goldsmith, the Gaudschmidts' attorneys, who secured the return of the action to the short cause calendar.

The Gaudschmidts had sued the Shuberts for \$2,000, alleging breach of contract. When first called for trial the court said it thought the case would consume beyond the short case time limit and sent it to the general trial calendar.

RAY MYERS GIVEN DECREE

Ray Myers, the Orpheum circuit booker, was awarded an interlocutory decree of divorce from Madge Myers before Justice Wasservogel in the New York Supreme Court last week. Myers sued on statutory grounds, with the defendant served by publication. She is a resident of South Bend, Ind.

The Myers were married July 10, 1910, in Mishakaw, Ind. The defendant's misconduct is alleged to have occurred during November-December, 1921, at a West 47th street address. An unknown man was named.

Kendler & Goldstein represented Myers.

BIRTHS

Mr. and Mrs. Harry Millard, in Boston last week, daughter. The mother is professionally (pictures) June Caprice.

way and 47th street (which is now valued at about \$3,500,000), made it incumbent upon the Columbia to make its financial strength and resources known to the best banking interests wherever it had a theatre or show.

This entailed more financial information and work than a pure showman could hope to possess. The Columbia went outside the show business for its treasurer, selecting Rud K. Hynicka (of Cincinnati), of high standing in his own community and known all over the country as the National Committeeman for Ohio in the Republican party. Mr. Hynicka was an investor in Columbia Amusement Co. stock. His friends, including the late Geo. B. Cox of Cincinnati, were also stockholders. In burlesque the Hynicka group looked to Hynicka for their burlesque investment. When the Columbia executives proffered the treasuryship to Mr. Hynicka, and frankly explained to him their object, he accepted. Mr. Hynicka has been the Columbia's treasurer ever since, and has the financial department of the circuit now on a basis that could run itself at any time.

Building, buying and selling theatres, advancing to producers, watching over the ever moving and rolling lists weekly of box office receipts, protecting producers to see that they received their full share of the receipts, guarding against the various really details that come with the possession of much and widely scattered properties, have all combined to make the Columbia's treasury an extremely active department.

In season the Columbia's receipts from all of its theatres mount into the hundreds of thousands of dollars weekly. The amounts are locally deposited and gradually drawn into the various depositories selected by the Columbia company in New York City. Local managers check out of funds in local banks for current operating expenses, but when the regular theatrical season of 38 or 40 weeks has ended, there are no gross receipts to count for the remainder of the summer. The box offices are closed. That is an annual enforced period of financing that now has grown to be a routine, but was not that in any sense when the Columbia was climbing.

In building theatres all over the East, taking care of the theatres and their attractions in the same cities, the magnitude of the Columbia's money operations may well be imagined to have brought it into contact with the heads of the big banks. Whatever "burlesque" as a show term may have signified to these banking men, they discovered that the operators of burlesque were men of business repute. They grew to like the methods of the business end of burlesque. One bank spoke well of burlesque to another, as far as financial transactions were concerned. The thing rolled on like a ball, and burlesque built up a big name, through the Columbia Amusement Co., in money circles.

Then came the others in theatricals, including pictures. Banks that had confidence in the burlesque management were more easily convinced by the other divisions. It was simple. If burlesque was so jealous and zealous over its credit and standing, other theatricals were likely the same. The prestige erected by the Columbia Amusement Co. redounded, and unconsciously so far as the Columbia people were aware, to the benefit of all the show people who came into contact with the financial interests the Columbia had had dealings with.

The Columbia Amusement Co. has handled millions upon millions in cash (for it does only a cash business through its box offices) during its existence; has been a big and small borrower, as occasion demanded, and the financial world takes it upon its banking record of never having failed in a single obligation, whether that obligation was to build a two-million-dollar theatre or pay a bill or note.

It's a great, fine record for theatricals, that neither burlesque nor the Columbia Amusement Co. will ever be credited with by the remainder of the show business.

TWO WEEKS' NOTICE CLAUSE IN SHUBERTS' ARTISTS' CONTRACTS

Booking Office Claims It Applies Only to Production Engagements—Form Headed "Shubert Advanced Vaudeville Contract"

Several clauses in the contract form lately issued and headed "Shubert Advanced Vaudeville Contract," "Official Performers Contract," have brought comment from actors and agents.

One clause carries a two weeks' notice of cancellation by either party. The Shuberts had announced a play or pay contract for their vaudeville the coming season. When Arthur Klein, general booking manager for Shubert vaudeville, was asked concerning the two weeks' notice clause, he replied: "That does not apply to vaudeville. We scratch that out for vaudeville acts. It is intended only for production engagements."

The Shuberts are said to have a separate production actor-contract. The contract for Shubert vaudeville, as it reads, reads only for vaudeville, mentioning and referring to the unit shows, also to acts engaged.

Another clause says: "This contract shall be construed only according to the laws of the State of New York and any suit or action thereon or following therefrom shall be brought and shall be maintainable only in a court held within the county and State of New York, and shall not be brought or maintainable in any other county or state."

Theatrical attorneys asked concerning the clause confining legal action against the Shuberts under the vaudeville contract to the county (Manhattan) and State of New York, asserted its legality was gravely open to question.

The contract in many of its points contains the standard vaudeville conditions, and is reproduced in full in this issue.

For the revue shows the Shuberts agree to furnish wardrobe, although the act must provide itself for its speciality. Another section says that while the act's material is restricted exclusively to the act, any other stage material used by the members of the act in the revue portion will become part of the performance and may thereafter be used by the show, meaning that that material is subject to copyright along with the remainder of the performance (unit revue). Attorneys say a sharp definition should be expressed in writing in the contract over this provision.

It is not known as yet whether the Shubert form of contract is the same as the form being used by Shubert vaudeville producers. Each (Continued on page 22)

JOHNSON LOST WEIGHT

A. E. Johnson of the Wirth-Blumenfeld agency returned to New York Tuesday, after a long European trip with J. J. Shubert.

Asked how things were on the other side, Johnson pointed to his waist line, stating he had lost 15 pounds while away. Mr. Johnson attributed his loss to fast traveling. Shubert and himself having visited many countries. All nutritious foods were obtainable on the other side, he said, though a scarcity of milk and sugar existed in Berlin.

The best variety bill abroad they had seen, mentioned the agent, was at the Circus Schumann, Copenhagen. They traveled extensively in Germany and Austria, besides making the northern countries, as well as England and France.

While booking a number of foreign artists and acts for the Shuberts, Mr. Johnson stated he could not announce names.

George Edwards Asked to Write

Los Angeles, July 5. Mrs. George Edwards is recovering at the Angeles Hospital here from a major operation performed June 29 by Dr. Charles Bryson. Mrs. Edwards says she has lost the address of her husband, of the Edwards and Edwards shooting act, and would like to have him immediately communicate with her.

TABS BREAK MORRISON'S VAUDE. RECORD

Rockaway Beach House, Big Time for 25 Years, Is Changed

Morrison's, Rockaway Beach, last Thursday started with a combination of musical tabloid, vaudeville and pictures policy. The tab organization operates on the order of stock burlesque, with a change of bill weekly. The tab company was organized and is operated by Fred Clark, manager of one of Jacobs & Jermon's shows on the Columbia wheel last season, and interested with John Jermon in the Columbia show "Let's Go" next season. Included in the tab cast are Marty Seamon and other burlesque people. The changing of policy at Morrison's marks the first time in 25 years or more the house has not played straight vaudeville of the big time type. Keith has booked the house every summer for a score of years. The Morrisons are not operating the house this season, having rented it to outside parties. Two performances daily are given of the burlesque tab section of the show, with the pictures and vaudeville making it continuous.

TREASURER SENTENCED

Chicago, July 5. Joseph Cadmus, former treasurer of the Palace, Milwaukee, and a relative by marriage of Morris Meyerfeld, Jr., of the Orpheum circuit, was sentenced to one year in the Wisconsin penitentiary by Judge Joseph Backus in the Municipal court of Milwaukee, this week, on a charge of embezzlement.

Cadmus, several months ago, was arrested in Brooklyn, N. Y., for a shortage of \$90 in his accounts and extradited to Milwaukee. It was his second offense, it is said. The Orpheum officials decided an example must be made.

LAFAYETTE THEA. SETTLES

Buffalo, July 5. Before trial of the action started by Harry Watkins for salary through summary cancellation under a play or pay contract against the Lafayette Square theatre here, the theatre settled with the act, paying its claim in full.

The case had been set down for trial and Watkins was present prepared to go on with it.

Hip, Frisco, Split Week

San Francisco, July 5. The Hippodrome started last week on a split-week policy, although it had previously been announced that the regular full week policy would be maintained.

REVUE WITH AMATEURS ONLY AS VAUDEVILLE ATTRACTION

Franklin, in Bronx, Trying It Next Week—Ten Turns, All from Neighborhood—Called "Bronx Follies"—Gus Edwards Picking Cast

James Fotheringham, manager of B. S. Moss' Franklin in the Bronx, has hit upon another new angle through which the "opportunity" or "amateur" night idea may be worked as a publicity booster for a vaudeville house. The first half of next week (July 10) Fotheringham will present a ten-act turn at the Franklin called the "Bronx Follies," to be composed of eight girls and two boys, all Bronx amateurs. The act is to be a revue with the specialties interpolated throughout a piece-holding a thread of a story.

Gus Edwards is picking the girl candidates for the turn, the selections being from photos sent to the theatre. The two boys were chosen from a recent "opportunity" night contest at the Franklin. George Thompson will produce the act.

Solly Schwartz, manager of Keith's, Jersey City, has for some time been running "amateur nights" with the people appearing camouflaged in a minstrel first part. The Franklin experiment appears to be the first instance of a vaudeville house playing an act wholly made up of amateurs.

BENEFITS FOR AGENTS

The Association of Vaudeville Artists' Representatives, composed of agents booking in the Keith office, has arranged with two insurance companies to pay benefits to its members. A member meeting with an accident or becoming ill receives \$25 weekly for the period of his incapacity. There is a death benefit of \$1,000, if death is from natural causes. If death is caused by accident the death benefit is increased to \$2,000.

The directors of the A. V. A. R. will meet Friday (today) to discuss the holding of an entertainment in the fall.

SOME OF FIELDS' PEOPLE

Some of the people engaged for the Lew Fields-Shubert vaudeville unit show that Mr. Fields will personally head are the Melody Changers, Broadway Saxophone Six, Harry Cooper, Shadow McNeil, Two Leightons and Baby Josephine.

"BURLESQUE THE CLEANEST"

The writers on Variety who are familiar with burlesque as they are with other forms of musical comedy entertainment, claim that burlesque, as represented by the Columbia attractions, is the cleanest performance on the stage. By stage, they refer to New York, although if the shows that leave the Columbia theatre, New York, give the same entertainment elsewhere they are the cleanest on any stage in America.

No vulgarity of dialog or action; no shimmy nor cooch dancing, and no bare legs. Those have been the standing rules for standardization of the American Columbia burlesque shows that play the Columbia, week in and out during the season.

Musical comedy permits shimmying and cooch, suggestive situations, questionable dialog and bareness to the point of nudeness. Vaudeville varies according to the theatre played in, yet in some of the best theatres things slip by the managerial eye and ear, or are reinserted after the first performance, that the Columbia, New York, in its burlesque shows will not stand for.

Yet in the Columbia a performer, knowing he has a punch line or gag, or bit of business, might seek to introduce it after it has been censored out during the Monday performance there. He might do this with the connivance of the traveling manager—never with the house manager.

Executives of the Columbia Amusement Company for some years caught the incoming Columbia theatre shows at its stand a week or so away from Broadway. They would censor it then, and again when it opened at the Columbia, New York.

One show some seasons ago that had not been caught, through press of affairs at the home office before it reached the Columbia, New York, caused a string of "cuts" at the first performance that used up all the envelopes the managerial pocket held. It did not seem if the cuts were enforced there would be any "show" left. The cuts were enforced, and vigilance maintained during the week that none of the cut-out stuff went back into the performance. The executives talked over this performance. It struck them that a company doing a show like the one that had been so heavily cut would commence to "cheat" again after leaving the Columbia.

They called up Variety and asked if the staff reviewer who had caught the show at the Casino, Brooklyn, He would be supplied with a full list of the cuts, the Columbia man stated, and the request was made for the Variety reviewer as he would be unknown at the Casino, whereas any of the Columbia group could not enter the house without being recognized. The purpose, said the Columbian, was to know if that show would disregard orders and reinsert the objectionable material. "If it does," we will throw it off the wheel immediately and close the house for the remainder of the week if necessary," said the Columbia executive, one of the most severe in all burlesque for "clean shows."

The Variety man caught the show, seated in the gallery of the Casino at the Monday night performance. He reported that but few of the cuts had been placed back and that those few were not material. In fact, he was more liberal minded concerning burlesque shows than the managerial censor. This managerial censor goes to the extremes in eliminations. He often confuses spice with smut, not because he can not detect the difference, but through his sensitiveness on what may be said about "burlesque."

Many conversations have been had with him by Variety men. He once said to one of them: "I know all about what other shows are doing. I have seen stuff pulled on Broadway that I couldn't understand how it ever got over on the stage, even the first night, but that doesn't make any difference to us. This is burlesque. For years burlesque has been pounded. It didn't make any difference whether it was one of our (Columbia) shows or just some turkey. It was burlesque the papers or the people said. Now if there is the slightest thing off here, we would be criticised, not because it offended anyone, but just because it is burlesque."

"We have to be careful. I impress it upon all producers. We hope to see the time when we can make the public and newspapers understand that our burlesque is not the

burlesque they believe they know. The only way we can do that is to keep the stages of our theatre absolutely clean, so that anyone, anytime, man, woman or child, can go into them and see a performance that will not contain one thing to offend. We won't stand for anything else, if we go broke following this theory. It's the only thing for the future. We have been through it all; there isn't one of us that doesn't know dirt and how to smear it, but there's not one of us that's going to do it on the Columbia wheel and stay on the wheel.

"The old-time burlesque producers with us may try to cheat. If they do we will catch them at it and fire them out. Tell it to them and tell it just the way I've said it," but Variety didn't, because this manager's sincerity had almost ruined his judgment. But, nevertheless, he accomplished a remarkable work on the Columbia wheel—he made the producers understand what he meant, and he made them clean up their shows. He kept after them, he threatened and disciplined them until he, and nearly he alone, brought the burlesque entertainment up to the point when, where Variety said, "Burlesque is the cleanest performance on the stage."

Two or three of the New York staff of Variety often drop into the Columbia, like the Palace, to watch the show or talk with the house men. It's a matter of news and habit. On a Monday afternoon this censor may be seen in the end seat of the rear row with pencil and envelope in hand watching the initial performance for the week. Curiosity has often prompted a Variety man to stand alongside him during a portion of the show to see what he censors. Often the Variety man has protested at a cut made, that being indicated when the censor jotted down an item on his memo. One, particularly, the Variety man said, of a girl doing a slight shimmy, and as the pencil got to work: "Don't cut that out. It's harmless. She's all right. That isn't a real shimmy. They did worse than that in the old cake walk." "They did, eh?" he answered. "Well, out it goes, just the same."

At other times a bit of dialog with a howl, or a piece of business that was well done enough to be but a mite spicy, yet the pencil, and again the protest. "Aren't you holding them down too hard, Mr. Mack?" the Variety man would ask. "You will take the hearts out of them and kill their best laughs. You can see (or hear) much worse than that in any theatre in town." "You can, eh?" he would answer. "Well, out it goes just the same."

For this unofficial censor is J. Herbert Mack, president of the Columbia Amusement Company, one of the nicest fellows personally that may be met with in the show business, but a martinet when it comes down to a question of a "clean" or "dirty" show. To the insistence of Mr. Mack may be laid the present status of a Columbia theatre attraction, a wholesome performance of the burlesque type that draws as many women as men to that theatre at Broadway and Forty-seventh street.

No less stringent is Frederick M. McCloy, the business manager of the Columbia, New York. Mr. McCloy has been with the Columbia Amusement Co. for about 12 years. Of extensive newspaper experience and acquaintance, Columbia burlesque did not commence to come to the fore as a recognized amusement until Mr. McCloy started the dramatic men of the New York dailies toward his theatre. He did not start them until satisfied the performance there would be what he guaranteed it. The dramatic men often have dropped into the Columbia since, have given the shows there some nice and lengthy notices; they have enjoyed the performances and it has changed their opinion of burlesque, which the New York daily papers had ignored for time immemorial, until Fred McCloy, by individual talk and calls, persuaded the men of the dailies to visit his theatre.

McCloy is with Mack on the theory of clean shows. If anything McCloy went just a bit farther. At one time McCloy proposed to Mack that, what is known as the "nauce" character, be stopped on the burlesque stage. McCloy still persists on that point. He just can't see any comedy in it. McCloy also unofficially censors the shows at the Columbia, and in Mack's absence marks down the cuts. Between the two (Continued on page 15)

BURLESQUE FARES TO OPENING \$21,077

Each of 38 Producers Pays
\$554 Into Railroad Pool—
Wheel Starts Aug. 28

Every franchise holder on the Columbia burlesque wheel received a letter this week calling upon him to send his check for \$554 to the central office as his portion of the total cost of \$21,077 required to move 38 shows to their opening stands. The season opens officially Aug. 28.

The opening points have been set, but they will not be made public until next Monday, July 10. By that time every Columbia manager must have deposited his check for the pro rata charge or it will be assumed that he does not desire to go through with the pooling arrangement. Until next Monday nobody will know where his show opens and if he does not enter the pool he does not know but that his opening stand will be a distant one.

A new system has been arranged for lining the shows up. Managers have been required to submit to the board a written statement of his feature, such as whether his cast is headed by an Irish, Hebrew or tramp comedian. After this declaration the manager cannot change his comedian until six weeks after the opening. Meantime the shows have been so arranged that as much time as possible will elapse between the appearance of two shows with the same type of comedian. In some cases it is said there are gaps of four weeks between comedians of the same style.

"FOLLIES," 1ST; MOLLIE, 2D

Barney Gerard's "Follies of the Day" topped the Columbia list for gross receipts this season. This is exclusive of the seven weeks' run of the show, following the regular season at the Gayety, Boston. Mollie Williams Show was second, and Billy Watson's show third.

Bedini's "Peekaboo" led the Columbia shows the previous season in the way of gross receipts, and Mollie Williams was second.

BURLESQUE ENGAGEMENTS

Engaged for Mollie Williams Own Show (Columbia), Mollie Williams, Margie Barrons, Art Franks, Ralph Sanford, Robert Jones, Salvatore Zita, Cliff Worman, A. R. Dittmas (manager), Harry Leighton (musical director).

For Sim Williams' "Radio Girls" (instead of "The Girls from Joyland" as last season); Billy Gilbert, Bob and Emma Wilson, Melody Trio, Cleora, foreign dancer; Warren Fabir, Billy Baker, James Williams, Sam Clark.

For Watson's "Beef Trust": Billy Watson, James Francis Sullivan, Marete Sisters, Jules Jacobs, with Al Humer stage manager, and 20 chorus girls announced.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)

Ray H. Leason and E. M. Jacobs; J. Harnett; \$267.22.

Key Holding Corp.; Claremont Film Laboratories; \$3,121.45.

Kitty Gordon; M. Rosenthal et al.; \$59.65.

Mavn Amusement Co.; T. J. Drennan, Commissioner; \$59.20.

Fourteenth St. Amusement Co., Inc.; T. J. Drennan, Commissioner; \$275.20.

Nat Feldman; Am. Photo Players Co.; \$395.70.

William G. Massarene; A. Dwan; \$5,863.59.

Joe Smith and Charles Dale; H. Goodwin; \$695.

Jennie Wagner; Hotel Claridge, Inc.; \$84.11.

David Lamar; Hunt & West, Inc.; \$228.18.

L. & H. Enterprises, Inc.; Wyanoak Pub. Co., Inc.; \$499.55.

Charles L. Lanigan; Tribune Productions, Inc.; \$2,248.98.

Bankruptcy Petition

Kosmo Corp., operating Club Maurice, 1654 Broadway (involuntary).

ENGAGEMENTS

Charlie King, "Little Nelly Kelly" (released from Shubert unit show for this Cohan production).

Dolly Connolly, "Pin-Wheel."

Margaret Lawrence, for "The Endless Chain" (A. L. Erlanger).

NEW "MARCUS SHOW"

New One Now Forming—Marcus
in Bankruptcy

With recent reports from Boston that A. B. Marcus had been placed in involuntary bankruptcy through his operation of the "Marcus Show" last season, an announcement was sent out this week that "A. B. Marcus of the Marcus Producing Co., Inc. of Boston" is preparing another "Marcus Show" to open Aug. 7 at Perth Amboy, N. J., playing a few weeks around New York and then heading for the coast.

Chas. Brave will manage the show, with Claude Long ahead.

Among the people announced engaged are Harry (Heinie) Cooper, a six-piece women's jazz band, Frank Pickett, Harry Frankel, Althea Barnes and Minnie Burke.

Boston, July 5.

While there has been some talk about chattel mortgages and manipulation of assets in the bankruptcy proceedings started against Abraham B. Marcus, little interest is exhibited in his affairs around here.

Marcus operated the Marcus Show last season. Stories he owed money for bills in connection with his show were often heard.

The bankruptcy petition seems friendly, though involuntary against Marcus. It claims he made preferred payments, while knowingly insolvent, to Claude H. Long and Gayle Burlingame of \$500 and \$5,100 respectively.

The petitioners were the Wolf Fording Co., Peter Sparks and Charles Turner; \$975 is mentioned as owing for scenery and costumes to one or all.

Marcus' local address is 82 Roxbury street, Boston. A full list of liabilities and assets is to be filed this week.

GAMBLING ON PROSPECT OF TRIP TO ENGLAND

Burlesque Producers Spend-
ing More for Productions
in Hope of Coup

Variety's announcement from London that a syndicate of British managers have in mind the establishment of a burlesque circuit on that side, drawing much material from the American shows, has done more to stir the activities of the American burlesque producers on the Columbia circuit than anything that has happened.

Jean Bedini's "Chuckles" at the Oxford, London, has opened the eyes of the British showmen to the possibilities of the burlesque style of entertainment and Columbia franchise holders are in keen competition to put on a production that can stand alone side that organization.

The greater part of the 33 Columbia wheel shows will revive the custom of playing from two to three weeks preliminary time prior to the official circuit opening next season. The playing of preliminary dates had been the rule for a number of years up to last season, when it was temporarily abandoned.

The opening of the regular Columbia season will likely be the last week in August.

Campbell's "Youthful Follies" O.K.'d

The complaint filed by Miner-Gerard, Inc., with the Columbia Amusement Co. against the use of "Youthful Follies" as a title by Wm. S. Campbell for the former "London Belles" next season has been disallowed. Campbell therefore will call his show "Youthful Follies."

The contention of the Miner-Gerard firm was that the word "Follies" in another Columbia show might cause confusion between it and Gerard's "Follies of the Day."

22 Men in Park's Orchestra

When the Minskys open the Park, New York, with stock burlesque in September, it will have an orchestra of 22 men. Louis Furman, now musical director at Henderson's, Coney Island, will be the leader at the Park.

Gerard Show Closes to \$7,500

Barney Gerard's "Follies of the Day" closed at the Gayety, Boston, Saturday, after a seven weeks' run. The "Follies" did slightly under \$7,500 last week. The show averaged \$7,400 weekly.

RUNNING BURLESQUE

By SAM A. SCRIBNER

Twenty years ago the Columbia Amusement Company was incorporated—on July 12, 1902. The incorporators were Gus Hill, Phil Sheridan, Bob Manchester, Harry Martell, Louis Robie, J. Herbert Mack, Fred Irwin, Abe Leavitt, George Rice, A. H. Woodhull, Harry Morris, Charlie Barton, Harry Bryant, Will N. Drew, Harry W. Williams, Jr., and Sam A. Scribner.

We met down in the old Astor House. We did not dare let the Empire Circuit or the Eastern Circuit Managers' Association know that we were organizing, for fear that we would have been thrown out.

The directors for the first year were George Rice, Harry Morris, A. H. Woodhull, J. Herbert Mack, Gus Hill and Sam A. Scribner. Charles H. Waldron was the first president. Mr. Woodhull was the first vice-president. Louis Robie was the first

secretary for the previous year be accepted and ratified." It was seconded by Harry Morris and was passed by the unanimous vote of all present.

The second year Charlie Barton was elected president. Ben Hurtig was elected vice-president and held the office until he died, when his brother Jules was elected in his place and has held the office ever since.

Ben Hurtig was a loyal, decent, square, upright, honest man and a bulwark of strength to the organization. I think of Ben Hurtig a great many times. Besides being a great help to the organization, he was a lovable character and a fellow one could tie to. When Ben said "yes" you could go to sleep on it; it was "yes" forever and at all times as far as he was concerned.

On July 12, 1906, at 2 p. m. there

vacancy and has been our treasurer ever since. A distinct gain of an important kind was felt when Mr. Hynicka consented to accept the trusteeship of the corporation. He was reluctant to assume the multifarious duties of the office on account of his far-reaching and important private affairs, among them being the exactions and activities of his position as Republican National Committeeman for Ohio. The main point is Mr. Hynicka did accept, and his expertness in financial operations and the wisdom of his advice in all questions of policy have been of inestimable value.

While I am discussing officials this story would be incomplete without a word of praise for our general counsel, Leon Laski. Mr. Laski has been untiring in his devotion to the interests of the corporation, and his judgment has been of rare aid, frequently outside his legal functions.

Turning to more general topics, I don't suppose there is a man, woman or child connected with this institution, from the scrub woman in the theatre to the top of the ladder, who doesn't think that they could run this



SAM A. SCRIBNER

SECRETARY AND GENERAL MANAGER COLUMBIA AMUSEMENT COMPANY

secretary, Harry Martell the first treasurer.

The first rollcall was made July 13, 1903, and the following responded: "Crackerjacks," Manchester & Hill; "Tiger Lilies," Scribner & Drew; "The Australians," Harry Bryant; "The Knickerbockers," Louis Robie; "American Beauties," Billy Watson; "The Trocadero's," Bryant & Watson; "High Rollers," A. H. Woodhull; "The Brigadiers," Harry Martell; "Bowery Burlesquers," Hurtig & Seamon; "The Transatlantics," Hurtig & Seamon; the Al Reeves Show, Al Reeves; "Big Gaity," Rice & Barton; "Rose Hill," Rice & Barton; "City Sports," Phil Sheridan; the Irwin Show, Fred Irwin; "World Beaters," Robie & Mack; "A Night on Broadway," Harry Morris; "The Royals," Peter S. Clark; "Morning Glories," Scribner & Drew. Frank B. Carr, with his "Thoroughbreds," and Abe Leavitt, with his "Rentz-Santley" Co., joined us the second year.

I don't know what was done that year, but I find on the first minute book that a motion was made by Mr. Scribner, before the election of the directors for the ensuing year, "that all acts done and performed by the officers and directors of this organi-

was held a meeting of the Board of Directors. Those present were J. Herbert Mack, A. H. Woodhull, L. Lawrence Weber and Sam A. Scribner. A quorum of directors being present, Mr. Weber, acting as chairman, declared the same duly assembled. A motion was made by Mr. Scribner and seconded by Mr. Woodhull that Mr. Mack be elected president of the corporation for the ensuing year. Mr. Mack has been president ever since. At this same meeting Gus Hill was elected treasurer.

The first treasurer of the company was Harry Martell. After we got into conflict with the Empire Circuit his interests compelled him to resign as treasurer and go over to the Empire Circuit, where his investments were. The next treasurer was Gus Hill. Mr. Hill's business interests got so large (this was in the old Stair & Havlin days) that he could not attend to the duties of a treasurer and so resigned. Lawrence Weber was appointed in his place. Weber suddenly discovered some business in England that was stronger than his connections here, and consequently he resigned and left the country.

Rud K. Hynicka stepped into the

business better than I can. I can look out of my window and see 150 managers, agents, actors and what not standing on the corner of 7th avenue and 47th street, and everyone is firmly convinced in his own mind that he could conduct the affairs of the Columbia Amusement Co. a whole lot better than I can, and everyone has a different idea how it should be done. That makes 450 ideas that would be going in 450 different directions if some one were not here to keep them from doing it. Indeed, the fact is that about the only two men who have not told me how to conduct the company's affairs are Nat Golden and Julius Michaels.

For instance, when a local manager is discharged he immediately proceeds to tell everybody who will listen to him how short-sighted I have been, and that he alone is the only man in the world who knows how to conduct that particular theatre successfully. And in general he cites what a rotten lot of executives and officers there are in this business.

Here is an example: I had occasion only a short time ago to let a man out of one of our principal theatres in the west. He was crying (Continued on page 55)

"PROPAGANDA"—RINGLINGS; "NOTHING IN SALE REPORTS"

**"Not Enough Money to Buy the Ringling Circus,"
Says Inner Circle Man—Paying Attention Only
to Their Own Business—No Circus Large Enough
to Compete with Barnum-Bailey Show**

"Where are you getting this stuff about a 'circus war'?" said an inner circle man of the Ringling organization to a Variety representative. "Don't you know there is no circus large enough to compete with the Ringling Brothers - Barnum Bailey show?"

Informed the stories as reported in Variety concerning the circus situation were those going the rounds of the outdoor showmen, the Ringling adherent replied:

"Don't you believe it. The circus people know better. If anyone has been telling Variety stuff like that, he has been slipping it something. The Ringling show pays no attention to anything but the Ringling show. It has no opposition. Whether it follows some other circus the day or the week or the month after, is immaterial. There is only one 'big show.'"

"And about the story you had the Ringlings might be induced to sell the Ringling-Barnum Bailey circus: If that were not a joke it was propaganda. There isn't enough money to buy the Ringlings' circus. Take a little tip from someone who doesn't care either way—don't fall for the propaganda thing. It will never get anybody anywhere as far as the Ringlings are interested."

The Ringling man had reference to a recent story in Variety that another group of circus men were figuring on eventually finding the Ringlings in a position where they might dispose of the Ringling (Barnum-Bailey) circus for \$4,000,000.

A circus man to whom this was placed before was asked how these reports might be looked upon as "propaganda." He answered the stories as printed did have a suspicious sound, that it could easily be read through them that they were "dope" reports (i.e., what other circus people thought could possibly happen). The lack of substantially, he stated, in any of them would of itself find little credence among the more knowing circus showmen.

"To my mind," he said, "there is a vain hope among some circus men that if they could get hold of the Ringling name they could do a lot with it. That hope is not alone confined to circus men, however. Any number of monied people have seen the same opportunity. The circus people thought those who have spread this propaganda, if it is that, might reasonably suppose they could manipulate the Ringling name (the circus, of course, will always take care of itself) to better advantage than an outsider."

"But that to me is uncomplimentary to the Ringlings. John Ringling knows as much about the circus business and the Ringlings as anyone. It is unlikely at this day that John Ringling is going to lend himself and his name to a speculative crowd while he is conscious. He has had too many propositions from financial circles, on this side and from Europe, to capitalize the Ringling name and the Ringlings' show. He has turned every one down, to my knowledge."

Asked what he thought of the report the Ringling Brothers-Barnum Bailey circus is worth \$4,000,000, the circus man said that was something he could not answer. "Who on the outside can tell what John Ringling considers his property worth? We all know it's the greatest outdoor money-maker in the world. The Ringlings are circus people. I imagine their pride would largely enter into any proposal they received. When you have pride and a staple money-maker of the class of the Ringling circus, you would have to bid pretty high in my estimation to even make John Ringling think about it. And then also in my opinion, Mr. Ringling would be so solicitous as to what might happen to the name of Ringling in other hands that he would conclude

under any circumstances to continue his personal operation."

John Ringling is reported to have declined to discuss any phase of the various reports bruted around since the summer season started. The Ringlings have adopted a similar policy of silence and inattention to rumors for years.

INDOOR BOOKING

Chicago, July 5.

The International Fraternal Amusement Corporation, with many show and outdoor showmen among its incorporators, has been organized, and offices established in the Masonic Temple. The concern was organized for the prime purpose of putting out winter circuses, carnivals and shows to play under auspices of lodges and fraternal organizations.

J. C. Mathews, of the Loew booking offices, and who has had charge of the ten Shriner circuses put on at the Medinah Temple, has been elected president of the new concern. Ernie Young, vaudeville agent and producer, is treasurer, and Sam Levy of the United Fair Agency is secretary of the organization. Among its directors are Edward Carruthers of the United Fair Agencies and William Sherfius, Jr., president of the Federal Decorating company. The concern is incorporated for \$25,000.

It has been figured by the concern that Mathews, through his strong Shrine connections, will be able to corral most of the Shrine business throughout the country and exclude a dozen or more competitors from this field.

EXPOSITION A BLOOMER

Rock Island, Ill., July 5.

The Transmississippi Exposition and Pageant of Progress closed here last night, after six dreary days of wretched business.

Among the circus features were the Duttons, equestrians; Valentines, casting; Diving Ringens, and the Scotch Highlanders' Band.

There were four riding devices furnished by Sol's United Shows.

The exposition features included agricultural, commercial and domestic service exhibits, together with an automobile show and other attractions.

Davenport, Ia., and Moline, Ill., both nearby cities, each held a celebration at the same time, the opposition proving too strong for Rock Island.

NAT REISS SHOWS

Chicago, July 1.

This is one of the veteran titles in the outdoor world. The Reiss name figures back 20 years. Nat Reiss was a dominating factor among carnival people and bore a reputation that is still remembered. Though having passed on to his widow, Mrs. Nat Reiss conducts the show according to the plan and policy of her deceased husband.

The show last year was leased out to an operating concern on a percentage arrangement. Several things went wrong, necessitating Mrs. Reiss withdrawing the show, and this year she put it out under her own management.

This show when visited was located almost in the center of one of the suburbs of Chicago (Chicago Heights) and was given under the auspices of the Knights of Columbus. Though this show travels on 17 cars, it looked more like 25. There was a 70-cent gate charge, and on the inside everything was found spick and span, not hard to tell there was a woman's hand pulling the strings. Everything was so clean, with the concessionaires all

BARNES CIRCUS ALONE AGAINST M-B SHOWS

Nothing in Report Muggivan-Ballard-Bowers Have Interest in Independent

More complete reports of circus activities this season give denial to the reports Muggivan-Ballard-Bowers have any interest in the Al G. Barnes circus. The fact seems to be that just now the M-B properties wherever possible are giving opposition battle to the Barnes show.

The Barnes circus is headed east after opposition through Nebraska and another opposition fray has been staged between Barnes and the M-B shows around the Kansas City territory. The Gollmar Bros. and the Sells-Floto have been two of the Ballard-Muggivan circuses to battle Barnes so far.

It is being stated that since Muggivan-Ballard appreciate no one of their circuses could by itself give the Ringling show a fight, as the latter has it all over any of the others through size and drawing power, the Muggivan-Ballard crowd is thinking of criss-crossing the Ringling show wherever possible by at least two of their own circuses, in an attempt to beat in the Ringling (Barnum & Bailey circus) twice by two of its own circuses.

Muggivan-Ballard appear to be able to secure the movements of the Ringling circus quite some time in advance. Before July 1 they had its route up to July 15, by which time it will have come out of Canada (at London) and will then play through Michigan into Ohio, making Toledo July 15.

From all reports the Barnum-Bailey circus has been doing normal business and abnormal business in some of the towns, which means its usual terrifically large weekly profit.

The Barnes and Sells-Floto circuses will play St. Joseph and Kansas City within two weeks of each other, with Barnes making both cities first, and each show in ahead of the Ringlings.

As the Barnes show comes east, it is expected Muggivan-Ballard's newly framed Yankee Robinson circus will be weaving about in middle western or the lakes territory, prepared to be handled as the M-B expert router directs. Every route and jump of all M-B shows are said to be submitted first to this insider and must have his o. k.

It is reported the paper and route for the Yankee Robinson show are now being laid out in Chicago. It is said George Moyer of the M-B forces will take out the Yankee Robinson circus.

BURLESQUE AS I HAVE FOUND IT

By FREDERICK M. McCLOY

Frankly, I knew mighty little about the business of burlesque when I came to the Columbia theatre nearly 13 years ago. In a general way I was acquainted with the type of entertainment presented, but the personalities of the profession were like a closed book to me. Now, after years of observation and experience I want to say that I have found burlesque people industrious, intelligent, clean-living men and women, working in a community of interests.

Methods of production, the men and women performers, the development of the entertainments and the audiences claimed my attention. In the early days I felt I was serving my apprenticeship in a branch of show business new to me. And I found it of absorbing interest. When I began to do business with burlesque officials and producers I found them to be diligent and patient, to say the least. They did all their own work in the preparation of their shows.

They wrote and arranged the

form of entertainment being given in this country. My preconceived notions went far wide of hitting the mark.

Early in my association with those in burlesque I found that the executives of the Columbia Amusement company had the whole burlesque business in the palms of their hands and that they had arbitrary powers to govern it wisely and firmly, if it were necessary. There is nothing that performers, managers or producers can do that is not subject to the direction, even dictation of the executive committee of the Columbia Amusement Company—J. Herbert Mack, Sam A. Scribner and Rud K. Hynicka. I shall cite an illustration, an illustration which seems petty but which nevertheless brings out the point very clearly.

During the first year of the Columbia theatre's existence I opened a letter addressed to Mr. Mack, during his absence from the city. It was from a woman who ran a boarding house in St. Louis. She complained of a burlesque



FREDERICK M. McCLOY

books of their productions themselves. I found that the producer generally worked with his male star or comedian to develop comedy situations and bits. And the music was not neglected. They conferred with their musical directors to select the songs and music for the show. And they also took charge of the rehearsals of the entire ensemble. All of this surprised me, for they did the work that producers in other branches of the show business employed people to do for them.

It was not with the thought of saving money that the producers worked so hard themselves. Burlesque is a distinct style of entertainment and these men know what the burlesque "fan" wants when he goes to a burlesque theatre. And the latter exists, without any doubt. He exists just as positively as does the baseball fan and the boxing fan. My experience proves it. Before the Columbia theatre had been open three months I had acquired at least a bowing acquaintance with 60 per cent. of the people who came here every week. They came regularly every week, too, and continue to come. They are real fans.

In my pre-burlesque days, before I had opportunity for careful, first-hand observations, I was led to believe that burlesque was a sort of low-down type of entertainment. It made its appeal, I believed, through its women who contrived to do all in their power to arouse the sexual interest of the men in the audience. The comedians, in their conversations and in comedy scenes, according to my notion, assisted the women in their suggestiveness. I want to say now, I have found as an actual fact that in these elements Columbia burlesque is truthfully the cleanest

actor who had left her house after an engagement in that city without paying his bill, which amounted to \$12 or \$15. I took the letter to the executive office. I was instructed to write to the manager of the company in which the man was employed and to instruct him to see that the bill was paid without delay and deduct the money from the actor's salary. And I wrote to the boarding house keeper, asking her to let me know if the bill was not paid within two weeks of receipt of my letter. Within a week or ten days she wrote that she had received the money due her.

It would be an easy matter for me to cite 50 cases similar to the one just related. As a result of that sort of control by the burlesque executives it has become almost a truism that burlesque people do not owe money. I do not want to intimate that it is frequently necessary for the Columbia Amusement Company to exercise its powers in this direction or that it is necessary to compel burlesque people to pay their bills. I think they are galled that way naturally. They know that they couldn't get away with it if they wanted to, and I know that they wouldn't want to, even if they could. But, as is inevitable in all large groups, I suppose there are a few exceptions to this general theory. But I know they are fewer in burlesque than in any other branch of show business. As further proof of the accuracy of this assertion we rarely read of a judgment being entered against a burlesque man or woman.

Burlesque folks have developed a spirit of friendship and of comradeship that is refreshing. They associate closely with one another, share their joys and their sorrows, plan and dream among themselves almost

(Continued on page 56)

CARNIVALS AFTER "ALL OR NONE" CONTRACTS WITH OUTDOOR EVENTS

Wortham Shows Close for Toronto and Other Concerns Bid for 26 State Fairs and Over 200 County Fairs—Muggivan-Ballard Behind Plan

It became known this week that the Wortham Shows, a big carnival concern, had signed an "all or none" contract for the Toronto Exposition in October. This means that the carnival company will take over all the concessions and displays, paying the exposition a flat sum and sharing in the profits on a percentage basis beyond an agreed gross.

It is said several of the state fairs have been handled in the same way before, but this is the first deal of the kind that has come into the open. The inside story is that the plan is the work of Ed Ballard and Jerry Muggivan, principally known as proprietors of circuses, but said by showmen to be widely interested in carnival companies all over the country.

The proposition is an intricate one with many angles and its promoters are said to be going after it in a wholesale way, making bids for all the principal state fairs, numbering 26, and the main county fairs which run beyond 200.

The contention is that an efficient organization can supply a better line of attractions to bring the people out than the scattered smaller amusement agents and for less money. Another principal angle is that such an organization could re-establish the institution of the industrial exhibit which of late years had somewhat fallen into disuse. Practically all the fairs formerly had elaborate exhibitions of agricultural machinery, but the manufacturers gradually let this sales and publicity medium lapse because the manufacturers were not prosperous; the handling of a season's exhibits in widely separated places required the upkeep of an expensive department and entailed a vast amount of trouble in contract making, packing and shipping and railroading.

To Revive Exhibits

Since the beginning of farm prosperity that came with the war the old practice has been in part renewed, but not to the previous extent. It is said to be the plan of the Ballard-Muggivan people to go after this industrial exhibit business in a big way, putting a force of solicitors on the road to canvass the breakfast food, tobacco, farm machinery and cigaret people as well as covering the whole field of national advertisers.

The sales argument of the promoters will be that their organization can handle the whole exhibit at a minimum of cost and by reason of their co-operative system of playing whole routes of fairs from late August until well into October, can route an exhibit over wide territory, delivering valuable nationwide publicity for lines of goods and trade-marks at relatively small cost.

The profit of the system comes from the "all or none" contract. The carnival companies will take over the whole fair, paying an agreed-upon price for "front footage" on the wholesale plan and selling it in parcels at retail. Fair associations are said already to be sold on the proposition that the delivery of all concessions to a single carnival concern is good business. The association gets a lump sum promptly, based on some computation of previous years instead of making innumerable small collections from individual concessionaires and exhibitors and is relieved from the labor and cost of negotiating individual contracts.

Profit from Big Operations

The carnival people argue that they can contract or manage concessions for a group of fairs and solicit exhibits for a whole route of out-of-door events as cheaply as a single fair association can handle a single exposition.

Since they handle the proposition on a wholesale basis they can cut

expenses in a hundred ways and can give better terms to the fair people per front foot without advancing the frontage rate to the concessionaire or exhibitor.

For instance, the Johnny Jones Shows could make an "all or none" deal with Brockton as part of a chain of New England events that could be routed continuously at a saving of railroad fares. In its dealings with concessionaires, and especially exhibitors, it could sell frontages at Brockton as part of the whole group more cheaply than Brockton alone could sell its own frontages and at the same time could pay Brockton as much as it now gets, besides doing a greater volume of business.

JONES' CANADIAN FAIRS

Calgary, Can., July 5.

The Johnny J. Jones Exposition opened its Canadian fair season here this week. The show will play all of the big Northwestern fair dates before returning to the States, where it will fill Southern fair events, with all consecutive fairs until December 15, when the show will go into winter quarters at Orlando, Fla.

Aiten Contracting for United Co.

Toledo, July 5.

Tom Aiten is now making the contracts ahead of Morasca and Harts' United Amusement Co. The show is a ten-car organization carrying three riding devices, seven shows and about thirty concessions. The show is playing through Ohio, mostly under American Legion auspices.

CIRCUS ROUTES

Ringling Bros.-B.-B.

July 7, 8, Toronto; 10, Hamilton, Canada; 11, Kitchener; 12, London; 13, Port Huron, Mich.; 14, Flint, and 15, Toledo.

Sells Floto

July 7, 8, 9, St. Louis; 10, Quincy, Ill.; 11, Centerville, Iowa; 12, Shenandoah; 13, Omaha, Neb.; 14, St. Joseph, Mo.; 15-16, Kansas City.

Al G. Barnes

July 7, Ottumwa, Iowa; 8, Muscatine; 10, Burlington; 11, Galesburg, Ill.; 12, Kewanee; 13, Canton; 14, Jacksonville; 15, Lincoln.

Walter L. Main

July 7, Woonsocket, R. I.; 8, Samlison, Conn.

OUTDOOR ITEMS

W. H. Rice and Dick Ferris are promoting an outdoor celebration at Culver City, Cal.

A. H. Hogan, formerly with the H. W. Campbell's United Shows, has joined the T. O. Moss Shows as business manager and adjuster.

Several carnivals have installed radio outfits on their show trains and in the office wagons. Some have sending and receiving facilities.

Carnivals playing west of the Missouri report a vast improvement in business conditions the past few weeks. Conditions in the far West are reported as still bad for outdoor shows.

R. B. Dean has closed as press agent with Clark's Broadway Shows.

Fred Miller, owner and manager of the Miller Midway Shows, is recovering from a broken arm sustained in a recent accident.

A heavy panel show front was badly damaged by a windstorm which struck the Great White Way Shows at Oshkosh, Wis., a few days ago.

ART AND COLUMBIA THEATRES

By J. HERBERT MACK

The Columbia Amusement Company is a business institution, first, last and all the time.

The theatres on its circuit are managed with this fundamental constantly in mind.

We recognize two elements that bring money into our box offices. They are attractive shows and comfortable, clean, orderly theatres, offered by efficient, courteous and loyal men. These go hand in hand in our houses. They must exist without intermittence.

The fact that our theatres are so widely separated from the general offices of the corporation necessitates the utmost care in the selection of house managers. They must be showmen of known familiarity with the business and with knowledge of present-day methods of operation in front and back of the curtain, and they must be industrious. It is up to us to make no mistakes in the selection.

We are in a fortunate position to

such as minor items for daily necessities for the stage, cleaner's supplies and coupon tickets, all bills against the theatre are paid every Friday. There never is any deviation from this.

Our credit is of first importance.

With our policies clearly defined, our managers are held accountable for their observance. They are not restricted, however, in their endeavors to get business by the employment of their own ideas of advertising in any emergency requiring action. Being showmen, and on the ground, they are expected to use good judgment in all of their operations. We exact only that they keep Mr. Scribner fully informed at all times of what they are doing.

In brief, our house managers must be "on the job" always. And another important exaction we make upon our managers is the sending of a detailed report on the shows. This is in the nature of a review or criticism of the perform-

the outset of the season. Scenes, musical features and performers that looked good at rehearsals frequently "fall down," as the saying goes. It is in these cases in the early weeks of the season that house managers are expected to bring their showmanship to the aid of the producer and suggest changes calculated to improve the performance. We rely upon the local managers to keep us fully informed as to the merits of shows, and their reports are very carefully studied and compared in the general office. If the consensus of judgment is unfavorable we send a qualified man or a committee to inspect the performance for the purpose of determining wherein it fails to reach the desired standard. Upon receipt of this final report and analysis of the show we request a conference with the producer and measures are at once adopted to eliminate the weak spots and substitute material for the general improvement of the entertainment. The producer is given 21 days in which to accomplish the desired changes, failing the accomplishment of which the franchise is taken out of his hands and another producer assigned. This latter drastic expedient has very rarely been re-



J. HERBERT MACK

PRESIDENT COLUMBIA AMUSEMENT COMPANY

choose our managers. The jobs are desirable and inviting because our seasons are invariably long and salaries are good and sure.

General policies are adopted by the main office and our managers are required to observe them. But the details, such as engaging the house staffs, keeping the theatres clean and in constant repair and looking after their upkeep in every department are left entirely to the managers.

The executive committee of the corporation, consisting of Mr. Scribner, Mr. Hynicka and myself, who are also the voting trustees, meet in daily conference and map out the plans governing the entire circuit.

Mr. Scribner, who is in constant close touch with the managers, all of whom are under his direction, receives daily statements of the receipts of each theatre, together with a duplicate deposit slip of each day's receipts, which are deposited in the local banks and a check for the profits sent into our office at the end of each week.

With the exception of a few 30 days running or open accounts,

and a description of the production. The manager is empowered to arbitrarily order eliminated from the performance any part of the dialog, action or musical numbers that in his judgment is objectionable. We proceed on the principle that our patrons are the buyers of our goods and our employees the salesmen, with the manager in charge and responsible to the general office.

Daily box office statements convey information of weather conditions and "opposition" for that day, and are carefully scanned here in New York. This enables us to make comparisons which ultimately gives us a line on the drawing powers of the individual shows.

All things being equal—weather conditions, time of year, opposition or other conditions over which we have no control—we can see no reason why one show's receipts should fall below those of any other except inferiority of the show. We know the producers strive to secure attractions that will draw money. But, as in all other ends of the business, this is not always accomplished at

sorted to, however, with the result our shows are generally satisfactory within six or eight weeks after the beginning of the season.

By these methods it will be observed the management of the theatres is a very important part of our general operations.

As I have said, the Columbia Amusement Company is to all intents and purposes a commercial institution. We do not aspire to a high degree of "art for art's sake." Our theatres are established for the purpose of furnishing entertainment that will amuse the public by lively comedy, popular music and enjoyable dancing, supplemented by colorful displays of scenic and costume adornment and with pretty, graceful girls. We permit nothing upon our stages that even slightly savors of indecency in word or action. Art, as such, does not enter into our preparations. We want shows that will draw money to our theatres. Our pre-season plans call for the expenditure of large sums of money at every point on the circuit, and

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MANAGERS' HIGH RENTALS FORCE CONCESSIONAIRES TO "GYPSY"

**Internal Evils of Carnival Management Come Out—
Better Reports of Late on Business—Less Grift
This Summer—Small Towns' Just Complaints**

There has been an improvement in carnival conditions in the past few weeks. From all over come reports of better business. A deal of rain in some sections and the shows have suffered in consequence, while in some parts of the East shows have reported good crowds, but no money.

Michigan has shown a vast improvement over last season and west of the Missouri most of the shows have experienced a marked increase over the business of the earlier part of the season. The Southwest reports a better business. With the exception of a few spots in the East, the Middle West and the Pacific coast, there seems to be a gradual but healthy improvement.

Carnival managers, for the first time in history, have openly admitted the alarming conditions. A few have said they have had a hard time keeping their shows moving against the opposition of conditions.

It is also stated there is a marked change in the standard of carnivals this year. Many a company that has deemed the "cooch" show and "49 Camp" indispensable in the past has cut out the objectionable features and now has a clean midway. The "strong joint" and the "thieving store" have had difficulty in finding a place to land. Many managers who never before have done without the "grift" either cleaned up entirely or are now busy with the process of ridding their shows of all and every feature that could or might give offense.

Concession Men Complain

Concession men have complained of the treatment received from the manager or of the exorbitant rates he is compelled to pay for space at some much-heralded and over-advertised "doings" which turns out to be a rank "bloomer." Another show man kicks about the low percentage he gets and with which he is expected to pay all of the expenses, while disgruntled committees complain about the carnival agent who comes into town and makes a contract and then, after the local committee has gone to much expense and trouble, even having secured a license, the carnival fails to show, nor does Mr. Agent excuse the cancellation.

A number commented on the recently published letters of Harry Crandall and William Creevey, both well known carnival contracting agents, and other letters requested answers to certain queries pertaining to different features of the present carnival situation.

One of these is from a concessioner who was then in Dallas. He says in part:

"You printed an interesting story taken from the concessioners' viewpoint. There are listed in the United States at the present time approximately 250 carnivals. I am seeking this information through you: Of all the carnivals in the United States, how many managers can answer the following question? Could they exist without the concessioner?"

"There may be one or two who may answer 'yes,' but I say that this is an absolute impossibility. Even the few organizations I claim to be worthy of recognition could not exist or transport their material throughout the year without the concessioner. He is the spinal column of the carnival organization.

"I have no use for carnivals of any kind and left them because, from my experience, which has always been with the so-called real big ones, was that the carnival managers always took advantage of the concessioner because they knew that when a big and responsible concession man once contracted with their organization he has a hard time to move all of his paraphernalia to another show after the season opened.

Why Take Advantage?

"Why do carnival managers take advantage of concessioners and why do most of them use the concessioners as animals around their organization? Why do they keep charging them exorbitant prices, such as was stated in Variety?"

These very same carnival managers that charge the prices to concessioners when they play a celebration or get to a city that looks exceptionally good, from the lying telegrams sent in advance by their contracting agents, they immediately raise the amounts anywhere from \$5 to \$25 a foot.

"What are the results? Nine out of every ten of these cities do not live up to what the show owner claims them to be to the concessioners and they, therefore, are put on the nut to the manager and are forced into putting on crooked concessions of some kind to try and make up the nut and get even with the office.

"I know one manager who owns several large enterprises in the United States and who is sometimes called 'The Giant of the Universe.' He never has a set figure for his concessioners, but charges them accordingly, after he sees what the town looks like, the lowest possible price per wheel being \$75. This does not include lights, wagon rental and transportation, all extra. This same manager may claim he can get along without the concessioners, but I would like to see him try it.

"In one issue you said that a concessioner with a few concessions could get a merry-go-round, a ferris wheel and a side show, give it a name and go through the country making a lot of trouble. I agree with you that these gypsy outfits are really the sewer of the show business.

"Who causes this? Who is to blame? No one but the carnival managers themselves. They force the issue. Their exorbitant rentals and their ill-treatment of the concessioners cause these to go into business for themselves. You see the result; you hear of them. Town after town closed to them. The big shows are the cause of it. They can't help but admit it.

"I can bring about out-door amusement features that will do away with every carnival organization in the United States. The same applies to the small circuses that carry graft and which can only transport their organization over the road with graft. If they eliminated graft they couldn't exist.

"I am still in the amusement business but not with a carnival, and I do not have to deal with carnival managers. I do not carry gypsy outfits and do not tolerate graft. I don't carry grafters nor side shows with banners on the front proclaiming the wonders inside and fooling the public with nothing but humbug."

Always Will Be Carnivals

A well-known carnival manager once said: "As long as they build merry-go-rounds, there will be carnivals." With some modifications, plus a thorough cleansing, the carnival in some form or other will continue to flourish. The man from Dallas wants to know if the average carnival show could exist without the concessions? It is a question which has been the subject of discussion among big out-door owners for some time. At many of the State fairs, all concessions are booked independent of the carnival, and at these events the shows have only their amusement attractions to rely on. Some of these managers, mostly of shows of the larger type, have been often prone to regard the concessioner in a far-from-friendly light. In instances he has been coerced and harshly treated. More than one manager declares he could get along better without concessions.

Of the undesirable and crooked kind he would be better rid of, but clean and legitimate game of skill is another matter. It is a carnival question deep and intricate. It requires the sober judgment and intelligent opinion of many.

One prominent carnival owner stated: "Without concessions many a carnival would never live to celebrate July 4." At a few of the big State fairs, where there is an enormous attendance and an all-day play, the big show with its (Continued on page 57)

INDOOR CIRCUS PLAN FOR CONVENTION HALLS

**Meeting Called in Chicago—
Ballard-Muggivan Idea for
Winter Circuses**

Chicago, July 5.

Muggivan, Ballard & Bowers have decided that expansion of their circus endeavors to the winter season may place them in a position whereby it might be possible for them to gain the upper hand in the circus field.

With this idea in view, Ed Ballard this week called a meeting of all the convention hall managers in the large cities of the middle west at the Congress hotel. Present were convention hall managers from Minneapolis, St. Paul, Kansas City, Omaha, St. Louis, Denver and Chicago. There was outlined a plan whereby the Muggivan-Ballard-Bowers organization will go into the indoor winter circus field, and that through the convention hall men's co-operation would be enabled to play in the larger cities for extensive periods. The men seemed to look on the plan with favor.

The shows to be presented are to be of the massive and spectacular type, requiring many performers to do the various specialties and ensemble stunts.

The plan laid before the convention heads was to have their road men go out and solicit lodges, fraternal organizations, chambers of commerce, rotary clubs, kiwanis clubs and charitable organizations to have the winter circus appear in their respective towns under an organization's auspices.

It is said these affairs will be handled in the same manner as circuses using an advance car and a ten-day car. It will also enable M. B. & B. to hold their performers on a 40-week contract and allow for training of animals while actually working.

POLICE CARNIVAL IN BUFFALO, FIASCO

**Run by Frank P. Spellman,
Then Taken Over by Po-
lice Association**

Buffalo, July 5.

After the carnival under the auspices of the Police Mutual Aid and Benefit Association had been run for two weeks by Frank P. Spellman, the local organization took it over and conducted it for a third week. It was then too late to retrieve the heavy losses, it is said. A deficit of anywhere up to \$100,000 is expected to be reported within a few days when the final figures are computed.

Varying stories and reports about the carnival may be heard all over town. The project is looked upon as the worst kind of fiasco. Spellman is said to have told the police organization it should have a net for itself of over \$50,000 from the affair.

Some extra attractions were featured, including a former champion wrestler, but nothing met with response from the public.

Spellman is said to have come out of retirement near here to put this one over.

WISE HANDLING VEAL SHOW

Chicago, July 5.

David A. Wise will handle the Veal Brothers' carnival, representing the widow of John D. Veal, who owned the show and was killed by unknown assailants June 16 at Joliet, Ill.

Al Tinsch Assistant Manager

Tulsa, Okla., July 5.

Al Tinsch has been appointed assistant manager of the John T. Wortham Shows, here for two weeks under the auspices of the American Legion.

A wild west with eight people and 18 head of stock has been added to the show.

BURLESQUE—IN THE FUTURE

In speaking of burlesque of the future, only burlesque flying the banner of the Columbia Amusement Co. can enter at this time. All other is nondescript, if there is any other.

One annoyance, anchor, drag or ball and chain, whatever it may be termed, is that so many irresponsible producers and attractions will tag their product with "burlesque" or "extravaganza." Regular burlesque must stand for all of them, for there is no plan yet devised through which the lay public may distinguish or discriminate.

Probably no better illustration could be made than one very fair sized city in Pennsylvania last winter issuing an ultimatum no burlesque show would be granted permission to play there. As a matter of fact and record, no Columbia Amusement show had ever appeared in that city. The edict was based on some attraction that called itself burlesque. It was possible, of course, that the show, as many do, had purchased a lot of old lithographs and other theatrical "verifying" paper, giving the company the name of the original place called for on the lithos.

What the show people call "turkeys" often travel as "burlesque companies." A "turkey," in theatrical parlance, is a hastily gathered company of small-salaried people, without any real production, that goes "wildcatting" on a hazy route. "Wildcatting" is a term the public knows as "barnstorming." A company wildcatting seldom knows where it is going to be three days ahead.

A Columbia burlesque show before starting its season can name every city and in what week it will play during the entire season. The routes for the Columbia shows are made out before the shows open. No Columbia attraction can play anywhere without the sanction of the home office.

This stigma created by the wildcatting turkey shows may have some bearing upon the future of burlesque. It's a wearing and wearying existence for regular burlesque producers to go through season after season, expending large sums in equipping their productions, paying high salaries to principals and chorus girls, and then find that some people are classing burlesque on the level of a performance they have never seen, but gauged through hearsay from someone else who watched a "turkey" performance that was called burlesque. It discourages producers, and it is pretty discouraging to regular burlesque.

How to educate the public to Columbia shows has been an objective the Columbia people have devoted untold time and thought to for several years, without finding anything approaching a solution. A change of name was considered for a long time. It was surmised that perhaps the expedient of dropping "burlesque" and employing another general title would aid. The Columbia men, however, concluded it had taken too long to establish the standard Columbia burlesque has now reached, to ruthlessly throw away a trademark of value because of the scavengers of the show business who traded upon it.

To state that Columbia burlesque is now the cleanest entertainment in the American theatre would be scoffed at, if uttered before 70 per cent. of the country's lay population. Yet it is perfectly true, and recognized by those familiar with all branches of theatricals. That is the subject of another article in this issue, through its importance. And on that very platform, cleanliness, lies the future of regular burlesque. The burlesque producers, managers and executives now concede it.

Columbia burlesque, like the other amusements, felt the impact of the war. It required only in those days that the doors of a theatre should remain open. The crowds went in. It encouraged laziness, over-confidence and, worst of all, fooled everyone.

To the people of the show business, the best critic is the box office. Anyone can tell a manager his show is poor, ordinary or just middling. But if the box office is overflowing, that judgment is accepted as supreme. As the box office continued to overflow, the producers, managers and executives concluded their attractions were perfection themselves. In the war times it was not uncommon,

when asking an executive of the Columbia Amusement Co., upon seeing him in the Columbia theatre in New York, how the show was that week, to hear him reply: "It surprises me. If it wasn't for the business, I would say this show should be fixed up a bit, but there's the answer," pointing to the standees at the rear, with every seat taken.

The experts were deceived, and the box office could deceive anyone when it's doing high-tide business. Yet that very experience is going to work more heartily and steadily for a better burlesque than anything else could have done. For with the past season, when all show business slumped, it came back to the regular burlesque managers, striking them right in their centre of knowledge—they had been right and, for once in theatrical history, the box offices had been wrong.

As the '21-'22 season progressed and theatrical patronage failed to keep pace with previous seasons, the Columbia executives inspected more closely, analyzed more thoroughly, with the result, before that season had ended, its plans for attractions on the Columbia circuit next season were fully developed. The season of '21-'22 might be said to have been an insurance upon burlesque of the future. It was without much doubt the best lesson regular burlesque ever had. Like many other businesses that had been watched, scrutinized and nursed carefully for years, it should not have relaxed as burlesque and the rest of the theatricals relaxed. In the musical comedy field of the legitimate the results were even more noticeable. The over-night producers in musical comedy, from the war times, rapidly passed away when business fell off. It was easy to produce a winning show when it did not require a show to win, but when called upon to "give a show" that was, the over-night producer found his place again once more in the ranks, for in the theatre, as elsewhere, it's experience that eventually lands permanently.

With a watchful policy and stern orders issued for the regulation of burlesque performers, burlesque must go forward. It can't back up. It won't be permitted to back up.

Burlesque has an undefinable peculiarity. Of all amusements, it is the most consistently attractive to its lay admirers. Once a burlesque goer, always. Burlesque never loses patrons unless it is burlesque's fault. Boyhood may grow to manhood, but they retain their love for burlesque, with its odd, clever and cunning manner of concocting a performance that has never been solved by anyone outside of burlesque.

Burlesque draws as surely as the sun sets. The burlesque men of the regular line know it; they know how to make burlesque; they know how to conserve burlesque, and they know how to make burlesque profitable. The proof is the Columbia Amusement Co. itself, from nothing 20 years ago to the present—the only regular burlesque circuit in the world, without competition or opposition—each chased away by the very character of the shows presented by Columbia companies. That stopped competition, prevented and drove out opposition, for to secure as many experienced producers as Columbia has, it would be necessary for them first to take the Columbia course of producing.

The future of burlesque looks rosy. It would be rosier if the dramatic editors of the country would assist somewhat in the scheme of education the Columbia people would like to inaugurate, to tell the world that burlesque is entertainment; that it is amusement; that it is the cleanest performance in the theatre of America. *Simé.*

KANE ORGANIZES COMPANY

Chicago, July 5.

Max Kane has organized the Chicago Amusement Co. It will promote events in and around Chicago, and will make some fall fairs if suitable contracts can be made.

The Majestic Exposition Shows, operated by Nat Narder, have been secured on a ten weeks' lease, with shows, riding devices and cars intact.

The officers of the company are Harry Tansey, Gibson E. Gorman and Maxwell Kane.

Walla Walla Takes Action

Walla Walla, Wash., July 5.

The City Council here has passed an ordinance prohibiting carnivals. The measure is to take effect immediately.

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Nellie Revell was nominated for one of the 12 greatest American women in a letter sent the New York "Times" by E. W. Row of Branchville, N. J. The "Times" the Sunday previously had carried several lists of a dozen each, compiled by different men as their choices for the 12 greatest. Mr. Row mentioned that none of the women named in the "Times" story had been a mother. One paragraph in his rather lengthy letter read:

"Yet my information regarding Miss Revell's remarkable life history and fight against distressing odds for a return to health has been conveyed by the public press, so I assume her professional affiliations are not a complete barrier to public consideration of her case. According to what I have read—she was born on a circus car, married young and became a widow early, supporting and educating two daughters while she worked on newspapers and as a theatrical press representative, and during her long and painful confinement in a hospital with spine trouble continues to write articles on a pad across her chest while lying rigid on the flat of her back—she has done and is doing work which furnishes an ennobling example to humanity and is in every way a legitimate nominee, in my humble opinion."

A boat tipping over last Thursday afternoon at the wharf landing on Lake Nipmuc, near Milford, Mass., threw the four occupants into the water. They were Mrs. Rose Newman, mother of Mrs. Al Dow, also in the boat, as were her father-in-law, Hyman Kerner, and Miss Shirley of Shirley and Sherwood (vaudeville). Mrs. Dow was the only swimmer of the party. After aiding the others to the landing she recovered the boat, which had drifted into the lake. The water was 15 feet deep where the accident occurred.

Joe Browning, the vaudevillian-author, has brought suit for breach of contract and back royalties due against Howard Langford and Anna Fredericks (Langford and Fredericks, vaudeville). Browning was to receive \$25 weekly for some material he wrote for the act to be used in "The Modiste Shop" skit. The act's defense, through F. E. Goldsmith, is that they were not to pay royalty if the material is unsatisfactory. They used it for a time and paid royalty, but later discontinued it, they claim.

Elsa Ryan, who is sailing for Europe next Wednesday, will again appear in vaudeville, starting in the fall. She recently purchased the dramatic rights to "The Chap Upstairs," a Roland Pertwee story that appeared in the "Saturday Evening Post," and will fashion it into a playlet for her own use. Last season Miss Ryan was featured with her playlet, "Peg for Short."

Alan Brooks was playing in Dublin last week during the turbulent times in that city. Brooks had many narrow escapes. He radioed the mention of his experiences to friends in New York, after returning Sunday to London.

Gerard Park, Conn., has as summer guests The Gerald's, The Ziras, Overholt and Young, Hinkle and May, Baggot and Sheldon, Helen Moretti, Bert and Betty Ross, Berry and Bonnie and Haney and Morgan.

Reginald Stewart has been appointed musical director of the Hart House theatre at Toronto (University of Toronto). He will assist in producing operas next season.

June Mills and William Innes have sailed from England for South Africa, to play the African Theatres halls.

Jos. M. Norcross was 81 July 5. He is with one of the old-timers acts in vaudeville.

The Empress, Cincinnati, is dark, after trying pop vaudeville, following burlesque in season.

THE DANGER OF "DOPES"

Just why a user and seller of drugs, without a single theatrical connection, believes more victims may be found among the show people than other classes or professions, may be explained by saying that professionals are more easy of approach. It is high time, however, that the people of the stage and screen steer clear of the "dopes." For, sooner or later, these drug addicts that also secure a drug supply sufficient to sell from, will lead their associates into trouble as they always have in the past.

It is true anywhere, but is mostly known among show people as prevalent on the coast and in the east. The drug users and sellers, whether working alone or in pairs, ingratiate themselves into the friendly circles of professionals, pursue their investigations with much discretion and finally find an outlet for their smuggled drugs. This outlet is often increased through the drug traffickers obtaining new "customers." The additions are made to the circle by entreaty and promises of "good times." Slowly but surely follows the fastening of the habit upon an innocent, lured on by the leeches to extend their nefarious "business" operations.

Another reason why the dopes try to lure the show people is the impression abroad that the show people won't tell. The drug sellers think they may more safely traffic with them. There is also a commercial reason for soliciting new victims. Sellers of drugs obtain more profit from beginners. They have no other place to go, are afraid to go elsewhere and cling to the original source of supply until case-hardened or wised up by the older users. The older habits know what drugs are worth, several places where they may be purchased, and will play no favorites.

Until the people of the stage or screen will cast off these parasites, refuse them admission into their homes or to their acquaintance, it may be expected that every now and then the drug sellers will cause trouble. The sellers are usually charged up all of the time, they quarrel over the profit when working in pairs (such as the woman user who sells to the women and the man user who sells to the men) fighting over the split of the profit, one accusing the other of holding out, for these devils have little use for each other excepting to gouge one another out of money or drugs.

The federal authorities seem intent on detecting drug smuggling, but all the dopes say it keeps right on, in large quantity and in simple manner. Two complaints are reported lately lodged against a couple of dope sellers and users in the east without attention paid to either from the surface facts. Each of the complainants was a wife who charged the dope sellers with leading her husband into the habit. Husbands have also complained it is said, against the woman of the pair, stating their wives became addicted to drugs through the efforts of the couple.

This couple are said to have brought \$65,000 worth of smuggled drugs into this country when last returning here from one of their "Oriental" trips. The woman especially was the principal smuggler. She is said to have had the drugs hidden in toy balloons in her hair, in toilet articles and bottles, but brought the most in through cutting out the center of books, sealing up the outside pages, leaving a few loose pages on top and bottom, and filling in the center with the drugs. With opium, heroin and cocaine selling at from \$600 to \$1,000 a pound, it does not require an immense quantity to reach \$65,000. Smuggling doesn't appear to be so difficult when a couple of dopes can do it regularly and boast about it after getting home. How town or county officials fail to hear about them seems peculiar.

Drug eaters can't disguise themselves. They become known quickly because they have the habit. Let them ply their trade elsewhere. Keep them away from show people, and then show people may reasonably be assured that their little harmless friendly gatherings won't become subject to newspaper notoriety through these damnable dopes.

INSIDE STUFF

ON VAUDEVILLE

While it is reported the Keith office has received more returned contracts for acts for next season within the past week than previously, the acts signing are those not asked to cut salary. Meantime the Orpheum circuit, it is said, has been securing a large quantity of acts for next season, offering the acts for the western travel what they received last season on the eastern big time. The Shubert vaudeville unit producers have also been signing acts to a considerable extent in view of what they need, figuring 30 or 35 shows calling for about five acts each. For the feature turns some of the Shubert producers seem quite liberal, from the stories, of what acts are receiving by them. In each instance it has been more than the big time offered. The asking price by acts from the Shubert producers and the regular big time is different, the Shubert producer receiving a tilt in salary quotation by the act.

The engagement of the Courtney Sisters (Fay and Florence) for the Davidow & LeMaire-Geo. Jessel Shubert unit brings about a curious situation, incited, it is said, by young Mr. Jessel. He was lately divorced by Florence Courtney, after a series of conferences and meetings. Jessel wanted to be agreeable to his wife and when she insisted upon a divorce he assented. Mrs. Jessel appeared to most seriously object to her husband absenting himself at the club too frequently. Jessel said it was his relaxation, but that didn't get over. The engagement of the Courtneys (with jazz band at \$1,600 a week) with the Jessel show is reported to have been made upon Jessel's recommendation. In the unit show Fay Courtney, the older and larger sister, will appear in blackface, the first time Fay has consented to use cork.

The Palther Realty Corporation, which controls the Harlem O. H. property, together with the Apollo, adjoining on 125th street, is understood to have driven a hard deal with the Shuberts before they would sign on the dotted line making the Harlem O. H. one of the stands for Shubert vaudeville the coming season. The unit shows will play the house on a percentage, but the owners will not have a franchise on the wheel for a show. Max Spiegel, who negotiated the deal for the Affiliated Theatres Corporation, may have the franchise which would have been allotted to the house.

Bryan Foy's suit against Gallagher and Shean over the "Mister" song will not be settled out of court, nor have Foy's attorneys heard anything about it, they say. The argument on the injunction was scheduled for hearing before Judge Mayer in the Federal District Court yesterday (Thursday). It is reported Jack Mills, Inc., the publisher of "Mr. Gallagher and Mr. Shean," is about to issue, or has issued, a new edition of the song on which Bryan Foy's name is mentioned as co-author.

The \$50,000 breach of promise suit brought last week by Ruth Budd against Karyl Norman ("The Creole Fashion Plate") caused an item from Baltimore agent the broken engagement of the couple. Both are in vaudeville and both were at the Maryland, Baltimore, a few weeks ago (Miss Budd returning there for the special request bill later). Their dressing rooms faced each other. When they first met, as Miss Budd emerged from her room, an argument ensued. It is said Leo Minton, Miss Budd's pianist, sided with Norman during the argument. It is also

said Miss Budd played the remaining four days of the engagement without an accompanist, and when returning for the special bill, had Billy Griffith at the piano.

One version of how the engagement was broken is that Norman started to tell Miss Budd how to operate her act next season. Miss Budd replied she had been in vaudeville long enough to understand her act; in fact, she was there before Norman came to that field, and that when they were married, each should run their act to suit themselves without interference from the other. Norman is said to have walked away at this, but within five minutes phoned his fiancée to inform her he had decided they would be unable to get along together and they had better call off the engagement. Norman was required to give a bond in the breach of promise suit through being a non-resident of New York. The Budd-Norman wedding engagement started with its announcement a great deal of talk among vaudevillians, with each of the parties having their partisans. At one time, when it was reported the mothers of each of the young people had influenced their children toward the broken engagement, Mrs. Budd vehemently denied it, and was substantiated by her daughter. Mrs. Budd said she had looked after her daughter on and off the stage for 17 years, but when she became engaged was only too glad to know that Ruth would have a man she loved to thereafter look out for her. Mrs. Budd said the labor of a woman combatting all stage troubles for that length of time, while promoting her daughter as a theatrical attraction, entitled her to a rest she gladly foresaw when Ruth became engaged. Norman's mother, as far as known, made no public statement concerning her alleged connection. Miss Budd is a very good looking pleasant young girl and a female gymnast who has worked herself up among the leaders in her stage classification.

The remains of William Rock were removed last week from Philadelphia, where he died in a hospital while undergoing an operation for cancer of the stomach, to Bowling Green, Ky., his native city. Mrs. Rock (Helen Ebey) is said to have tried to dissuade her husband from accepting the Philadelphia vaudeville engagement, pleading with him to take a rest. Rock insisted. It is reported the deceased had about \$60,000 in life insurance, which will go to the widow and a sister of the deceased.

One of the Shubert vaudeville unit producers who split his franchise with a burlesque producer, may not go through with the unit show. It is said other Shubert producers are negotiating with him to take over the franchise. The original holder is reported to have accepted it without intent to personally produce. He called in the burlesque man, told him the franchise could go three ways, the holder reserving one-third for himself without investment or attention, the producer to have one-third for putting on the show, and the financial man the burlesque producer was to secure to back the venture, the other one-third. It didn't work out as easily as it was laid out.

Jack Clifford's camp in the Adirondacks is to be made into a health resort. Dr. Harry Ferns, the chiropractic, is to be interested with Clifford in the venture. The camp is situated on the shore of the farthest north of the state's lakes. A sandy beach makes bathing attractive. The property, which Clifford has owned for the last 22 years, is thickly wooded, there being 2,000,000 feet of lumber on the land. The camp house cost \$60,000 to build. A veranda completely circles the house and measures 11 laps to the mile.

TOMMY'S TATTLES

By THOMAS J. GRAY

Open air show business in the east is now on its way to a bankrupt's grave.

Can't blame it on prohibition. Just the opposite. Country is too "wet."

It has its bright side. They don't have to worry about water for the "Old Mill." Most parts of every amusement park look like the "Old Mill" most of the time.

Two more weeks of the same kind of weather and it will not be necessary for any mayor to bar an outdoor show. They will be all in.

Paddle wheel men are thinking of giving umbrellas and rain coats away for prizes. Then again anyone who hasn't both would never think of starting for the park.

Japanese ball rolling games are now using iron balls. Wooden balls float too easily.

Ferris wheels are being fitted up with life preservers and sets of oars. Lifeboats will take the place of fire sails.

Scenic railway cars are to be equipped with wireless outfits. In case the cars float away they will be able to keep in touch with them.

Fortune tellers and palm readers are hit hardest of all. The rain washes away all their props.

There is a big demand for seal acts to play on the outdoor stage.

Park owners are telling their orchestras to play only one song, "Asleep in the Deep." "Row, Row, Row" is second choice.

Most popular dance step seems to be the "Dip."

Judge Landis believes the baseball players should make as many home runs as possible, and he also thinks some ought to run home more.

The judge is a high-priced lecturer. He's going to play his part right, no matter what happens.

Will Hays is going to lecture the picture people also. Hope he tells some of those Hollywood boys how funny they look in puttees.

Mr. Hays realizes that his position, like the picture business, is still in its infancy.

When every business and profession has its own personal and private lecturer, it's going to do a whole lot toward encouraging sleep.

To show how gentle show business around New York is becoming, there hasn't been a woman sawed in half around here for at least a couple of weeks.

It's funny how popular some indoor sports become.

Traveler returning from the south says the colored population in most of these "below the Mason-Dixon line" states all hang around the railroad stations waiting for managers to take them to New York with some all-colored show.

It's almost time for someone to write a good war song for Ireland.

What's all the shootin' for? Use a little more blarney, boys.

P. M. A.-EQUITY AGREEMENT MISSED POINTS FOR ADJUSTMENT

If Renewed Two Years Hence Will Carry New Provisions—Equity May Ask Payment for Rehearsals—P. M. A. Wants Stock Question Settled

The basic agreement between the Producing Managers' Association and the Actors' Equity Association is recognized by both bodies to be incomplete in that it fails to cover a number of activities. The agreement, signed in September, 1919, has two years more to run. At expiration it is admitted changes will be written in, upon adjustment by both sides, if renewed. One of the points which Equity, it is said, will ask for is payment for rehearsals.

The control of stock company activities is one of the matters not included specifically in the instrument. The two organizations have been locked in argument over that branch of the legitimate. Attempts to force the contest to arbitration have been unsuccessful up to date. Equity's officials for a time contended stocks were not a matter of arbitration, although that attitude is said to have been somewhat modified through the opinion of counsel they were. It is known the managers have submitted agreements for stock arbitration three times to Equity, without either being returned.

The sailing of Judge Learned Hand to Europe will doubtless hold up the arbitration of the stock company contest until late in the summer. Judge Hand was the jurist decided on at the time the closed shop argument came up for arbitration. Unable to act, he suggested Judge Julian Mack, the latter then sitting as umpire. Since Judge Hand was agreeable then to both sides, he will be again. The managers, through having the other contest decided against them, however, are not favorable to Judge Mack now acting in the stock matter. In Mack's decision on the closed shop contest he set forth the right of arbitration of any matters in which members of the P. M. A. were active. That was set forth in that part of his opinion that differentiated between managers within the organization and those not members, he deciding the latter were in no way concerned with the agreement between the P. M. A. and Equity.

The open shop stock has been run on a nine-performance basis, the same as under the all-Equity cast stocks. Jesse Bonstelle, over whom the first argument started, is managing several stock companies. One has been using an eight-performance week and another one additional performance is counted. Equity's claim that if P. M. A. members do operate open shop stocks, eight performances must be the basis and all other performances must be paid pro rata is one of the features that will count in the phrasing of the next agreement between the two organizations. There is no doubt that the present agreement carries an eight-performance maximum for the \$2 attractions. P. M. A. members contend Equity permits closed shop stocks a bigger performance week, which establishes a custom that would apply equitably to open shop stocks. Arbitration of the contest is about the only manner in which it can be cleared up.

All arbitration decisions under the civil practices code may be entered in the records of the county court, and are recognized as valid as a court decision. That does not stop the parties from taking an appeal directly to the court, however, although that is rarely done. Comparatively few persons are aware of the Tribunal of Arbitration, which is permitted under the law and designed to take the burden from the courts. Arbitration is open to all persons who do not wish to take their troubles into court. Aside from evading the long period entailed for a civil action to be reached by regular court procedure, settlement of difficulties by arbitration saves considerable expense.

Recently attorneys, including several in the theatrical field, have advocated that method of settling contests. Arbitration does not call for action by an organization, nor only between organizations, but is more generally used by individuals.

GROUP OF NAVAJOS AS PRO. ENTERTAINERS

To Open in Chicago Under Auspices of Shriners—100-Year-Old Singing Chief

A unique Indian group of entertainers hailing from New Mexico are to be given a first metropolitan hearing in the fall, when they will be presented in Chicago, with New York possibly getting the attraction later. The Indians are Navajos, their work consisting of ceremonial dances and songs. They first drew attention of Shriners on the way to the coast over the Santa Fe railroad, and the latter will sponsor the Chicago showing. Mike Kirk, guide and Indian trader, directs the redskins.

The best voice among the group is an 80-year-old scout, said to possess a remarkable tenor. The last living Navajo chief, who is reputed to be over 100 years old, contributes as a singer. The group includes an Indian quartet, said to be the only one in existence. Until recently these Indians never heard civilized music. A traveler entertained them in a hotel parlor with classical melodies. The music puzzled but interested the Indians.

FOX'S 44th STREET

"The Shepherd King" Will Be Film Opening

Shuberts' 44th Street theatre has been taken over by William Fox, from Aug. 1. The film concern will open the house with "The Shepherd King," reported upon in advance as a stupendous special picture.

When entering the 44th Street, it is said Fox will relinquish his present two 42d street houses, at one of which another Fox special, "Nero" is now current.

The Shuberts are reported to have plans for a musical revue for the 44th Street's roof, early in the fall, while it is possible Shubert vaudeville will play at the Lyric, commencing with the opening of the season.

The Fox people are said to prefer the 44th Street to either of the 42d street houses, as a better picture theatre in the event of landing a hit there and through the cheaper rental terms.

"KIKI"—SEVEN SHOWS

Thursday Matinee Dropped—Doing \$16,000 Weekly

Starting this week "Kiki" at the Belasco goes on a seven-performance basis, Thursday matinees having been ordered discontinued for the summer. David Belasco decided on the dropping of the afternoon to save Leonore Ulric, the star of the play. The heat of last week was the cause.

"Kiki" has led the dramas on Broadway since its premiere late in November and has held its position with the advent of summer. Last week, with around \$16,000 grossed, it beat all non-musical attractions. "Partners Again" at the Selwyn is the only attraction that has held the pace with "Kiki."

The Thursday afternoons at the Belasco have been sell outs, and there was a surprise in the agencies the Saturday matinee was not dropped instead.

Guy E. McDonald Had Drugs

Kansas City, July 5.

Guy E. McDonald, an actor, with a stock company, playing at Bucklin, Kan., was arrested by Federal Narcotic Inspector Aherne, of Wichita, charged with possession of drugs in violation of the Harrison anti-narcotic act.

As the actor's absence would have stopped the performance he was allowed to "go on" while deputy sheriff's watched him from the audience.

CHORUS GIRLS RIOT ON GARDEN STAGE

Members of "Make It Snappy" Raise Ruction on Night of Closing

The girl members of the chorus of "Make It Snappy," the Eddie Cantor show, went on the warpath Saturday night with a final fall of the curtain on the run of the attraction in that theatre.

The chorus girls, according to the report, converted themselves into a mob, wrecking the contents of two or three dressing rooms of principals they did not appear to be favorably inclined to. The girls also threw things around the stage, creating a noisy disturbance and much apprehension, since no one on the stage wanted to call the police in to quell the young women.

The choristers are said to have thought they had a grievance over the closing of the show. They had anticipated a summer's engagement. When notice of closing went up, and "Spice of 1932" was announced to follow the Cantor show, the girls started to murmur. The murmur reached its apex on the closing night with the mob scene following. Some of the principals are said to have locked themselves in their dressing rooms during the outbreak.

HOW "LILIES" STANDS

Changes in Cast—Charlotte Learn Rushes In

Chicago, July 5.

Charlotte Learn fattened her batting average for "pinch-hitting" as a quick study Sunday night when she joined "Lilies of the Field" at Powers, playing the "flapper" role. Miss Learn got the part Friday night, studied it during the closing performances of "Liliom" at the Great Northern and went on Sunday night amid the enthusiasm of a following of admirers, who are now pursuing her around the loop plays.

Norman Trevor left the cast of "Lilies of the Field" last week-end, his place being taken by John Harris. Ethel Wilson also left, joining "For Goodness Sake." The new arrangement of billing at the Powers gives advertising positions to Josephine Drake, Clara Moores and Alison Skipworth. Trevor's quitting came after what is rumored was a dandy little tilt last week behind stage with other principals.

Equity is urging this company to remain for the summer. The get-away business for the new week (Sunday) only hit \$400 and unless the week piles up at least a gross of \$4,000 the end will have to come Saturday. Prospects after the Fourth's business warranted another good split Saturday for the commonwealth plan of the company.

It is said that Dan Morrison, representing the Broadway Productions, Inc., has managed to squeeze himself onto the payroll via some charitable act of Equity, whose representative here claims the production will be turned back to Morrison if, when the show does close, all salaries are paid.

GAITES' PLAY FOR DALY

Arnold Daly will be under the management of Joseph M. Gaites the coming season. He will head the cast of "The Monster," a drama by Crane Wilbur, which will be Gaites' first new production for the new season.

The supporting cast includes McKay Morris, Marguerite Risser, Frank McCormack, Walter James, Charles Wray Wallace and Marcel Rousseau. Rehearsals have begun, the piece being due on Broadway early in August.

TO REVIVE "MOLLY DARLING"

The Megley & Moore office in New York declares its musical comedy, "Molly Darling," which gave up after running six weeks at the Chicago Palace, will be reorganized to resume for a summer try, also in Chicago. It is probable that the piece will have a partly different cast. Negotiations were last reported for the Liberty, New York to house the attraction.

COMEDY FOR COMBINATION

San Francisco, July 5.

Art Hickman and Ben Black, in association with Neil Moret, are at work on a musical comedy to be produced by the Morosco-Peggy Joyce-Ackerman & Harris combination at the Casino.

EXCEPTIONAL BURLESQUE HITS

Every so often in burlesque a show comes along that so far outclasses the regular attractions of that particular season the others are left miles behind. Sometimes it's one thing, or a number of things that the exceptional show has, that makes it exceptional, but it's always some one thing particularly that makes it stand out. Perhaps a new type of comedian, an unusual cast, a song, or style of entertainment that is radically different than that which has preceded it in burlesque, but the same one thing must be there.

Unusual burlesque shows have appeared at infrequent intervals during the last 25 years, and all have cleaned up in money. The first to rate as a departure for burlesque, and which in its day so far outclassed its competitors as to make most of them look foolish, was Harry Morris' "Night on Broadway," produced in 1902.

At that time most of the burlesque shows were bit and number affairs much on the order of the garden variety of burlesque of the American wheel shows of the past few seasons. Morris had always been progressive, entering burlesque as a young man and growing up with it, maintaining a reputation for having at least good shows for several seasons prior to "A Night on Broadway." Morris was ambitious. He knew burlesque could stand much better entertainment than had hitherto been given and he determined to take a chance.

While in Europe on a trip with Sam Scribner, Morris and the latter found themselves in Berlin in 1901. Casually dropping into a Berlin theatre, where a musical comedy was showing, Morris was attracted by the possibilities of the piece in question, being able to appreciate it more than Scribner, as Morris understood German, the language in which the piece was played, and Scribner didn't. The play was "A Night on Broadway." Morris arranged to produce it in America. An English translation was made, and the following season, 1902, Morris produced it as a burlesque show over here.

It immediately created a sensation in and out of burlesque. The other burlesque shows having been so different in make up, "A Night on Broadway" naturally stood out, through being a farce comedy with a legitimate story maintained through its two acts.

Morris was wise enough, however, to keep a certain indefinable burlesque atmosphere about the show, despite its high class production attributes. The first act was laid in an interior (parlor), and for the first time probably ever in burlesque there was a set that really looked something like the inside of a habitation. The second act was an exterior, garden set, and a real one. Both sets were new. That was also revolutionary for burlesque of that period. The costumes of the choristers were cut in the prevailing fashion and there were eight or more changes.

Morris himself was fitted with a part that was made to order for him, that of German candy manufacturer of the sporty old boy type. Burlesque had seen lots of "Dutchmen" with chin whiskers, but Morris played it with a mustache and gave it a legitimate characterization. A splendid company, including Mildred Stoller, Julia Lambert, Edward Adams, Tony Asher, Harry Emerson, Ollie Omega, Alice Porter, Nellie Fenton, Ed Brennan and Carrie Weber assured the success of the show. It broke records wherever it played, and revolutionized the style of burlesque shows then in vogue. The following season burlesque managers fell over each other switching to the farce style of show that Morris had dug up. But few came within hailing distance of the Morris idea, either in quality or box office returns.

Aside from all the rest "A Night on Broadway" had one thing that above all else made it. This was the comic song, "Hinky Dee," with a sort of doggerel metre, the song itself classing as a "boogie man" number. Morris sang encore verses to "Hinky Dee" until he was out of breath. Talk about "sopping shows," "Hinky Dee" used to massacre burlesque audiences. There's been many imitations of it, but none exactly like it since. In doing the number Morris made it a "pick out" with the choristers behind him, one of the first to do that particular bit.

Some five or six years previously another unusual show shoved its head over the horizon of burlesque. This was Lou's Rotie's "Bohemian

Burlesquers," produced in 1896. The thing that made the "Bohemians" different was that it was shaped differently, and that Billy B. Van introduced a character type in his "Tatsy Bolivar," tough office boy, new to burlesque at that time. "The Bohemians" cast included William B. Watson, Harry Bryant, Billy B. Van, Veva Nobrega, Hill Sisters, Rivers Sisters, Mae Lowery, Jeanette Dupre, Marie Carr and Jerry Mahoney. "The Bohemians" was not quite as much of an advance over the shows of the particular season it was produced in as "Night on Broadway," but it still was a big advance over most of the other shows current that year.

Along about 1898 came the next exceptional burlesque, Hurtig & Seamon producing the "Bowery Burlesquers," with Loney Haskell, the featured comedian, offering a character type then new to burlesque. "The Bowerys" was the season's sensation, breaking records and playing more repeats profitably than any show that had played in burlesque in years. The Bowerys cast among others included Andy Lewis, Maude Elliott, Gracey and Burnett, World's Trio and Truly Shattuck.

In 1907 came a bombshell for burlesque. M. M. Theise, who had the preceding season put on an ordinary wheel burlesque show under the title of "Wine, Woman and Song," hit the bull's eye with a vengeance. "Wine, Woman and Song" didn't play the burlesque houses long, after 12 weeks of wheel troupings arriving in New York and going into the Circle for a six months' run, that exceeded 300 performances. It was a combination of assets that made this show the same as the others, but the principal and outstanding one was the "End of the World" comedy sketch, with its "Toplitzky" character, written by Aaron Hoffman. Alex. Carr as well as Hoffman must be credited with doing much to make "Wine, Woman and Song" exceptional, his characterization of "Toplitzky" establishing him for Broadway. Others in the show were Bonita, Lew Hearn and Armstrong's Pony Ballet, Raymond and Clayton, and Taylor and Hart. "Wine, Woman and Song" started the vogue for revues, for burlesque, being of that type of show. For many seasons after burlesque had revues of all kinds, some good, but many not so good, holding nothing but the name "revue."

The Behman Show of 1909-10, produced by Jack Singer, also stands out in burlesque history as the sensation of that particular season. It marked a big advance in production over the seven or eight preceding seasons, and had an unusual cast, which included Mollie Williams, Will J. Kennedy, Vic Casmore and Lon Hascall.

"The Merry Whirl," which had a summer run at the Columbia, New York, in 1912, was another of the exceptional burlesque shows that stands out as a highlight. This was produced by the late Cliff Gordon and Bobby North, with Morton and Moore the featured comedians. Like "Night on Broadway," it was a song, "Alexander's Ragtime Band," written by Irving Berlin, and one of his first big hits, that constituted the chief reason for the success of "The Merry Whirl."

"The Merry Whirl" was partly of the musical comedy and partly of the extravaganza type of burlesque, the combination being particularly well blended. Like its predecessors, "The Merry Whirl" created a precedent, and for several seasons there was a run of burlesque shows made up of spectacular stuff, with a blend of musical comedy.

Burlesque of the past 10 years, which brings the record to date, has had several distinctive attractions. As the Columbia Amusement Co. developed and with its new houses could give a larger gross average on the season to its companies, several Columbia producers went to extravagant limits in productions and largely increased the then prevailing customary weekly salary list for principals. Many shows kept on high throughout the season. During the war period Columbia shows made a net profit shows of yesterday never dreamed of, for they were then impossible.

Perhaps the two significant burlesque productions of the last decade were Jean Bedini's "Peck-a-Boo" and Barney Gerard's "Follies of the Day." The Bedini "Peck-a-Boo" show evolved into Bedini's "Chuckles." It became a burlesque sensation through the personality of its principal comedian, Bobby Clark, also.

(Continued on page 53)

CRIMINAL LIBEL CHARGES FOR DAILIES BY FILM STAR

Marion Davies Secures Summonses for Three New York Papers—Published Miss Davies Was at Scene of Hirsh's Shooting

Summonses were obtained last Saturday for service upon the editors and city editors of three New York dailies charged with criminal libel by Marion Davies. The papers served are the New York Herald, Evening Telegram and Daily News. The two first named papers, known as "the Munsey" papers, owned by Frank A. Munsey, who also controls the New York Sun, not included among those summoned. The Daily News is a McCormick paper, operated by the same interests that publish the Chicago Tribune.

The summonses were obtained by George E. Van Cleave, brother-in-law of Miss Davies, who informed Magistrate Simpson in Yorkville Police Court that the papers had published Marion Davies had attended the lawn party given by her sister, Reine, June 24, at the latter's home in Freeport, L. I., following which party Mrs. Hazel Hirsh shot her husband, Oscar A. Hirsh, through the mouth, on the lawn of the Davies home. Van Cleave said the papers named had been requested to publish, after each had persisted in insisting Marion Davies was at the party, a denial she was there, but that they had refused.

The summonses are returnable tomorrow (Saturday) before Magistrate Simpson. During the week representatives of the papers attempted to secure information to base their defense.

It is said the local and county officials of Nassau county had a complete story of the shooting affair the day following, and in addition learned the names of all the guests at Miss Davies' home. The Nassau county officials, according to the story, upon some of the New York dailies publishing wild scare head reports, called the reporters assigned to the Hirsh shooting into their offices and told them the entire story as they had found it. The officials say not one of the papers published the account given to its representatives, but continued to print Marion Davies was at her sister's home that Saturday, along with malicious insinuations.

One of the latter first published in the Evening Telegram stated Mrs. Hirsh had shot her husband when finding him "holding a film star in his arms on the lawn." As Marion Davies was the only film star (Cosmopolitan) mentioned in connection with the shooting, its reference was obvious, although that particular story could have referred to Reine Davies as well. The "holding a film star in his arms" action was widely published throughout the country, as were other stories about the shooting. A

(Continued on page 18)

FISTICUFFS AT CARROLL BY MANAGER AND STAR

**Show Leaving This Week—
"Strut" Going In—No Damage to Hitchcock or Carroll**

An exchange of overhand swings and wallops between Raymond Hitchcock and Earl Carroll on one of the warm evenings of last week led to an agreement whereby "Pin Wheel" will close at the Carroll Saturday. The fistic affair, which was not damaging to either contestant, occurred at the close of the first section of the performance, just after Hitchy made an announcement and the curtain failed to drop for some reason.

The withdrawing of "Pin Wheel" left the house open to book in "Strut Miss Lizzie," Creamer and Layton's colored show, which entered the Times Square from the East Side National Winter Garden. The colored attraction moves in Monday. It rented the Times Square for three weeks. The house had previously booked "Sue Dear," which is a mid-western entrant next Monday. "Strut Miss Lizzie" will enter the Carroll on sharing terms, but a guarantee is said to be part of the contract. Its gross last week was around \$6,000, favorable for a show of the kind. It was not until Friday afternoon that the Minskys, who are interested in "Lizzie," secured the Carroll date.

"Pin Wheel," which is a mixture of Greenwich Village classical dances and vaudeville, plus Hitchy as a roving comedian, is quoted at a little under \$7,000 for last week. It was claimed that two houses were offered "Pin Wheel." Changes continue in the cast. The latest Dolly Connolly, who is featured in the billing. Frank Fay remains in the show. His idea of calling people from the audience, which he started with his "intimate concerts" at the Cort last year, is used regularly. As the show has no finale, the request entertainers readily fit in there. Bernard Granville was mentioned joining the show this week.

"Taps," the kid drummer, lasted but two or three days. The Gerry Society brought about his withdrawal, and the parents were fined \$50 last week. Other children appear on Broadway with permits, but the society is said to have become angry in the case of "Taps" because the parents had "put something over."

OPPOSITION CUT-RATE REPORTED INFORMATION

**Little Attention Paid by Agency
to Walton Law in New
York State**

An "opposition" cut-rate theatre ticket agency is reported planned for next season. That and the supposed operation of the new ticket agency law were matters of interest in the agency marts which are as sluggish in the same ratio as Broadway's theatres. The Walton bill prohibiting the resale of tickets for more than 50 cents in excess of the box office price, signed by Governor Miller at Albany several months ago, was supposed to take effect immediately. It was stated at the time the comptroller would not be able to set enforcement machinery in action before the first of July. Saturday there was no activity noted on the part of agents of the comptroller, nor was there up to Wednesday.

Only two or three agencies have applied for a license as required by law, which calls for the payment of \$100 fee annually and provides for the filing of a bond for \$1,000, to be forfeited in case of violations. The new license is hung in one of the 50-cent agencies. The majority of brokers have taken the position that application for a license would be a tacit recognition of the measure, which the Governor at the time of signing expressed doubt as to its constitutionality. The brokers are probably holding off on advice of counsel. They have agreed to test the law and arrests for violations are expected. Limitation of sales prices has been ruled on by the highest courts as unconstitutional. For that reason the agency owners appear quite placid in the face of the Walton law.

Development in the formation of a new cut-rate agency may occur this month. One of the agencies selling for a premium is named as backing the reported venture. This agency has a lease on the Tyson "Fifth Ave." office in the Longacre building, next door to the Public Service Agency, which has had the cut-rate field virtually to itself. The Tyson office will move to the Knickerbocker building next month and their present quarters may be used for the new cut-rate outfit. One of the biggest controllers of theatres in New York is reputed to have promised support to the proposed new cut-rater. Advantage of dumping tickets from the premium office is mentioned, both offices being under the same control, according to present status.

Very few of the agencies are bothering with the 5 per cent. government tax law and are continuing to sell tickets on a basis of 10 per cent. Since the first of the year tickets sold for only 50 cents premium are subject to a 5 per cent. agency tax. A \$2.50 ticket sells at the box office for \$2.75, which includes the 10 per cent. admission tax. When sold through an agency at 50 cents premium the charge would be \$3.27½ or \$6.55 for two. As a rule the agencies continue to collect \$3.30 and \$6.60. Several offices committed to 50 cents premium only are issuing a half-cent coupon in the case of single ticket sales, the coupon to be used at any other time. The others figure patrons are not interested in saving the 2½ cents and refuse to install a coupon system. Technically that makes such sales in excess of 50 cents and the government could exact 1½ cents on each ticket thus sold.

"VILLAGE" ENGAGEMENTS

**Yvonne George for New "Follies"
at Shubert Labor Day**

The line-up of the next "Greenwich Village Follies," which is due for the Shubert, New York, Labor Day, was added to this week by the cabled acceptance of Yvonne George, a Parisian actress. Others thus far engaged include Carl Randall, Frankie Heath, Lucille Chaffonte, George Railsey and Savoy and Brennan (who were on tour with last season's "Follies") Joe Cook is mentioned as a possibility for the next Greenwich show.

Sammy White and Eya Puck were placed under contract for three years by the Bohemians, Inc., the producers of the "Greenwich Village Follies." It is likely the team will be sent on tour in the fall with the 1921 "Follies," which will have Ted Lewis and Joe Brown. Plans call for White and Puck to appear in next year's "Follies."

WHERE BURLESQUE CAME FROM

Burlesque, like the legitimate, vaudeville, pictures and other established divisions of show business, was arrived at through an orderly and clearly defined process of evolution. Its ancestral tree dates back some 50-odd years. Like many another pedigree it contains much that was good, bad, indifferent, lowly and aristocratic.

While authorities disagree on just what particular branch of the amusement field was the dominating factor in the birth of burlesque as a basic entertainment, there is no question but that the old-time extravaganzas, such as "The Black Crook," had an important influence in shaping the form and substance of the first burlesque shows.

The English pantomimes, with their principal boy characters always impersonated by women, a type transplanted directly to burlesque, and a feature of all of the early shows, undoubtedly furnished an idea or two for the first burlesque shows. That the chorus of the burlesque show may be traced readily to grand opera is indisputable. The comic opera took the chorus ensemble and ballet from grand opera; extravaganza, a first cousin to comic opera, adopted the chorus in turn from comic opera, and burlesque finally secured its chorus from extravaganza.

For its comedy, burlesque delved deep into minstrelsy, variety and farce comedy, also comic opera. The old-time afterpieces which formed the bulwark of the comedy of the first burlesque shows, and incidentally have performed the same function for all burlesque shows and many a show playing at many times the burlesque admission scale, whether labeled as musical comedy or some other higher class moniker, had their origin in the "nigger acts" of the numerous minstrel shows of the '60s.

The concert hall arrived with the general introduction of beer as a beverage in America. At first the concert hall had a sort of combined concert and variety show, made up mostly of singing and musical turns, but audiences gradually called for something more, and the concert hall entertainers, largely recruited from minstrelsy, added the afterpiece as a part of the show. The afterpieces, although changed a bit through somewhat different characterization, were pretty nearly identical with the afterpieces that had been used in minstrelsy.

Newcomers seeking entry into theatricals secured their first stage engagements in concert halls and naturally had to learn the game as it was then played. They were accordingly initiated into the technique of the afterpiece. As a result, a large school of performers developed that had a repertoire of the old afterpieces at their fingers' ends. When burlesque got under way and shows began to multiply it was but expected burlesque should seek them and they should seek burlesque.

The first idea of burlesque, although not generally known, was a show that should really burlesque or travesty drama or opera. This plan was deviated from, through the necessity of having new burlesques on current plays written for each seasonal engagement. The afterpieces suggested a solution of the new material expense. Little by little burlesque grew away from the dictionary definition, but at the same time secured for itself a solid foundation with the afterpieces.

Historians generally credit Lydia Thompson with laying the foundation for what later developed into burlesque as an institution. Miss Thompson was an English woman who came over here with her own company in 1868, opening at Woods Museum, New York, with an entertainment that held a mixture of extravaganza, pantomime as it was played as a distinct branch of amusement in England, and burlesque. The burlesque portion of the show travestied a Greek or Roman drama. That classical drama travesty incidentally in the Lydia Thompson show was the daddy of the Greek and Roman travesties and burlesques since played in burlesque, vaudeville, musical comedy, etc. The Lydia Thompson company included Pauline Markham, who later became a famous burlesque star herself.

The Rentz-Santley company was the first out-and-out American burlesque company. This was evolved from an all female show known as Madame Rentz's Minstrels, sponsored by M. B. Leavitt. Mr. Leavitt is over 80 years old, and presently, re-

tired, residing in Florida. Abe Leavitt managed the Rentz-Santley show, which had its premiere at the Olympic, New York, in 1870. Besides being the first American burlesque show, the Rentz-Santley company holds another record—it played longer under one title than any burlesque show, its annual tours covering a period of 48 years. The nearest approach to this record is the "London Belles" title which W. S. Campbell used for 30 years up to last season and which will be changed next season. In 1882 or thereabouts a second company of the Rentz-Santley show was formed and went to England, playing over there successfully for a run.

Harry Morris, who came into fame in 1902 with his own show "Night on Broadway," was among the Rentz-Santley performers who went to England with the show.

Between 1870 and 1880 several other burlesque shows sprung up, among them the Adah Richmond Burlesquers, named after the principal woman; Wallace Sisters Show, a mixture of burlesque and comic opera; "Around the Clock," in which Harry Kernell, one of the first Irish comedians, was starred; Victoria Loftus Troupe of British Blondes; May Fiske's English Blondes; and Villa and Miner's (the latter the late Henry C. Miner) Burlesquers.

From 1880 to 1890 burlesque gained considerably in popularity and had developed into a definite form of entertainment, with a first part, olio and afterpiece or burlesque. Most of the shows that were rated as burlesque shows between 1870 and 1880 were partly of the minstrel type, and many contained casts entirely composed of women.

Among the shows organized from 1880 to 1890 were the Ida Siddons Co., Sam T. Jack's "Lily Clay" Co., Lillie Hall's Burlesquers, Madame Girard Gyer's English Novelty Co., Bob Manchester's "Night Owls," May Howard's Co. (managed by Harry Morris, her husband, and Tom Miac), the "City Club," organized by the same managers; Sam T. Jack's "Creole Burlesquers," an all-negro show; Fay Foster Co., organized by Joe Oppenheimer; Rose Hill's "English Folly" Co., managed by Rice and Barton; Weber and Fields' Vaudeville Club, John S. Grieves' Burlesquers, Boom's "Model Burlesquers," "Parisian Folly," and John H. Smith's "Henry Burlesquers," in which McIntyre and Heath appeared.

From 1890 to 1900 burlesque made consistent progress, with a number of new shows entering the field. These included Louise Dempsey's Burlesquers, Lester and Williams' "Me and Jack," John Flynn's "London Gaiety Girls," Matt Flynn and Phil Sheridan's "City Sports," May Russell Co., Reilly and Woods Show which had previously been a variety organization and which by the simple expedient of putting in an opening skit and adding chorus girls to the afterpiece and working them in numbers, transformed itself into a burlesque show, which only goes to show how thin the line that divided burlesque and variety really was. Pat Reilly and Louis Roble were the managers of the Reilly and Woods show. Other shows included the "French Folly" Co., organized by Bob Manchester; and which had Sam Bernard as road manager and leading comedian; Mabel Snow's Burlesquers, Brown's "Boston Crooks," "Ivanhoe Burlesquers," "Roulette Club Burlesquers," Sefton and Watson's Co., the latter, William B. (Beeftrust) Watson, with a company that included Harry Bryant, W. B. Watson and Jeanett Dupre; "Black Crook Burlesquers," Sam T. Jack's "Forty Thieves," Ada Dixon's Burlesquers, "Busy Bees," Agnes Evans Co., "London Belles," Rush's "White Crooks," "Casino Girls," Harry Morris' Burlesquers, "Night on Broadway," "London Sports," "Razzle Dazzle," Washburn Sisters' "Last Sensation," Fannie Hill's "Twentieth Century Maids," produced by Harry Morris and W. S. Woodhull. This show had a burlesque on the then popular success (1895), "Tilbury," in which Harry Morris attracted wide attention through his travesty's conception of Svengali; Rash's Excelsior Co., Louis Roble's "Bohemians," organized in 1896 and one of the outstanding shows of all burlesque with a cast that included many present day stars; Irwin Brothers' Burlesque and Specialty Co.; Joe Oppenheimer's "Zero," Lawrence Weber's "Olympia," Gus Hill's "Vanity Fair," Al Reeves Co., Miner's "Americans,"

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THE DUCHESS OF BROADWAY

By VALESKA SURATT

Opening nights! I detest them. They simply bore me to tears. Especially mine, for that's the night my society following appears. We weren't going to open 'till August, but I told my author, Jack Laif, that July was the month, I could tell by the stars, and that's why we didn't wait.

You see I am a child of Capricorn. Just now the stars are propitious for me.

The stars! The stars! Those wonderful stars! They guide my destiny. And even tho' I'm playing the Winter Garden in a musical revue, The planets foretell many other things I'm going to do. For I hear the drama calling—I can't forsake it, you see. For there's only a few of us left—Duse, Bernhardt and me. Dear Mrs. Fiske is a great artist, too—and Ethel Barrymore I hear is going with Hopkins, and will give a repertoire Of Ibsen, Shaw and Shakespeare—strange, how strange but true—She is doing the very thing that I was going to do.

George Jean Nathan advised me—George, he's such a love; How we've discussed the drama; I'm the only artiste he speaks highly of; First time he was ever to vaudeville—he came to see me last spring—I was playing un petit morceau de Chinois—a pretty little thing. And knowing my dramatic talents, I really almost faint. When I walk on that Winter Garden stage, for doing the thing I ain't. What right have I to be in a revue with this perfect diction of mine? Everyone knows my diction is perfect. Oh, the drama's the place I shine.

It's distressing to wait 'till next season, but I'll have to wait, I fear. Because any show I appear in always runs in New York for a year. In the meantime I'm reading Socrates, Aristotle and Bertha M. Clay. I am studious. I am cultured! I am the Duchess of Broadway. Frivolities I've left behind—why I bury myself for weeks.

Delving into the classics and hunting up any antiques. With the "Literary Digest" in my hand, my longnettes to my eyes, I advance on the wheels of culture—for well do I realize One's social position demands it; and what is the answer, pray? The answer is they all call me "The Duchess of Broadway."

—Blanche Merrill.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Fulton (7th week). Specializing in two for one tickets and attracting business from outside regular trade channels. Claims over \$6,000 last week.

"Blossom Time," Ambassador. Stopped Saturday; announcements given out operetta will reopen Aug. 1; vacations asked given as reason for closing. Hot wave late last week probably counted more; show had been doing better than even break. Ran 40 weeks. Got nearly \$8,500 last week.

"Captain Applejack," Cort (28th week). Other than one sharp decline in hot wave early in June, this comedy hit has been holding up to excellent business for this period. Summer stayer and ought to hold over into next season. Affected by heat last week and dropped to \$8,900.

"Cat and Canary," National (22d week). Opened early in winter and led Broadway's dramas for a time. Slowed down with advent of summer, but is still turning profit and is expected to ride into fall season. Hot weather pushed pace down to a bit under \$7,500 last week.

"Chauve-Souris," Century (23d week). Fifth week of new program presented by Gest's Russian novelty company, with business standing up second only to "Follies."

"Follies," New Amsterdam (5th week). Ziegfeld revue beating all others aided by \$4 scale that extends for entire orchestra floor and actually makes prices highest ever for New Amsterdam. Last week gross of \$37,500 again drawn.

"Good Morning Dearie," Globe (36th week). Paired with "Music Box Revue" as season's leading musical smashes. Agency buy extends through July, which ought to insure riding into fall season. Like others, skidded last week; dipped under \$20,000 for first time. Gave matinee Fourth and sold out.

"He Who Gets Slapped," Garrick (26th week). Last week around \$4,500. Cheap operation.

"Kempy," Belmont (8th week). Continues to sell out on lower floor, with few seats not disposed of in balcony. Approximately \$8,000 weekly, not much under capacity in this limited house.

"Kiki," Belasco (32d week). Belasco's dramatic smash; has held up to remarkable draw both at box office and in agencies. Never dropped under \$15,000 and has been getting \$16,000 and over of late.

"Lawful Larceny," Republic (27th week). Last week's business did not go much over \$4,000 and run may end this week. One of few shows to play matinee Fourth and benefited in unlooked-for degree.

"Music Box Revue," Music Box (42d week). Now leading holdovers into summer, though under capacity like others. Last week \$21,500.

"Partners Again," Selwyn (10th week). Selwyn took chance in bringing comedy smash into town on eve of summer, but large agency buy was secured and show has been leading the non-musicals. Last week, however, heat pushed pace to \$14,500.

"Pin Wheel," Earl Carroll (4th week). Cast changes bringing new people into revue, a Greenwich village conception. Business about an even break; closes Saturday. "Strut Miss Lizzie" moves here Monday.

"Shuffle Along," 63d Street (59th week). Another two weeks for the record-making colored revue, listed to enter Selwyn, Boston, at end of month.

"Six Cylinder Love," Sam Harris (46th week). May ride through summer. Making little weekly, with business better than some others which have been hanging on. Got nearly \$7,000 last week.

"Spice of 1922," Winter Garden (1st week). The Jack Laiz revue opened two weeks ago in Atlantic City to great business. Woke up Philadelphia at Walnut Street last week. Opened at Garden last (Thursday) night.

"Strut Miss Lizzie," Times Square (4d week). Moves to Carroll Monday; agreement called for only three weeks' rental here. Last week heat affected pace about \$2000 over opening week. Takings were \$5,800.

"The Bat," Morosco (98th week). Has passed its 800th performance. Mystery piece going through second summer with even break or better. Completes two years' run Aug. 19.

"The Dover Road," Bijou (29th week). Went under \$4,500 last week, but still able to do better than break even on summer terms.

Gave matinee Fourth and sold out, weather break doing it.

"The Goldfish," Astor (11th week). Hot going of last week slowed pace to tune of over \$2,000 from smart increase of previous week, which was first since moving from Elliott. Takings little under \$7,000.

"The Hairy Ape," Plymouth. Closed Saturday as originally intended. Management was to have continued attraction one more week. Weather turned, and with this week including Fourth of July, closing was made definite. Ran 11 weeks. Drew \$6,000 final week.

"Silver Wings," Apollo (8th week). Film.

"Nero," Lyric (7th week). Film.

OPERA IN RAIN

Open-Air Performance of "Mikado" at Carlin's Park

Baltimore, July 5.

Two thousand people saw the opening of the summer season of the Gilbert and Sullivan operas in Carlin's Arena Monday night with DeWolf Hopper and a most illustrious light opera cast. "The Mikado" made its bow and produced unbounded enthusiasm among local theatregoers. Presented as it was in an open-air arena in an amusement park it was unfortunate enough to have its second act interrupted by a rain storm, yet an audience eager for more of it huddled under umbrellas while the orchestra was removed to the back stage regions and the performance continued.

The company is also composed of Herbert Waterous, J. Humbird Duffey, Arthur Cunningham and Alice McKenzie. The orchestra under the direction of Max Fischlander played the score as it was meant to be played. The costumes were more than adequate—for with their Japanese handwork and woven gold, they made an excellent showing.

"LETTY" OPENS IN 'FRISCO

San Francisco, July 5.

Morosco's Casino opened Saturday with "So Long Letty" by the newly organized Morosco company. The opening performance was remarkably smooth and considerable credit is due Harry James, who directed, as well as to the capable cast assembled.

Marjorie Leach, playing the titular role, proves a happy selection for the role created by Charlotte Greenwood. She is built along the general style of that comedienne and has a fine sense of comedy values. In support are Frank Devoe, Marta Golden, James Dunn, Alma Francis, Herbert Hoy, Marina Dalore and Oakes and DeLour, all of whom acquitted themselves with honors.

There are 20 girls in the chorus, well trained and corking sirs. The one fault is the costuming of the ensemble, evidently remakes from the original.

"The business was capacity on the opening night and it held up well Sunday.

The Casino has been entirely redecorated. The opening was attended among others by Oliver Morosco and his wife, the former Selma Paley, and Peggy Joyce.

"Letty" is at 25c-75c, with the boxes at \$1; smoking permitted. The company is really a stock organization. It is expected a new musical bill will be offered in a few weeks.

CLOSING IN FRISCO

San Francisco, July 5.

"The Circle," with John Drew and Mrs. Carter, and "Mr. Pim Passes By" will close with the local engagement.

"Mr. Pim" has been engaged to remain for a third week at the Columbia while "The Circle" at the Century will open the new Selwyn, Chicago, on Labor Day.

Nat Roth Able to Go Home

Chicago, July 5.

Nat Roth, company manager of "Lillians," managed to leave his sick bed at a local hotel Sunday and depart to his home in the east.

H. B. SIRE'S "MARRIAGE" IN ESTATE'S LITIGATION

Alleged Common-Law Wife Has Abandoned Fight— Opposed by A. I. Sire

Through the referee's return of all papers relating to the litigation over the estate left by Henry B. Sire, formerly theatre owner and manager, it was disclosed last week in the Surrogate's Court that the fight begun in 1918 between a Lizzie La Vere Sire, who claimed to be decedent's common-law wife, and Albert I. Sire, his brother, who denied her claim, has been abandoned.

Henry B. Sire, who was 57, died after a long illness, without leaving a will, Jan. 17, 1917. Early in life he was in the real estate business with his father, and about 25 years ago entered the theatrical field and purchased the New York theatre. Later he leased the Casino theatre. He retired about a dozen years ago.

After his death, upon her affidavit to the court she was his widow and that he was also survived by several brothers, Lizzie La Vere Sire of 237 West 51st street had herself appointed the administratrix of Mr. Sire's property, and later on sought through court proceedings to have Albert I. Sire turn over to her certain property which she claimed belonged to the estate and was under his control.

Albert I. Sire appeared in court. In answer to her complaint he demanded the revocation of her administration letters upon the ground that his brother was a bachelor. He said that he was his brother's confidential adviser on all matters and had been most intimate with him for the last 30 years of his life. He said his first knowledge that administration letters upon the estate had been issued and that there was such a thing as a "wife" in Henry's life was when the administratrix served him with the court order directing him to appear before the Surrogate and be examined as to property belonging to the estate and alleged to be under his control.

Mr. Sire further said that his brother Henry was paralyzed for about a year and a half before his death, was unable to leave the house and that the so-called wife never came near him during that time.

Answering Mr. Sire's allegations, Lizzie La Vere Sire made an affidavit to the court in which she said:

"In the summer of 1876 the late Henry B. Sire and deponent agreed to live together as husband and wife."

"Said Henry placed a plain gold ring on the finger of deponent and said to her:

"Now we are married in the eye of God, though not in the eye of man," and said Henry and this deponent continued to live together as husband and wife."

"For about two or three years they lived in a hotel in Waverly place. Then they moved to an apartment at 140 West 36th street, where they lived for 17 years, and then moved to 237 West 51st street, at which place they lived together for 20 years, and your deponent is still living in the same house."

Because she said that a few months prior to Henry's death he went away to Hot Springs, Ark., for his health, and then went to his late father's farm near Morristown, N. J., and that all the members of the Sire family knew her well. Surrogate Fowler, since retired, because of the age limit, appointed Judge Charles Brown referee to ascertain the facts in the controversy.

Henry B. Sire, who left realty and personally the value of which was not to be known until, under the direction of the court, it is appraised for inheritance taxation, in addition to his brother, Albert, is survived by three other brothers, Lawrence, Leander and Clarence Sire.

In May, 1891, Henry B. Sire was named defendant in a \$50,000 breach of promise suit brought by Esther Jacobs, a singer, and after a trial before Justice Sedwick and a jury, Dec. 19, 1892, was ordered to pay \$25,000 and \$1,568.24 costs. Mr. Sire took an appeal, but dropped it May 25, 1893.

In her complaint Miss Jacobs charged that on Nov. 15, 1887, Mr. Sire promised to marry her within a reasonable time, and at his "spe-

BURLESQUE THEATRE OPERATION

By THOMAS R. HENRY

Quite likely theatregoers of the United States do not realize some facts in connection with the operation of the theatres composing the Columbia Amusement Company circuit. Columbia's theatres are conducted in most cases precisely the same as are the \$2 theatres as to details of upkeep. This applies particularly to such matters as cleanliness and repairs. It is not because the other theatres are so carefully looked after that Columbia houses are scrupulously maintained. They are kept clean and inviting because it is part of the system to have everything done right, in front as well as behind the footlights.

Conditions in all cities where the Columbia circuit is represented indicate that old-time prejudice against burlesque is fast disappearing under the realization that burlesque is no longer offensive. The theatre-going public is learning the not differ and the same high stand-

ards of music are demanded in burlesque as elsewhere.

In the matter of expenses the advertising material, tickets and the programs are printed by the same printers at the same prices as those of the gilt-edge houses.

Not long ago, unfortunately, many persons harbored wrong ideas concerning what the burlesque stage had to offer. It seemed natural for many folks to expect that burlesque offered jokes, songs and puns of questionable humor and suggestiveness. This hurt burlesque, and it is to overcome the harmful impression and totally destroy it that producers and managers now insist nothing questionable is permitted to creep into any of their shows.

Producers, authors and managers of musical comedies and farces are not so particular. And this leaves a strange situation in which we find the shows presented in the high priced theatres often bordering on the shady, while shows in the bur-



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stigma attached to burlesque is wholly undeserved.

Although not generally known, the weekly expense of conducting a burlesque theatre is as heavy as for maintaining the high-priced houses. Theatre locations of the Columbia circuit are of the best, the seating arrangements are the same as in all other theatres; the newspaper advertisements are as large and often larger, and the same license required for burlesque as all other theatres. And for ventilation and sanitation it is doubtful if there are any better equipped.

Musicians playing in burlesque theatres are the same as those playing in the most expensive houses; they receive the same salaries and it is not at all unusual for orchestra men to go from the great opera houses, and musical comedy theatres to burlesque and vice versa. Their rate of pay does

lesque houses are kept scrupulously clean.

The public has come to recognize this situation. One often hears it said nowadays that those seeking something risqué had best go to the high-priced theatres, for in burlesque shows the plots, musical numbers, jokes, dances and costumes are above reproach.

It is not unreasonable to predict something which may seem far fetched to some, but is nevertheless quite within the bounds of probabilities and that is that burlesque authors, producers and players of the present will exert a great influence in uplifting the stage and raising the moral tone of all American theatrical entertainment. And the standards put into effect and conscientiously observed on the Columbia circuit will be the big factor in such improvement of the entire American stage.

cial instance" she gave up her musical career in which she made "large gains and profits by singing in public, at concerts and other places, where money was paid for admittance."

She said that at "the time of said promise the defendant represented and stated to the plaintiff he had an intrigue with a woman, whose name he did not disclose to this plaintiff, but who was and is now known and representing herself to be 'Mrs. Henry B. Sire'."

During the breach of promise case court documents show Lizzie La Vere Sire was examined. She testified she was then 34 years old (1892), and had met Mr. Sire some time in 1880, having been introduced to him by one Georgie Lilloux at the Brandreth House, who was a friend of Mr. Sire.

Lizzie La Vere said that in 1876, possibly 1875, she was married to a Henry Lane, "who went traveling, sometimes for his health and sometimes went on business. She said that her maiden name was Lizzie

La Vere and that she had married Mr. Lane in the parlor room of an old minister's home somewhere in Brooklyn, the name and address of the minister which she could not recall. She said that she had her marriage certificate somewhere among her private papers and was not sure that she could find it immediately.

She said that Mr. Lane died somewhere in California, just where and when and of what she did not know as she was in the east and only heard of it; just how and where she did not say, but did remember that it was about 1876, or about a year after their marriage.

She admitted that Henry B. Sire had given her money and purchased various things for her, but said it was of his own free will and she really needed none of his financial help as she had money of her own. She said that she had an aunt, called Elizabeth A. Fessler, and that shortly before her aunt died the latter had made her a present of \$15,000 in cash.

RAINY WEATHER KEEPS 21 SHOWS ON BROADWAY

July 4th Gala Theatre Day in Town—Matinees and Nights to Capacity—Return of Heat Will Change Present Layout

Freak weather featured this, the fourth of July week, which is considered the worst of the year on Broadway. It is invariably true the out of town exodus of vacationists over the Independence Day period leaves theatricals at the lowest ebb. Rain was the means of providing an exception to the rule, and rain, through its tempering of temperatures, is the reason why Broadway still has 21 attractions on the boards, whereas normally there would be at least half a dozen less.

June broke all records at the weather bureau for rainfall in the metropolitan and other districts throughout the country. Hot weather, descending late last week, finally broke with a deluge Monday evening, heavy rain continuing long past show time. The Fourth was predicted to be a scorcher, but it was cloudy throughout the day, rain coming again in the evening. Only six attractions gambled with the weather, they switching the usual Wednesday matinee to Tuesday, and all cleaned up, more than evening up for Monday night's downpour.

The managements of those shows which gave matinees figured there would be little or nothing drawn Wednesday (the day after the Fourth). As it turned out, they secured a lucky break. The unusual trick of selling out on a Fourth of July matinee was accomplished by "Good Morning, Dearie" at the Globe, the house going clean shortly after noon. Only two attractions were offered in cut rates for the afternoon, "The Dover Road," at the Bijou, recording a sell-out almost as soon as "Dearie," and "Lawful Larceny" getting a windfall by drawing four figures at the Republic. The matinee was capacity for "Kempy" at the Belmont. "Partners Again" enjoyed the best afternoon since opening at the Selwyn, getting \$1,400 and about \$4,700 on the day. "Cat and Canary," at the National, was in on the break, while "Chauve-Souris," which gives a regular matinee Tuesday, again drew splendid business.

Tuesday afternoon found Broadway with a fair gathering of visitors. The regulars were out of the city, but strangers who aimed for the beaches sought theatres instead. There were enough visitors to fill the houses open. The "Follies" could have sold out twice on the Fourth, but gave only the regular night performance. The Ziegfeld attraction was not affected by Monday night's storm, and played to standing room, the box office statement registering \$5,000. The "Follies" continues its remarkable business pace, the gross last week again beating \$37,500.

The heat of last week affected most all of the other attractions, a drop of \$2,000 and over being general and mostly applying after Wednesday. Because of it, two shows listed to remain were taken off. They were "The Hairy Ape," at the Plymouth, and "Blossom Time," at the Ambassador. The latter attraction held up well and it is announced the closing is for July, which sets a continuance date for "Blossom Time" for July 31.

"Pin Wheel," the curiously blended revue of Greenwich Village and vaudeville, will close Saturday at the Earl Carroll. It may reopen in a few weeks after additional changes. Out of town booking has been offered the attraction even in its present form. Last week "Pin Wheel" got \$6,900. For a show of the kind that may have been close to an even break, "Strut Miss Lizzie," the colored revue at the Times Square, will move into the Carroll Monday, playing terms though with a "first money" agreement for the house. "Lizzie" drew a gross of \$5,899 for its second week, but indications for a better pace apply for this week. "Shuffle Along," the other colored show, has two more weeks at the 63d Street, it then going on tour.

"Spice of 1922," the Jack-Lairt revue, was the premiere of the week, opening at the Winter Garden Thursday (last night) at \$5.50 for the opening to be followed by (Continued on page 17)

HITCHCOCK ON ROOF IN MUSICAL SHOW

Charade Style of Entertainment—"Intimate Stuff"
Principal Feature

A specially built musical entertainment for Raymond Hitchcock as its star is proposed by the Shuberts this fall on the roof of the 44th Street theatre. The style will be of the charade description, with "intimate stuff" the feature, much as has been made the draw of the Russian amusement on the Century Roof.

The Hitchcock piece will have special writers, not as yet selected, but about all of the other details have been arranged for.

Hitchcock, with Frank Fay, are now the star and feature of "Pin Wheel," at the Carroll. The revue closes Saturday, but may go on tour.

WHITE'S FEATURES

Whiteman's Band and Irene Castle for New "Scandals"

Two features secured by George White for his new "Scandals" revue, which is due in August, are Irene Castle and Paul Whiteman's band. Miss Castle, who is abroad, is reported having agreed by cable through her agent. The Whiteman appearance would not interfere with the band's playing at the Palais Royal during the Broadway run of the show.

Ann Pennington and Lester Allen are also reported having been engaged again for the White show and White himself is to appear. White's plan to star Miss Pennington is reported abandoned for the present.

FINE WHEAT CROP

Kansas City Sees Prosperity from Harvest Time

Kansas City, July 5. Based on the recent report of J. C. Mohler, secretary of the State Board of Trade, and estimates by independent crop authorities in Kansas, the Kansas wheat crop, now being harvested, will be worth \$126,000,000. This means plenty of money for the Sunflower State within the next few weeks and much joy for those interested in amusements.

Practically all of this golden grain is cleared through this city and means much to the dealers and the local banks.

Thrashing returns are most favorable, and it is estimated the farmers will pay out some \$5,000,000 to the harvesters within the next few days.

Bankers report the farmers have had no trouble in obtaining adequate funds for harvest purposes, and all work will be paid for in cash.

MRS. JEROME EDDY IN NEED

Mrs. Augusta Eddy, widow of Jerome Eddy, is reported in embarrassing straits. Since the death of her husband, who was a figure in the dramatic field, Mrs. Eddy has been doing bits in pictures for five years. Her husband died in 1916.

In the past year business depression in the picture business has raised an embarrassing situation for Mrs. Eddy, who lives at 312 West 45th street, New York.

ED WYNN BREAKS ARM

Ed Wynn broke his arm June 29 while playing golf at the Sound View Golf Club. Wynn was playing a fore one with Ring Lardner, Frank Craven and Oscar Shaw when he stumbled from the top of a hazard and sustained the injury. He concluded a long engagement in "The Perfect Fool" at the George M. Colman, New York, Saturday.

"FOR GOODNESS SAKE" NOW RUN BY LLOYD

Poughkeepsie Backer Takes Over Show in Chicago—Lederer Out

Chicago, July 5.

"For Goodness Sake" at the Garrick is continuing under the immediate direction of Davison Lloyd, the Poughkeepsie "angel" of the piece, who resigned as "angel" upon arriving here last Thursday to become a showman instead.

Lloyd was preceded by his representative, J. W. Trudeau, who informed John J. Garrity, the Shuberts' local representative, to withhold recognition of George W. Lederer as director-general of the piece and its corporate operator, Phoenix Play Co., until Lloyd's arrival. When the latter reached here he displaced Lederer as president of the corporation and as connected with the "oodness Sake" management. Lederer demanded \$300 for last week's salary, two weeks' salary for notice and return transportation to New York. All of these demands were refused by Lloyd. Lederer is reported to have left here Monday with his wife (Ruby Lewis) and brother-in-law, R. L. McNabb, who had been company manager with the show. Lloyd claimed to hold all of the stock of the Phoenix Play Co. After Lederer's departure Lloyd called in Walter Duggan to represent him. Duggan had been handling the press work for the show at the request of Garrity (whose judgment and headwork are actually responsible for the survival of this attraction). Duggan agreed to look after the interests of the show until Aug. 1, when his active representation locally for the Selwyns will commence.

Last Friday night it looked squally when the company asked that Equity insist a bond be deposited by Lloyd. Equity replied Lederer's standing with the organization was o. k., as he had protected all companies taken out, a reason why he was not required to furnish a bond in the first place, but Lloyd decided to post the bond and other bonds, to protect the show, raising his investment in the piece through cash turned in and liability accepted up to \$100,000. Lloyd had paid in \$12,900 after his original contribution of \$10,000 for the show, making his cash investment \$22,900 before he left here to return to Poughkeepsie. Interested, however, with Lloyd in the first investment of \$10,000 was Schatz, another Poughkeepsie financier who saw money in the show business.

The new management headed by Duggan intends to reorganize the company, placing it on an expense basis where Lloyd will get the run for his money he deserves. The show was so heavily hooked up with a \$6,000 weekly cost it never had a chance here in the summer-time, and this \$6,000 cost couldn't draw a \$10,000 week at the Garrick. Cast changes now confront Duggan. It is reported Duggan frankly explained the entire situation to the company and they are with him. Marjorie Gatenon left Saturday, but her departure had nothing to do with the situation. She remained beyond her agreement to help out the management. Ethel Wilson replaced her. Virginia O'Brien leaves tonight, with Edna Bates succeeding in her role. John Hazzard is to leave Saturday, with John Young replacing him. Vinton Freedly also goes Saturday, although Freedly is agreeable to remain another week until a substitute has been chosen. The Astaires handed in their notice Saturday to take effect July 16. They are said to have received a contract for \$1,000 weekly with this show.

Mr. and Mrs. Trudeau were about to start on their honeymoon when Lloyd asked Trudeau to go to Chicago to look into things. Mrs. Trudeau was formerly connected with the Collingswood opera house, Poughkeepsie. Before leaving Lloyd said he would find out more about the show business and "angeling" after he had consulted his attorneys in New York.

The Lederer party stayed at the Hotel Drake while here, but Lederer refused to comment, saying he was going to a farm in Indiana for a vacation.

Joe Smith, stage director with the show, left town Sunday after a compromise was reached following Smith's threat to attach the show. Smith alleged a verbal contract with Lederer. The Lloyd-installed management settled with him, making its own offer, which was accepted.

BURLESQUE COMPARISONS

Before drawing comparisons between the burlesque shows of 25 years ago and today, countless advantages accruing to the present day shows that those of a quarter of a century ago did not enjoy must be considered. Around 1897 the admission scale of burlesque was approximately but a third of what it is now. Fifty cents top was then the general rule for houses playing burlesque, with a theatre here and there occasionally tilting to 75 cents but the number of the latter was negligible.

Consequently the shows of 25 years ago necessarily played to much lower weekly grosses, even when playing a house which had a capacity approaching the burlesque houses of today, which was very seldom. Most of the old time burlesque houses seated from a third to a quarter less than the modern houses. A good week's business for a burlesque show 25 years ago was \$2,500 to \$3,000. But the shows didn't always play to anything near those amounts. Those were top notch figures, with many weeks returning but half or less than half of the above grosses.

Admittedly the cost of operation was greatly lower—railroad fares, salaries, costumes, scenery, everything that went into a burlesque show cost much less, but the income of the burlesque producer was limited through other factors—the seasons were shorter and the railroad jumps often disastrous, because of the lack of a booking system. The shows' often ran into periods of bad business through lack of advance knowledge of show conditions in towns where they were booked.

With profits correspondingly diminished under those possible nowadays, the old-time burlesque producer naturally was a bit shy when it came to plunging on production. The old-time shows accordingly could not compare scenically. The same applies to costumes.

Where the present day burlesque shows, as exemplified by the Columbia wheel attractions, carry six and seven changes of scenery for each half of the performance, with a production standard that frequently compares with musical comedy of the better type, the old-time shows generally passed up the production end with a couple of sets, one for the opener and another for the closer. A wood set like as not or parlor interior that had seen hard service for one and a palace set for the other. There were one or two exceptions, of course, bold spirits who took a chance and proved to their own satisfaction that burlesque could still draw more people than it did. If the shows were better staged. But there were not many of them.

Fred Irwin was one of the first with a production and show that represented an investment that topped the regulation production costs of his day, setting a pace for the others that few cared to follow. Louis Robie was another with the original "Bohemians." Harry Morris also stepped out from the rank and file with a show that showed a big jump over the prevailing production cost. But even the shows mentioned would look rather bush league as regards production to the average current Columbia wheel show.

The Morris, Robie and Irwin shows referred to were well equipped with costumes, but the majority of the shows considered they had more than sufficient with five costume changes. Silk tights for the choristers were also a rarity, cotton with a sort of standardized shade of pink, arrived at through many trips to the laundry, being the general thing.

No matter what the producer of 25 years ago was willing to spend on his show, he was held back by limitations over which he had no control. Take electrical effects; hardly any of the shows carried anything, and the houses were not equipped any better. Electricity had just come into general use in theatres for footlights a few years before, many of the houses, like the London, on the Bowery, having no electrical apparatus, lighting the stage with gas footlights and gas border lights. These were guarded by wire netting. With no electrical facilities to speak of in even the better equipped houses, like the old Empire, on South Sixth street,

Brooklyn (the house was torn down 20 years ago to make way for the present Williamsburg bridge) the shows could not get anything very ambitious in the way of modern lighting. The nearest approach to the spotlight was a calcium arrangement that was apt to blow any time during the show if not properly handled—and frequently they did.

And the chorus girls—that is, most of them: It seemed as if the average burlesque manager hunted around for glances and possible winners of fat women contests. The bigger and more Amazon they were the better they liked 'em. There was no effort generally to grade the choristers as they are graded into ponies, mediums and show girls today. They were all or nearly all big ones. Pretty nearly any of the old-time choruses could have stepped into Billy Watson's Beef-trust and more than satisfied Watson's craving for fat women in his chorus line.

But if the choristers were fat, the productions generally cheap and the costumes lacking in everything they should have, even the general run of the burlesque shows of 25 years ago had something that many a present day show might be glad to have—and that was an all-around entertaining show, with comedy that compelled laughs and performers who knew how to get laughs.

In the matter of performers, the old-time shows could more than hold its own with the present day troupes. Burlesque now has plenty of excellent talent, singers, dancers, comedians, it being the natural training school for the young performer to develop his abilities, but even the most optimistic critic of present day burlesque must admit it is not overburdened with comedians such as those who made the old-time shows attractive.

With comedians like Sam Bernard, Weber and Fields, Dan McAvoy, Pat Reilly (Reilly and Woods), McIntyre and Heath, Neil O'Brien (McGart and O'Brien), Billy B. Van, and others who have since gained fame in branches other than burlesque, it was but natural the shows should be strong on comedy. And singers—how about Joe Howard (Howard and Emerson, now Howard and Clark in vaudeville), Emma Carus, who started as a female baritone and who was rated as having a remarkable voice; Jerry Mahoney, and hosts of others? It was the same with dancers—the dancers with the old-time shows were as good, at least, as most of the top notchers in the burlesque, vaudeville or the musical comedy field of now.

The shows of 25 years ago were perhaps better in substance than the present burlesque shows, but were far from the equal of the present day burlesque in form. But when the prices of admission (50 cents) of the old-time shows is remembered, as against the \$1.50 and \$1.25 top of the present day shows, it would look as if the old timers have considerably the best of it.

D-4

CLEANEST BURLESQUE

(Continued from page 6)

there is never any "cheating" at the Columbia, for while Mack sees only the Monday afternoon performance, McCloy is around the front of the theatre all of the time.

It's odd to say that burlesque, degraded, panned, roasted, toasted, ridiculed and sneered at for years and years, should eventually come to the front, despite the temptation, despite the box office and despite the war-time that ruined so many other lines of entertainment, as the cleanest performance today.

Cleanliness has made Columbia burlesque. Statistics will prove it. The biggest profit made in burlesque has been with the clean shows. Dirty shows only draw to the upper part of a theatre, in the long run, and make a stag audience. Variety in its criticisms in the olden days and of the Western Wheel shows especially, dwelt upon this time and time again, but in those days it had no effect.

It needed enlightened, modern showmen, who had developed and understood what their enormous investments in new theatres meant, to realize that a clean show would keep their theatres open; that dirty ones would close them.

It's business with the Columbia executives; they are in the show business. They take no false stand nor do they want any false pedestal, but they do want clean shows because they know clean shows mean prosperity, if those shows are made entertaining.

Time.

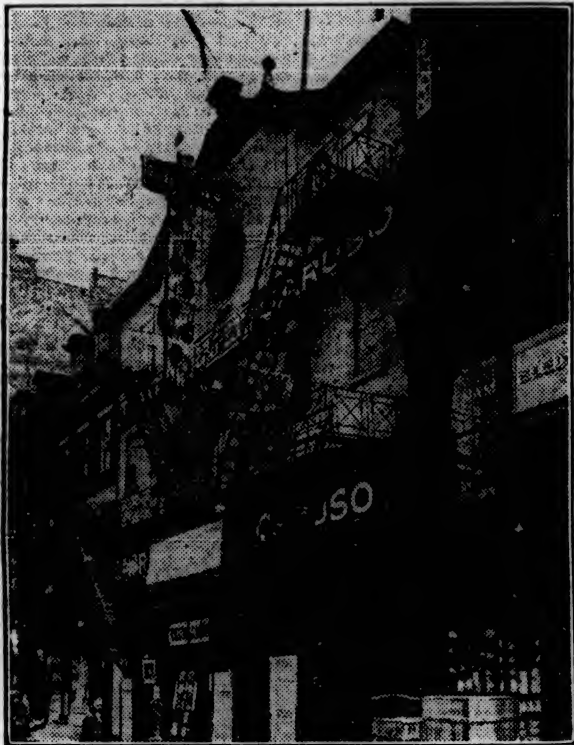
CHI'S THEATRICAL JUMBLE STILL CONVERSATIONAL TOPIC

Great Cuts in Expense of "For Goodness Sake"—
"Angel" Wised Up—"Liliom" Goes Out—\$4,000
Gross Enough for "Lilies of Field" to Break

Chicago, July 5. Theatrical management in the foremost of the loop's legitimate activities these days is not for weak-hearted executives. Wrinkles are covering the brows of the greater share of the managers. Leaving Chicago with but four shows, along comes a restorative furnished by the peculiarities of the summer playgoers until now it isn't certain what shows are in town and what shows have silently packed up and departed until after a visit to all the playhouses. The theatrical calendars in the news-

papers are a guide to the puzzled playgoer no longer.

Jumbled financial affairs poured more uncertainties into the career of "Lilies of the Field" and "For Goodness Sake." With the former, despite newspaper announcements, the Powers is still open, holding the feminine-appealing show for another week. Who knows but what "Lilies of the Field" will remain at the Powers until July 23, when another contract brings the Arnold Daly-Jos. Gaites new vehicle into town? "For Goodness Sake" somewhat (Continued on page 58)



LONDON THEATRE

The London, on the Bowery near Houston street, opened Nov. 27, 1876. For a number of years it played variety shows, changing to burlesque around 1890. In 1909 it changed again to pictures and vaudeville, and the following year, 1910, became a Yiddish stock house under the management of Lipzin. Since then it has played Italian dramatic and operatic shows, and Yiddish stock, with periodical changes.

During the twenty odd years that it played burlesque, the London figured as the training school for hundreds of artists who later became famous stars. James Donaldson built the house and was its first manager. James Curtin, now manager of the Empire, Brooklyn, was resident manager during the period burlesque occupied the house.

The advance that burlesque has made since the days of the London and Miner's Eighth Avenue, in the matter of theatre construction, may be seen by comparing the modern type of burlesque house as represented by the Columbia-built theatres shown opposite.

STOCKS

Leslie Adams, leading man with the Westchester Players, now playing at the Wieting opera house, Syracuse, N. Y., stepped out of the company Saturday, his withdrawal following a disagreement with the management. The Westchester Players are operated by B. L. Feinblatt of Mt. Vernon, N. Y.

Petty annoyances, starting during the Westchester Players' run at Mt. Vernon and continuing after the company came to this city for a summer engagement, are blamed for his resignation from the troupe by Mr. Adams. According to Mr. Adams, it was understood when he joined the players the productions alternately should feature the roles of the leading man and leading woman. Since the company has been in Syracuse, Mr. Adams points out he has had but one real part, that in "The Copperhead," given the second week of the Wieting engagement.

The failure of the Players management to give Mr. Adams an opportunity to feature has attracted no little comment in theatrical circles here. Syracuse dramatic writers agreed such action would strengthen the company.

A special stock company is being organized by George Ely for occupation of the Columbia, San Francisco. Isabel Lowe and Creighton Hale (Miss Lowe's brother-in-law)

will co-star, appearing in "Little Old New York" and "Just Suppose." Each play will be given for two weeks, the former opening July 31. Admission will be \$2 top. The support is being recruited in the East. Following the Columbia date, the company will move to the Fulton, Oakland, repeating both plays. Following will be a short season of repertoire. Miss Lowe recently closed with the Academy Players at Richmond. The stock opened during Lent and continued for 16 weeks.

A new comedy drama called "Down in the Lehigh Valley" was tried out for the first time Monday by the Broadway Players, a stock company appearing at the Kurtz, Bethlehem, Pa. The play is by William C. Stone, associated with Max Marcin. Stone is credited with collaborating in the writing of several Broadway successes though he was not given billing. John E. Hogarty and Barry McCormack are jointly interested in the Broadway Players management.

Dick Wilbur and his stock company at the Orpheum, Oakland, Cal., closed last week.

"The Stranger or Woman in the Balance," a drama in three acts and a prolog by Harry Graves Miller and Hal Mordaunt, was produced for the first time on any stage by the stock at the Jeffers, Saginaw, Mich. The play will be repeated

EQUITY GOING AFTER CABARETS AND TABS

Reported Meeting Called of
Tab Producers July 19-21
in Cincinnati

It is reported Equity is attempting to line up producers of tabloid musical shows, including cabaret revues, for the Equity fold.

A meeting of tabloid producers is said to have been called July 19-21 at the Hotel Sinton, Cincinnati. Equity proposes to have its representatives present.

It is said the move of Equity may force several tab and cabaret producers into the Producing Managers' Association. The P. M. A. has four classes, legit producers, repertoire, touring and stock. The tabs and cabarets might be admitted to P. M. A. membership under the stock or touring classification. Each calls for a small weekly sum for each tab or show played, with an initiation fee.

Equity, according to those claiming familiarity with its inner workings, is aiming through tabs and floor revues, to secure an opening wedge to gain membership away from the vaudeville branch. Tabs and restaurant revues have been likened to vaudeville performances, of which they are a part if not in their entirety. A tab often travels with a vaudeville show or plays in a vaudeville theatre. A floor revue, when leaving a cabaret, goes into vaudeville or becomes a tabloid musical show.

Any variety performance is claimed by the Vaudeville Branch as under its jurisdiction. It is said the Equity has been making its moves in the tab and floor revue field without the knowledge of the Vaudeville Branch.

In one instance an Equity representative claimed to have the backing of the musicians in a restaurant. He informed the revue producer unless the people of his floor show joined the Equity the musicians would walk out. This struck the producer as peculiar in view of the reports from Cincinnati during the A. F. of L. convention recently, which said the international musicians' heads in that city at the time "walked out" on the Equity group, also attending, when the Equities submitted a plan for co-operation among all theatrical unions.

during August by another Butterfield stock at Kalamazoo. Mr. Mordaunt is the general director of all of the Butterfield (W. S.) stocks.

Herbert Heyes, the new leading man at the Alcazar, opened his special engagement last week in "Blind Youth" and made a fine impression, although the opinion of the press was divided as to his ability as a leading man. Because of Heyes' long playing in pictures his voice suffered. He apparently had difficulty in handling his voice properly the opening week.

The Strand, Newark, N. J., playing pictures, closed Saturday. It is announced to reopen with the same policy and by the Centre Amusement Co., but it is thought in Newark the Centre people may allow the house to revert to the Drake interests, with the possibility of Maude Fealy playing stock in it next season. Her choice for Newark for stock lies between the Strand and Orpheum. The Orpheum is larger, with the Strand's location preferable. The Centre people lately started a "Sunday" agitation in Newark against other picture theatres. It has led to many complications with a Sunday violation against the Centre people now pending.

Next week at the Royal Alexandra, Toronto, the stock will play for the first time on any stage "When Tommy Comes to Town."

The Proctor Players at Proctor's, Troy, N. Y., have been given two weeks' notice, but with the proviso it shall not become effective if the controversy with the musicians' union over the number of men to play in the house orchestra is settled. The union insists on seven men, while the Proctor people stand firm for five. With the situation apparently deadlocked, the musicians' union notified the stage hands that they would have to come out in two weeks, and the notice to members of the stock company followed. The theatre is without music at present. Business is reported to have picked up steadily since the Proctor Players opened last week.

AHEAD AND BACK

John Hogarty will be back and A. M. ("Musty") Miller will be ahead of Jane Cowl's new play to be produced by the Selwyns. It is as yet unnamed. Miss Cowl returned from abroad this week.

Frank Matthews will be ahead and Lou Payne back with the No. 1 "Circle," which closed in San Francisco as planned Saturday. Charles Hunt will be back, with Howard Gale and Howard Robey ahead of the southern company of "The Circle."

Al LaMar will be ahead of "The Master Woman," May Robson's new play.

Wally Decker will be ahead and Gene Shutz back with "Land o' Romance," the new Fluke O'Hara play. John Curran will go in advance of "The Emperor Jones," which will have Ernest Ely as its manager.

Dayton Stoddard will agent "The Charlatan," with Jim Palzer back.

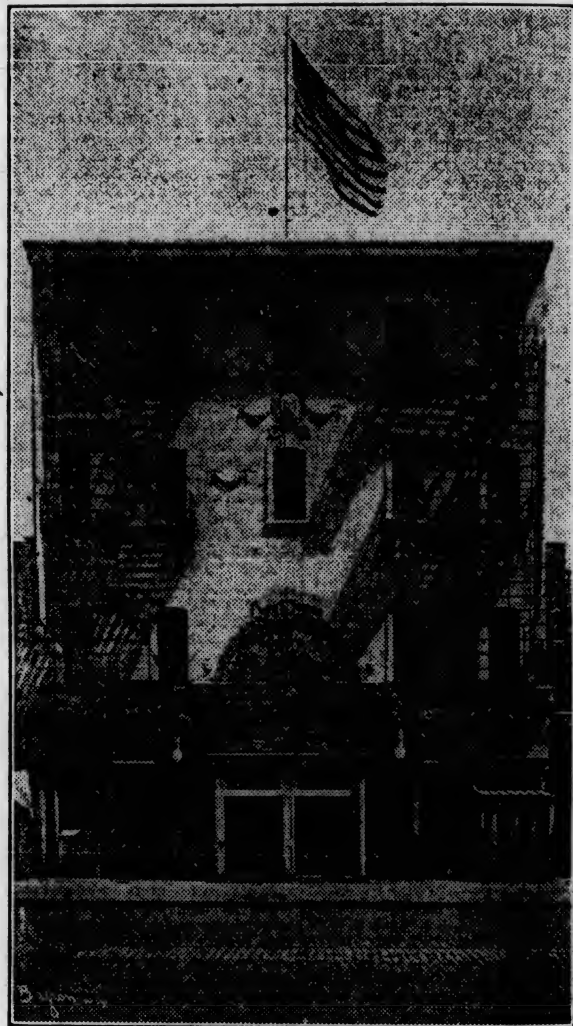
Injured During "Romeo and Juliet" Cincinnati, July 5.

During a performance of "Romeo and Juliet" at the Zoo, Clifford Cunard, tenor, accidentally wounded Mario Valle, baritone, in the duel scene.

LITTLE THEATRE

Houston will again have its week of grand opera, timed for late October. That city's grand opera society is an organization made up of prominent citizens and much preparation is given the annual event, since that is about the only way the city can insure opera. Something like \$40,000 will be spent for the opera festival this year. Singers from the operatic world have been engaged, but there is to be local talent, also.

Preparations are going ahead for the opening of the San Francisco Theatre Guild, which has secured the Savoy and will rename it the Plaza. Sam Hume, of the University of California, is securing new plays and attending to the plans of redecorating the old Savoy. The company will be engaged by Aug. 15 and rehearsals start early in September. Among those reported to have been secured are O. P. Heggie, Alexandra Carlisle, Ferdinand Gottschalk and others. Hume states that he has secured "The Truth About Blayds" for production.



MINER'S 8th AVENUE

Miner's Eighth Avenue was built by the late Harry C. Miner in 1881. It was destroyed by fire in 1902, but was reconstructed a few months later. Like the London and Miner's Bowery, the Eighth Avenue at first played variety shows, switching to burlesque around 1890. It dropped out of burlesque in 1915, adopting a picture policy.

Miner's Eighth Avenue graduated more stars than could possibly be counted, and is famous for being the birthplace of the "hook," the implement used by stage crews ever since to remove amateurs who overstayed their time. In 1903, while an "amateur night" session was in progress, Tom Miner had exhausted every means at his command to coax an aspiring vocalist from the stage. He was about to order the lights turned off, when Chas. Guthinger, the property man, hit upon the idea of lashing a cane on a long pole, thereby lassoing the singer. The Eighth Avenue crowd immediately caught on to the idea, and labeled the lengthy cane arrangement "the hook."

HARRIS ROUTING "HE"

"He Who Gets Slapped," the Russian tragedy adapted from Andreyev which the Theatre Guild produced and its leading play of the season, will be sent on tour in the fall by Sam H. Harris in association with Joseph Gaites. Richard Bennett will appear in the male lead. Bennett recently withdrew from "He" to try out a new play on the coast, where Thomas Wilkes, the stock manager, is preparing several plays for Broadway bidding next season.

It has been the policy of the Guild to dispose of its successes to managerial firms. On tour, though the Guild's name is used, it is concerned only in a percentage of the gross.

RENE RIANO HURT

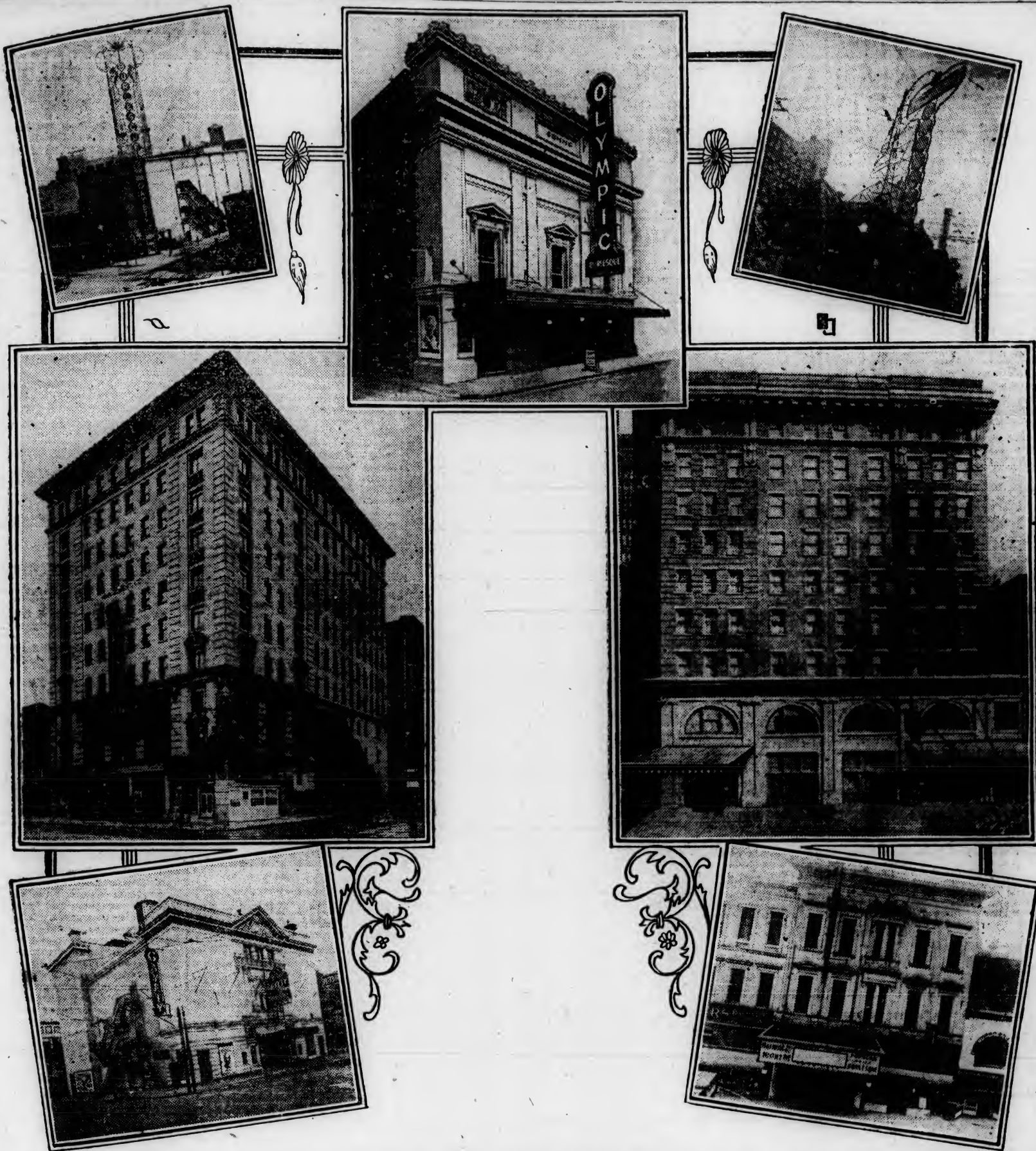
Rene Riano was out of the "Music Box Revue" this week because of injuries about the face sustained in a peculiar accident at Rye, N. Y., Monday. An automobile tire exploded, throwing stones at persons nearby. Miss Riano's vision was reported affected.

Emma Haig substituted for Miss Riano at the Music Box, where she is expected back late this week.

Elsie Mackay Going to Australia Baltimore, July 5.

Mrs. Lionel Atwill (Elsie Mackay), who has been appearing in vaudeville with her husband in "The White Face Fool," is leaving for San Francisco, preparatory to a ten weeks' trip to Australia.

Florence Evelyn Maryin will succeed Miss Mackay in the sketch.



SOME OF THE THEATRES BUILT BY THE COLUMBIA AMUSEMENT COMPANY

In the above group the two theatres in the centre are the Columbia (left) at Broadway and 47th Street, New York City, and (right) Chicago, Chicago, the two most representative theatres regular burlesque ever played in in this country.

On the upper line from left to right are the Gayety, Detroit; Olympic, Cincinnati, and Gayety, Kansas City.

The lower line (left), Gayety, Buffalo; (right), Gayety, Louisville.

OUTSIDER TALKS

(Continued from page 2)

company through subsidiary corporations exercises an ownership control over one-half of the circuit, and by leases and booking fees a direct control over the other half of the circuit. The associated interests in these theatres represent an outlay of over \$10,000,000.

The Columbia Amusement Company has, on a capitalization of \$250,000, accumulated surplus assets amounting to approximately \$1,000,000. The corporation has practically no debts payable, and carries debts receivable to the extent of \$400,000.

This kind of a showing speaks for itself as to the financial soundness of the company. It enjoys a reputation and rating in the banking and commercial world A1. The company has never defaulted in a

contract, always preferring to stand by a bad bargain honestly entered into or to amicably settle in order to be relieved and released therefrom.

The Columbia Amusement Company functions as a booking concern pure and simple, furnishing theatres for shows and providing shows for theatres. The booking contracts for both houses and theatres—termed franchises—are models of their kind and afford as nearly as is humanly possible almost perfect protection to the holders thereof. The plan or system of operating the circuit is simplicity itself. At the opening of every season the shows are automatically "set" and then proceed to move over the circuit, following each other in fixed and undeviating order, hence the designation, "the wheel." Each show knows from the day it starts out exactly where it is going to appear on any and every date dur-

ing the season and what theatres it is going to play, so that they are able to figure out to a dollar what their weekly cost of operation will be, barring accidents, of course.

While the season of 1921-22 brought its disappointments, the average weekly business throughout the circuit for the season fell but little short of the average weekly receipts for the five years immediately preceding last season.

The show owners and producers and the theatre owners and managers are all "up on their toes" planning and executing for the coming season. Their slogan is "Better than ever." The public can look for a better line of attractions than ever before presented in burlesque history.

I regard the Columbia Amusement Company and burlesque circuit as the most striking example of successful and effective co-operative endeavor anywhere recorded.

BROADWAY STORY

(Continued from page 15)

regular \$3 top scale. Indications are for a run and much interest has been aroused through out of town reports of the show's success. "Sue Dear" is the entrant announced for next week, taking the Times Square.

Broadway will continue to offer 21 shows next week. There is an "if" on hot weather. Several closings may occur if the heat returns.

Fifty Per Cent. in Cut Rates

Of the 21 attractions that are current on Broadway there are 11 available at the cut rate counter, while there are but seven buys running; this number, however, will be increased by one after the opening of "Spice of 1922" at the Winter Garden last night. The brokers took practically the entire lower floor for

this attraction—about 450 seats—for the first eight weeks.

The complete buy list includes "Kiki" (Belasco), "Kempy" (Belmont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Partners Again" (Selwyn) and "Spice of 1922" (Winter Garden).

In the cut rates the 11 shows listed were "The Goldfish" (Astor), "The Dover Road" (Bijou), "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), "Lawful Larceny" (Republic), "Shuffle Along" (63d Street) and "Strut Miss Lizzie" (Times Sq.).

Claude Bostock, the Keith agent, left New York June 30 for a five-week motoring and fishing trip through Maine.

SPICE OF 1922

Written by Jack Lait; played by Allan K. Foster and presented by Arman Kalis. Opened at Winter Garden, New York, July 6.

Principals—Valeska Suratt, Adale Rowland, Midge Miller, Evan Burrows, Fontaine, Jane Richardson, Helen O'Shea, Lucille Ballentine, Flavia Arcaro, Jimmy Huesey, Arman Kalis, James Watts, James C. Morton, George Prince, Sam Hearn, Jack Trainor, Rath Storey, Will Oakland, Gattison Jones, Rath Brothers, Marion and Randall, James Gaylor.

"The Spice of 1922" is known as "Jack Lait's show" along Broadway. It was to have opened last night (Thursday) at the Winter Garden, New York, succeeding the Eddie Cantor show, "Make It Snappy," that had a successful run into the summer at that Shubert house.

The "Spice" piece was selected for a midsummer stay at the Garden owing to the immense drawing power it evidenced in its out-of-town dates, doing \$16,000 on its week at Atlantic City, a record for the season there, and \$18,000 last week at the Walnut Street, Philadelphia, at \$2.50 top, the Walnut's record for gross for several years.

No one will take one mite of credit away from Mr. Lait after seeing the performance, but they will also bestow lavish praise upon Allan K. Foster, who staged the show. Lait wrote in laughs, that most valuable commodity a revue can possess, and made this revue look more like a genuine one as the general impression of such a performance exists than anything Broadway has had since Geo. M. Cohan's Revue. Mr. Foster, with a free hand, has done wonders, considering this show does not pretend to enter the "production" class of "The Follies" or the usual Garden-Shubert-produced musical attractions.

The chances are the Garden's clientele will take to "Spice" wholeheartedly, for they will see an entertainment vastly different from the set routine of all Garden attractions. The previous deviation was the Cantor show that went in heavily for comedy, in scenes and business, which held that attraction in there for a run. "Spice" goes in for comedy, and Lait more often gets it through his dialog than any other way. That is what excited the admiration for this show out of town, that its dialog made them laugh, besides the snappy staging always in evidence.

"Spice of 1922" is a smart revue. It starts smart, with a laugh almost at the opening, and the laughs are kept up as the story develops of a troupe about to give a performance with a censor and a policeman warning them not to use "bedroom scenes" and at once the cutting out all dialog or "gags" in the script until nothing is left. This is cleverly handled for the opportunity of working in those very "gags."

The climax of the censoring is a "bedroom scene" ("All Night Long") that should make New York talk. Under its satirical comedy is a daring bit of stage business. While the laugh may make an audience forget it for the moment, the thought will afterward occur that of all the bedroom bits ever put on in legit farces along the main alley, none even commenced to approach this one.

Another skit is "Help," all comedy. It was formerly a vaudeville playlet written by Lait and had Jack Trainor in the lead. Mr. Trainor again leads in it in the show. Cast with the principals of the production, this skit, acknowledged as a valuable comedy turn for vaudeville, is a production scream. It runs about 11 minutes.

In numbers two are so slightly they atone for the somewhat slim production otherwise, although this latter will hardly be noticed by the lays. Robert Law, who built the production, did it so well the effects loom up as almost extravagant, although the actual cost has been unquestionably held down. For that matter, there is so much inside stuff on how this show, started on a shoestring and an idea, jumped from a gamble to a Winter Garden run (selected by Lee Shubert himself) that when it is firmly set at the Garden that portion will be worth telling.

The first act finale, "Two Little Wooden Shoes," built around a song and a good one, with a delectable background, has been so deftly put on by Mr. Foster it sends the song into the hit column and will make the delectable scene one the most talked about staging bits of the season. Producers will immediately not what Mr. Foster has accomplished in this setting (and probably at one-sixth of the cost other Broadway productions would have paid). Another song hit scene, with the number sung by Adele Rowland, "On a Little Side Street in Paris," is made to stand up and out from the show's score through the staged illustrations of the lyric. It is something new in number staging and very effective, while the song itself is there.

A simple little setting called "A Wheat Field" and set in "two" before a back drop has all the appearance of a full stage set, through the perspective and the staging. This is probably the best bit of magnified simple staging the Winter Garden

has ever seen. Only the eight chorus men with a number leader are employed.

One of the prettiest stage pictures in years is the entrance for Valeska Suratt in "The Lilies of the Field" scene. The dialog here so aptly fits and is so well delivered by Miss Suratt this scene becomes very impressive in each of its several angles. For the finale of the show there is a cake-walk finish (for "strut") with Miss Suratt strutting or cake-walking among the other principals that should be interesting to those who don't know all of Miss Suratt's versatile repertoire. It may have been done in blackface at the Garden. A big laugh is won by her in the "help" skit when she applies for the position of a stenographer. The boss of the office (Mr. Trainor) asks if she has had any experience. "My God, I should I had," answers Miss Suratt.

"Spice" is carrying 27 principals and 36 choristers. A secret of its success is the way the principals are utilized. There are many bits in "one" for stage settings. These run from three to five minutes each. The longest full stage stretch is 12 minutes. Some of the principals appear but once during the evening. The stage is kaleidoscopic in persons through this and with the chorus not too frequently brought on, gives a zest of changing personalities that helps to make it.

Miss Suratt looms up very importantly and well in whatever she does. Miss Rowland scored with the "Paree" song, while in her specialty she does but two numbers.

The surprise of the cast though is little Midge Miller, a cute ingenue-soubret who found her opportunity in this piece. Miss Miller can literally "dance her head off" as all vaudeville knows, but that she could deliver dialog with naivete, act like an ingenue of experience and make herself delightfully droll upon occasions became a most pleasant revelation. Miss Miller looks like a find for musical comedy.

Among the men Jimmy Huesey ran away with the applause hit for his songs, using them for a "one" specialty and doing a character bit of "The Sheik" in a skit. George Price also did three minutes, singing two songs and scoring, while James Watts thoroughly cleaned up in every particular, got some big and legitimate laughs with his different travesties, assisted by Rex Storey, who had a single turn of his own in "one" that meant little. Sam Hearn was the rube censor and got everything over but couldn't resist playing the violin during his specialty, and James C. Morton was properly aggressive as the cop throughout the evening, finally chasing the entire company presumably to the booby hatch when they "pulled" that bedroom scene. Mr. Morton also led a dance with the Eight Pony Pepper Pots girls (made up out of the chorus) behind him.

Will Oakland had a couple of songs, with a girl each time in the scene with him, once Evans Burrows Fontaine and again another young woman, the latter participating with Oakland in a "shadow" bit that becomes somewhat of an illusion through a radium process. As either or both of the principals leave their position in front of a screen, the shadow remains. The process holds the shadows for about five minutes if necessary until the full lights go on. There are several like bits like this through the performance without either being made much of more than in the ordinary running. One is where a young woman dances with her entire body painted in several colors, the colorings prettily blending but leaving some perplexity whether it is paint or fleshings.

Mr. Kalis is often on the stage, playing a role or singing. His forte here appears to be kissing. The business calls for much osculation, and on the male end Kalis does it all. With one of the girls he has invented what might be called a front forward bending kiss that is a bear.

Other nice bits are contributed by Helen O'Shea, Jane Richardson, Flavia Arcaro, Gattison Jones (Mr. Jones and Miss Miller do a corking double dance in one), and Marion and Randall in dancing moments also, with the Rath Brothers in their lift specialty.

The program states the songs were written "By Everybody," with the names of the writers listed opposite the title. Jimmy Hanley seems to have been the most liberal contributor.

This show will draw a lot of attention to Mr. Lait as a revue writer. He has ideas but has hitherto been looked upon a stage writer of under-world plays or straight comedies. If this is his first revue attempt, it promises a great deal from him. Mr. Foster is a stager of repute, of course, known all over, but this performance certainly does say that Foster must have been held down previously, for here he has outdone himself, probably taking a deep interest through being left alone. Foster is another with ideas. Lait and Foster look to be a great revue team.

"Spice" will easily run out its distance at the Garden. It likely won't want to remain there after Labor Day. Its title "Spice" is apt to become standard, and the show's promoters for that reason probably will quickly send this entertainment over the eastern theatrical map, preparatory to an annual "Spice" event.

LEGIT ITEMS

Frances Brooker, the wife of Charles C. Brooker, the scenic artist, left an estate not exceeding \$5,000 in personalty when she died at the St. Vincent Hospital June 4, according to her husband, residing at 233 East 39th street, New York, in his application for letters of administration upon the property, which was granted to him last week by the Surrogate's Court. In addition to her husband, Mrs. Brooker is survived by a daughter, Vivian B. White of Valley Falls, N. Y., both, because of her failure to leave a will, are entitled to share in the property.

Mahieu & Co., Inc., is suing Lee Morrison, L. Lawrence Weber, Frand Theatres Co., Inc., and the Hudson Producing Co., Inc., to recover \$1,585.15 worth of costumes loaned for the "Go Easy Mabel" (Ethel Levey starred) production at the Longacre theatre, New York, or the equivalent in money.

Bernard Sobel, formerly occupied in special picture publicity, who has been attached to the Earl Carroll as press agent, has had a considerable range in promotion work in the last month. He took on the agenting of "Strut Miss Lizzie" when it opened at the Winter Garden in the East Side, and continued when it reached the Times Square. At the same time he handled publicity for "Pin Wheel" at the Carroll. As that show is leaving the Carroll Saturday and the colored troupe is moving in, he'll just have a low brow attraction to handle. He's satisfied.

Another theatre is to be added to the Times Square section and with its arrival will pass about the only available plot left directly facing the square for a playhouse site. Within the week plans are to be filed for the house, located on the northeast corner of 46th street and Broadway and running back into the side street for approximately 175 feet. The house is to have a seating capacity of 2,800. It is said to be the Stanley company (of Philadelphia) venture, as reported several months ago in Variety. It's policy is to be pictures, unless changed in the future.

There will be two companies of "Irene" for next season, which will be the fourth for that attraction. They will play virgin territory only, routed into one nighters. A city company was to have been sent out, but the failure of a special company to repeat in Chicago recently caused a cancellation of the route. "Irene" has played repeats in every major stand in the last several seasons.

The Treasurers Club assigned six Broadway box office men to the Mineola Fair Grounds to handle the ticket sale for Fred Stone's wild west show, given for charity. The event was slated for Saturday, but the deluge forced postponement until Monday.

A full dress rehearsal was held last night (Thursday) at the Longacre, New York, of "Under Your Hat," a farce by Paul Porter. P. Dodd Ackerman issued the invitations.

Wells Hawkes was officially released from the navy last week and is definitely general press representative for the Sam H. Harris attractions. When he stepped into the berth following the sudden death of Thomas Oliphant he was on a month's leave of absence from the navy. He was in the service over five years, entering as a junior lieutenant and leaving with the rank of lieutenant commander. During the war he was attached to the Intelligence Department, more recently having charge of the bureau of information. Recently he was elected a life honorary member of the Friars, which organization he helped found. He was the first Abbott of the Friars.

LEGIT HOUSE IN DAVENPORT

Chicago, July 5.

Davenport, Iowa, which has been minus a legitimate theatre since the destruction of the Burtis theatre by fire more than a year ago, will next season have a legit house. This was accomplished through arrangements made this week by Asher Levy, of the Junior Orpheum circuit, and their own theatre, the Columbia. It seats 1,400.

The arrangements entered into by Levy call for the theatre playing the Junior Orpheum vaudeville the last half and the legitimate attractions the first half.

FRANCHISES AND TITLES

There will be 38 shows on the Columbia wheel next season, with 24 producers represented, the latter a larger number than in several seasons past. Hurtig & Seamon will have four shows; Irons & Clamage and James E. Cooper, three each, and Jacobs & Jermon, two, operated by the firm, and a third in conjunction with Fred Clark. Those with two shows include Jean Bedini, Albert de Courville (whose Columbia shows will be handled by M. S. Bentham), Dave Marion with his own show, and another the same as last season, produced in conjunction with Drew & Campbell.

Those with one show each are Rube Bernstein, Sim Williams, Ed. Daley, Maurice Cain and Danny Davenport, Joe Maxwell, Jimmie Cooper, Billy K. Wells, Lew Talbot, Sam Howe, George Jaffe, Wm. S. Campbell, Al Reeves, Harry Hastings, Charles Waldron, Mollie Williams, W. B. (Beeftrust) Watson, J. Herbert Mack, Miner-Gerard.

Rube Bernstein and Sim Williams are operating on the two Herman Fehr franchises; Billy K. Wells, Lew Talbot and Jimmie Cooper are operating shows for R. K. Hynicka; Mollie Williams and Billy (Beeftrust) Watson operate on George Rife franchises; the de Courville shows replace the Max Spiegel and Jack Singer shows (both Spiegel and Singer having turned in their Columbia franchises, each having two years to run). The show operated jointly by Jacobs & Jermon and Fred Clark represents the franchise under which Jack Singer operated the Lew Kelly show, and in which John G. Jermon held an interest with Singer.

Sam Howe, Al Reeves, W. S. Campbell, Harry Hastings, J. Herbert Mack and Charles Waldron each has individual franchises. Two of the franchises on which Hurtig & Seamon operate are controlled by Gus Hill.

Phil Sheridan, Harry Bryant, the Robie Estate, P. S. Clark Estate, all control franchises represented by producers operating shows on leasing arrangements. The George Jaffe show represents the P. S. Clark franchise, the latter leased to Arthur Pearson, who sub-leased to Jaffe. Sam Scribner is understood to be interested in the James E. Cooper shows.

CRIMINAL LIBEL CHARGES

(Continued from page 13)

Philadelphia daily in publishing a report from New York stated that Mrs. Hirsh had found Reine Davies in the arms of her husband.

The action of Marion Davies in starting criminal proceedings against dailies is the first instance in years of where a stage or screen luminary has legally resented libelous articles in that manner.

The Grand Jury of Nassau county, sitting at Mineola, Long Island, last Thursday, after hearing witnesses in the people's action against Mrs. Hazel Hirsh, handed up an indictment Friday, charging Mrs. Hirsh with assault in the first degree against her husband, Oscar A. (Wally) Hirsh.

The indictment charges the woman with having shot her husband Saturday night, June 24, on the lawn of Reine Davies' home at Freeport, L. I. A lawn party given by Miss Davies that afternoon had dispersed some time before the shooting occurred.

The New York dailies that had given malicious attention through stories of the shooting affray, in a vain attempt to make a scandalous affair of it, suddenly dropped their vicious efforts when it became known proceedings had been started on behalf of Marion Davies to bring charges of criminal libel against them. A theatrical weekly ("Billboard") that published a false statement of the shooting, mentioning Reine Davies as the wife of Hirsh, and stating Miss Davies had shot him, has been sued through Frederick E. Goldsmith, Miss Davies' attorney, for \$200,000.

The trial of Mrs. Hirsh on the assault charge is expected to come up in the fall. Conviction carries a sentence of from five to 10 years. Her bail is \$25,000, given when she was arraigned for a preliminary hearing by Thomas Nelson of Freeport, non-professional, was continued.

Neither of the Hirshes as mentioned in Variety last week has ever been connected with theatricals.

Among the witnesses called before the Grand Jury were Reine

The official list of titles and those operating them next season follows: "Broadway Flappers" (Rube Bernstein).

"Radio Girls" (Sim Williams). "Broadway Brevities" (Ed Daley). "Mimic World" (Cain & Davenport).

"Varieties of 1922" (Joe Maxwell). "Bubble Bubble" (Billy K. Wells). "Sam Sidman Show" (George Jaffe).

"Wine, Woman and Song" (Lew Talbot).

"Jimmy Cooper's Beauty Revue" (Jimmie Cooper).

"Chuckles of 1922" (Jean Bedini). Title to be selected (Jean Bedini).

Title to be selected (Albert de Courville).

Title to be selected (Albert de Courville).

Dave Marion's Show (Dave Marion).

"American Girls" (Dave Marion and Drew & Campbell).

"Joys of Life" (Sam Howe).

Al Reeves' Big Show (Al Reeves). "Knick Knacks" (Harry Hastings).

Mollie Williams' Show (Mollie Williams).

Billy Watson's Show (Billy Watson).

"Youthful Follies" (W. S. Campbell).

Frank Finney's Revue (Charles Waldron).

"Follies of the Day" (Gerard-Miner).

"Maid of America" (J. Herbert Mack).

"Bowery Burlesquers" (Hurtig & Seamon).

"Greenwich Village Revue" (Hurtig & Seamon).

"Step on It" (Hurtig & Seamon).

"Social Mads" (Hurtig & Seamon).

"Bon Tons" (Jacobs & Jermon).

"Flashlights of 1922" (Jacobs & Jermon).

"Let's Go" (Jacobs & Jermon and Clark).

"Keep Smiling" (James E. Cooper).

"Folly Town" (James E. Cooper).

"Big Jamboree" (James E. Cooper).

"Town Scandals" (Irons & Clamage).

"Talk of the Town" (Irons & Clamage).

"Temptations of 1922" (Irons & Clamage).

RECREATION OFFICER, N. G.

Major Griswold Appointed to Supervise Camp Entertainments

Albany, N. Y., July 5.

Adjutant General J. Leslie Kincaid has appointed Major William C. Griswold, of the 104th Hospital Company of New York City, recreation officer of the New York State National Guard. General Kincaid is of the belief that members of the guard, during periods of intensive training and in the winter season, when the life about the armories is often dull, should have presented to them entertainments of the higher type. Hence the appointment of a recreation officer.

It will be the duty of Major Griswold to supervise the theatrical events presented during the summer at the state camp at Peekskill. It is the further intention of General Kincaid to have at least one mammoth entertainment in every state armory during the present year. Soldiers from the regiment and professionals from New York state will both take part in the entertainment.

Major Griswold is the first recreation officer to be appointed in the National Guard of the United States.

Pat Woods of the Keith office is vacationing. During his absence John McNally is handling his book.

AL H. WILSON

"Daniel Webster, Jr." (Songs and Talk)
15 Mins.; One Jefferson

Tommy Gray wrote Al H. Wilson's new routine. He opens with a dictionary, commenting topically and humorously on some of its words. Sometimes the style hints of D. D. H. although dissimilar in presentation. Wilson gathers speed as he progresses with his songs and stories, finishing with a "Miss Liberty" topical number.

Wilson affects an Irish brogue. It is purely an affectation, for a "Dutch" accent he must have used formerly is still recognizable. He has a corking collection of Irish stories that sound of recent vintage which helped much in clinching matters for him. In the fore part he labored too obviously with the "Daniel Webster, Jr." chatter to impress as being altogether at ease. He was No. 5 on a strong comedy bill and should stand out on the general run of small big time layouts.

"DEVIL LAND" (5)
Musical Satire
17 Mins.; Full Stage (Special)
Fifth Ave.

Designed as a novelty, "Devil Land" is billed as having been directed by Joseph Howard. Settings of Hell or Hades, both terms being used, picture a flaming crater or bowl, with the Dancing Roots as assistant devils standing on the brink. William Rogers as principal devil first emerges from below stage into the orchestra pit. He telephones a coal company, ordering a million tons of coal, which must be good and hot because special company is expected.

Circular openings in the wings disclose the faces of Bernice Spear and Walter Craig. They inform the devil they are scouts sent to Hades to discover theatrical novelties—he sent by Dillingham and she by Ziegfeld. The devil answers there are enough novelties, but he does not know "where in the hell they are." He warns the young couple they must not fall in love while in his domain, else they will have to remain. The Roots, descending to the stage, offered a specialty number.

The scouts, now in the devil's grounds, start a flirtation, but the girl explains she has a contract "with Zieg" which provides she cannot fall in love for three years. Bits like that sound all right to those who closely follow theatricals, but it is a question if they generally apply. The devil in describing some of his guests says he has a bunch of landlords who cannot keep warm. They are "freezing in hell," which is giving them a dose of their own medicine. That was a change of chatter pace.

Replying finally to the scouts' request for novelties, the devil observes that if the juvenile, a good looking young man, and the flapper have not fallen in love, that is itself a novelty.

Dance specialties are introduced for the balance of the act. Miss Spear, labeled a dancing doll, singled as such. Later she landed the best returns with an acrobatic dance. Craig got something with imitations, while the Roots in evening dress whirled a ballroom dance successfully. As an ending to the "story" angle the devil catches the young couple making love and says it's all off—they must stay in hell.

As an idea "Devil Land" is novel, and though in present form it misses reaching big time caliber. It can go for featuring on three-a-day time.

ROMAS TROUPE (6)
Comedy Acrobats
10 Mins.; Full stage
American Roof

The Romas Troupe are six men in evening attire. The rise of the curtain discovers them posed in a pyramid formation. Several tricks of this nature follow, also a dive to a hand to hand with some cross fire conversation worked in on the "stalling."

A variety of hoke comedy bits of ancient vintage follow, among them a triple harmony humming bit with one doing a piece of pantomime in bad taste. Another old timer was one member holding himself by the neck with his elbow concealed back of a tormentor. An old fashioned song and dance with an acrobatic "break" on the finish was followed by whirlwind ground tumbling at which they excel and which sent them away to smashing returns.

It's a sure fire variety frame up for the three a day bills. One or two similarly arranged acts have been witnessed on the two a day program, but the comedy and talk of this sextet is what keeps the turn small time.

DANE, MARTIN and DANE
Musical, Singing, Dancing
10 Mins.; Full Stage
American Roof

Two girls and boy. Open with pop song harmonized vocally. All three have good voices, the girls' betraying vocal training. One goes to piano while the other pair doubled kid song, missing on the delivery.

The boy solos a ballad to the piano accompaniment, the other girl joining with a saxophone. Both girls next double a selection at the piano, proving excellent musicians.

A popular song next sung by the boy, the girls blending on the piano and saxophone. He inserts a few good dance steps, consisting of "over the foot" and Russian steps for the finish.

The turn is a light early spotter for the pop bills. All three seem to lack the necessary experience to get over, one of the girls appearing particularly inexperienced. The voices and musical talents of the two are acceptable.

"WORDS AND MUSIC" (4)
Singing and Dancing
17 Mins.; Full Stage
23d St.

Another of those attempts to hook up specialty matter with a sketch structure. As usual the playlet framework interferes with the desirable specialties. If four people can sing, dance or make enjoyable music, what's the sense of encumbering them with reams of dialog? The talking sketch is the resort of the player who has no outstanding specialty. A specialist is only handicapped by talk, unless comedy talk is his or her forte.

A natty young man in mohair tuxedo and French cape enters and in rhyme makes it known that he is running a studio where he coaches candidates for the vaudeville stage. He introduces his first pupil, who is disclosed as a rather personable woman with a fine soprano voice. The young man plays her accompaniment who does a popular number with special lyrics very nicely and is off for an attractive change of costume.

She is succeeded by a "sister act," one of the girls doing a tough character with clown comedy. Much in different talk and business between the girls here, until the soprano is back for another popular number, a good one and nicely delivered. The tough sister returns for more clowning with the soprano, such as slangy repartee. The polite sister does a neat number with whistling accompaniment—one of the high spots of the turn, and all four finish with a special number to the refrain, "I can sing, I can play, I can clown."

If they would confine themselves exclusively to doing just those things without trying to introduce a musical comedy book on the side the act would be immeasurably improved. The comedy girl of the sister act has possibilities as an eccentric, but needs experienced coaching. At present she overdoes the buffoonery. The billing, at the 23d Street did not furnish any data as to the persons of the turn or its sponsors.

NEIL and WITT
Piano Act
15 Mins.; One
58th St.

Neil and Witt have the makings of a standard piano act. Well appearing men, both possessed of excellent voices, the pianist particularly piping a flashy tenor. The combination needs distinctive material to elevate it above the three-a-day grind. Witt may be a former member of a rathskeller trio. Here he presides at the baby grand, although his voice is superior to Neil's. The latter, however, has that polse that assigns him to the role of man up front.

They open with a "California" number dressed in nice appearing summer get-up. Their routine runs all to published numbers, three of them from one publisher's catalog. It's sure fire on the general run of three-a-dayers as they stand. There are possibilities for more pretentious bookings that should not be neglected.

CAMIA and Co. (2)
Classical Songs and Dances
10 Mins.; Full (Special Drapes)
State

A more or less amateurishly framed turn with three people presenting classical dancing and one singing number. There are two women and a man in the act. The latter is a clever dancer and he is assisted by a girl who does rather well in toe work. The other woman plays the piano and solos after the opening terpsichorean number.

The dancers present a double classical number at the opening of the act. Then, after the song, the girl shows some pretty ballet work on her toes, after which the Russian floor stuff by the man brings a hand. A double at the closing finishes the act. Just small time in speed.

McNALLY and ASHTON
Comedy Talk
15 Mins.; One
58th St.

Woman walks on cold and begins a popular number only to be interrupted by the man in blackface and wearing a comedy costume. The interruptions continue half a dozen times, the man making an exit each time and the woman attempting to continue her song.

Then they go into crossfire, which amounts to a monolog by the man while the woman feeds him. The man also sings an interminable song upon topical points of humor. For a finish the woman sings a medley of old fashioned airs and by way of encore the man does a burlesque dance. A medium grade turn for small time.

NATHAL
Monkey Imitation
9 Mins.; Full Stage
Prince of Wales, London

London, June 19.
Undoubtedly the best impersonation of a monkey by a human being is that of Nathal, a Frenchman, in the revue, "A to Z," at the Prince of Wales. His make-up would deceive the most critical. He first appears on the stage with a straight tumbler, who does a modicum of the burlesque wire lifting stuff.

Afterward Nathal clambers down into the orchestra, then up to the balcony, skirting the edge of the railing with a sureness that seems to settle he is not a human being. His bare toes are made up with hair and the headpiece so perfect the disguise cannot be penetrated. For the finish he ascends a perpendicular rope from the orchestra pit to the dome of the theatre.

The act is full of comedy, not repulsive, and Nathal's presence among the spectators never once frightens the smallest child. The eyes are always kindly—never threatening.

This sort of novelty act would stand up under sensational billing in America.

MAUDE DETTY and CO. (2)
Singing and Dancing Sketch
15 Mins.; Three (4) One (11)
23d St.

An ingenious sketch contrivance has been designed as setting for Maude Detty, a gray-haired woman of trim lines, who admits she "danced these steps at Miner's in 1859." Later she refers to her appearances at Tony Pastor's, and makes a good humored plea for the good will "of you old timers." She got it with a series of buck and wing and essence steps of the old style executed with an exuberance that belied her silvered colature.

At the rise of the curtain there is disclosed what purports to be a theatrical agent's office. He is in need of an act in a hurry. Enters Miss Detty, declaring herself the very thing he needs. From the opposite entrance appears a tall, young woman, who argues that the elderly applicant is out of date, and the public wants jazz and pep. This much of the dialog is done in rhyme. The agent doesn't know which to engage, and they agree to settle it by an applause contest.

While the two women are off changing to short soubret frocks, the act goes to "one," where the young man obliges with a Mammy song with high falsetto notes and a yodel that brought a storm of applause. The younger woman has first try, singing a published rag number indifferently and doing no dancing at all. Miss Detty announces an impression of George Primrose, and after a bit of song does a routine of essence in the blackface veteran's famous style, following with buck and wing and Irish reel steps. The applause is all for the older woman, of course, but they decide to organize a trio on the spot and do a final number with old fashioned stepping by Miss Detty.

Qualifies as a desirable small time number. The specialty material is befogged with talk.

BOBBY JARVIS and Co. (3)
"A Man Wanted" (FFarce)
18 Mins.; Full Stage
State

This act has been out for some time, appearing on several circuits during the season. It is a farce with several numbers, the act being nicely hung with silks and given a dash of novelty.

Jarvis and one of the three girls concerned handle the bulk of the action. This girl is a bright little lass and carries the pace as well as Jarvis. She handles lines splendidly, is a graceful dancer and attracts attention at all times. Her role is that of owner of a shoe shop, Jarvis applying for a job as manager, offering a reference he wrote himself. She explains the different kinds of vamps on women's shoes, telling the new boy there is no relation to she-vamps, one of whom carried off the last manager.

A red-headed girl enters for the main purpose of a trio song and dance number which got something. After a flirtation bit Jarvis tends shop. The first customer asks for a pair of black undressed kids and he refers her to 135th street. The next is a vamp of Ritz manners. He gets flustered and in trying to hide her from the lady boss thrusts her into the "reducing cabinet" which is supposed to shorten anything from shoes to people. The cabinet is opened, but instead of the girl out struts a midget garbed as was the vamp. That provides a good curtain.

REED and SELMAN
"On the Roof" (Skit)
15 Mins.; Two (Special)
23d St.

Nice appearing couple working on what purports to be an apartment house roof, backed by a special eye showing Metropolitan Tower, buildings, bridge, etc. She enters to hang a handkerchief on the line to dry—rather a nonsensical mission, come to think of it, but plausible enough for the moment to bring her on from the door leading to the roof. A police whistle is heard and young man enters. Audience thinks he is fleeing police. Song and chatter follows, all restricted and all about "crooks."

He drops a necklace that he took from the girl's room downstairs. She stalls him that she, too, does "inside work." The roof door has meantime become locked and they are imprisoned until the proposal, when he discloses he has a key which he might have used to get out. She produces one also. Surprise No. 2 is that he isn't really a burglar—she confesses ditto. Surprise No. 3 is that he is the landlord of the house and knows that she is four months in rent arrears and certainly will not have her marry old Ferdinand—her now ex-flame—in order to square it with the landlord.

The material is rather light for anything above big three-a-day bookings, although well written. She has considerable personality and the chap is an adequate opposite. He looks somewhat like, and may be, Harold Selman who has done sketches heretofore in vaudeville.

MILDRED MYRA (1)
Songs and Violin
13 Mins.; One
Fifth Ave.

Miss Myra is a slender songstress of striking appearance. She looked well in a frock of blue which had a tight fitting bodice. Accompanying her in the several numbers offered was a neat appearing violinist, unbilled, though whose contribution earns at least that.

The opening song referred to the violinist or his playing, the fiddler resting his instrument upon his chest rather than under the chin. They had a duet dance bit after the number, with Miss Myra then singing with a "sweet daddy" lyric. The musician, too, had a solo, playing a rather long Hungarian composition, but to good purpose. For that number only he played the violin in the regular manner.

Miss Myra having changed to a frock of orange next offered a bungalow song, it having a chatter chorus. For it the girl found a perch upon the accompanist's knee, he continuing to fiddle. There was an earned encore of the blues type which the girl favors. For exit there was a dance in which the man exhibited ability.

Despite the billing this is a two-act and served here in the spot.

WALTER MANTHEY and GIRLIES (4)
Song, Dance, Musical
15 Mins.; Full Stage
Jefferson

Walter Manthey is assisted by four specialty women, an expert toe dancer standing out. He opens double with a society waltz, one of the women at the piano, the other violinist and the fourth camouflaged as a lampshade. The latter is the toe dancer, coming out for a solo after the violinist and pianist double a rag number in sister team fashion. Their delivery could be improved upon, although it suffices. The taller girl (pianist) later solos a rag ballad with a little strut business that put it over.

Manthey's solo is a ballet pirouette routine, the toe dancer again singling with some wicked ankle work. She does about everything there is in the line of toe work and as a specialty stepper ranks with anybody.

It's a neat frame-up for the section of some of the bigger bills.

SMITH and STRONG
Songs
12 Mins.; Two (Special)
Jefferson

Two men with a better class song routine. A little production is carried, the team entering rowing a prop canoe. One is in full Indian garb and the other affects cowboy get-up. They do four numbers, concluding with Tost's "Goodbye" and "Just a Song at Twilight." They have pleasing voices as is to be expected of a straight singing combination.

They were appreciated No. 2 at the Jefferson and can hold down an early position on the big three-a-day bills.

"THE HONEYMOON SHIP" (4)
Musical Farce
22 Mins.; Full Stage (Special)
State

Joseph Herbert, Jr., is presenting this act and also appearing in it, assisted by a company of three, two of the characters having roles quite as important as the producer. The turn is a combination of comedy, singing and dancing with a well defined plot that is quite humorously developed.

"The Honeymoon Ship" has its action laid on the deck of a steamer leaving Honolulu, with a couple of newlyweds in one cabin and the ex-husband of the bride in another. The latter is soured on all matrimonial affairs. When he meets the new bridegroom he slips him a little advice for the future, not knowing his former wife is the bride. When this becomes known to him he develops a jealous streak and on looking over the copy of the divorce decree discovers his former wife did not have the legal right to marry for another 24 hours. He informs the couple their wedding is illegal.

He makes up his mind then to remarry the girl himself and wants the ship's captain to perform the ceremony, but while the ex-husband and the illegally married one are arguing the question the girl sends a wireless to San Francisco to a third man setting forth her case and asking him to meet her at the pier and take her out of the trouble by marrying her. This leaves the two men on the ship flat and they both jump overboard at the curtain.

The talk is bright and snappy. There are three numbers that fit nicely and are well put over. The first is the "Advice" duet between the two men, the second a duet between the girl and Herbert, and finally a trio just before the finish of the act.

There is no question but the act will develop into a pleasing big time offering.

"DREAMS" (3)
Posing
8 Mins.; Full Stage
Broadway

Three women are concerned in this turn, all appearing in each of the seven pictures or posings. They work upon a platform set back of "two." A special silk curtain with a semi-circular lift is hung immediately in front. A well designed illuminated sign, also the other side of the special curtain, imparts the names of the posings.

The act opened with "Pretty Polly," rather effective. "Gold Vase," "Futuristic Art," "Springtime," which was partly silhouetted, "The Queen Passes," "American Beauty" and "Dreams" followed. The posers were in full fleshings, but there were no head coverings nor wigs and at times the ordinary girl's pumps were worn. The act serves for opening in houses of this type.

ETHEL KELLER and Chums (2)
Songs, Piano, Dances
12 Mins.; One
American Roof

The chums are a man and woman. The trio open vocalizing a popular song, getting fair harmony. The boy in tuxedo sings a poor comedy song to piano accompaniment.

Miss Keller, after change of costume to short knickers, does a sprightly number, delivered with proper jazz technique, helped by piano and sax. A corking buck and wing by Miss Keller follows.

The other pair double a Mammy song while Miss Keller makes another change and joins them in a jazz song which she steps to. The turn is an interesting small timer, framed conventionally.

PALACE

A young cloudburst descending on Broadway a half hour or so before curtain time affected the Palace attendance Monday night but slightly. The orchestra was but a handful short of capacity, the standees were somewhat fewer and the boxes suffered appreciably.

The rain resulted in the house filling much later than usual. Anderson and Yvel, the skating turn, fooled the form players, going like a whirlwind and copping a hit opening the show that was astonishing as it was legitimate. Their applause justified the speech Mr. Anderson had to make before the proceedings could continue. It was the general excellence of the skating bits, with the whirl at the finish topping all that had gone before, that did the trick.

The Dixie Four, colored men, harmonized and stepped a bit No. 2. The singing was featured with the familiar barber shop harmonies colored quartets usually trade-mark their vocalizing with, and the dancing brought forth the conventional routines acceptably done, the turn pleasing. Toto, the clown, next with contortions that disclosed some difficult dislocations, comedy that earned a fair average of laughs and dancing which showed Toto as a capable exponent of acrobatics as well as pedal tapping. A travesty on the Salome craze of some ten years ago seemed a bit outdated for modern vaudeville, but the house accepted it at face value.

Yorke and King held 'em easily, following with their old-fashioned family album types. The talking routines held a number of veterans—but they like the gags they know at the Palace, and everywhere else for that matter—and the bunch laughed just as hard at "Don't swear before me—I didn't know you wanted to swear first" and similar standbys as other audiences have laughed at the same gags when grandpore wore a beaver hat. And the chances are vaudeville audiences will be duplicating their undoubted affection for old gags 100 years hence. Some neat dancing by Miss King secured individual returns of a hefty nature, and the travesty duet, which brought forth "Shade of the Old Apple Tree," also registered solidly.

The show took on new life with the advent of Adelaide and Hughes closing the first half. The couple did 33 minutes, running through their diversified routine of classy stepping and putting atmosphere into the show that made it look like a million dollars. Adelaide's incomparable toe dancing and Johnny Hughes' expert step dancing never went better. Making speeches after 33 minutes, closing before intermission at the Palace, is not common-place, but the team accomplished it Monday night.

Lew Brice started the second half. With his sister Fannie programmed to follow, Lew was a bit handicapped, but they liked everything he offered, the laughs rippling along nicely and Lew's dancing sending him over surely.

This is the fourth week for Fannie Brice at the Palace. The opening number remains the same as the first week, the rest of the repertoire including the Scotch-Hollywood-Indian travesty number, "Florodora," and "My Man." All but "My Man" were written by Blanche Merrill, and they fit Miss Brice like the proverbial glove. For an encore bit Miss Brice got into her brother Lew's dress suit and he donned one of her costumes for a some likeable clowning. Fannie, evidently put together by Miss Merrill for the special bit, had Miss Brice kidding Lew about his booking at the Palace, the lyrics giving Fannie and Lew alternate laughs, through the "get-backs" interpolated in rhyme. She says she taught him to sing, and he replies she taught her to dance. It looks as if Fannie got the best of that arrangement, for the number had her dancing as nimbly as the best of hoofers. The house was insistent for another number after Fannie had encored three times with dancing, and several shouted requests had her responding with "Second-Hand Rose."

When it comes to versatility it would be pretty hard to duplicate Fannie Brice. What a range of talent—from the low comedy of the Indian travesty to the remarkable characterization of "My Man," a serious study that would do credit to a Belasco production, and then topping it all with buck and winging that would be an act for many a woman single. Miss Brice was on 36 minutes Monday night and it seemed like five.

Next to closing Van and Schenck found a cordial welcome and unbelted nine numbers, including a "tough" ditty that sounded new and lent itself splendidly to characterization. Joe Schenck had an odd little Yiddish lullaby at the piano as a single, something about a mother singing to her infant son, that possessed genuine sentiment, and he expressed it perfectly. The rest of the rep consisted of dialect numbers of recent vintage. All of 'em bounced over for noisy scores. The boys don't have to worry about encores after the stage piano has been removed any more—they use the orchestra piano, and the crowd made 'em do it.

Hayataka Brothers closed with a ladder and perch turn that held some corking feats, but most of the

tricks were wasted, as the house started to travel as soon as the Japs' card was flashed.

Bell.

RIVERSIDE

Evidently, not everybody left town over the Fourth, a good sized line at the box office attesting to this fact at the matinee. However, there was very little advance sale, for despite the waiting lobby mob the house was only three-quarters filled. Van and Schenck topping probably drew 'em, although the weather was ideal for the theatre.

Holding eight acts, the show progressed evenly to a climax with each half, Van and Schenck closing the first section and "Stars of Yesterday" the second half. The latter turn was a surprise, for his holding-them-in ability. Either the house en masse was ignorant this was the final turn or the act gripped. Most excited when the news reel was flashed, Van and Schenck also had them applauding for more despite the intermission period immediately following. The "pennant winning battery of songland" lived up to its appellation, winning their own game with some eight or nine song-hits. They are doubling from the Palace where they are due for a four weeks' run in conjunction with a week at a different Keith house in Greater New York weekly.

Lawton, opening, showed a few new ideas in juggling proving his astute showmanship to the utmost. His languid drawl falls soothingly on the ear, further enhancing the incidental snail talk. The staccato beating on the drum head as the balls are juggled to the accompaniment of a popular song made a nice effect as did the military drum beating stunt. The cannon ball juggling and catching on the back of the neck proved extra thrilling to the women who sighed in trepidation and relief.

Ryan, Weber and Ryan, formerly a two-act minus the last Ryan, went through a dance routine neatly. Ryan and Weber were formerly in "The Royal Vagabond" (they still do the "Bit of Lace" number from the Colanized operetta).

On their entrance into vaudeville last season the man sported the military attire he did in the production. This accounts for the opening number about "my dancing soldier boy" although he is now in tux throughout. That should be changed. The man scored individually with a clog dance, the girls looking nice in a couple of changes.

Clara Barry, supported by Orville Whitledge, went well with a song and piano routine. Mr. Whitledge accompanying and foiling for his partner's quips. He introduces the act naively with a prolog winding up that is only a stall until the piano is hauled out. Then, too, just to be a little different, he versifies he will omit the otherwise inevitable piano solo, Miss Barry resuming her song cycle. Some of it is restricted, some free-for-all, although she does everything with a style all her own. The incidental fly talk also told, although at times the impression, the persiflage was too mechanical, and being overdone could not be overlooked. She encored with a new one, with a few topical points in the lyric.

Frank Ellis in "A Dress Rehearsal," Alice Gerstenberg's travesty presented by George Choos, was a set-up for the spot. The lines were broad and the laughs thick. Ellis as the author now confines himself to the front section of one aisle and does not wander all over with the house lights up. He is rehearsing his play with the usual vamp, villain, hero, heroine quartet. Each of the characters broadens the chatter accordingly. Paul Byron as the blonde-pompadoured hero who waltzes on reading his lines standing out.

Van and Schenck clicked as big as ever with "Sheik of Avenue B" and the rest of the pop routine. That "Don't Blame It All On Broadway" is a fitting defense for the Main Alley that has been blamed for everything on earth, it seems. They discourse that the shim came from the Barbary coast, cabarets from the mid-west honky-tonks, jazz from New Orleans, etc.

Following intermission and the Topics and Aesop's Fables reels, William Brack and Co. (Seven Bracks) reopened with their acrobatics, tumbling, aerial propelling of human bodies, etc. Zuhn and Dreis did nicely with their cross-talk in boob characterizations. The chatter consists chiefly of each accusing the other's relations of their shortcomings, viz., "your father is so tough," and "your father is so crooked" and so on. The second section is built about a Baron Munchausen recounting of their swimming prowess. They won laughs throughout, although not strong enough for the next to closing position.

"Stars of Yesterday" the old timers' act, closed and held them. Barney Fagan, Lizzie Wilson, Joe Sullivan, Tony Williams, Little Mae Kennedy and Corinne have framed their offering to best advantage, from Lizzie Wilson's Dutch solo up to Corinne's double with Barney Fagan.

Pathe News let the show out at 4:45.

Abel.

BRIGHTON

Ordinarily, the Brighton, Coney Island, should be swinging along at maximum speed by July 4. The continuance of the rainy weather has pretty nearly ruined everything at Coney, and the Brighton is suffering proportionately. The matinees have been feeling it more than the nights, as might be expected. The holiday helped a bit Tuesday afternoon, but the crowd just about reached fair proportions. The show held entertainment in spots, but only averaged up so-so. Ted Lewis and Band closed the first half and dominated. Lewis sells his stuff like a master. The band consists of two trombones, two trumpets, bass brass, piano and drum, with Lewis getting in occasionally with sax and clarinet.

Preceding, Walter and Emily Walters, the ventriloquists, gave the show a big boost, with comedy that arrived opportunely. The talk has a number of Joe Millers, but they laughed at the oldest wheez-lets.

Arnaut Brothers were third with their familiar acrobatic and clowning. Lowe, Feeley and Stella, singing and dancing, showed little second, until a medley was reached to ward the finish. Opening the second half were William Seabury and Girls. The act seemed to run over Tuesday afternoon. — dancing and singing, with the accent on the dancing. The turn has production, but needs comedy to relieve the dancing.

D. D. H.? next to closing started quietly, progressed gradually until he reached the meaty portion of his talk, and after he had been gabbing for three or four minutes, had them yelling. As a talking turn that's different from the others. D. D. H.? has established himself by sheer merit. It's a standard act now, and will remain one as long as D. D. H.? cares to stay in vaudeville.

Van Cello and Mary opened with pedal juggling, Van Cello manipulating barrels Japanese fashion with a dexterity that is remarkable. Mace and Grant closed with acrobatics, a comedy motor truck securing some laughs, but showing possibilities of considerably more comedy that is derived from it. The truck has a trampoline which the men utilize for some excellent tumbling.

Bell.

JEFFERSON

With the favorable weather break Tuesday this 14th street Keith house did a consistent capacity business. Tuesday night they were standing several deep by the time the first act came on at 8 sharp. The boxes and loges were densely populated and the few empty seats in the balcony would have been insufficient to accommodate the orchestra standees.

An unusually strong comedy bill was on view the first half, in addition to Chaplin's "A Dog's Life" (re-visit), and a Mary Miles Minter feature. The show was built for comedy, Frank A. Burt and Myrtle Rosedale, Al H. Wilson, Sliding Billy Watson and Mae West helping materially towards that end. Miss West is topline.

Autumn Three opened. It's a two-men and one-woman combination doing farmyard imitations and finishing with whistling in "one," the men in full evening dress and the woman in appropriate décollete. The latter somehow suggests she is striving too earnestly, not to say laboriously, to please, heaving her shoulders in not too subdued fashion in accompaniment to the whistling. Smith and Strong (New Acts) twice.

Frank A. Burt, assisted by Myrtle Rosedale, a svelte foil for Burt's hoke antics, tied things up No. 3 with their musico-comedy routine. Walter Manthey and Girlies (New Acts). Al H. Wilson (New Acts).

Sliding Billy Watson, assisted by Joe Mannie, scored with their "Back of the Front" skit. Watson is a facile low comedian who gauges his laughs for the best returns, peddling the hoke for all it's worth. Mae West, assisted by Harry Richman, held down the ace position and showed the natives a few things. Her three characterizations of a vamp, a temperamental prima donna and the various versions of singing a "sorry you made me cry" song are gems. Compared to the Miss West of seasons back, who shimmied, shivered and shook on the slightest provocation, the present artiste is another personality. Harry Richman at the baby grand is a capable foil for Miss West's affectations. When she insists he become her Roman gladiator he is vamped into compromising on being a Jewish gladiator. That getaway number, singing a farewell song to her sweetie as a "Follies" girl would do it, a dramatic actress, a cabaret shouter, etc., concluding with the cabaret impression, was sufficient excuse for Miss West planting a kick at the end with her inevitable shim. Neville Fleeson wrote the routine. If he also coached Miss West into grasping the niceties of each situation he is equally as expert a stage director, although the comedienne probably injects her own ideas into the numbers.

Davis and Pelle, a not-too-flashy but satisfying hand-to-hand team, closed with a fast six-minute routine of lifts and pivots. The picture concluded.

Abel.

BROADWAY

The stuffiness of Monday probably would have held down attendance in the evening, but the deluge that continued long past show time was an added handicap. The meagre attendance was chased in by the storm, with very few noticed entering after 8.15. An exceptional Eskimo picture, "Nanook of the North," ran until a bit after 9 o'clock and a Chaplin was on the card. The bill seemed to hold an unusual amount of talking for the Broadway, but that was not a drawback, with the audience well concentrated in the front of the house. Of course that applied for the particular schedule for the last performance of the day, and a varied lineup, including the other two turns in the full nine-act total, would have eliminated that impression.

Al Shayne went over for the first hit of the evening, on fourth with his well-working assistant. The singing "beaut" was slightly annoyed at noise back stage which could not be heard in front. When he was readying himself for a straight encore song he called out for quiet. However, it did not seriously affect the comic. He worked a full 20 minutes. The number used for the finish was "Sunshine Alley," Shayne saying it was written by Shaw and Lee, who were next to closing. The dialog lines at the start fitted the house. Shayne, in telling the "wop" to play "intermission," won a reply that there was no such thing at the Broadway. Thereupon Shayne asked him to "go ahead."

Marshall Montgomery, the headliner, followed, landing the evening's honors by a shade. The work of this ventriloquist displays marked self-discipline. There is careful calculation, and all points carry through. Montgomery's ranking in his field, when ventriloquism is not often given feature attention, is a result of just that and his always high showmanship. He fooled the house with the toy dog trick at the close. It got very little and was hardly worth while.

Shaw and Lee, eccentric comedians and dancers, opened with a laugh, added to by a nut lyric to which was hitched some Yiddish. As types they have worked out one bit of difference, that being the hair trim or the way they oil and brush it. The gags, mainly told in dry rhyme, started giggling, while the hoofing bits stood on their own. The team has succeeded in getting away from comedy routine, with enough original bits of nonsense to always make them worth a spot.

Monsieur Adolphus, in the closing position, had no trouble in holding the house. Every one of the four persons concerned can do something and each one made good in the respective assignments. The lead dancer, a compact little miss, showed a lot of stuff and original bits with Adolphus quickly won reward. The rather plump maid surprised with her acrobatics, and twice drew applause.

Hal Johnson and Co. in "Mr. Chaperone" made a satisfactory No. 3, though the impersonation farce was a bit long. He has the right idea in turning his characterization to comedy purposes. That got more than the impersonation itself. Ormsby and Remig, on second, stuck to their idea of "Hello Melody, Good-bye Jazz," with songs, violin and piano. The finish duet, a medley of song hits of 1921, take in several production numbers. One at least has not been released, since the attraction is still on Broadway. "Dreams" (New Acts) opened. Diamond and Brennan and "The Girl from Toyland" were on the bill, but not in the Monday night show.

Idee.

AMERICAN ROOF

The Fourth was a great holiday for the Loew Circuit. It probably drew a gross that day in the metropolitan district of \$40,000 more than had been looked for. All its houses did business at all shows. Tuesday evening at the American the downstairs theatre was about capacity and the roof held its largest crowd of weeks.

The acts on the roof had to fight the fireworks. Somebody somewhere had bombs or they sounded like them. Whoever was directing the noise must have had a roof schedule. Some of the bombs banged out at the point of some of the best gags.

The usual nine acts made up for the summertime. The American has been breaking rather well of late, considering business all around. The first half more dependence was placed upon "Sonny" as the feature than the vaudeville. Nothing in the acts was expected to draw, and without the weather break, who could have told what might have been?

Among the turns was a two-man act, Bryant and Stewart. They look very possible. In dancing at times (doubles) they suggest that a possible try in the past to imitate Doyle and Dixon can't be got away from, and their encore isn't right for what has gone ahead of it, though it is small time right. It's what the boys might do that suggests itself. Their methods are their own. They use falls and slapstick, get into the nut class at times, but both appear to be comedians, with one more so than the other. They put up an enjoyable turn that was one of the hits, and if they had wanted to hog bows, could have stopped the show. With some necessary changes in

material, this act is big time right away.

Another that pleased the small timers, though it ran a bit long, was Low Hilton, with Harry Young. It was easy for Hilton, with his Yiddish talk and comedy, although a Scotch finish with both in kilts (Hilton wearing the whisk broom and water bag) got howls from the house.

A playlet by Emmett De Voy, presented by Arthur Devoy with a company of three, pleased the American crowd greatly. It's rather well done for a four-people piece on the small time in the summer.

Closing the first part was the Dublin Trio, two women and a man, with one of the women a harpist. The others sing. They can get over anywhere on small time only. Their closing song was "When We Were Young, Maggie," a song Bryant and Stewart, just ahead, had kidded on the title. It was merely a coincidence, as the title kidding is a regular part of the two act's routine. The Dublins have refinement of appearance as a recommendation.

The opening and closing turns were not caught. Dare and Dare, a mixed two act, were second. Then Kennedy and Leo, another mixed two act, running in odd fashion, first a song by the man alone on the stage, and each time of a little cross fire by both the man sings again alone, while the girl changes. The only time the girl gets into the singing is at the finale, when the man starts to leave through an aisle, but is recalled by the girl. As the girl does real well otherwise and seems to be able to sing, though the man's voice may drown her out, if she were more on the stage and did less changing, perhaps the act would advance beyond the small time it is now destined for, as the girl looks very well in addition. Billy Lewis in black-face opened the second part on the roof, followed by the sketch with Hilton next to closing.

Sime.

FIFTH AVE.

Anything that affects the whole-sale district, the center of which is the Fifth Ave.'s location, is bound to affect attendance. Fourth of July matted, figured to get only a handful of patrons, but the box office did enough business to count better than half capacity. The overcast sky made it soft for the 32 houses which gave matinees a mile northward on Broadway, but the visitors reached nowhere near 28th street, and the audience was mostly from the Chelsea neighborhood.

Joe Cook, the Alexanders and confederates spent 50 minutes of the holiday afternoon tickling the fans, and succeeded in making them forget the weather spoiled the holiday.

On just ahead and next to closing, Tierney and Donnelly danced themselves out in eight minutes. Hard work in the summertime appears not to feaze this pair. Invitation to encore was declined. Double imitation dancing is a novelty right now. There is a lot of stuff in the routine, well conceived by the team. For finale a burlesque of Ruth St. Denis oiled the house thoroughly.

"Devil Land," a musical satire (New Acts), was spotted fourth. Swift and Kelley came next, with "Gum Drops." Miss Kelley's singing of the semi-classical "Dreaming" was very well done, and the impression was that she is or has gone in for vocal training. The couple with pace expertly smooth were "over" at entrance. None of their acts ever was designed to "panic" an audience but to amuse all the way, which "Gum Drops" does.

Marini and Martin, with "wop" nonsense and songs, landed surprisingly well on third. The chatter about "two eggs plain" and "yesterday" found fertile soil. Maybe the house had not heard the gags lately. Both stuck to dialect, even to the Dixie song for the finish, probably one reason why it scored.

Mildred Myra (New Acts) was second. The Baily Hoo Trio opened. The straight member, whom the girl announced as a "boneless ham," accomplished some exceptional contortionistic stunts, and the trio fared well for the spot.

Idee.

TERRORS OF "HOOTCH"

L. Wolfe Gilbert Reports Riley Reilly, His Pianist, Is Insane

San Jose, Cal., July 5.

Riley Reilly, his pianist, says L. Wolfe Gilbert, has become a raving maniac, with the outcome doubtful, through drinking moonshine whiskey.

At first Reilly seemed slightly deranged, says Gilbert, who states he placed him in the Berkeley Sanitarium, from which Reilly three times escaped.

Gilbert says each time Reilly was picked up by the police and finally was sent for observation to the Detention Hospital at San Francisco, where he is at present.

Hugh Herbert's father-in-law, Phil Epstein, has settled permanently in New York at the Hotel Hargrave. Mr. Epstein came east from Little Rock, where he was noted as a musical arranger and had been in charge of all of the orchestras on the Interstate (vaudeville) circuit.

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.)

I had a very safe and sane Fourth. Safe because my doctor was away and sane because I had to be. I had no chance to be otherwise. But very lonesome. No mail, no callers until late in the day. So I read "The Declaration of Independence" which appeared in the "Times." Enjoyed hearing the fireworks on the street below my window, even enjoyed the music of the hurdy gurdy, especially when it played "Smiles." But that made me homesick for my daughter, who used to play it for me, and recalled that three years ago this Fourth I was too ill to leave my apartment. It was just before my collapse. She had played "Smiles" and "Always Chasing Rainbows." Then I fell to reminiscing and lived in the past until my dinner tray came in. I wonder if Trixie Friganza, her sister Bess and Eddie Darling recall that four years ago today we ate together at the Breakers in Atlantic City. Or Emily Lytton (Leroy and Lytton) recalls that 12 years ago and 13 years ago we spent the Fourth together. Or if John and Bertha Gleason, Jim Harrigan, Lawrence and Harrington, Santell, or the Fekins Zouaves recall that 14 years ago this Fourth we were in San Francisco; the fleet was there; we did eight shows for "Pop" Grauman and I wish I could do them now.

I told you last week about Grantland Rice calling my column "The Pilgrim's Progress," but I dare not tell you what our make-up man calls it. And while I absolutely agree with him, it could be worse. He should see it when it first comes off my chest before Betty types it. This very paragraph is written on the lid of a pasteboard box that covered some very nice stationery which Annie Hart so thoughtfully sent. The nurse didn't return as promised to put the writing material where I could get it, so I used the top of the cover, the only thing I could reach. So now the lid's off. And the make-up man already knows how badly I write, and the next time he puts Bedside Chats on page 23 he will know how badly I can talk. And if he has any curiosity to learn of it in advance he might call up John Starky, foreman of the "Morning Telegraph's" composing room, for confirmation.

Sadie Kussel and Bonnie Gaylord, like Miss Hart, have found something to send that isn't included in the list of doctor's don'ts. They send writing paper and stamps.

Charlie Grapewin says he would just love to come to visit me, but that he can't bear to see me suffer. I wonder if he thinks his calling would make me suffer.

I always laugh when I hear of people dreading to come to see me, fearing I am emaciated and haggard looking. Cheer up; I've gained 20 pounds since I've been here and was no skeleton when I came.

But it does sound awfully funny to me to hear someone having said, "I'd love to go down to see Nellie, but I am so fond of her I just can't bear to see her suffer." So they stay away and let me suffer alone. (Get that, Jake.)

And if a certain old boss of mine doesn't get down here pretty soon I won't believe he meant all of the nice things he has said about me.

Frank J. Price, Jr., whom I remember as office boy, student at the Staunton (Va.) military academy (where he took first honors of his class), reporter, copy editor, assistant city editor and an upstanding soldier in the World War, writes from Odessa, Russia, that I am lucky to be able to live in the "good old U. S. A." and to say that there are worse things than being "shut in." He is doing newspaper and relief work with the American Relief Administration, and his duties carry him far into the famine-stricken regions. His wife and children are spending the summer at Lacawaxen, Pa., on the farm of Frank J. Sr., of the "Morning Telegraph." Frank says everyone is on a diet where he is, and my much exploited spinach and gluten bread would be considered luxuries there. All right, let them have it. It would serve Lenin right. Anyhow it was Irwin Cobb, not I, who made spinach famous.

A friend sent me an electric fan. I wonder if he meant to give me the air. (Maybe just to keep you as breezy as you have been. Atta baby, Nellie.)

Well, I've scrapped the cast. "I've stepped out of it. Now see how long the show will run with me out of the cast." Where have I heard those words before? But anyway I don't want to be in a show that's been in "cut" rates ever since its first opening. And as soon as the manufacturer of iron sidewalks delivers my new scenery I am going to try sitting up for longer periods.

I had a new kind of cast tried on me last week. I was broadcast (none of my former ones were so narrow), which means I was interviewed for a radio and the interview was broadcast wireless to the W J Z, Newark, N. J., station. I am receiving no end of mail from people who heard it. Now I am a wire talker.

Eddie Sullivan, manager of Mr. Beck's finest Orpheum theatre (St. Louis), was among my callers. He is on his way for a fishing trip. The poor fish. No, not you, Eddie.

I wonder why, when they speak of a show's engagement, they call it a run. If it is staying it can't be running.

Florence Moore came in to inspect my bedroom scenery and says she has been featured in some pretty good bedroom dramas that had finer scenery than I have, but that she never stayed three years in one place, even though they changed casts as often as I have and have even stood for a cut.

Helen Donnelly, who is one of the reasons the Alvin theatre in Pittsburgh is such a bright spot on the itinerary of the traveling press agent and manager, is in New York, and favored me with a visit, accompanied by Mrs. Campbell Casad. More than one of the space hounds owe our fine showing in Pittsburgh to the co-operation given us in the theatre. Miss Donnelly knows how much and what kind of copy is required by the paper and has it ready for us on time. And then John Reynolds pilots us around to the newspaper offices to be sure we don't lose it.

I notice from the papers that there is a great hubbub in the navy over precedence. And since Wells Hawks left the navy flat there is nobody to tell them what to do.

I am going to visit the Newspaper Club at 133 East Forty-first street if I have to be carried there on a stretcher. They tell me every day is ladies' day now. That its members may bring ladies to dinner whenever they wish. And I expectantly await invitations. I am on a MacSwiney now and will not run the cheek up very high. I'll even match you for it. Don't all speak at once. Invitations will be filed in the order in which they are received.

CABARET

Castles-by-the-Sea at Long Beach opened last Friday under the management of Salvin organization, with Gil Boag as active manager on the ground. One of the Paul White-man orchestras, called "The Collegians," is furnishing the music. An arrangement calls for a special hydroplane to leave nightly at 6 o'clock from 79th street and the North river for the Long Beach resort.

Murray's, now under the management of Joseph A. Susskind, whose Blossom Heath Inn, on the Merrick road, is a stop-off for motorists, is offering "The Bathing Beach Revue" with the usual cover charge of a dollar. Walter Windsor put on the show, which features Tyler Brooke with Frank Farnum, Virginia Smith and Evelyn Greig. There is a chorister bunch of seven, although outside the billing includes but five other names, they being Virginia Beardsley, Helen Armstrong, Dorothy Richards, Edna French and Hilda Ferguson. The show is run in two sections, the first taking up a quarter of an hour and the second about half an hour. Brooks, always a neat juvenile, opened the show with a lyric that was a bit extravagant in claims, he introducing the bathing chorus, each girl representative of one of the famed bathing resorts from Long Beach to Atlantic City. Farnum, with Miss Greig, was next in a touch dance, along the same lines as the number he formerly danced at the Cafe de Paris with Christine as his partner. Brooke, with Miss Smith, duetted and danced on the tricky floor. The first part ended with a ball throwing number, the choristers using little celluloid spheres.

Starting the second part, Brooke offered a song number, "Don't Take Your Girl to the Seashore," with the chorus trooping on, each having some lines. The girls were dolled up in one-piece bathing suits—but the kind men wear, and therefore not unusual. Also they wore tights. About two weeks ago, when the show opened, there were no tights and a policeman thought that was "wet." So the show got publicity and the bathing beauts got tights. Farnum in tux jazzed through his single, including the shivver that carried him several feet across the floor. Miss Greig, with a blues number—and bare legs—looked cute but did better with a Dixie song. Brooke and Miss Smith tied it with a mixture of one-step and tango, encoring with a waltz. The finale was a jazz ensemble.

Murray's never was in the running for summer trade and the only chance is with the revue. Windsor's offering does not pretend to measure up to scale of the other Broadway resorts that go in for that sort of thing. Drop-ins from the theatres open on 42d street ought to attract a fair bunch, but it is doubtful if much of a business can be built up until the summer is well on and the buyers arrive.

Fanchon and Marco, who have been offering a big musical revue in their Little Club on the top floor of Tait's, San Francisco, are to also present their revue on the main floor early in the evening.

Lou Holtz opened last night (Thursday) at the Side Show restaurant, in blackface. Holtz's terms are a guarantee of \$500 weekly and 50 cents of each cover charge. The cover at that restaurant, formerly the Ted Lewis Club, has been \$1.50. It may be reduced to \$1 during the first two weeks of the Holtz engagement. If he gets over as a cabaret entertainer, the restaurant may be closed after the first two weeks and remade into some novel design as a further attraction, with Holtz continuing upon its reopening.

Henry Horn, who resigned as manager of the Green Mill Gardens, Chicago, last fall, to take up a similar position at the Marigold Gardens, is back at his old post with the rank of general manager and an interest in the Gardens.

The rain streak from June into July has been disastrous to the road. All open air resorts have been badly hit. In summer places like Coney Island, where a rent installment was due July 4, the rainy spell sent shivers down the spines of the concessionaires and other amusement providers. Last summer June was fine for outdoors and August rather bad, with July normal. It may be July and August will run through to balance up on the whole, but the road and outdoor men aren't buoyant over the prospects with the bad start.

SPORTS

The Messrs. Ruppert and Huston and their fellow club owners in the major leagues are not the only ones experiencing difficulties in keeping pampered ball players within bounds. The trouble plague has visited itself on many minor league teams this season, wreaking particular havoc on those in the Eastern League. One day it is players getting out of condition; the next it is temperament on the field; the third it is jumping to independent teams. The latter bug infected a number of players last week. Everett Nutter of New Haven and Ned Dameron, Chet Sweatt and Bill Tamm of Albany hopped to a team in Lawrenceville, Ind., said to be financed by the Haviland Oil Co. The contract jumpers skipped out over night. Steps have been taken to debar them from playing professional ball for a period of five years. Mike Hayden, a catcher in the old New England league and lately with Pittsfield in the Eastern circuit, is credited with inducing the men to desert their teams in mid-season. Falling off the water wagon has been the popular pastime of more than one athlete performing in the Eastern League. Only recently Eddie Zimmerman of the Pittsfield club was arrested for disturbing the peace on an "all night party" in a Pittsfield apartment house. A whole club was reported drunk in the railroad station of a Connecticut city not so long ago.

Temperament, that bogey of theatrical and operatic managers, is continually rising up and smiting Eastern league pilots on the cheek. Frank Woodward, pitcher and highest priced man on the league leading New Haven team, has shown it so often lately several sporting editors have publicly called attention to the fact. Other players have shown a disposition to pull the upstage stuff when things do not go all their way.

Leonard O'Brien, shortstop on the Williams College baseball team for the past two years, is seriously ill with typhoid fever at his home in Blackington Mass. O'Brien was taken ill on May 29, the day before the annual game with Amherst. For a time his condition was improved, but he suffered a relapse last week and little hope is now held out for his recovery.

Edward F. McAvoy of Troy, gentleman farmer and master mind of the baseball lottery which operated in eight states, is now in federal prison at Atlanta on the first stretch of the six-year sentence which Judge Frank Cooper imposed upon him in the United States District Court last week. In addition to the term in prison, McAvoy was fined \$9,000. When arraigned in court, his attorney made an eloquent plea for leniency, stating that McAvoy had four children dependent on him; that he was in straitened financial circumstances; that his agents in the lottery had refused to let him quit operating; that they had plotted for his downfall, and that enemies, still at large, were responsible for exaggerated newspaper stories of his activities. McAvoy also made a plea to Judge Cooper in his own behalf. Speaking for the government, Assistant United States Attorney Earl H. Gallup said that McAvoy had committed a serious crime; that he had swindled people out of thousands of dollars, advertising big prizes but never paying more than \$25, and that only when sales in a territory had fallen off and needed stimulating. John J. "Jack" Pappalau, an old State league pitcher, Charles Hull and Charles Harmon, partners of McAvoy in the lottery, were fined \$5 and sentenced by Judge Cooper some time ago.

Just why the New York sporting writers should brand the Britton-Leonard bout "one of those things" is a mystery to the majority of fight fans. If a fake was contemplated, why should Britton win? Britton is 37 years old and passing out. Leonard is in his prime, but reported to have much difficulty making the lightweight limit. So much so that his coming fight with Lew Tendler is to be staged in Jersey where they don't permit decisions and where they have "making weight" down to a science. Had Leonard won the welterweight title he could have cleaned up a fortune in the heavier division; for with his huge personal following he would create interest in the class. A few weeks before the fight the rumor committee had the fight as "in the

bag," but Britton was to lose. Leonard was then to go through with his Kansas and Tendler fights, but was not going to make the lightweight limit for either, according to the story. Leonard was badly outpointed up to the knock-down round with Britton. What would be more natural than that he should become over anxious when he saw Britton on the floor and realized that here was an opportunity to turn a losing battle into a winning one. He won from Kansas by dropping the Italian in the eleventh after Kansas had more than held him even for the first ten rounds. An official investigation of the bout should be held immediately in order to save the game in New York State.

H. H. Frazee is about ready to dispose of his holdings in the Boston ball club, popularly called the Red Stockings, according to inside reports. It is said he is asking a lot of money for a team playing checkers with Connie Mack's Athletics for the cellar spot in the American League. Frazee is reported to have asked \$1,200,000 for the club, good will and grounds. That Frazee would reject an offer of a million is doubted. There are other stockholders. When Frazee took over the club several years ago, it was believed Fenway Park would eventually jump in valuation, it being figured the growth of the automobile business would extend there. Instead the motor business activity branched into another direction.

George M. Cohan is still in the market to take over or buy into one of the big league ball clubs. Writing and producing plays again have not dulled his appetite for big league participation. The club he wants to acquire is not for sale and will not be during the lifetime of the present owner. Pretty nearly all the teams have been mentioned as attracting Cohan's interest. Included are the St. Louis teams, both of which are knocking at the door of the pennant position in either league. Cohan would even go as far away as the Mississippi river town if necessary, but the way those teams are going, they are out of the question. The sports writers throughout the country would like to see Cohan in baseball. So would Ban Johnson. Heydler, head of the National League, was in touch with Cohan not so long ago and Cohan at the time was surprised that Heydler would welcome a showman into the field. If Cohan does acquire a ball club, he will do so with someone who is a practical baseball man.

Benny Leonard so easily disposed of Rocky Kansas at Benton Harbor, Mich., the 4th, making the Buffalonian throw in the towel in the eighth round, that Leonard may have some job explaining how Kansas went along with him for the full limit each time in the two bouts they have had around New York within the year. Kansas is reported by the Associated Press as saying, "Oh, how he can hit," referring to Leonard. If a couple of boxers must fight three times before one of them finds that out, it may be opportune for the fight fans to wait until the third fight after this to get the real one.

Over in Philadelphia one Lew Tendler has been doing quite some talking about what he is going to do to Leonard when they meet in the near future. Tendler saw the Britton-Leonard flop. He has his own idea of the Leonard foul in that battle and is not averse to expressing it. Tendler was also hoping that Kansas would not harm Leonard, so he (Tendler) would be certain to meet him. Tendler has his wish.

Any number of versions of the Britton-Leonard fight are still around. It was thought by the sports writers Leonard would pull on Kansas to save his hand for Tendler, but it didn't read that way in the accounts of the fight.

Leon Wing, San Francisco man and racing secretary and judge at the Reno and Tiwana Jockey Club, was shot and killed at Reno June 23 by Jockey Zeigler, who then shot himself and died a few hours later. Zeigler, who was ruled off the track last summer at Vancouver, B. C., had recently imperturbed Wing and other officials to reinstate him. It was said that he believed Wing personally responsible for keeping him off the track.

OBITUARY

JOHN MAJOR

Despondency because of continued ill-health and inability to obtain rest so affected John Major, manager of the Lyceum, Rochester, N. Y., that he flung himself from the window of his fourth floor apartment to the paved street below. It is believed

and was compelled to give up his work. Medical treatment gave him no relief. He went to French Lick Springs and remained six weeks. He came back little improved. He suffered intense pain practically all of the time.

A number of years ago Mr. Major was manager for Margaret Mather, and later business manager for Sothern-Marlowe for several seasons. When Winthrop Ames opened the Century, New York, he was house manager, and later was house manager for Comstock & Gest. In 1920 he went to the Syracuse Empire.

Thursday morning Mrs. Major discovered her husband was not in bed. She looked around and found a note, in which he stated he intended to do away with himself. She called a woman in an adjoining apartment, who in turn called a man. The latter quickly dressed, and going to the rear of the building found the body of Major on the ground.

FRANK GRAY

Frank Gray, dean of southern theatre managers, died June 28 at his home in Memphis, where he had lived since three years of age, dying at 68. The deceased entered theatricals as a usher at the Lucie theatre, Memphis, later becoming manager of that house, and also of others. He retired from active work a year ago. Two daughters and two sisters survive.

The mother of Ednah Altemus, in private life the wife of Harry Bailey, manager of the Century, San Francisco, died last week in Hartford, Conn.

IN MEMORY

OF

OUR DEAR FRIEND

WILLIAM ROCK

Who Passed Away June 27, 1922

EDDIE CANTOR

GEORGE JESSEL

death was instantaneous. The tragedy was enacted Thursday morning, June 29, at an early hour while he was suffering temporary aberration.

Mr. Major came to Rochester about a year ago from Syracuse, where he had been manager of the Empire. About 18 weeks ago Mr. Major became ill with rheumatism

NEWS OF THE DAILIES

Mme. Nina Tarasova filed suit in the New York Supreme Court against Solomon Hurok, 29 West 42nd street, New York, for \$5,176, alleged to be due on a theatrical contract for 20 weeks.

Feodor Chaliapin, the Russian opera singer, has been reported ill in Petrograd, suffering from diabetes. He is under contract for four months concert tour of the States, beginning November 5.

George Broadhurst's first production of the season will be his play entitled "Wild Oats Lane," based on a story by Gerald Beaumont published in the Red Book Magazine. It will open in Atlantic City July 17 with Maclyn Arbuckle heading the cast.

John F. Filkins, 23, said to be an actor was arrested at his home 255 West 111th street, New York, on a warrant charging grand larceny in the second degree. Filkins was arrested last year while posing as the nephew of Charles M. Schwab, for defrauding. He was admitted to bail and disappeared until the latter part of last week when the detectives located him.

Mrs. Bessie Sherry, 22, former "Follies" girl, wife of William Sherry, was arrested last week charged with the theft of \$600 worth of clothing and jewelry from Katherine Adrien, 209 Underhill avenue, Brooklyn, N. Y., with whom she lived. Mrs. Sherry said her husband deserted her when she gave birth to a baby girl. He expected a boy, she said.

The Motor Show and Wild West, arranged by Fred Stone for a charity benefit, was given at the fair grounds at Mineola, L. I., July 3, postponed from the previous Saturday when rain prevented the performance. Many society people attended with some selling circus lemonade and peanuts. The motor trucks carried displays from various theatrical clubs for the first part of the show, with the wild west exhibition in which Annie Oakley took part, for the concluding half. About \$10,000 was realized.

Hundreds of German authors who haven't the equivalent of a dollar which now is 345 marks against six marks before the war, are to be helped in copyrighting their material in America by Dr. George Czizke and Dr. Carl Bertling, both of the American Institute in Berlin.

A petition was denied Attorney-General Leonard B. Fowler by the State Supreme Court of Nevada, at Carson City for a rehearing of his action attacking the divorce granted Mary Pickford from Owen Moore. The Supreme Court recently upheld the divorce.

John B. Symon of San Francisco was fined \$20 and costs in the United States Court in Baltimore, Symon

was arrested June 19 for assault on the complaint of George H. Broadhurst. Both were passengers on the "Columbia." Broadhurst originally sued for \$50,000. From information, Symon made reparation before the trial.

The widow's of New York's slain police heroes will benefit from the performance of "In the Name of the Law," a Robertson-Cole feature which will open at the Geo. M. Cohan theatre, New York, on July 9.

Robert Rich was fined \$50 last week in Special Sessions for permitting his son Bernard, age 4 (professionally known as "Taps") to appear in "The Pin-Whel" at the Earl Carroll theatre, New York, on the night of June 19. The child appeared in the finale in a sailor suit and played the trap drums for 10 minutes. When the Society for the Prevention of Cruelty to Children learned the father did not have a permit, the child was taken out of the show. Rich was fined twice last summer and had sentence suspended for similar offenses. He was not granted a permit for the boy's further appearance but instead was informed by the court if he offended again, he would face a prison sentence.

A check for \$2,000 was sent the Actor's Fund by the Players' Club as 10 per cent. of the gross done by the week's performances of "The Rivals" at the Empire, New York.

Anna Duane, 19, who lived at the Longacre Hotel, 157 West 47th street, New York, tried to commit suicide by taking a solution of bichloride of mercury at the Pennsylvania Terminal Monday night (July 3). Miss Duane played in a vaudeville sketch, and when the act closed was left penniless. She was removed to the Bellevue Hospital where it was said that her condition is serious.

The Theatre Guild has first option on all of George B. Shaw's future plays offered for production here. Lawrence Langner, now in London, made arrangements with Shaw, who is to receive a minimum payment of \$2,500, leaving the details of contracts and advance royalties in the hands of the Guild.

Mrs. Miriam Ostriche, surviving parent of Muriel Ostriche, of pictures, met death Monday night in Albany, N. Y., by jumping or falling out of an eighth floor window of the Hotel Wellington. Mrs. Ostrich was with her daughter and son-in-law on a motor trip from New York, bound for Saratoga. They stopped at the Albany hotel. The daughter (Mrs. Brady) claimed her mother's death was an accident—the coroner said she had jumped out of the window. Miss Ostriche's father died some years ago in New York. He had been a wholesale clothing manufacturer.

Regina King, 20, of 124 East 15th

street, New York, of the "Follies" chorus is suffering from injuries received in a head-on automobile collision which occurred in New Rochelle, N. Y., Tuesday night. Edward Culliton, in the same car, is suffering from the shock and bruises.

Denis Ricaud, head of the Pathe Consortium Cinema, one of the largest film companies, is expected to come to New York, it is reported, and establish an American connection independent of the Pathe Exchange, Inc.

Five men were arrested as grand larceny suspects in connection with the death of H. G. Bentley, 35, an actor, who died apparently from drug poisoning, in the hallway of 210 West 53d street, New York. The prisoners were arrested on suspicion of having fleeced another man of \$105 while matching coins at 12th avenue and 55th street, New York, June 18. According to the detective who questioned the prisoners they had no knowledge of Bentley's death. It was said to be only a coincidence the men were arrested in the same house the body was found. Bentley was a son of H. W. Bentley of Minneapolis.

Cora Meredith, 25, picture actress, who tried to commit suicide by jumping from a ferry boat last week, and was removed to North Hudson Hospital at Weehawken, N. J., said that she would try in some other way to end her life.

The uncle of Rosa and Carmela Ponselle, Alphonse Ponzillo, is under arrest charged with the killing of his son-in-law, Salvatore Brigullia in the back yard of his home in Waterbury, Conn., July 4.

BISPHAM ESTATE APPRAISAL

Anthony P. Ludden, attached to the local branch of the State Tax Commission, was last week appointed by Surrogate Cohan as transfer tax State appraiser of the estate left by David Scull Bispham, late American baritone, for the purpose of assessing whatever taxes may be due to the State under the inheritance tax laws.

Mr. Bispham, who was 64, died Oct. 2 last, and was laid to rest in Philadelphia. For a number of years he had been separated from his widow, Caroline Russell Bispham of Rosemary Inn, Stamford, Conn., who was a daughter of the late General Charles S. Russell, to whom he was married April 28, 1895, and in addition to her, left two children, Vida Bispham Daddi-Borgheri of 16 Viale del Poggio, Imperial, Florence, Italy, and Leonie Francesca Carnegie Bispham.

Their son, David Scull Bispham, Jr., was killed during the war in an aviation camp accident in England.

Under the singer's will, executed Aug. 1, 1918, which probate was unsuccessfully contested by his widow and unmarried daughter, he directed his net property to be divided as follows:

Three-quarters of the principal of his life trust fund, over which he had the power of disposal, left to him by his grandfather, David Scull, whose will was probated in Philadelphia on Jan. 7, 1885, equally between his widow and the two children. The remaining quarter of the trust fund principal, together with his own individual property, to Mrs. Henrietta Miller Ten Eyck, friend, of 50 Central Park West, "to apply any part of the property so bequeathed to her for the founding or erecting of a suitable memorial to me."

Mrs. Ten Eyck, together with Job E. Hedges, the New York attorney, were named as the executors of the estate.

At the trial of the will contest in the Surrogate's Court, which lasted three days, it was disclosed Mr. Bispham had entered into an agreement in September, 1908, to pay his wife, during her lifetime or widowhood, and provided that she would not "directly, or indirectly, furnish statements or information to the newspapers in any way derogatory" to him, \$7,000 yearly, and to his daughter Vida \$1,000 yearly "upon her maintaining an attitude of filial respect toward her father and upon her conduct being in accordance with such respectful relation."

The \$4,000 yearly, in quarterly payments, to be given to Mrs. Bispham and the married daughter, it was further agreed, was predicated on the fact that Mr. Bispham's income was, including that received from his father's estate, \$12,000 a year, and if his income decreased then they were to receive one-third of whatever his income amounted to, their payments to be reduced proportionately.

While Mrs. Bispham and her unmarried daughter sought to have the baritone's will denied probate, the married daughter retained a New York attorney and authorized him to act for her.

PERFORMERS EXAMINE

SHUBERT CONTRACT

(Continued from page 5)

unit production appears to be incorporated and so far has been

issuing contracts signed by the corporation and not by an individual, other than as an officer of the corporation. The unit producers' contracts are also said to include a two weeks' notice clause.

SHUBERT VAUDEVILLE CONTRACT

(Below is the form in full of the contract being issued by the Shubert vaudeville booking office in New York for next season.)

SHUBERT ADVANCED VAUDEVILLE CONTRACT

OFFICIAL PERFORMER'S CONTRACT

An agreement made this day of 193...., by and between theatrical manager of the City, County and State of New York, hereinafter called the MANAGER, and hereinafter called the ARTIST.

WITNESSETH AS FOLLOWS:

1. The Artist in consideration of the payments to be made by the Manager as hereinafter specified, and of the sum of One Dollar to him or her in hand paid, the receipt of which is hereby acknowledged, hereby agrees to render his or her exclusive service to the Manager at such times and at such places in the United States and Canada as the Manager may direct, at least twice each day and not over fourteen (14) times in each week, excepting and in addition thereto one extra performance on Election Night, and one on New Year's Evening, and an extra performance on any other holiday if it occurs during this engagement, during the theatrical season of 192...192...; said season to commence and terminate at the option of the Manager, but to consist of not less than weeks.

The services of the Artist to be as an actor, or actress, or performer, and to include his or her vaudeville specialty, and his or her services in such parts as may be designated by the Manager, in consideration of which services the Manager agrees to pay to the Artist the sum of Dollars weekly.

2. All railroad fares and baggage charges under this contract shall be paid by the Manager from the City of New York to the opening point, and from the closing point back to the City of New York.

3. If the operation of any theatre in which the Artist is to appear is prevented by fire, casualty, public authority, strikes, or any other causes beyond the Manager's control, the Manager shall pay to the Artist a sum of money based on the number of performances rendered on a pro rata basis. If the Artist is prevented from rendering the services under this contract by reason of sickness, accident or causes beyond the Artist's control, the Artist shall be paid a sum of money based on the number of performances rendered on a pro rata basis.

4. The Artist agrees: "A." To abide by all the rules and regulations in force at any theatre or place of performance, and furthermore agrees to abide by all the rules and regulations usual and customary in theatrical companies, which said rules and regulations are made part of hereof. "B." To report for rehearsals promptly and at all times and places as directed by the Manager. "C." To furnish a complete orchestration of any music necessary for his or her vaudeville act or specialty. "D." To eliminate any portion of his or her act deemed objectionable by the Manager. "E." Not to make any changes in his or her vaudeville act or specialty without prior written consent of the Manager.

5. If the Manager receives notice that the vaudeville act or specialty of the Artist engaged under this contract is an infringement or a property right, copyright, or patent right, the Artist agrees to furnish security satisfactory to the Manager, to indemnify the Manager against any loss or damage whatsoever by the reason of his permitting the presentation of such an act, before continuing with his or her act, or to change his or her act in a manner satisfactory to the Manager; such satisfaction to be solely in the judgment of the Manager.

6. The Artist shall not appear for any other person during the term of this engagement, either publicly or at clubs or at private entertainments, in any city in which the Manager may play his attraction without first obtaining the written consent of the Manager.

7. Shubert Vaudeville Exchange of New York City is acting for the Manager in employing the Artist, and five per cent. (5%) of the salary herein mentioned is to be deducted each week for the Shubert Vaudeville Exchange for procuring the Artist his engagement, and the Artist hereby cedes and authorizes the Manager to so deduct such five per cent. (5%) and to pay the same direct to the said Shubert Vaudeville Exchange.

8. The Artist hereby agrees that if he or she refuses or fails to play any engagement under this contract, that he or she will pay to the Manager without demand as liquidated damages an amount equal to twice the weekly salary paid under this agreement for each and every week that Artist refuses or fails to play under this agreement.

9. This contract may be canceled and said employment terminated at the election of either party of this agreement at any time without cause upon giving two weeks' notice in writing.

10. The Artist further agrees that he or she will furnish all the necessary costumes required to properly dress any and all parts in their own vaudeville act or specialty, to the entire satisfaction of the Manager.

11. The Manager agrees to furnish the Artist with all the necessary costumes, hats, dresses and tights that may be required in the "REVUE" portion of the entertainment, and such wardrobe as is used in the "REVUE" portion of the entertainment shall at all times remain the property of the Manager.

12. Artists signing this agreement do so with the distinct understanding that any scenes, dialog or action that they may create or help to create, or any scenes that may be allotted in the "REVUE" portion of the entertainment, shall at all times be considered a part of the show and the sole property of the Manager, it being further understood that the Manager may continue to use such scenes, dialog or parts of scenes during or after the cancellation of this contract, without cost, or without any claim for damages on the part of the Artist, it being distinctly understood that this does not apply to the Artist's vaudeville or specialty act.

This contract shall be considered only according to the Laws of the State of New York, and any suit or action thereon or following therefrom shall be brought and shall be maintainable only in a court held within the County and State of New York; and shall not be brought or maintainable in any other County or State.

SPECIAL NOTICE. No statement or promise by the Manager or its representative or the Artist or his or her representative concerning the Artist's position on the bill, or with reference thereto, dressing room, advertising, billing or any other thing or matter whatsoever shall be binding on either party to this contract unless clearly indorsed in writing on the face of this contract and made a part thereof.

The Manager's address for the purpose of this agreement is now fixed at

The Artist's address for the purpose of this agreement is now fixed at

WITNESS the hands and seals of the parties hereto at the City of New York, the day and year first above written.

BILLS NEXT WEEK (JULY 10)

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

Mae West
Lou Tellegen Co
Dave Harrie Co
Arnaut Bros
Bankoff & Co
Paul Nolan Co
Joe Brown
Van & Schenck
Keith's Riverside
Van & Corbett
"When Love Y'ung"
Bessie Brown
Whiting & Burt
Walsh & Edwards
Raymond Wilbert
"Dreams"
Foxworth & Frances
Moss' Broadway
Will J Ward
Daly Mac & Daly
Bob Anderson
(Others to fill)
Moss' Coliseum
Neil McKinley
Allman & Howard
Creole Fashion Pl
Tony George Co
(Two to fill)

JIM McWILLIAMS

Lindley's Seren'd's

(One to fill)
Proctor's 5th Ave.
2d half (6-9)
Will J Ward
Nat Nazario Co
"Cinderella"
(Others to fill)
1st half (10-12)
Ethel Hopkins
Henry's Melody 6
V & E Stanton
Adolphus Co
(Two to fill)
2d half (13-16)
Neil McKinley
"Dress Rehearsal"
(Others to fill)
Proctor's 23d St.
2d half (6-9)
W & C Shelly
L Foster Co
Mel Klee
"Sisters Sweet"
(Two to fill)
1st half (10-12)
Al Carp
Jack Collins Co
Murray Voelk Co
(Others to fill)

BOSTON

B. F. Keith's

S J Sidney Co
Eddie Miller Co
Cartmell & Harris
Geo Le Maire Co
(Others to fill)

PITTSBURGH

Davis

Hazel Moran
Lacey & O'Connor
Kennedy & Berle
Erklyn Charles Co
Vernon Allen
Lionel Atwill Co
Demarest & C'lette
(Others to fill)

BILLY GASTON AND CO.

IN HIS FAIRY TALE

"IN YEARS TO COME"

FRANCES ARMS

Mary Young

Billy Gison
Andrieff Trio
CLEVELAND
100th St.
Louise & Mitchell
Ruby Boyce
McCarthy & Stern
McCarthy & Deeds
Higgins & Bates
Charles Irwin
Howard & Sadler
Rice & Werner
Harry Breen
Henodde Troupe
(Others to fill)

PORTLAND, ME.

B. F. Keith's

Gold & Edwards
Douglas & Earl
Seamon & Conrad
Mattylee Lippard
Tarsan
Geo Austin Moore
(Others to fill)

RICHMOND

Lyrie

(Norfolk split)
1st half
Sherman & O'Rourke
Low Dockstadter
Gosler & Luby
(Two to fill)

SCHENECTADY

Proctor's

Ford & Goodrich
Fairfield 4
"Clown Rev"
(Others to fill)
2d half
Fridkin & Rhoda
Harry Warren
Brown & Edw'rds
J R Johnson Co
(Two to fill)

SYRACUSE

B. F. Keith's

Ulla & Lee
Holliday & Willette
Berk & Saw
Arthur West
Harry J Conley Co
(Others to fill)

TRENTON, N. J.

Proctor's

Joe Allen
Melino & Wallace
Quixey
Harry Burns Co
Mme Herman Co
Wally & Wally
Brown & DeMont
H Hayden Co
Jean Granes
Donegan & Allen
(Others to fill)

WASHINGTON

B. F. Keith's

"Artistic Treat"
Anna Gray
Robbins Family
Eddie Ross
Jack Shirley Co
Waleika
Kellum & O'Dare
Maurice Diam'd Co
(Others to fill)

NEWARK, N. J.

Proctor's

2d half (6-9)
Sultan
Clinton & Rooney
Joe Cook
Alexanders & Smith
(Two to fill)
1st half (10-12)
Terney & Donnelly
Bobbe & Nelson
(Others to fill)
2d half (13-16)
Ethel Hopkins
Stan Stanley Co
(Others to fill)

NORFOLK

Academy

(Richmond split)
1st half
Chad & M Huber
Crafts & Haley
A Alexander Co
Alleen Stanley
(Others to fill)

PHILADELPHIA

B. F. Keith's

Bobby Albright
Fanny Brice
Swift & Kelly
Marsh Montgomery
(Others to fill)

POLI CIRCUIT

BRIDGEPORT

Poll's

B A Rolfe Revue
(Two to fill)
H'RT'RD, CONN.
Capitol
Novelty Pierettes
Fid Gordon
LeMaire & W'mson
Ch'l'te Lansing Co
Poster & Seamon
"Cell Mates"
(Others to fill)

ALBANY, N. Y.

Proctor's

Fridkin & Rhoda
Mary Warren
Bronson & Edw'rds
(Others to fill)

ATLANTIC CITY

Young's Pier

Hanako Japs
Toto
Wood's Circus
Johnny Burke
Lang & Vernon
(Others to fill)

BALTIMORE

Maryland

Sidney Phillips Co
Ona Munson Co
Monroe & Grant
The Comebacks
Jessie Reed
(Others to fill)

GERTRUDE

MOODY and DUNCAN

OPERA and JAZZ, INC.

Direction: HARRY WEBER

Fred J Ardath Co

Foster & Semon

Danny Duggan Co

W.L.K.'S-B'EE, PA.

Poll's

(Scranton split)
1st half
Checkmates
Sully & Houghton
Bobby Randall
Runaway Four
2d half
Barto & Melvin
L Hall's Revue
(Others to fill)

BOSTON-B. F. KEITH

Boston

The Brightons ...
Zeida Santley
Piano & Bingham
Bon Welch
Jane & Miller
(Others to fill)

Gordon's Olympia

(Scollay Sq.)

Electro
Gray Sisters
"Weak Spot"
Australian Stanley
(One to fill)
Gordon's Olympia
(Washington St.)
Homer Romane
King & Irwin
(Others to fill)

ORPHEUM CIRCUIT

CHICAGO

Majestic

Howard & Clark
Montgomery & A
Casinos & Wilkens
Frances Kennedy
Zelaya
Fred Hughes
Juliet
(Others to fill)

MILWAUKEE

Palace

Doyle & Cavanaugh
Harry Langdon
Jack Osterman
Klutings' Animals
Chas Wilson
Isam Jones
(Others to fill)

STATE LAKE

State School

Venita Gould
Reynolds & D'neg'n
(Others to fill)

CHAS. J. FREEMAN

OFFICES

BOOKING WITH ALL

INDEPENDENT CIRCUITS

Suite 417, Romax Bldg.

245 West 47th Street

NEW YORK

PHONE: BRYANT 5917

Heleg Moretti

Gladya Dolmar Rev

W'RO'S'TR, MASS.

Poll's

Lee Valedons
Dobbs Mason & P
Hegodus Sisters
Dolson
Fred J Ardath Co
2d half
Frank Work Co
Aukland & Mae
William Ebs
De Haven & Nlee
Synopated Seven
(Others to fill)

BOSTON

Clifton & De Rex

(Two to fill)

LYNN, MASS.

Olympia

Van & Tyson
Faber & Bernett
Bob Hall
McWaters & Tyson
2d half
May Miller Co
De Peron Trio
(Two to fill)
N. B'D'FD, MASS.

Olympia

2d half

Van & Tyson
Faber & Bernett
Bob Hall
McWaters & Tyson
(Others to fill)

MURRAY & GERLISH

Gallagher & Martin

Noble
"Show Off"
Paul Decker
(Others to fill)
2d half
The Lytle
Flo Ring
A & L Wilson
James Kennedy Co
Fraser & Bunce
S Mora & R'kless 2
(Others to fill)

OPHEUM

Palace

Daley & Berlew
Orville Stamm
Patten & Reed
Joe Mack & Girls
Jo-Jo
Sy Mora & R'kless 2
(Others to fill)
2d half
John Regay Co
Expo Jubilee Four
Una Clayton Co
Bryant & Stewart
Alex Bros & Evelyn
Boulevard
Paramo
Shea & Carroll
Hal Johnson Co
Bert Walton
Donald Sie
2d half
King Bros
Harry White
Schaeffer W & C
Dunham & Williams
(One to fill)

AVENUE B

Rekoma

Mack & Reading
Dreon Sis
5 Troubadours
(One to fill)
2d half
Frank Hartley
Sisters & Jordan
Regal & Mack
Fred LaReine Co
(One to fill)

MINNEAPOLIS

Metropolitan

King Bros
Bell & Baldwin
Honeymoon Ship
Bryant & Stewart
Road to Vaudeville
(One to fill)
2d half
Daley Bros
K Stang Co
H B Toomer Co
Armstrong & J'mes
"Gypsy Songsters"
(Others to fill)

SAN FRANCISCO

Golden Gate

(Sunday opening)
Bon E One
Cavana Duo
Kennedy & Rooney
Hardy & Uclay
Trixie Friganza
Rinaldo Bros
(Others to fill)
2d half
John Steel
Flo Lewis
(Others to fill)

BROOKLYN

Metropolitan

King Bros
Bell & Baldwin
Honeymoon Ship
Bryant & Stewart
Road to Vaudeville
(One to fill)
2d half
Daley Bros
K Stang Co
H B Toomer Co
Armstrong & J'mes
"Gypsy Songsters"
(Others to fill)

LOS ANGELES

Hill Street

Frawley & Louise
Barclay & Chalm
Karl Karey
Robbie Gordone
(Others to fill)

COOK & VERNON

Shea & Carroll

Jo-Jo
Road to Vaudeville
(One to fill)
2d half
Frank Hartley
Allen & Jones
Gronin & Hart
Fred LaReine Co
(One to fill)
2d half
Rekoma
Mack & Reading
Dreon Sis
5 Troubadours
(One to fill)
2d half
Alex Bros & E
Kennedy & Davis
Una Clayton Co
Exposition Jub 4
Coslar & Beasley 2
(Others to fill)

NEW ORLEANS

Crescent

Tom Mills
Thornton Sis
Fagg & White
Patsy Doyle
Roy Harrah Co
(Others to fill)
2d half
Keefer & Kewple
Hilda LeRoy
Chas McDonald Co
Anger & Adelon
Martin & Boise
(Others to fill)

WINNIPEG

Pantages

Page & Green
Fulton & Hart
Galliarini Sis
(Others to fill)

OAKLAND, CAL.

State

The Rockers
Arnold Grazer
Lalson & Dupre
Miller Packer & S
F Stafford Co
(Others to fill)

ATLANTA

Grand

Edwards & Edw'ds
Dillon & Milton
Eckert & McDonald
Harry Antrim
Yoho Japs
(Others to fill)
2d half
Elgin Bros
B & V Morrissey
Moore & Elliott
Daley & Burch
Gullian 3
(Others to fill)

PORTLAND, ORE.

Hippodrome

Russell & Hayes
(Others to fill)

OTTAWA, CAN.

Low

Margot & Francis
Mammy
LaPollette Co
McCorracket & W
Stanley Hughes Co
PALISADES PARK
Brown & Taylor
Roy Hamlin & St
Isahikawa Japs
(Others to fill)

BUTTE, MONT.

Pantages

(Same bill plays
Helen 1)
Gordon Wilda
Ward & King
Bob Willis
"Indoor Sports"
(One to fill)

TACOMA

Pantages

(Same bill plays
Anaconda 12, Mis
Pettit Family
(Continued on Page 58)

ULIS and LEE

Ask MR. ALONZO

"HE KNOWS"

DOB

GARRIN

AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

Tucker & Clare

Songs & Scenes
Lewis & Rogers
Wyoming Trio
(Others to fill)
2d half
Jack Hanley
Patton & Reid
Rubini Sisters
Harry Hines
Camia Co
(One to fill)

BALTIMORE

Hippodrome

Milmars

J & J Challis
Joe McCurdy Co
Joe Roberts
Victorine & Dillon
(Others to fill)
2d half
Cooper & Seamon
N & G Varga
Dunay & Saril
Billy Doss
Elliott Johnson Co
Edwards & Edw'ds
(Others to fill)

BIRMINGHAM

Bljou

Cooper & Seamon

N & G Varga
Dunay & Saril
Billy Doss
Elliott Johnson Co
Edwards & Edw'ds
(Others to fill)

JACK NORTON and CO.

in "RECUPERATION"

By HUGH HERBERT

Direction: CHAS. MORRISON

DILLON & MILTON

Eckert & McDonald

Harry Antrim
Yoho Japs
(Others to fill)

BOSTON

Orpheum

Rawles & Gilman
Phil Davis
Jennings & Davis
Don Valerio Co
Broken Promises
Nat Burns
(Others to fill)
2d half
Mack & Nelson
Sweet McClellay & H
Clay Crouch Co
Jarrow
Cinco & Cie
(Others to fill)

BUFFALO

State

Turner Bros
C & T Harvey
Let's Go
Brady & Mahoney
Ellis Salti Co
(Others to fill)

CHICAGO

Rialto

Roma Duo
Mack & Dean
Quinn & Caverly
Page & Gray
Bognany Troupe
(Others to fill)

FRESNO, CAL.

Hippodrome

2d half

J & B Alken
Carlton & Tate
Roberts & Boyne
Wilson & Larsen
H Green & Band
(Others to fill)

LONDON, CAN.

Low

Obala & Adrienne
Ubal & Carlton
Hart Wagner & E
(Others to fill)

L'G BEACH, CAL.

State

Rose & Dell
Lee Mason Co
Calvin & O'Connor
"Poster Girl"
Royal Pekinese Tr
(Others to fill)

LOS ANGELES

State

Will & Blundy
Brown & Elaine
M Russell Co
L W Gilbert
E Gilmore Co
(Others to fill)

MEMPHIS

Low

Keefer & Kewple
Hilda LeRoy
Chas McDonald Co
Anger & Adelon
Martin & Boise
(Others to fill)

COOPER & SEAMON

N & G Varga

Dunay & Saril
Billy Doss
Elliott Johnson Co

*MR. SCRIBNER TAKES THIS
MEANS OF CONGRATULATING THE*

COLUMBIA AMUSEMENT COMPANY

*ON THE COMPLETION OF
THE TWENTIETH YEAR OF
ITS CORPORATE EXISTENCE*

**It has been one-fifth of a century of construc-
tive administration, resulting from the ceaseless
industry of the officers and directors of the
corporation, fostered by their associates on the
stage and in the executive and production
divisions of the concrete burlesque institution**

**IT HAS BEEN A SCORE OF
YEARS WITHOUT DEFAULT
AND WITH ALL AIMS AND
AMBITIONS FULLY REALIZED**

*After twenty years the foundation of burlesque is impregnable
—the superstructure is loftier and stronger than ever before*

J. Herbert Mack



**CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE**

COLUMBIA AMUSEMENT COMPANY

from the

**COLUMBIA THEATRE
NEW YORK**



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

OLYMPIC THEATRE
CINCINNATI, OHIO



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

COLUMBIA THEATRE
CHICAGO, ILL.



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

**GAYETY THEATRE
BOSTON**



**CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE**

COLUMBIA AMUSEMENT COMPANY

from the

**PALACE THEATRE
BALTIMORE, MD.**



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

GAYETY THEATRE
WASHINGTON, D. C.



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

GAYETY THEATRE
BUFFALO, N. Y.



**CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE**

COLUMBIA AMUSEMENT COMPANY

from the

**EMPIRE THEATRE
TORONTO, CANADA**



CONGRATULATIONS ON ITS TWENTIETH
ANNIVERSARY AND BEST WISHES FOR THE
FUTURE TO THE

COLUMBIA AMUSEMENT COMPANY

from the

GAYETY THEATRE
KANSAS CITY, MO.

WM. K. WELLS'

"BUBBLE-BUBBLE"

WITH

JOE FREED

RUTH GIBBS

KLARA HENDRIX

AND

A STRONG SUPPORTING CAST

JIMMIE COOPER

AND HIS

"BEAUTY REVUE"

44 - PEOPLE - 44

LEWIS TALBOT'S

'WINE WOMAN AND SONG'

WITH

BERT BERTRAND

HARRY S. LEVAN

CHAS. COLE

GENE SCHULER

JAMES McINERNEY

GEORGE GLASS

GERTRUDE RALSTON

VI PENNEY

DOTTY BATES and

40 - OTHERS - 40

CASINO THEATRE

Flatbush Ave.
BROOKLYN, N. Y.

**B
U
R
L
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S
Q
U
E**

EMPIRE THEATRE

Ralph Ave.
BROOKLYN, N. Y.

**B
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COLUMBIA BRAND

ESTABLISHED
1864



INCORPORATED
1903



OPERATING

Miner's in the Bronx
3rd Avenue at 149th St.

Miner's Empire Theatre
Newark, New Jersey

PRESENTING
in conjunction with
BARNEY GERARD

"FOLLIES
of the
DAY"

PRESENTING
in conjunction with
JEAN BEDINI

"CHUCKLES
of
1922"

Manufacturing
MINER'S MAKE-UP

Recognized as the Standard Make-Up for
STAGE · PHOTO PLAY · OR · SOCIAL · USAGE.

HARRY HASTINGS

Has been with the Columbia 20 years and hopes to remain 20 years longer, and enjoy the benefits of association with the greatest amusement organization in America.

NEXT SEASON

HARRY HASTINGS' "KNICK KNACKS"

Will Be Presented on the Columbia Circuit

Permanent Address

Columbia Amusement Co. Building, 47th Street and Broadway, New York City

ROSE SYDELL

AND

WILLIAM S. CAMPBELL

EXTEND HEARTY CONGRATULATIONS
TO THE

COLUMBIA AMUSEMENT COMPANY

ON THE COMPLETION OF ITS TWENTIETH YEAR OF HONORABLE, PROGRESSIVE AND
EMINENTLY SUCCESSFUL EXISTENCE

Henry C. Jacobs

John G. Jermon

CONGRATULATIONS
TO THE
**COLUMBIA
AMUSEMENT CO.**
on Its 20th Anniversary
'RUBE' BERNSTEIN'S
"BROADWAY FLAPPERS"

ED E. DALEY'S

"Broadway Brevities"

ORIGINAL NEW YORK WINTER GARDEN PRODUCTION

ON THE COLUMBIA CIRCUIT

*Congratulations to the Columbia Amusement Company on the 20th Anniversary of its existence and hearty
good wishes for the future*

807 COLUMBIA BUILDING

NEW YORK CITY

WALDRON'S CASINO

BOSTON'S

MAGNIFICENT

BURLESQUE

THEATRE

CHARLES H. WALDRON

PRESENTS

**FRANK
FINNEY**

AND HIS

"1922 REVUE"

CONGRATULATIONS ON ITS 20th ANNIVERSARY AND HEARTY GOOD WISHES FOR THE
FUTURE TO

COLUMBIA AMUSEMENT COMPANY

George Jaffe

OPERATING ON THE COLUMBIA AMUSEMENT COMPANY CIRCUIT

THE

SAM SIDMAN SHOW

WITH SAM SIDMAN HIMSELF

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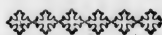
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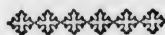
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MUSIC MEN

Eustace S. Townley, head of the Northern & Southern Music Co., Inc., has been temporarily enjoined by Phil Ponce (Phil Ponce Publications) from distributing "The Flapper" song published by Townley. Ponce claims an exclusive selling agency agreement, the Northern & Southern to receive five cents for every copy sold. Townley is alleged to be distributing the song on his own in violation of the agree-

ment. Argument on the permanent injunction will be heard next week.

Maurice Rosen is now representing J. H. Remick & Co., in Philadelphia.

Argument why Perry Bradford should not be punished for contempt of court as a result of a temporary injunction awarded Lem Fowler was heard before Justice Marsh last week who reserved decision. Fowler's composition, "He May Be Your Ayn But He Comes to

See Me Sometimes," was alleged as unauthorizedly vended and exploited by Bradford. A temporary injunction was granted the songwriter on his complaint to the court.

Evelyn Nesbit who has been dancing at the Bal Tavern, the cabaret attached to the Hotel La Marne, Atlantic City, has ended her engagement there. An argument with the proprietor is the reason.

JOHN G. JERMON AND FRED CLARK

PRESENT

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All matter in
Correspondence
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
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CHICAGO

It wasn't vaudeville the first half this week at the Chateau. It seemed as though just five acts, any five, were called upon to keep the house open. The arrangement was about as good as it could have been, even though there wasn't much to arrange. This house stays open all year. Harry Berry and Miss labored through a singing routine, abetted by a piano played by the Miss and ukes played by both. It is possibly a No. 2 for small time, and even then the numbers chosen and routing require rehashing. Delbridge and Gremmer, man and woman, brought in more music. They are polished in their manner of presentation. A few stories by the man went well, while the singing of both was pleasing. Lorraine

Evon presented the almost human Golden Canary Bird. Miss Evon plays the violin and does bird calls on it, prompted by the audience, the canary following with the same calls. Bert Rome and Betty Wager, in a song and talk skit called "In Red" next to shut. The mainstay was their singing. The talk is meaningless. Their value and talent lies in singing, and this is sufficient, if they will utilize it more. Vallal and Zermaine closed the bill with a series of interpretative dance character work. The act is well costumed and the stage settings are choice.

"Bob Murphy and —" the new way. Bob Murphy bills his three people act, came next, possibly because of the confidence placed in his act it would give the bill a snappy comedy start. If this was the purpose, Murphy measured up every inch to expectations. Outside of

this, he has a corking act, designed for a much better spot than No. 2. Murphy called upon his pipes often and he got under the skin with his singing. In his support is an un-billed miss, a radiant ray of sunshine, smiles, personality plus. Murphy has some good material in her, which will boast of a high polish after a little working out. The third member of this trio appears in an Eskimo scene. The man just speaks a few lines in Hebrew. Bob Murphy clamored over to a hit.

Donald Kerr and Effie Weston, with Lou Handman at the piano, danced to solid approbation. Kerr, with his fashion plate appearances and dress, and his unique style of dancing, fell into the good graces of the crowd. Jack Osterman, another young comer, followed. It has been some time since the Majestic housed Osterman, and since his last appearance he has taken a fling in musical comedy, being in "Molly Darling." He has endless admirers and they urged out for him, calling him back for a speech. Moran and Mack followed Atwill. It was a hard thing to do, but Moran and Mack plodded along, gained momentum, and won out. Kluting's Entertainers suffered the disadvantage of closing to an audience of backs. Kluting has trained cats to leap, dogs to do tricks, rabbits to hurdle, and pigeons to play with the cats. Those who waited were well repaid.

Loop.

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FANTAGES THEATRE BUILDING

The current bill stood up real well at the Orpheum with the Harry Carroll revue held over for its third week. All of the turns excepting the opening and closing acts and Bill Robinson (colored) had big type billing. Robinson was next to closing and on his hit was entitled to billing. He stopped the show

eclipsing in applause everything anyone had got ahead of him.

The running order was switched from the programing. Milder Harris (Chaplin), in "Movie Mad," headlined. She looked pretty and her delicate style in an easy role somewhat impressed. S. Miller Kent and Lavina Shannon gave the support Miss Harris had to have. The playlet serves its purpose for what is presumed to be a name attraction from the films.

Leo Carrillo, with a new batch of character stories, held over and repeated big. Carrillo has a compelling personality and is perpetually popular. Flo Lewis with alluring costumes and a pretty drop got over from the start. Her impressions of female stars and at the women's clubs are sprightly and a finished manner of putting them over registered in no uncertain way. Her encore, however, with Jesse Greer at the piano, could be dropped to advantage.

Martin and Moore closed the show with a nifty collection of aerial stunts that held the house entirely in. Chong and Rose Moev

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got away satisfactorily through their cakewalk finish. They had the opening spot. Through Carroll being held over a couple of turns underlined did not show.

The Golden Gate (Orpheum, Jr.) has but a fair bill this week. Santry and Norton, who closed with "The O'Brien Girl," were added, but the couple did not appear to be prepared and passed away lightly. Barclay and Chain slid over to a neat reception next to closing. Their burlesque mind reading and travestied, illustrated songs with nutty slides, were howls.

Frawley and Louise were the only other turn on the bill to record a real success. Bill Frawley had them laughing nearly all of the time and he and his pretty red haired partner became strong favorites. Karl Karey had a medley of songs at the piano in the No. 2 position, to fair returns. Bobbie Gordone was liked in her picturesque posings. Mrs. Wallace Reid and Co. headlined in Ethel Clayton's crook playlet, "The Blue Flame," with Miss Clayton handling the same featured role as when the sketch played the Pantages circuit. Mrs. Reid (nee Davenport) capably took care of the lesser role and was graciously received.

Business is nicely holding up at the Golden Gate.

Frank W. Stafford and Co., in "Rip Van Winkle's Dreams," top the bill at Loew's Warfield, current. A bearded dwarf, a woman, trained dog and mountain setting are Stafford accessories. It scored mostly through Stafford's whistling and imitations of animals and birds. Miller, Packard and Selz are a couple of men with old gags doing comedy and a girl with a deep voice. They were next to closing, got laughs and substantially scored. Le Hoen and DuPreece with talk and songs, while each tried at marksmanship, pleased in the middle of the show. A ballad by the man drew real applause.

Arnold Grazer in the uniform of a naval officer exhibited some versatility. He plays the piano and cornet besides singing well and had a dance arrangement for the finish that concluded with a toe dance which hit. Mario Racko and partner, a lift act, opened the show.

Business is away off at the Warfield and it is said the house is

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running at a loss. It is expected to change policy to straight pictures when the Loew interests finally dissolve their connection in all houses with Ackerman & Harris, the firm taking the present coast houses excepting Warfield and State, Los Angeles, with those two theatres going in for pictures, while the A. & H. houses will continue pop vaudeville and pictures, booked direct by the A. & H. agency.

The New Shubert-Curran's opening date is set for Aug. 28. The new theatre adjoins the Columbia. It has a seating capacity of 1,850.

Artie Frahm, formerly assistant manager at the Casino, has been engaged as treasurer of the new Morosco's Casino.

E. A. Schiller, general manager for Marcus Loew, arrived here last week for a stay of several days to wind up Loew's business with Ackerman & Harris. Isadore Fry of Loew's, Inc., legal department was with Schiller.

Will King will get ready a cut-down version of his comedies and with a smaller company play several week at Pantages, Los Angeles. At the conclusion he will again go under the banner of Ackerman & Harris, with whom he has signed a five years' contract.

Crane Wilbur produced the second of his new plays at the Fulton, Oakland, last week entitled "Good Morning, Caroline," a farce with which Wilbur and Mlle. Caubet featured. The farce has possibilities, but is more than a trifle indiscreet

in dialog and situations. The indiscreetness is due to a desire on the part of the author to make laughs where not needed. Two other faults are noticeable in the play. The climax of the second act is prematurely announced and there is a certain grossness in the first act's account of the leading man's method of riding himself of a vampire wife. On the whole, "Good Morning, Caroline," is refreshing in that it possesses novelty of plot, and the performance given by the Fulton Players was worth while. With the single exceptions of the colored butler, George Rand, and the amateurish maid of Eleanor Martin's, the performance was flawless. Wilbur has written a talkative role for the lead, but it is a feeding role, and the chief comedy goes to a martinet mother-in-law, delightfully portrayed by Anna McNaughton. The piece is done in three acts with two sets and was nicely mounted.

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*And Hopes That the Columbia Wheel Will Continue to Revolve
Smoothly and Successfully for the Future as in the Past*

FRANK E. HENDERSON, President

BURLESQUE'S START

(Continued from page 13)

Robie's "Knickerbockers," "High Rollers," Dessauer and Dixon's "Innocent Maids," "Parisian Widows," Sam T. Jack's "Tenderloiners," "Rambler's Club," Harry Bryant's "Australians," Mack and Robie's "World Beaters," "Parisian Belles," "Sporty Widows" and "Little Lambs."

The burlesque shows extending from 1870 to 1900 played in inferior theatres for the better part, mostly houses that had gone down in the theatrical scale, with burlesque as the final stop, before abandonment by the management. While there was a steady improvement in the quality of the show throughout the

1800-1890 period, and extending along until around 1895, burlesque was still rated as a stag entertainment, for the better part of the shows were frankly crude and filled with ginger, showing no inclination to try for any other type of audience than the ones it had catered to for years.

With the advent of Harry Morris' "Night on Broadway" in 1902, a new era started for burlesque. Around this period Weber and Fields gave burlesque another boost upward by taking over the old Imperial music hall at 29th street and Broadway and renaming it Weber and Fields' Music Hall. This was burlesque, despite any other name it might have been called by zealous press agents. The entertainment

given at Weber and Fields by a company recruited partly from burlesque, but mostly from the higher levels of the legitimate and musical comedy fields of the day did considerably more to raise the level of all burlesque than generally admitted or realized.

Burlesque is now distinctively an American type of entertainment, the only one of the many divisions of theatricals that can lay claim to the distinction. The present day shows have changed considerably from the old time shows, but the essence of the entertainment is the same, comedy and girls at a moderate admission scale and filling a distinct and individual niche in the scheme of American theatricals.

Bell.

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COMPLIMENTS AND CONGRATULATIONS
TO THE
COLUMBIA AMUSEMENT COMPANY
ON ITS 20th BIRTHDAY

EXCEPTIONAL HITS

(Continued from page 12)

though no credit has ever been taken away from Mr. Bedini for the excellent entertainment he put together, of which Clark and McCullough were but a part. It is only a few weeks ago Variety reported "Chuckles" had

made even a bigger hit in London than over here.

The Gerard show has been purely head work. Mr. Gerard has been associated with the Miners, a theatrical firm of theatre owners, producers and cosmetic manufacturers, founded by the late Congressman Henry C. Miner, a famous figure in the show world of his day, and now continued by Lieut. H. Clay Miner, the Congressman's son, at its head. Liberal and progressive, the Miners took the reins off when handing their burlesque productions to Gerard to produce, and Gerard justified their judgment. The Miner-Gerard shows have been a credit to the wheel, and the Gerard show, "Fol-

lies," this summer was the last wheel show to stop, but a short time ago, ending a summer run at the Gayety, Boston, after it had been selected and rejected for the summer run at the Columbia, New York. The show put in for the summer at the Columbia, New York, had the shortest run of the annual event in that house since "The Merry Whirl" set a record in that hot-weather engagement 10 years ago.

Yet perhaps the oddest matter in connection with the Columbia shows of all times has not been recorded, although a Variety review once, in a sort of inside fashion, related it, but not as importantly as it should have been and was. Variety's reviewers commenced to pound the Columbia for permitting its female favorites to remain in the headlight ranks too long. No names were mentioned, to save personal feelings, but the burlesque bunch knew about who were referred to. Many of these burlesque women favorites had husbands who were their managers or producers of

the shows they appeared in. The husbands were much aggrieved. They considered the Variety notices personal assaults. But as much of the agitation against elderly women who had outlived their usefulness as drawing cards was printed as parts of reviews when the shows with the women in them came along, or commented upon perhaps the following week in a retrospective manner, the agitation really was held within the closest circles of burlesque. *Bell.*

CLEVELAND

By J. WILSON ROY

Business at the Ohio, where the McLaughlin Repertoire Co. is firmly entrenched, has been a big clean up. Capacity has been the rule, particularly during the past week when "Tiger Rose," with Marjorie Campbell in the title role and Bernard J. McOwen as leading man, both specially engaged. Next, "Here Comes the Bride," with Bernard J. McOwen held over.

It is generally known, although no public announcement has been made, and statements have been refused by the interested parties, that the Loew interests have taken over the Allen (picture house), giving them complete control of the film houses.

The Star is still running summer burlesque under the management of Max Cohen, of the Favorite Knitting Mills, with Jimmy Elliott in charge. This week, "California Kewpies."

Keith's 105th Street reports big business all week, with Sternad's Midgits headlining.

Jack Norworth starts a four-week engagement with the McLaughlin

players July 10 with "La, La, Lucille." During this engagement "What's In It For Me," a new production will be given its premiere.

Eva Tanguay is this week at the Rainbow Gardens, showing twice daily.

Films—Allen, "Mr. Barnes of New York"; State, "The Crossroads of New York"; Alhambra, "Sonny"; Stillman, "Footfalls"; Park and Mall, "The Infidel"; Rialto, "Reported Missing"; Standard, "The Delicious Little Devil."

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "When We Were Twenty-one."

TEMPLE—Manhattan Players in "The Broken Wing."

PICTURES—"My Boy," Piccadilly; "Peacock Alley," Rialto.

Ocean ministers helped the carnival business hugely this week. Carnivals are under the ban in that city, so they anchor in the township just across the city line. Last Sunday the ministers addressed an appeal to the young folks to shun them, which is just what they did not do. Some folks say the carnival press agent staged the stunt, but he did not.

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BALTIMORE

By ROBERT F. SISK

CENTURY—"The Woman Who Walked Alone."
 NEW—"The Spanish Jade."
 PARKWAY—"The Sleep Walker."
 PICTURE GARDEN—"The Glory of Clementina."
 BLUE MOUSE—"The Devil's Pass Key."
 WIZARD—"North of the Rio Grande."
 GARDEN—"For the Defense" and pop vaudeville.
 HIPPODROME—"The Great Adventure" and Loew vaudeville.
 MARYLAND—Keith vaudeville.
 CARLIN'S ARENA—DeWolf Hopper in "The Mikado."
 The Rivoli, pictures, will close for two weeks. During that time a Kimball organ will be installed. This house is the old Wilson theatre rebuilt. It has an orchestra of 30 under the direction of Felice Saverio Iula and the organ is being featured in performances between 4.30 and 7.30 p. m. Two organists are employed.

Nixon's Victoria, one of the theatres owned by the Nixon-Nirdlinger Co., is being rebuilt inside following a fire of several months ago.

The largest crowd that has yet attended a performance in Carlin's Arena greeted DeWolf Hopper in his opening performance of "The Mikado." The performance went off without a hitch and applause was frequent.

BUFFALO

By SIDNEY BURTON

The Olympic, closed since mid-winter, is scheduled to reopen Labor day with pictures. The theatre will be operated by the Monument Amusement Corporation, which also owns and operates the Lafayette Square.

The Regent and the Victoria, local neighborhood houses, will inaugurate a new picture vaudeville policy beginning Sept. 1. The two theatres will play three acts of vaudeville on

a split-week basis in conjunction with the regular picture features. This will leave the Elmwood the sole straight picture house in the district.

Richard C. Fox has resigned as manager of Select Pictures here and will take charge of the Black circuit of New England picture theatres, recently taken over by Paramount.

Arthur Amm, manager of Shea's North Park for several years past, has been appointed manager of the new Eastman at Rochester. He will take up his new duties about Sept. 1.

A street car men's strike, embracing every city and suburban trolley line and including every man in the street car company's employ, tied up Buffalo completely at midnight Saturday. Not a wheel has turned since that time, although negotiations have waxed furious daily for a settlement.

The effects were apparent immediately upon business at all downtown theatres. Theatre men were unanimous in stating that the strike is a body blow to business, already wavering from the heat. Over 1,000 specially licensed buses, taxis and other conveyances have been rushed in to take care of normal traffic, with rates fixed at 10 cents per person. Community houses reaped the benefit early part of week.

MONTREAL

By JOHN M. GARDINER

IMPERIAL—Vaudeville.
 LOEW'S—Pop vaudeville.
 ALLEN—Allen Concert Company. Feature, "Mr. Barnes of New York."
 CAPITOL—Capitol Opera Company. Feature, "The Sin of Martha Queed."
 STRAND—Feature, "Strange Idols."

The story reported to have thrown considerable light upon the disappearance of Ambrose J. Small, Toronto theatrical magnate, involving a mysterious "Dr. Gray," his wife and a little hotel in this city, is evidently a fake. Local and Toronto detectives unanimously agree that the whole concoction was

the hallucination of some imaginative minds. The story was published here by some of the papers, but entirely ignored by the others.

Five persons were seriously injured when the automobile in which they were driving was struck by a special train on the Canadian National Railways at the level crossing of the road De La Reparatrice in the town of Laval de Montreal, near Pointe Aux Trembles. The train was travelling towards Montreal, bearing the apparatus and stock of the Barnum & Bailey circus. The automobile was travelling north towards the Notre Dame de la Reparatrice Church, and the driver failed to see the train until he reached the crossing, and was unable to stop in time to avoid a collision.

Troubles over love affairs are believed to have caused William C. Strachan, 43 years old, to end his life by closing himself in a small bathroom at his home, 4a McGill College avenue, apartment 4. Strachan was found lying on the floor of the little bathroom in his one-room apartment. The door had been tightly closed and the gas jet near the meter on the floor had been left open. Strachan was naked except for his dressing gown, which he had thrown over himself.

In a letter which Strachan left in his room were instructions that his body be cremated and that his clothing be disposed of according to his will. "My friends said that I would not do this, but I knew better," he said.

The letter hinted at a love quarrel. The suicide of "Billy" Strachan removes from metropolitan life one who was a quarter of a century one of the most noted men about town and for a great part of that time led that part of the young sporting and theatrical bloods who made the

well-known hotels, night cafes and theatres their headquarters. Thrown into theatrical life, no doubt to a certain extent by the interest his family had in His Majesty's theatre, known previously as Proctor's, he was closely allied with theatrical people of a score of years ago.

"Billy" Strachan, as he was known amongst his friends, at one time controlled at least one season at His Majesty's, where the popular Lotta Linthicum starred in stock, and their acquaintance ripened in marriage. She and Beryl Hope were probably the most popular stock actresses in Montreal in later days. Incompatibility of temper, however, resulted in Strachan and his wife becoming estranged.

For some years Strachan was the lessee of the Theatre National Francaise on St. Catherine street, East, and later on went into a sort of general brokerage and advertising business.

At one time he was quite well-to-do and was always a hail fellow well met, never grudging money and spending or lending it with a free hand.

Of late it was said that he was not doing so well financially and he had been away in the United States for quite a while; but it was understood that he had from his father's estate a certain income for life.

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RUNNING BURLESQUE

(Continued from page 7)

aged in the middle of the season and took it upon himself to cut loose from the present-day burlesque and go back to 20 years ago. He had a "spieler" in front of his theatre, whispering to the public that there was a very pleasing entertainment going on inside; he had "spielers" in the orchestra shaking chemises out of prize boxes, showing patrons

what they could get for 10 cents or a quarter. And everything else he did was about along these lines. Within the last week or two I've been in receipt of a letter from him in which he goes on record as saying that he knows how to conduct the affairs of that theatre and that I don't.

I think the biggest mistake I ever made was when I brought one of our trusted employees out of the west to look after our interests in different spots and places. I expected nothing but trustworthiness and loyalty from him, and I got everything else. He came on and I sent him into an-

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other organization as our representative. He landed in there with his mitt out. Somebody dropped something into it and he went "blooey."

I was inflicted for the past couple of years with a "showman" who had convinced me that he might "come through," and I had practically agreed to let him get into the lookout chair for a trial. That night I did possibly \$100 worth of long-distance, phoning from my home, and in piecing together the information I received I had all the evidence necessary to prove that he would not do in a million years.

I have had several bumps in my day by disloyal friends and employees, but my faith in human nature is still strong enough to keep me going with an open mind. If there ever should be a young man come along—and some day there will—who knows the definition of honesty and loyalty, and who looks as though he might be able to fill the lookout chair, I'd be mighty glad to break him in and give him an opportunity.

Producers are a queer lot, and with a very few exceptions they are loyal. There is no question as to their loyalty, because they have been tried and found true. And here is a good place to say that producers of burlesque are born, and not made.

Just because a man has had his name hooked onto a show doesn't mean that he knows the production business, or can handle a company in order to get the best results from it. Anybody can look at the record of producers who have come into

the Columbia, stayed a little while, and gone out again, and find proof of my assertion; that just because a man has sold himself the idea that he is a producer is no reason that he can prove it.

For instance, we had a map on the Wheel for a number of years who produced just ordinary shows; in fact, he never came through with a good show until last year. Last year, however, he did come through with a good show, and there was no living with him! He had an idea that he should have been over at the Globe instead of the Columbia. And his education was at our expense.

Columbia's 20 years of burlesque ends with a successful past, a substantial present and a salubrious future. For the loyal ones such as Joe Hurtig, Dave Marlon, Harry Hastings, Bill Campbell, Al Reeves, Mollie Williams, Sam Howe, Bluch Cooper, Billy Wells, and the rest of the steadfast supporters of Columbia, we have nothing but praise and appreciation.

We greet the new producers, who have joined since the days when the Wheel was establishing itself, with assurance of our regard. To Albert de Courville, Jean Bedini, Sim Williams, Jimmy Cooper, Rube Bernstein, Joe Maxwell, Ed Daly, Fred Clark, Sam Sidman, Maurice Cain, Lou Talbot and the rest, we say: stick loyally, do your work as best you know how and you may depend upon our support in all particulars.

There comes now a final word in remembrance of the good showmen, firm friends and lovable men who have been called to their higher

reward since the Columbia Wheel was established. The list is distressingly long and we pause in reverence for such producers as Charles Barton, Frank Calder, Tom Barry, Billy Ballout, John Isham, Bob Fulton, Maurice Jacobs, Harry Martell, Jim Lowry, George Rice, Robert Manchester, Will Drew, Louis Robie, Harry Morris, Peter S. Clark, Ben Hurtig and Abe Leavitt.

More than a score of theatre owners we played for in the early days of Columbia have passed away. The list includes some of the greatest names in the history of vaudeville and burlesque: Harry Miner, J. L. Kernan, Hughie Kernan, H. W. Williams, James J. Butler, J. Bolton, Whippeny, Tom Grenier, Tom Maco, Oscar Miller, Gus Wegefath, Louis Behman, Richard Hyde, Ben Leavitt, George H. Batcheller, Sr.; Frank Carr, Frank V. Dunn, Tom Dinkins, William A. Baker, George J. Kraus, Doc Campbell, Sam T. Jack, Mrs. Smith of Grand Rapids, Hubert Heuck and John Whalen.

ART AND COL. THEATRES

(Continue from page 9)

these expenditures must be met every week right through the season, regardless of business conditions. Art is admirable in its way, but there are more instances of starvation following stage art than of plethoric bank balances. So far as I am concerned I do not hesitate to say I would prefer an A-1 rating for our theatres in Bradstreet's and Dun's than have a laurel wreath from the greatest art institution in the world hanging over the windows of our box offices.

Theatre management is a business as definite and technical as any other business. That is the business the Columbia Amusement Company is engaged in and our ambitions begin and end in bringing success to our business.

INDIANAPOLIS

By VOLNEY B. FOWLER

Regina Wallace appears with the Stuart Walker Co. in "Cornered" at the Murat this week.

American Legion sponsored showing of "Cardigan" at the Circle this week.

The Little Theatre Society of Indiana is trying to sell 3,000 shares of stock at \$10 for erection of their proposed \$30,000 theatre.

The second municipal open air theatre was to open in Garfield park Thursday night. Walter McDonald, formerly of the Victoria Players, and Florence Lewin, from the Hawkins-Webb Co., are to play leads. The park board has voted G. Carlton Guy \$100 a week extra for between-act specialties at both theatres.

Sunday closing advocates were given a jolt at Huntington, Ind., when John Heffernan, manager of the Jefferson, movies, was acquitted in circuit court. He was charged with violating the Indiana blue law prohibiting operating of anything but businesses absolutely necessary to public welfare.

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BURLESQUE AS I FOUND IT

(Continued from page 8)

to the exclusion of others, either in the show business or any other business. I do not desire to imply that they are narrow, snobbish people. Most assuredly, they are not. They are quick, alive, eager to learn of progress, and to keep abreast of it. Among themselves, they find enough variety of interests and personalities to give spice to life and prevent it from becoming a dull, drab thing.

There is one point that, ordinarily, I would hardly think it necessary to touch upon in an article such as this. I want, however, to attempt to remove a strongly rooted impression that burlesque people are more indifferent to the conventions of correct living than people in other divisions of theatrical activity. Unfortunately there are a number of people who are misinformed and have lurid ideas, fed by rumors and false information, concerning the life and social activities of those who make their living in burlesque. Rumor is an ugly thing, and the public, much as it will deny it, loves its scandal, provided it does not come too near home. So, vicariously, it enjoys its scandal by concocting and spreading unmentionable things regarding stage folk. It is a human trait, I assume, to extract pleasure by throwing mud at those in the public eye. Evidently a large part of the general public would not be happy if it were deprived of its opportunity to throw mud, rightfully or wrongfully.

Those who throw mud at burlesque people are aiming at the wrong target! I have watched burlesque people carefully during the year. That I have been associated with the business, and I want to go strongly on record as saying that, according to my observation and according to what I have been able to learn from others, there is less impropriety among the men and women in burlesque than exists in other branches of show business. I cannot make this strong enough!

Read the papers from day to day, study statistics of crime! What do you find? You rarely hear of a burlesque man or woman being charged with any kind of crime. You practically never read of arrests of burlesque people. Dig into the records of divorce actions. Burlesque people seldom figure in them. You seldom find a burlesque man or woman named as a co-respondent. That's why it is a rank injustice to impute lack of correct living to women of burlesque and a loose moral code to the men. Knowing these people as I do, I want to say that they live clean, healthy, worth while lives.

Burlesquers, as I remarked before, are congenial and happy in one another's company. They have their own social club, The Burlesque Club, on West 44th street, New York, where they have three perfectly appointed floors. There is a library, a dining room, a lounge, billiard and card rooms, and all other attractions that are to be found at a first class club. The Burlesque Club has rules and regulations for its government which keeps it running, in general, after the manner of the city's best clubs. It provides the men of burlesque with an excellent place in which to spend their leisure time. There are also frequent affairs and entertainments to which women are invited. Burlesque is proud of its club.

I have been in the show business for 40 years and during that time have had an opportunity to observe organizations, men, and methods of doing things. This organization called the Columbia Amusement Company, is, to my mind, the most perfectly adjusted business institution I have ever observed. Without complications of any kind, it moves through the various phases of its work with the actual precision of clockwork.

Mr. Scribner, the general manager, gives his personal attention to many things. He looks after the routing of shows, he plans and organizes the various forms and methods employed in advertising the productions, including billboards, displays of all kinds and newspaper space. He plans carefully and far in advance. He conveys his wishes to house managers and company owners. In these respects there is never any appeal from his decisions. So well does he plan, however, that there is no occasion for appeal.

The system which keeps things in burlesque moving is really wonderfully conceived and surprisingly maintained. There is rarely any

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friction and when differences of any kind do arise, they are taken to the general office and made known. A decision is rendered then and there, and all parties interested and concerned go away satisfied that the matter has been settled amicably and justly.

From all points of consideration I have found the conduct of burlesque and its people to follow the strictest lines of fairness, honesty and circumspection. From the very first day that I came into this branch of the theatrical profession to the present there have been no disappointments. Rather have there been surprises and pleasant ones too. From the directing heads of the organization to the scene shifters in all the Columbia theatres, all are working hand in hand for the advance of burlesque, confident, and proud of the fact that it is the cleanest form of entertainment being presented in this country today, and heartily hopeful that general recognition of this may be near at hand.

The name burlesque, to those that do not take the trouble to find out, has odious associations which must and are being wiped out through the combined efforts of all the men and women engaged in it. The type of entertainment that is being presented, the methods of advertising that is being employed, and the progressive attempts to acquaint the public of the true nature of burlesque are bearing fruit. They will continue to bear fruit in the shape of a larger and ever larger army of regular burlesque fans.

My story is not a defence. It is an affirmation.

Burlesque needs no defence.

Eddie Dowling has accepted a song by Basil Brady, "My Radio Girl," which will be featured in Dowling's Shubert "unit," "The Radio Girls." The author is an ex-vaudevillian, now managing the Buffalo branch of the Pathe Exchange.

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WASHINGTON, D. C.

By HARDIE MEAKIN

The Belasco Players may continue "Getting Gertie's Garter" for a third week as the main topic as well as a surprise to the local theatre-goers. The cast is giving a good performance, but it's the play and its skidding over thin ice getting the business.

Keith's is holding up very well during the hot spell. Manager Roland Robbins is on his vacation, and John Chevalier, his assistant, is acting.

James Rennie drew excellent business to the Garrick last week in "Moonlight and Honey-suckle."

Picture Houses—Columbia, "Come On Over"; Palace, "Reckless Youth"; Rialto, "The Man Unconquerable"; Metropolitan, "Domestic Relations."

Representative W. D. Upshaw of Georgia believes that Congress should authorize pensions for victims of the Knickerbocker disaster. The Congressman's niece was one of those who lost her life when the roof of the theatre collapsed last January. Representative Upshaw is having a bill drafted to authorize an appropriation of \$2,000,000 and has a tentative promise from Chairman Focht of the District Committee that he will introduce the measure and bring it before his committee when meetings are again resumed. There has been considerable opposition already expressed against the proposed measure, as it is stated that it would be a bad precedent to have Congress grant such pensions.

The defendants held by the grand

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jury as responsible for the disaster

appeared during the past week before Justice Siddons of the District Supreme Court and held that the assumption as held in the indictment that the architect, contractor, builder, superintendent and inspectors were responsible for each other's work makes the indictment faulty.

It is claimed by counsel for the defendants that the contractors and various sub-contractors were not responsible for each other's work, as stated in the indictment, and they wanted to know under what specific law or regulation of the District they can be held responsible for the work of others than themselves. It was argued that no part of the contract specified joint responsibility.

The accused are Reginald W.

Geare, architect; John H. Ford, iron-work contractor; Donald Wallace, foreman of the building construction; Richard G. Fletcher, in charge of the cement work, and Julian R. Downman, a building inspector.

The indictment holds in theory that each of these men knew for what purpose his work was being done and that because of this they should have watched the work of the others and see that it was performed properly. It is charged in the indictment that they did not erect a building which would stand the test, and also failed in their duty to notify the owner and the public that the building was unsafe, and thereby became jointly responsible for the collapse and the consequent loss of life.

The hearings were continued July 5, when District Attorney Gordon defended the indictment.

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CARNIVALS MUST GYP

(Continued from page 10)

many midway sideshows, its meritorious show features, its monster and many novel riding devices and its vast aggregate seating or standing capacity, can and does get by, and often with a big balance on the profit side, but when a show is playing under ordinary auspices or still dates, it would seem the concession is not only necessary but indispensable.

The combined gross of the concession rentals with many of the

big shows means a weekly aggregate of several thousands of dollars, not including the large sums of money collected from the concession people for railroad transportation, stateroom rentals and a hundred and one other "gypts" that the concession owners are mulcted of weekly, and the large army of well-paid employees they carry with them.

That the concession man has been getting the worst of it with many of the shows now on the road is a fact. When money was plentiful and business good there was little complaint. Times and conditions have changed. The concession man now finds himself staggering beneath the weight of a burden he is no longer able to carry.

Small Towns' Just Complaints
A just complaint often comes in from a small town. It seems that the small town stands in the most danger from the bad carnival. The larger cities get the larger carnivals and a bad fair-sized or large carnival "works according to local conditions." The small town, however, wants a carnival. It is the only out-door attraction the town can secure over the warm spell. The townpeople want it and usually the town officials favor it, but they are in deadly fear the carnival secured will hurt the town and its people. Quite often this is so. A small carnival gets the date, believes there is not enough legitimate money from the population and they "go to it."

Indications though this season are pointing toward a certain number of the smaller carnivals that are really seeking return dates, hold-

ing in their shows to gain a local rep, and trusting that in time they can develop into a larger organization through reputable showmanship. While this is a commendable desire and probably could termed good business, it also gives another indication of the times; that the smaller carnival manager sees the date is not far distant when the bad carnival can not exist. He expects to find an opening if maintaining a good name meanwhile.

And he may be right. This may be an example: Variety received this week a letter from the secretary of a Chamber of Commerce in a mid-Western city concerning quite a good-sized carnival. When Variety recommends a show, it asks the localities to advise if anything turns up during the stay of the carnival contrary to Variety's report. Through this method continuous checking up is maintained. The secretary said, mentioning the carnival recommended by Variety: "This show probably can operate open and above board, but it is not doing so in this territory. It has been turned out of three towns within the past month and refused admittance to others because of the character of its attractions. We know this show is not entitled to classification in your white or blue list and suggest that you reinspect and remove it from those lists."

KANSAS CITY

By WILL R. HUGHES

TWELFTH STREET—"Oh, You Wildcat," Overseas Revue.
ELECTRIC PARK—"Mid-Summer Follies."

MAIN STREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"The Woman Who Walked Alone," Newman; "The Cup of Life," Liberty; "Come On Over," Royal; "Gypsy Passion," Globe.

Although it was generally understood the Pantages house would make it through the summer if any did, it is now possible the house will close shortly. The employees have received notice and the house is running from week to week. It is also stated that should the house close now it will reopen the latter part of August.

The theatrical unions have not presented new contracts to the managers for next season. It is the understanding none will be offered for several weeks, as all present contracts expire July 31. A member of one of the unions said there is little likelihood of the men asking for an increase, but that the request from the musicians, stage hands, bill posters and picture machine operators will be to have the present wage scale and contract renewed. It is quite likely this will be done, although some of the managers favor a reduction.

Edythe Decker and Richard Bold have been engaged by the Newman management to replace Crossman and Ridge, vocalists.

The old Priests of Pallas Association, whose electrical parades of a few years ago were the talk of the country, has been revived and the festivities for 1922 will be held week of Oct. 1. All railroads entering the city have announced a rate of one and a half fare for the round trip for a radius of 300 miles. This has always been one of the prize weeks of the year in theatrical affairs, and the managers drawing this date will be considered lucky.

Walter A. Fritschy, local concert promoter and president of the National Concert Managers' Association, attended the convention of that body in St. Louis this week.

A. E. Elliott, who controls the Grand, this city, has taken a 99-year lease on a building site in Independence, Mo., a suburb of Kansas City, and will erect a new theatre. The house will have a capacity of 1,200.

Joseph Donegan, who has been seriously ill at St. Joseph's Hospital with pneumonia and a complication of other ailments, is reported slowly improving.

Here is something for producing managers to think about. With the

thermometer standing at 95 degrees and the vaudeville and picture houses almost empty, 15,000 people crowded and jammed into Convention Hall here this week to witness a religious pageant, "The Light of the World."

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Westchester Players, repertoire, "Jim's Girl" current.
B. F. KEITH—Vaudeville.

BASTABLE—Opening week of season of light opera, presented by the Professional Players of this city. "The Firefly" current, starring Jefferson De Angelis, Eva Olivetti and Dittmar Poppin. Next week, same visiting stars in "The Chimes of Normandy." Productions supervised by Maxine de Gross and Nace Bonville.

STRAND—"The Primitive Lover," EMPIRE—"The Deuce of Spades," SAVOY—"South of Suva."

ROBBINS-ECKEL—"North of the Rio Grande."

RIVOLI—"At the End of the World."

SYSTEM—"The Barricade."

Cool weather during the last few weeks reacted favorably for Syracuse picture houses and patronage was better than the picture men had anticipated.

The Oswego-Strand Corporation, the Schine Oswego Corporation and the Oswego Orpheum Corporation have been incorporated to handle the theatrical properties that Schine of Gloversville has recently acquired in the Starch City.

Syracuse's 1922 Music Festival failed to meet expenses by a small margin, according to the financial report of the Central New York Music Festival Association. The surplus from the 1921 festival will cover the deficit. The 1923 festival will be held either the last week in April or the first week in May. The association will elect early this month.

The suicide of John Major, former manager of the Empire here, at Rochester last week came as a dis-



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inct shock. Mr. Major was the last manager of the Empire under the lease of the Empire Theatre Co. controlled by the late M. E. Wolf of Rochester and A. L. Erlanger. He was popular here.

Purchase of the Capitol, Oswego, by the Schine Theatre Co. gives the Schine interests all Starch City houses with the single exception of the Gem. The Capitol, closed for some little time, reopened Saturday with pictures, the same policy as that of the Strand. The Orpheum, also closed for some time, reopened Saturday with pictures. The Richardson theatre, now leased by Schine, reopens Aug. 15 with Keith vaudeville.

Announcement in Variety last week that the Bastable here was off the Columbia Wheel for next season came with bombshell effect here. While the Bastable was the first Columbia house to call off the late season, the Bastable has a contract which calls for Columbia shows for one more year. Stephen Bastable, head of the General Amusement Co., operating the Bastable, has refused to comment upon the New York announcement. There has been some talk that the Bastable might offer Shubert vaudeville.

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JULY 10th

BILLS NEXT WEEK

(Continued from Page 23)

Judson Cole
Mile Rhea Co
Britt Wood
"Love Nest"

PORTLAND, ORE.
Fantages
Lockett & Laddie
Bryant & Hatz
Carl McCullough
B. Bouncer's Circus
Marion Gibney

TRAVEL
(Open week)
Lipinski's Dogs
Jones & Crumley
Fantages Opera Co
Emily Darrell
Rulova Ballet

SAN FRANCISCO
Fantages
(Sunday opening)

OAKLAND
Fantages
(Sunday opening)
LaFrance & Byron
Will Morris
Nada Norraine
Robt McKim Co
Bryon Girls
J Elliott Girls

LOS ANGELES
Fantages
"Time"
Novelle Bros
Pickfords
Bowman Bros
Clinton & Cappell

John Keefe

"The Corn-Fed Boob"

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ON JULY 4th

SAN DIEGO, CAL.

Savoy
Brown & DeLue
Early & Early
Seymour & Jean'te
Jack Conway Co
Clark & Verdi
Kerford's Oddities

L.G. BEACH, CAL.

Fantages
Hori & Nagima
Reeman & Grace
Hibbitt & Malle
Powell Quintet
Lulu Coates

SALT LAKE

Fantages
Mrs R. Jensen
Walter Brower
Craig & Hottelw'rh
Kuma 4
Ford & Price
Chas Rogers Co

OGDEN, UTAH

Fantages
(13-16)
Cosmopolitan D'c's
Mole Jesta & M
4 Popularity Girls
Nelson & Madison
Everette's Monkeys
Mack & Lane
Watson & McAvoy

DENVER

Fantages
Cinderella Rev

CHI'S JUMBLE

(Continued from page 16)

straightened out its financial tangle, save in the instance of payment of the royalties to the authors, and further confirmed the confidence John J. Garrity, general manager for the Shuberts, expressed in stating the show can stick with a profit if the loose expenditures were checked. The Garrick show made a gain of \$700 in the week's receipts as against a loss of \$160 by its competitor, "The Hotel Mouse," at the Apollo, over the previous week's business. The Garrick attraction made its gain during another turmoil of managerial uprisings. "For Goodness Sake" was forced to withstand \$2,000 loss with its week's gross because of outstanding bills, which are now cleared. With the slicing of unnecessary expenses and the businesslike method of managerial strategy now existing, "For Goodness Sake" will turn out a profit this week if the present gait continues.

The new management will bring the Garrick show a profit of \$9,000 weekly gross. The inside facts governing the loose expenditures easily prove why the organization ran short of money to such startling amounts.

As the disclosure of the inside manipulations of "For Goodness Sake" became public property via attorneys' actions and sidewalk

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4 Mirettes
Little Jim
Waldman & Freed

COLORADO SP'GS

Fantages
(10-12)
(Same bill plays
Pueblo 13-15)
Farrell & Hatch
Futuristic Rev
Lady Alice's Pets
Dunley & Merrill
Killer Kent Co
Moran & Wiser

OMAHA, NEB.

Fantages
Tom Kelly
Stanley & Jeffery
"Breezy Buddies"
Kola Jackson Co
"Country Village"

KANSAS CITY

Fantages
Joe Thomas Co
LaPine & Emery
Carter & Cornish
Skipper K'n'dy & R
"Petticoats"

MEMPHIS

Fantages
Berniviel Bros
Henry Catalano Co
Maggie Clifton Co
Mason & Bailey
Southern 4

chatter with members of the company who are sticking, the whole method in the organizing of "For Goodness Sake" made old-timers weep with tears of laughter. "Family connections" were favored at enormous expense and such incidents as "directress for the ballet," "understudy for the chorus girls" and "expenses for social necessities" were encountered in the expense of the organization during its losing periods. They were quickly challenged by the Poughkeepsie banker upon his arrival for a first peep at the weekly statement. Let the whole "For Goodness Sake" situation pass off with the mere mention that it was a "cuckoo" and the Poughkeepsie man admitted he now knows how it feels to be an "angel."

"The Hotel Mouse" started off last week with a crackerjack Sunday night's business of slightly under \$3,000. It was a lucky grab for the Apollo attraction, for there were decreases in the grosses during the week and the week's gross fell short of the previous week's gross by the above-mentioned \$160.

The Apollo is featuring \$2 seats at night and \$1.50 prices for mid-week matinee, a help in the competition with "For Goodness Sake," holding a stiff \$2.50 scale for nights and a stiff \$2 scale for the July 4 matinee, as well as Saturday's matinee.

At the Cort "Her Temporary Husband" rallied for the premiere (Sunday) with a record 6 to 8 p. m. window sale, reaching \$1,575 for an opening gross. The newspapers offered their only dissenting opinions on the lack of study of the cast, which was as it should have been, for "that nervous premiere" carried off a ribbon all its own. William Courtenay's popularity is right for a summer clientele at the Cort, and the first week turned out a profit, for the show is tabbed sensibly for summer expenses.

"Lilliom" is no longer at the Great Northern. This play went into the role of "pinch-hitting" for the Garrick with the unsettled state of affairs surrounding "For Goodness Sake." The Shuberts were holding "Lilliom" in town to turn over to the Garrick in case of an abrupt ending of "For Goodness Sake," but the latter's difficulties

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HARMONIOUS COMEDY SKETCH-TETE
DIRECTION: HARRY ROGERS

CHAS. and CECIL

McNAUGHTON

Let's get acquainted now, so next season the new act will need no introduction.

Direction MARK LEVY

somewhat cleared Saturday, so "Lilliom" is now in the storehouse. With "Lilliom's" exit came the sharpest of all recent sharp Shepard Butler's remarks in "The Tribune" about theatrical mismanagement, carrying, among a lengthy reference, this paragraph: "No doubt there were good reasons for all this ('Lilliom's' departure), and whether there were or not is no concern of yours or mine. But it was rather a melancholy instance of what sometimes happens to good plays after they have left the fountainhead of all wisdom, New York. At least, if some future historian finds occasion to observe that Chicago neglected 'Lilliom,' let it be recorded that it was not entirely Chicago's fault." The critic's eulogy featured the disappearance of Eva Le Gallienne and Harold de Becker from the cast when Chicago was giving "Lilliom" record-breaking business.

"Just Married," greatly helped by novel advertising ideas, went slightly over \$10,000, giving another fat profit.

Powers interests have been left wholly in the hands of John Mooney, for the syndicate theatre offices are closed for vacations, and just how sudden "Lillies of the Field" will again close and reopen, such as now has featured the Powers attraction for two consecutive weeks, rests with Mooney's judgment. It will be a great addition for a marker for "the book" if "Lillies of the Field" does survive three weeks more. Operating expenses now assure profit for both company and house with gross of \$4,000.

Last week's estimates:

"Lilliom" (Great Northern, eighth and final week). Highly praised work completely out of season here,

LESTER CHARLES

CALVIN & O'CONNOR

"IN THE DARK"

BOOKED SOLID

Dir.: HANLON & TISHMAN

THE THREE JAY GEES

Jack Gibson

Jessie Gibson

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Opening on Orpheum Circuit, August 12

GEORGALIS TRIO

Sensational Rifle and Pistol Shooting

Playing W. V. M. A. and B. F. Keith (Western) Circuits

Direction SIMON AGENCY

thereby giving loss. As business

dropped, so did high-salaried cast

members, helping owners to match

low gross returns with nowhere

near losses imagined. Quick exit

after \$7,068.

"Lightnin'" (Blackstone, forty-

fourth week). In a class by itself,

so no check-up necessary. For the

biographers it may be stated the

attraction went into its 401st per-

formance in Chicago Sunday night.

"The Hotel Mouse" (Apollo, sixth

week). Lost chance to beat pre-

vious week by fall-down Saturday

night. Clocks \$12,635.

"For Goodness Sake" (Garrick,

fourth week). Story is known.

Terrific publicity hurled at attrac-

tion, with chorus girls' competition

in writing official toast for Pageant

of Progress opening drawing plenty

of photos. Many complications still

remaining to be solved, so length

of stay is uncertain. Highest gross

yet, with \$3,940.

"Just Married" (LaSalle). \$600

Saturday matinee made it hard

pulling for \$10,000 for week, but

eventually did squeeze it, anchoring

at \$10,075. Only attraction in

town that went after July 4 matinee

with special posting of novel

design.

"Lillies of the Field" (Powers,

ninth week). Salaries again for

company, with bit contributed out

of week's gross of \$5,700 for back

salaries of two weeks ago. Char-

lotte Learn added to her unequaled

record by joining Sunday night

with closing of "Lilliom."

"Her Temporary Husband" (Cort,

first week). Got away to flying

financial start, hitting \$1,575 for

premiere, but slumped Friday night

and Saturday matinee, doing \$7,950

on week, profit for both ends.

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CORT WALLACE

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Mat. Wed. and Sat. at 2:15.

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—GLOBE—

STRAND

"A National Institution"—B'way at 47 St.

Direction.....Joseph Plunkett

William Fox Presents

"THE FAST MAIL"

From J. LINCOLN CARTER'S Novel

STRAND SYMPHONY ORCHESTRA

CARL EDUARDE. Conductor

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A New Character Study by ANDRE PICARD.

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THE DICTATOR

Famous Players (Paramount) adaptation of Richard Harding Davis's play originally in screen form, with scenario by Walter Woods. James Cruze, director. Wallace Reid, star, supported by Lila Lee. At the Rivoli, July 2.

Brook Travers.....Wallace Reid
 Theodore Kotteloff.....Lila Lee
 Carlos Rivas.....Theodore Kotteloff
 Juanita.....Kaila Pasha
 General Campbell.....Sidney Bracey
 Henry Bolton.....Fred Butler
 Sam Travers.....Walter Long
 "Biff" Dooley.....Alan Hale
 Babos.....

"The Dictator" is the same happy bit of nonsense on the screen it was on the stage, probably a little funnier, because the screen presentation has an elaborate scenic background which throws the humor of the action into more distinct relief. Comedy is largely a matter of contrasts. The best stage production could do was to use the limited scenic equipment, but the screen version backs up its burlesque with what amounts to a pageant.

The pomp of South American officialdom in its settings of tropical loveliness makes a perfect background for the harum-scarum exploits of the matter-of-fact American hero. Half the fun of the whole affair is the burlesque of Latin-American politics, and the picture gives greatest scope to the building up of the ridiculous pretense of political magnificence. What could be funnier than the incident of a tough and commonplace New York chauffeur going through all the ceremonial of an execution by a squad of highly impressive and highly impressed soldiers of the trick republic of "San Manana," ruled by weekly revolutions, official and social ritual of the most imposing kind and the American banana trade. This execution scene was a delightful bit of broad travesty as it was handled by Walter Long in the character of the tough chauffeur, "Biff" Dooley, who followed the hero

through all his adventures to collect a \$60 taxi bill run up by the hero in a tour of the New York stage entrances.

The revolution itself is a riot of absurd spectacle, and the whole thing is surrounded by magnificent palaces and beautiful tropical scenery which give an added touch to a situation already comic. Reid plays the blundering young American with just the right touch of casual nonchalance to give point to its broad absurdity. Lila Lee makes a charming dark-eyed heroine, and the picture is rich in pictorial surprises.

The whole bill was framed to keep comedy to the fore. The two other items in the surrounding program were a whooping Mermaid farce with custard pie incidentals and a burlesque novelty. The latter was a scream from start to finish. They had taken a sentimental film melodrama of a past generation, "Mountain Laurel," and turned it into a roaring travesty by means of comic titles. The action was intensely serious (it is probable they used a reprint of the original one-reeler) and the titles were riotous. When the hero, hunting in the Adirondacks, mistakes his friend in the woods for a deer and shoots him, the title shows a pair of dice and makes a pun on the game of craps by saying: "He shoots a buck." The whole thing was full of like fooleries. In the case of the feature the title writing also contributed greatly to the comedy. The taxi chauffeur was always butting into thrilling situations with his demand that he be paid his "sixty berries."

In addition to the comedy flavor (again an interesting touch of contrast) they staged a capital patriotic display appropriate to the week of the 4th, with the audience standing for the national anthem while Susan Ida Clough stood posed as Liberty holding an American banner flanked by uniformed men at "present arms," representing the navy, ma-

rine and artillery divisions of the service, and sang "The Star Spangled Banner."

GOD'S COUNTRY AND THE LAW

The billing sets forth "Arrow Film Co. presents James Oliver Curwood's 'God's Country and the Law.'" Directed by Sydney Olcott.

Marie.....Gladys Leslie
 Andre.....Fred C. Jones
 Dore.....Wm. H. Tooker
 "Poleon".....Cesare Gravina
 Oachi.....Hope Sutherland

As the title suggests, the picture is a hectic melodrama, very theatrical and made more so by its cumbersome and stilted titling. The picture would be rather ordinary except that it is saved by two conspicuously good qualities—the acting is spirited and the settings are gorgeous. Another item in its favor is a series of striking animal pictures, real moose feeding close by apparently in a wilderness pond, a close-up of an opossum, a lone wolf posed against a deep shot of what is apparently a wilderness landscape and a trio of tumbling bear cubs, pets of the heroine. All these details belong in the Curwood story of the Canadian north woods and supply a wealth of atmosphere.

Except for these things, the picture would classify as a rather trashy romance. It is full of literary artificialities; too many things happen at the behest of the dramatist and the long arm of coincidence is stretched to the breaking. Dramatic situations are well enough if they grow up naturally and the literary device is concealed, but in this case the hand of the playwright is too apparent. The climax which brings the villain to his punishment in the presence of all the persons he has wronged, assembled with more energy than skill from distant places, is exceedingly transparent. The wickedness of the villain is grossly overdone and his punishment (he goes mad in the lonely forest, apparently the victim of a bad conscience) is rather blatant melodrama. Curwood is usually better than this in his writings. He has a certain dignity and knack for creating illusion. This picture has done for his story about what Robert Service's verses do for Kipling. That is to say, the picture overdoes everything that is interesting in the original. The story:

Dore, a whisky runner in the Canadian borderlands, is driven to flight by the Mounted Police and takes refuge with "Poleon," a white native. In return for the kindly woodsman's hospitality he attempts to dishonor his daughter, and is driven off. He strikes through the wilderness and takes asylum with Andre, a young trapper, and his beautiful wife, Marie. Their kindness he also repays by assailing the young wife. While Andre is away he abducts the girl, although how he proposed to carry a buxom young woman through the north woods would balk anybody but a scenario writer.

It balked Dore, anyway, because when Marie recovered consciousness she promptly escaped by leaping into the whirling rapids (the stunt would have been impressive if it had not been poorly faked), and Dore goes mad under the influence of the oppressive wilderness and his own evil deeds. Of course, Marie is rescued by the Northwest Mounted troopers and is brought safely home in time to put the frenzied Andre into raptures. Obedient to the technique of the "movies," Dore's crazy wanderings bring him straight to Andre's door, where he conveniently falls dead at the feet of the constables who have been ordered to catch him "dead or alive."

It takes a pretty naive picture fan to swallow it all, but the scenery was unquestionably exquisite.

Rush.

THE DUST FLOWER

A Basil King production made and released by Goldwyn. Directed by Rowland V. Lee. A "Cinderella" story in five reels that has appeal.

Letty.....Helene Chadwick
 Raashleigh Allerton.....James Rennie
 Steptoe.....Claude Gillingwater
 Barbara Wallbrook.....Mona Kingsley
 Judson Flask.....Edward Pell
 Ott.....George Periolat

A combination of society and slum stuff with a little Cinderella type of girl raised from the dive by marriage to a wealthy man. The picture is prefaced by a title to the effect that the cynical will not believe it possible, but that it is romance. Nevertheless it is interesting and it looks as though the majority of audiences will like it, but it holds nothing unusual as a promise to the box office. Just a good program picture, but even they are few and far between these days. The production has Helene Chadwick as the principal player and her roles calls for her to be a habitual runaway. First she runs away from a cruel stepfather who wants her to become a cigarette girl in an all night cafe, then after the marriage to the wealthy young society man she makes two attempts to beat it from the mansion where she is installed before she is successful and finally on the third try she gets away. It doesn't sound thrilling but it is interesting.

Basil King wrote the story while he was one of the Famous Authors collect on that Goldwyn assembled, therefore it is released as "A Basil King Production." Rowland V. Lee directed the story and handled it very well.

Miss Chadwick plays Letty; who

on the death of her mother is left in the hands of her stepfather. The old boy likes the chickens and hangs around Ott's all night cabaret. Letty is supposed to go to work there selling cigars and cigarettes, but manages to make her escape on the advice of one of the girls in the place who informs her that the river is pleasanter even though a quicker death. She is about to take a leap from a bridge in Central Park when the hero, who has been just turned down by the girl that he has been engaged to and vowed that he would marry the first woman he met, walks in and carries out his promise. When he gets home with his bride he discovers that there is a note from a repentant fiancée—that was and he immediately tries to figure a way out of his situation. However, he reckoned without his butler, who disliked the Mrs. Allerton that was to be and preferred the Mrs. Allerton that was.

In the end the hero turns down the haughty society girl who gave him the mitten and whips the wicked stepfather.

The picture does not appear to be of recent vintage, otherwise Rowland Lee has adopted rather old stuff in the parading of models in evening clothes as one of the tricks to take up footage. Judging from what the models wear on parade in the majority of motion pictures women evidently go around from breakfast to bedtime in nothing but evening gowns.

The cast has a quintet of outstanding figures. Miss Chadwick is most convincing at times, although overacts somewhat as the slum kiddie. James Rennie is an ideal hero in this case and Mona Kingsley fills the bill wonderfully as the haughty society deb. The character of the butler as depicted by Claude Gillingwater will endear him to the fans and Edward Piel as the heavy more than registered that. So much so that the Capitol audience Sunday night applauded the beating the hero administered, and when they do that on Broadway on a hot night it speaks well for the villain.

Fred.

THE GREAT ALONE

Produced by the West Coast Film Corp. under the direction of Jacques Jaccard, with Monroe Salisbury star. Presented by Indore Bernstein. Five-reel northwestern snow picture, released by American.

"Silent" Duval.....Monroe Salisbury
 Nadine Picard.....Laura Anson
 Winston Sassoon.....Walter Law
 Mary MacDonald.....Maria Draga
 Bradley Carstairs.....George Waggoner
 MacDonald.....Richard Cummings

A northwestern snow picture that must have been written according to Formula No. 6. It contains all of the stereotyped stuff usually seen in

this particular type of feature. The particular fault is in the tempo, which at times takes on the aspect of a "slow motion" picture. In the regular daily change houses the picture will get by nicely, for it has everything that ever made a good northwestern, and therefore this one must perform also be good; all the others were.

In direction there is an effort made to becloud the plot and create suspense, but all it does is to make the average auditor try to guess what it is about until just beyond the half-way point a series of cut-backs reveal what all the action has been for. Usually it is advisable to let the audience in on the secret, no matter how much the players may be supposed to be in the dark as to the causes for various happenings.

The story is that of a half-breed educated at college (refer back to "Strongheart") who because his full white brothers snub him decides to return to the land of his people. He is sent north by the head of a mining and trading company, who had been befriended by the boy's father, to investigate irregularities at a certain trading post.

At the opening of the film he is at the post, and it is New Year's eve. Word is brought in by an Indian guide the factor's daughter is snowed in at a cabin down the pass. The half-breed hero starts out to rescue her. A co-worker of the factor, who is responsible for the irregularities, sends two men after the hero to see he doesn't return. He outwits them and returns with the girl, leaving behind at the cabin his Indian companion to try to nurse back to life the man accompanying the girl. The latter is one of those who snubbed the boy at college.

When the girl returns to health and her lover is restored to her and the half-breed in the meantime has compelled the villain to walk out of the scene, he resigns from the company and in the final fade-out is at a cabin in the "alone" with a half-breed woman.

There are a lot of snow in the picture and some particularly good storm stuff. Also the usual dog sled, some shooting and a coking fight between the hero and the heavy. Salisbury overacts throughout and hangs onto the lens to the last fraction of a second, seemingly largely responsible through this for the slow action. Maria Draga, who plays the girl, does some clever emotionalism and scores. Walter Law as the heavy handled his role at about the same tempo as did Salisbury. In one scene in which the two men and Laura Anson, as the half-breed girl, appeared the action was so slow as to be painful.

Fred.

OLIVER MOROSCO

presents his big stage success

"THE HALF BREED"

A Story of Tradition's Barrier and How the Half Breed Smashed It— with Wheeler Oakman

THRILLS! THRILLS!! THRILLS!!!



Thousands of steers in wild stampede! A freight train cutting off on one side; the sheriff's posse on the other—all wedging a man and girl thundering for the border!

YOU'LL THRILL—AND THROB—AND THRILL AGAIN AT THIS CLIMAX TO A DRAMA OF A HALF BREED PARIAN AND HOW HE CHOSE HIS MATE!

A FIRST NATIONAL ATTRACTION

Booked by the Keith Circuit for a Total Number of Days Given to Very Few Productions

"NANOOK of the NORTH"

A sensation at the Capitol, New York; an extraordinary house-filler wherever shown; characterized by S. L. Rothafel as one of the four most distinctive features he has ever shown and the sensation of 1922. It's unbelievably good!

A Revillon Freres Production

Produced by ROBERT J. FLAHERTY, F. R. G. S.

A PATHE PICTURE

THE WALL FLOWER

A Goldwyn feature written and directed by Rupert Hughes, with Colleen Moore featured. "Cinderella" type of story with comedy relief.

Colleen Moore.....Colleen Moore
 Richard Dix.....Richard Dix
 Gertrude Astor.....Gertrude Astor
 Laura Laplante.....Laura Laplante
 Tom Glavin.....Tom Glavin
 Fanny Stockbridge.....Fanny Stockbridge
 Emily Hall.....Emily Hall

The work that Colleen Moore does in this picture places her right in line to assume the screen comedy honors that once so well fitted Mabel Normand. She has a role giving her an opportunity as an eccentric comedienne and makes the most of it. The picture is a neat little comedy drama with the story along the usual "Cinderella" lines with the poor, awkward little girl who has always been the wall flower developing into a real peach after a few months of association with social superiors and the aid of a few clothes. The feature is an entertaining picture that will please any audience.

Rupert Hughes was the author and also directed the production. He is very much present in the titles, but there are spots where little can be said for his direction, yet as a whole the picture is fairly well done. Hughes did handle the two automobile accidents rather well, and his working out of the youthful school stuff at the Junior Prom had detail. In the latter one rather strongly suspects his boy, Rush, more lately from school, may have had a hand in making suggestions.

(Sid: You want to catch this one and get a slant at Rush Hughes acting out.)

The cast that supports Miss Moore is ideal. Richard Dix is her leading man, and one wonders why after having started the pair in a series of productions as co-featured players there suddenly comes a twist through which Miss Moore is featured alone. She has shared billing honors with Dix in pictures where his role overshadowed hers, by as marked a proportion as hers does his in this picture. Dix does all through the picture in what he is asked to do. The other youthful players in the cast also stand out especially Gertrude Astor and Laura Laplante. Fanny Stockbridge in a character role got a few laughs here and there.

The majority of laughs, however, come from the titling rather than the action. In sets the feature has one or two out of the ordinary and the lightings are particularly good.

In the next production Mr. Hughes directs he would be wise to watch his camera work a little more closely. Fred.

GAS, OIL AND WATER

A Charles Ray starring production, directed by himself from the story by Richard Andrews. In five reels and released through First National.

Charles Ray.....Charles Ray
 George Oliver Watson.....George Oliver Watson
 Otto Hoffman.....Otto Hoffman
 Robert Gray.....Robert Gray
 William Carroll.....William Carroll
 Dick Southerland.....Dick Southerland
 Bert O'Farrell.....Bert O'Farrell
 Himself.....Himself

This Charles Ray production is about the poorest excuse for a feature picture this star has ever turned out. It isn't worthy even the consideration that would be tendered a fly-by-night production without star, producer name or director never heard of before. There is no reason, except that Ray appears in the picture, for the booking of it anywhere. Those who see it because Ray is in it will walk away from the theatre with the impression that the star has "gone back" 100 per cent. It is a cinch that it isn't a picture that will build up at the box office. If played for more than a day the chances are that the statement will show a decided drop in attendance.

There is no story, mighty little action, and Ray does nothing worthy of mention. In plain English "it's a flop."

In this production Ray is a Secret Service operative. After seeing him in it one might say that it sounds his cue to get back to the rural characters. He opens a gas, oil and water station near the Mexican border to watch smugglers (at least that is what the supposition is, there being nothing to indicate what he was after). There is nothing but people walking in and out of the set without rhyme or reason and without advancing anything like a story at any time.

There are also a number of automobiles chasing each other over mountain trails, a few scolding motorcycles and an almost love story, with Ray marrying the girl at the finish, but in all it's a lot of apple sauce that runs for the end book. Fred.

YANKEE DOODLE, JR.

Comedy drama in screen action which runs to travesty in the comic titling. Cinart stands sponsor for the feature, in which Jack Franklton is starred. Jack Franklton is down as the director. At Loew's Circle, July 4.

It is curious that this production should come out of the independent field just as Paramount's "The Dictator" is released. Both pictures are identical in farce-melodramatic spirit and both have young American heroes counterplotting during a South American revolution. The stories differ considerably in

detail, this one of Cinart's being rather crude in its burlesque, while the Wallace Reid picture has a smooth and mellifluous quality of humor. At that "Yankee Doodle, Jr." ought to be an amusing subject for the medium-grade houses. It has plenty of broad comedy and an abundance of action. Some of the night photography is excellent, and the production has been handled with discrimination as far as settings are concerned. J. Frank Glendon has not quite the debonair style in the part the role calls for, being rather more in the obvious screen actor classification.

The whole story centers in the effort of an American business man to force his pampered son into a rough-and-ready job of selling fireworks. Jack, the son, picks the territory for his labors by spinning a globe and throwing a pen at it arrowwise. It hits in the South American trick republic of San Mariano, and hither the salesman takes passage, bearing an iron nerve and a sample case of fireworks.

He promptly becomes involved in a local revolution, led by one Mendoza, a traitor to the existing administration, in love with the president's daughter. Jack also falls in love with the senorita, and the theatrical clash of interest is all set.

The revolutionists are shown making their attack on the palace, where the President, his daughter and the American are on the defensive in rather a spectacular series of mob scenes, but then the story takes to the burlesque side, Jack conceiving the idea of meeting the armed revolutionary army with an attack of roman candles and fireworks. The whole thing develops into a broad farce, with the rebels put to flight, the American hero in the embrace of the heroine and the American fireworks maker turning his plant over to fill a contract for munitions.

There are several good bits of action in rough-and-ready fights between Jack and Mendoza, who abducts the heroine, and numerous passages are interesting pieces of screen action, such as maneuvers of troops, breakneck horseback riding and the like. Neither the story, its production nor the acting is on a par with the Wallace Reid film adaptation of "The Dictator," taken from the Richard Harding Davis play of the same name, but it is an amusing, irresponsible bit of nonsense and makes acceptable program material. Rush.

YOUNG AMERICA

This picture was started by Essanay some years ago, but only completed late last fall. It is presented by George K. Spoor, with the original cast of the Cohan & Harris play of the same name in it. The film was booked by the Peerless Booking Corp. (Moss-Proctor-Keith film bookings) for some of the Proctor houses the first half of this week (July 2-5), chiefly because of the patriotic appeal.

It is being distributed by Elk Photo Plays, Inc., who aver it is not a re-issue. The Peerless also says it pays a rental that exceeds that of a re-issue. Arthur Berthelet is the director of the Fred Ballard play, in which George M. Cohan also had a hand.

Compared to present-day standards the direction, photography and, in fact, the entire production, is rather crude stuff. The flashing of the New Jersey 1918 license on the "lizzie" gives away its antiquity, and certainly will not convince any sort of sensible film fan it is not a re-issue. What the picture needs is intelligent re-editing and cutting, although the Elk Photo Play Co. probably figures it's not worth it. It's just a pop house feature to be marketed at a price. Abel.

WHEN DEVIL DRIVES

Leah Baird production made for Associated Exhibitors and released through Pathé. Leah Baird star and authoress of story. Paul Scardon directed. Five reels.

Blanche Mansfield.....Blanche Mansfield
 Grace Eldridge.....Grace Eldridge
 Arline Pretty.....Arline Pretty
 John Graham.....John Graham
 Robert Taylor.....Robert Taylor
 Vernon Steele.....Vernon Steele
 Nanette Henley.....Nanette Henley
 Katherine Lewis.....Katherine Lewis

Despite that from the title it might be assumed the action was suggested by an automobile or a trolley car, such isn't the case. It is the devil that is the impelling force behind the actions of the characters. The picture is just a fair meller that will do anywhere in the daily change houses. It has Leah Baird as the star, with a good supporting cast, well directed by Paul Scardon. The tale deals with society and better class cabaret life, with the heroine a rather fast stepper for a time.

In representing the two social extremes in womanhood the authoress has her lady of the cabarets rather handy with a paper cutter when she learns that her lover is leaving her to marry another woman. The "other woman," a society girl, is very handy with a gat when she finally discovers her next-door neighbor is the girl who caused the postponement of her wedding by stabbing the groom-to-be. But naturally neither was responsible, for "the devil drove them to it." The story is rather well set forth with a regeneration of two women as the theme, to which is added the doctrine of "Peace on earth, good will toward all" when the contending factions flop in each other's arms on Christmas morning. Fred.

TRIP TO PARAMOUNTTOWN

Special two-reeler by Famous Players-Lasky to be distributed to the exhibitor gratis and shown by him in the interest of the coming productions on the Fall Paramount program.

Wallace Reid, Julia Faye, Rodolph Valentino, Lila Lee, Nita Naldi, Dorothy Dalton, Jack Holt, Cecil B. DeMille, Leatrice Joy, Theodore Roberts, T. Roy Barnes, Milton Sills, Tom Moore, Bert Lytell, Elsie Ferguson, Alice Brady.

Here is a real all-star production, and the best part of it is that the exhibitor gets the picture free. It is part of the advertising campaign Famous Players is making direct to the public via the screen for the fall program of Paramount productions.

It is a two-reeler cleverly arranged with novelty photographic work. It shows the Famous Players' studios in Long Island City and Hollywood in the opening. This is followed by a trip through the studios, showing the various stars at work on the sets of the various productions that they have in the making, with references to their successes in the past.

To Dorothy Dalton goes one of the most interesting bits. Miss Dalton had the advantage of a quadruple exposure, she being shown in the screen in four different characters at one time. Another piece of trick photography is for Wallace Reid, who, while sitting on a chair, has himself, in miniature, drive up to the chair in a racing auto. Marion Davies is seen in dissolves and double exposure. While standing at a

wardrobe trunk on one side of the screen, taking the gowns from the rack, she dissolves in on the other side clad in the gown.

Bebe Daniels stands at the side of a talking machine while in miniature she dances atop of the cabinet, also trick stuff.

Of the larger productions, directed by the two de Milles and George Melford, whole shots of the big scenes are shown.

It is an interesting picture and it should work out as a very successful business bringer for the exhibitor. It is certain never before has he been able to advertise so many real star names in one picture, and even though there is no story connected with this, the two reels are certain to interest the public who want to see how pictures are made. At that the picture doesn't let them in on too much of the inside stuff. Fred.

FOOTBALL DAFT

London, June 27. The producers describe this new British feature as a comedy of side-splitting tendency. They exaggerate, even for film producers. Comedy of a very weary kind it may be, but it certainly is not side-splitting. There is not a hearty laugh in it. In fact, so dreary is it that no one was surprised to discover it was made in Scotland by a Scotch producer with a Scottish company. Scots may probably see the joke if inspired by their own whiskey and patriotism, but no one else will.

Jock is a riveter who is mad on football and liquor. To cure him his wife, Aggie, persuades a temperance advocate to call. Jock returns from a football match very stewed, and he and Aggie quarrel. She goes out

and Jock seizes the opportunity to hide a bottle of whiskey he has brought in. This he does by camouflage man calls and is flung out when Jock discovers who is in. He meets Aggie, who insists on his coming back to tea. She gives him salad, plentifully drenched in vinegar as she thinks. The result is the collapse of the advocate, triumph of Jock and liquor and the usual reconciliation. It is all very bad. Gore.

A BACHELOR'S BABY

London, June 27. This latest Granger-Davidson picture is an excellent humorous feature, full of human interest and natural comedy. The story is well told and holds the interest throughout. A young naval officer finds a deserted baby. On his way to inform the police, having left the child at a cottage, he has a slight accident. He is attended to by, among other people, a girl, with whom he promptly falls in love. He also becomes aware of a romance between two of his more elderly helpers. He remembers the baby and returns for it, hoping by its aid to rouse sympathy. Then the complications beloved of comedy writers commence. He takes the wrong baby and becomes an object of suspicion. Then amateur detectives, thinking he is a child-thief, take the child.

The settings for this story are simple and possess a good deal of rural charm. The acting is above the average. Jaidee Wright is excellent. As is Tom Reynolds, while the main if junior romance is capably played by Leigh Woodward and Malcolm Todd. Gore.

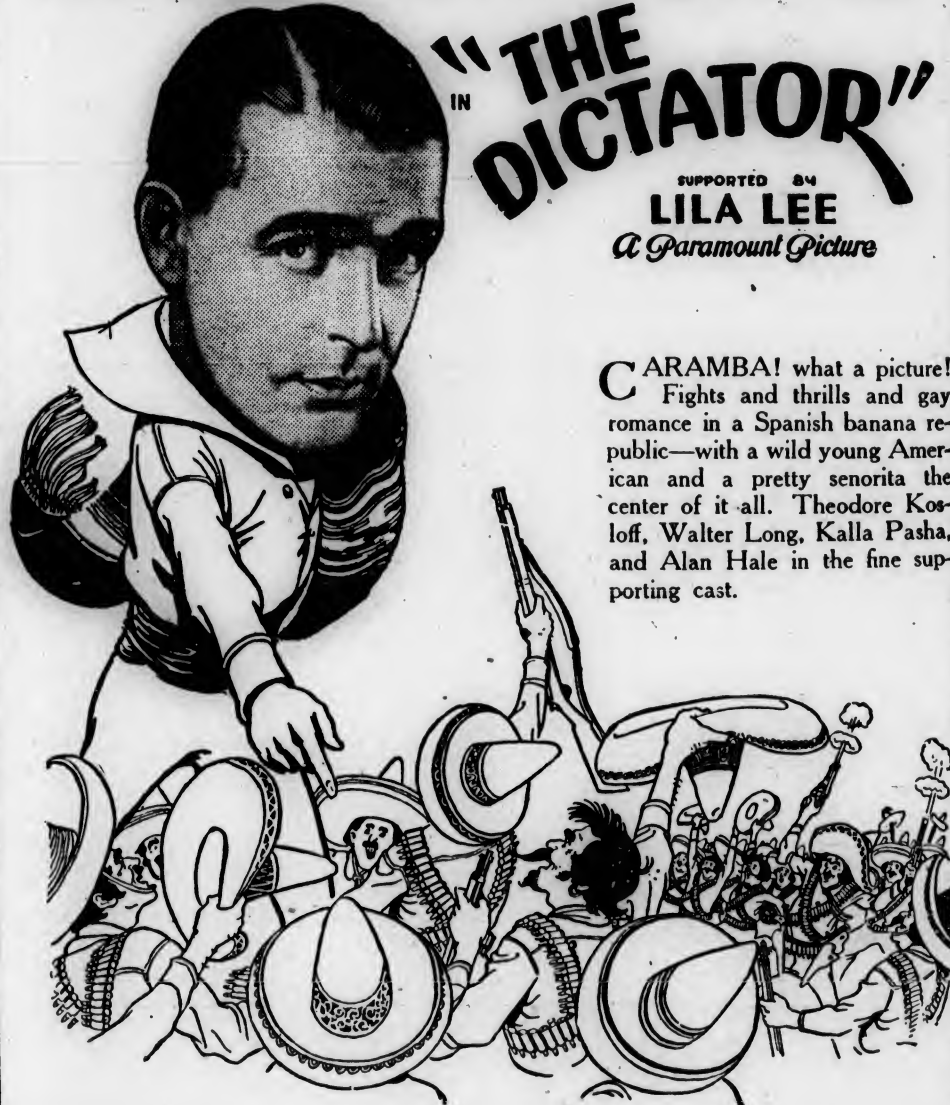
JESSE L. LASKY

PRESENTS

WALLACE REID

"THE DICTATOR"

SUPPORTED BY
LILA LEE
A Paramount Picture



CARAMBA! what a picture! Fights and thrills and gay romance in a Spanish banana republic—with a wild young American and a pretty senorita the center of it all. Theodore Kosloff, Walter Long, Kalla Pasha, and Alan Hale in the fine supporting cast.

By Richard Harding Davis—Directed by James Cruze—Scenario by Walter Woods

A Paramount Picture

(3-col. Adv. Mats at exchanges)



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



APPROACHING HOLIDAY SENT BROADWAY OUT OF GEAR

Last Half Called "Slaughter"—Capitol Lead \$10,000
Behind Previous Week—Strand Got \$14,000—
"The Storm" at Central Looks Good

Last week started over rather nicely in the picture houses, but after Wednesday the weather and the holiday approaching had the effect of shooting business all to pieces. Whatever the grosses for the week, the major portion was drawn in prior to Thursday. In some cases the houses had a fair Saturday business, but the majority complained the latter half of the week was a slaughter in attendance.

None of the houses offered anything extraordinary in pictures. At the Rialto two reissues were shown which had the effect of cutting the business there several thousand dollars. This house is usually around \$17,000 or \$18,000 on the week, with a regular Paramount production. Even when the picture is moved into the house after having had a week at the Rivoli, further up the street, it tops the money it got there. With the too-old picture the business fell below \$15,000. The Capitol with its capacity, which makes it possible to get big money when the crowds are coming, again topped the business of the street, although even that house was off to the extent of \$10,000 on what it did the week previously. The Strand dropped a couple of thousand and just managed to top \$14,000 with the Selznick production "A Woman of No Importance." This week the house is playing an Arrow release and starting a heavy advance exploitation for the Fox production, "The Fast Mail," which opens Sunday.

The U moved "The Storm" into the Central this week for a run, with the indications that it will do real business for that house for at least three or four weeks.

Estimate for last week:
Apollo—"Silver Wings" (Fox Special). Seats 1,200. Scale, \$1.65. Sixth week. Did not pick up last week, although indications are picture when it hits regular screen theatres will have appeal. Around \$3,500.

Cameo—"Sherlock Holmes" (Independent). Seats 550. Scale, \$5-75. Second week. Business dropped off second week, but did better than \$4,500.

Capitol—"The Wall Flower" (Goldwyn). Seats 5,300. Scale, mats, 35-55-85; evens, 55-85-110. Opened to capacity Sunday and continued to good business until Wednesday, after which fell, with Friday and Saturday particularly bad because of holiday atmosphere. Little better than \$31,000 on week, \$10,000 less than "The Storm" pulled previous week.

Central—"The Delicious Little Devil" (Universal reissue). Seats 960. Scale, 55-75. Fourth week for picture, overplaying, with result business slumped last week, dropping to around \$3,500 less than 50 per cent. of gross week before.

Criterion—"The Stroke of Midnight" (Metro-Swedish Biograph). Seats 886. Scale, 55-99. Third week, with business not holding up. Suffered in slump, with gross little below \$4,000.

Lytic—"Nero" (Fox Special). Seats 1,400. Scale, \$1.65. Sixth week. Going along at pace which speaks about \$500 a day, although getting \$300 for matinee July 4 from overflow of Republic next door. Doing about \$3,500 on week.

Rialto—"Dr. Jekyll and Mr. Hyde" and "The Sheik" (Paramount). Seats 1,960. Scale, 50-85-99. Former picture booked in on strength John Barrymore "Sherlock Holmes" developed week previous at Cameo, and "The Sheik" for Valentino name because of his draw at Central in "The Delicious Little Devil." Business \$14,900.

Rivoli—"While Satan Sleeps" (Paramount). Seats 2,210. Scale, 50-85-99. Topped Rialto in business, unusual. Gross \$16,200.

Strand—"A Woman of No Importance" (Selznick). Seats 2,989. Scale, 30-50-85. Selznick people claim picture did in neighborhood of \$20,000 on week and they got a rental; also shared in part of receipts. Week at Strand slightly better than \$14,000.

State—"Hate" (Metro) and "Over

the Border" (Paramount). Seats 3,000. Scale, mats, 25-40; evens, 40-55. Two pictures, with seven-act vaudeville show, got little better than \$15,000 on week.

NOTHING HELPS MUCH IN K. C. FILM HOUSES

Liberty \$4,000 Last Week—
"Sonny" Falls Down—12th
Street Under \$2,000

Kansas City, July 5.
Welcome showers and cooling breezes brought some relief from the torrid weather of the preceding week, but failed to start the cash customers into the picture shows. "Fascination," billed like a circus, with lurid paper and with a vocalist and classic dancer as added features to the picture, pulled the best business for a couple of weeks to the Newman, which got about all the downtown play.

On the "midway," that part of Twelfth street between Walnut and McGee, where, besides the Pantages and Twelfth Street theatres, there are the Victory, Wonderland, Gayoso and Idle Hour, all within a block, and all "sticking for a dime" with extra attractions, business is the worst known. With the exception of the Twelfth Street and Pantages, all have dropped their newspaper advertising and are depending upon lobby displays, ballyhoos and the "grind." All have "juice joints" in front which are making more money than the show. Just how long some of these houses can stand the gaff is a problem.

For the current week the Twelfth Street will try for a couple of weeks with musical comedy a little more elaborate than the "tab" variety, offering "Oh, You Wildcat," an overseas revue, with a number of principals and chorus. The Newman has been strongly advertising "The Woman Who Walked Alone," and will strengthen the bill with several features.

Last week's estimate:
Newman—"Fascination" (Tiffany) (Seats 1,980. Scale: Mats, 35; nights, 50-75). Mae Murray, Creighton Hale and Helen Ware. Interpolated dance divertissement by Ruth Pryor. Best draw in town. About \$12,000.

Liberty—"A Real Adventure" (King Vidor production) (Seats 2,000. Scale, 35-50; children, 15). Added feature Mary Pickford and King Baggot in "Going Straight," an antique of 12 years ago, made as a drama. Juvenile dancers and news reel completed the bill. Feature failed to please, but most of the fans were entertained by the old Pickford film, more of a comedy now. Business failed to reach expectations. Gross around \$4,000.

Royal—"Sonny" (First National) (Seats 900. Scale, 35-50; children, 10). Richard Barthelmess. Comedy, "I Was Ever Thus." Pauline Garon, who created leading feminine role, is Barthelmess' leading woman on screen. Picture patrons have been pretty well filled up with war stuff, and this picture failed to bring them in. Week's business far below normal.

Twelfth Street—"Chasing the Moon" (Fox Special) (Capacity, 1,100; scale, adults 25; children 10). Tom Mix and Eva Novak, "Jaws of Steel," drama of the Northwest, and a Hal Roach comedy made up bargain counter bill for 25, but the drop-ins were few and reported gross less than \$2,000. This week the management will give "tab" musical comedy a while in hopes of getting some business.

Opposition pictures at the pop. vaude houses: "Evidence," Main street; "The Prodigal Judge," Pantages; "The Black Bag," Globe; "The Queen of Sheba" at the Isis and "The Rosary" at the Apollo, prominent residential theatres, also heavily featured.

L. A.'S BIGGEST BUSINESS LAST WEEK, IN MONTHS

Grauman's and California Do
It—But Trade Off at
Kinema

Los Angeles, July 5.
The biggest business that has been done in local picture houses in months was at Grauman's and the California for last week. Both houses developed unusual strength at the box office as the week progressed. This week a look to bring a real record for the summer, but the fire which occurred back stage at Grauman's Monday will undoubtedly have the effect of holding down business generally.

"The Storm" at the Mission this week got away to an excellent start, with the local dailies giving the Universal special a splendid send-off.

At the Kinema last week the business fell off again with Katherine McDonald in "Domestic Relations," but this week began with capacity houses for the initial showing locally of the "Pathe feature," "Nanook of the North," which has created tremendous interest.

Estimates for last week:
Grauman's—"The Dictator" (Paramount). (Seats 2,300; scale, matinees, 35c.; evenings, 55c.) Wallace Reid. Also Edna Wallace Hopper in person, telling folks how to get young. Miss Hopper received enough free publicity to fill any theatre and business was great. Opening especially heavy. Special matinee Friday for women only; \$17,500.

California—"I Am the Law" (All Star Features). (Seats 2,300; scale, matinees, 25c.-35c.; evenings, 35c.-55c.) Big cast, got off to good start and at Miller's next week. Grossed \$14,300.

Kinema—"Domestic Relations" (First National). Katherine McDonald. Created no enthusiasm. House has "Nanook of the North" this week; getting capacity play; \$6,800 last week.

Mission—"A Fool There Was" (Fox). (Seats 800; scale, matinees, 55c.; evenings, 55c.-80c.; lodges, \$1.50.) This Fox special, which had its premier at Mission, made way Saturday for Universal-Jewel "The Storm," after indifferent business. Estelle Taylor, star of Fox film, week locally.

Grauman's Rialto—"While Satan Sleeps" (Paramount). (Seats 800; scale, matinees, 35c.; evenings, 55c.) Jack Holt. Coming along fast here. Business started poorly; picked up latter part of week. Grauman used Bathing Girl Revue as added attraction; \$6,500 on the week.

Miller's—"The Crossroads of New York" (First National). (Seats 900; scale, matinees, 30c.; evenings, 40c.) Second week was last, as picture failed to get much play, although excellent production and probably could have done more in better located theatre; second week found gross \$3,500.

WASHINGTON THEATRES WILL NOT CLOSE

Local Picture Managers Deny
Reports—Last Week's Heat
Sent Trade Sliding

Washington, July 5.
Local picture managers deny all reports of closings for the summer. The reports started with the heat of last week that sent box office returns sliding for rock bottom.

One of the managers said the grosses now are about at the pre-war standard.

Estimates for last week:
Loew's Palace—"North of the Rio Grande." Full week. Held up fairly well. Picture liked. (Capacity 2,500; 20-35). Did about \$10,000.

Loew's Columbia—"For the Defense." Attracted fairly. Not up to previous week. Picture liked, but general slump had effect. (Capacity 1,200; 35 mat.; 35-50 nights.) Around \$8,000.

Moore's Rialto—"Yellow Men and Gold." Half houses throughout week. Picture has surprise finish and well produced. Lack of star's name may have hurt draw. (Capacity 1,700; scale, 30, mornings; 40 mats.; 50 nights.) Around \$7,500.

Crandall's Metropolitan—"Primitive Lover." Held even gait. Usual reason. About \$8,000.

EXCLUSIVE "BIG 4"

Only Chaplins, Griffiths, Fairbanks
and Pickfords Under U. A.

It was substantially related this week that United Artists will never again market under its own trademark and name the product of any but the four principals within the group, Chaplin, Griffith, Fairbanks and Miss Pickford.

All the other independent productions previously marketed under the auspices of the concern, such as the three Rex Beach pictures, one with Nazimova, Doris Keane and George Arliss, will hereafter be circulated by means of the new subsidiary entitled Allied Artists' Corporation.

It is understood that plans of large proportions are in the making for the expansion of this new subsidiary. United Artists has to maintain an expensive chain of exchanges and a costly sales force, and the function of the new organization will be to feed the distribution system with film quantity in order that the cost load shall be lifted from the "Big Four" product as much as possible.

FRISCO'S HOLDOVER

FEATURES DRAW WELL

"Some Wild Oats" Cleans Up
—Two Others Continue
to Attract

San Francisco, July 5.
Two holdovers last week held up quite well. At the Strand Fox's "Connecticut Yankee" played to second week of splendid business, while at the Tivoli "Sonny" stood up in good shape.

The Granada did fairly well with "The Wall Flower," but at the Imperial business was way off, the public not taking kindly to "My Old Kentucky Home."

The Frolic (Universal features) is making money despite its small capacity.

The Rialto, which for months has been losing steadily and which has hopped and skipped from one policy to another in an effort to retrieve business, cleaned up last week with a sensational sex picture entitled "Some Wild Oats." This picture was given a big advertising campaign and all advertisements carried announcements special hours would be set aside exclusively for women and men; also that no one under 16 would be admitted. The first week the picture got \$12,000, a big week for this house, and the second week held up exceptionally strong. There is a possibility that the feature may be retained for third week.

California—"Our Leading Citizen" (Paramount). (Seats 2,780; scale, 50-75-90c.) Thomas Meighan. Leading all other houses; \$16,000.

Granada—"The Wall Flower" (Goldwyn). (Seats 3,100; scale, 50-75-90c.) Colleen Moore. Drew fair business; \$13,000.

Imperial—"My Old Kentucky Home" (Am. Releasing Co.). (Seats 1,425; scale, 35-50-75c.) Monte Blue; \$3,500.

Strand—"A Connecticut Yankee" (Fox). (Second week). (Seats 1,700; scale, 25-50-75c.) Did well for second week; \$9,000.

Tivoli—"Sonny" (First National). (Second week). (Seats 2,240; scale, 25-40c.) Richard Barthelmess. Also Mabel Normand in "Head Over Heels." Goldwyn feature. Business held up well for holdover; \$7,500.

Frolic—"Out of the Silent North" (Universal). (Seats 1,000; scale, 10-30c.) Frank Mayo. Doing profitable business; \$4,000 on week.

Rialto—"Some Wild Oats" (Special). (Seats 1,600; scale, 25-50c.) Showing to segregated audiences. First picture to make money for the house in months. Drew \$12,000 first week and \$8,000 second week.

\$20,000 KINETO CLAIM

Harry J. Shepard has brought suit against the Kineto Co. of America, Inc., for an accounting, alleging breach of contract calling for \$300 weekly from Jan. 17 last and 5 per cent of the gross receipts as general sales director. Shepard was to have charge of all Kineto bookings, film printing orders, etc. He claims there are several thousand dollars in excess of \$20,000 due him which has not been forthcoming. Only an accounting can adjust the amount.

The Kineto in a subsidiary of the Urban Motion Picture Industries, Inc.

ROOSEVELT, CHICAGO, OPENED BY B. & K.

"Orphans of the Storm" Is
Started—Plays Against
Firm's Chicago

Chicago, July 5.
Five o'clock Saturday, the Balaban & Katz Roosevelt swung open to an endless chain. The Aschers' name was taken off the outside of the theatre and B. & K. name supplanted it. The opening saw the following changes: A new screen, whereby each scene will be seen in true proportion from any seat in the house; new drapes and color schemes throughout the house, with the foyer done over to Italian red; new carpets, new illumination system, and, in fact, the Roosevelt was made into a new theatre, with the exception of the construction.

The transformed B. & K. Roosevelt has also rearranged the scale, charging 39 cents from 9:30 in the morning, when the theatre will open, to one o'clock in the afternoon, and 50 cents afternoons and evenings, while Saturday, Sunday and holidays the admission will be 60 cents. The policy is to be exclusively pictures, with no presentations and accompanying specialties. The program for the Roosevelt, as announced, includes "The Prisoner of Zenda," "Blood and Sand," "Manslaughter," "Sherlock Holmes," and "The Masquerader." Likely the pictures will stay for two weeks each at the most.

The opening picture was D. W. Griffith's "Orphans of the Storm," scheduled to hold over for 14 days. This picture did a two-a-day run at the Great Northern, a legit house, at a top of \$2. Perhaps that one of the picture's stars, Joseph Schildkraut is appearing in town in "Lillom" may contribute with a strong punch.

The other channels of developments for the week revealed ordinary events. The deal has been consummated of the sale of Jones, Linick & Schaefer's Bijou Dream. The B. & K. Roosevelt opening is lessening most of the attention of the week, having built it up to a high tension. This may put a dent into their Chicago theatre gross, which is something to be expected. The Roosevelt will not do as much business as the Chicago, even though it is giving twice as many performances a day, and will have a bigger turn over in patronage. The question that takes form is whether the Roosevelt will help business at the Chicago, or whether it will hurt it to a degree of making the Roosevelt a disadvantage and whether the effect the Roosevelt may have upon the Chicago will be permanent or temporary. Balaban & Katz claim the Roosevelt is for the purpose of making it an outlet for the many feature pictures they have contracted for.

Last week in the movie theatres was quite tame, only two theatres really operating. The weather was acceptable.

Estimates for last week:
"For the Defense" (Paramount). Randolph. Timid for thriller supposed to be. Dailies mentioned this. Week slipped to around \$4,000.

"While Satan Sleeps" (Paramount). Chicago. Jack Holt. Excellent notices. Business suffered from everything. Brown Brothers strengthen. Dragged out week to about \$23,000.

"Rose of the Sea," Roosevelt. Anita Stewart. Played up to Wednesday. Used for purpose of keeping house occupied until Wednesday night. Did negligible business. The Ascher Brothers, from now on, simply sit back and rake in their monthly rental. Theatre still their property and in their name. Balaban & Katz aim to make this house paying affair. Opening film under the Balaban & Katz banner, "Orphans of the Storm," playing from Saturday night on for 14 days.

MISS GISH DELAYED

Lillian Gish, who recently organized her own producing company, has not yet selected her first story, although it is reported she has been in telegraphic communication with a Pacific Coast director.

She probably will lease one of the Manhattan studios rather than travel back and forth to the Griffith Marmaroneck establishment.

A picture house has been opened in Milton, W. Va., by T. H. Jordan and Evan Ryalls.

HEAT IN BUFFALO TOPPED BY STRIKE

City. Tied. Up. by. Traction
Walkout—Dull Gray
Outlook

Buffalo, July 5.

An overpowering heat wave coming at the very close of the coolest June in recent years knocked local box offices for a row of proverbial tombstones and pushed business at picture houses down to rock-bottom levels.

The week started heavy all around, with outlook for a bumper crop to round out the already quite satisfactory month of June. Monday and Tuesday reported big in all quarters. By Wednesday the humidity had 'em groggy, business dropping out of sight and registering a complete collapse. The end of the week was plumb hopeless, with the worst yet to come.

At midnight Saturday street car men walked out, leaving entire city dependent upon taxis and buses. The current week will probably be one of worst in local amusement history. Started off Sunday with downtown houses falling thousands behind normal Sunday receipts.

Lafayette Square took lead in gross last week, but the figure means nothing in itself. Eva Tanguay featured with \$2,500 mentioned as salary. Theatre unfortunate in this booking at this time, Tanguay having cancelled two weeks ago. Weather then cool and house could have done thousands more gross. Business fell far below capacity last week, the end of the week particularly showing weakness.

Loew's scored strongly for first three days, catching Lafayette overflow besides its own trade. After Tuesday, however, it was all over but the post mortems.

Hippodrome ambled along on low. Two excellent features failed to get any special play. House continuing to bring in big film attractions, "Turn to the Right" featured this week.

Outlook appears to be a dull gray. Business from now on will be unsteady and will hug the low levels. Estimates for last week:

Lafayette Square—Eva Tanguay and vaudeville. (Capacity, 3,400; scale, mats., 20c.; 25c.; nights, 30c., 50c.) Tanguay boosted takings at this house, monopolizing billing for entire week. First half went to capacity with other downtown houses getting overflow. Started to slide Wednesday but came back strong Thursday night. Balance of week very much off. Gross went slightly over \$12,000, which does not spell much profit for house. Chief advantage of booking is prestige of playing Tanguay at popular scale.

Hippodrome—"Man from Home," first half; "Silent Call," second half. (Capacity, 2,400. Scale, mats., 20c., 25c.; night, 30c., 50c.) Fell somewhat under previous week's business. Both pictures well spoken of but failed to catch on. "Call" commented on as unusual feature and liked. House attempted special publicity, but stunt was not up to Hipp's standard. Might better have played picture straight. Over \$5,000.

Loew's State—"Love's Boomerang" and vaudeville. (Capacity 2,400. Scale, mats., 20c.; nights, 30c., 40c.) Stood them up for part of week, but business collapsed sharply after Thursday. Picture looked good, but failed to interest. Vaudeville and feature seemed somewhat above usual run, although both missed pleasing crowd. Around \$6,500.

UNITED STUDIOS' STIMULATOR

Los Angeles, July 5.

In an effort to keep the studio actively engaged in production work and to encourage independent production, the United Studios, formerly Brunton's, have placed a stock issue of \$350,000 with one of the financial houses here. When floated the returns will be utilized for the financing of independent production.

The fast fading independents have practically left the United lot in a position where it was necessary for just such a move to attract producers. The local bankers have closed down tight in loans for picture production and the directors who were wont to take a chance with outside capital when they couldn't land straight jobs find it impossible to go ahead along the same lines at this time.

WILL HAYS TALKS TO WOMEN; WOMEN TALK ON FILMS AND JAZZ

General Federation of Women's Clubs at Chautauqua
—Co-operation with Better Picture Organizations—Women Will Watch New Songs

Buffalo, N. Y., July 5.

Jazz and picture censorship were among the chief subjects considered by the General Federation of Women's Clubs at their biennial convention at Chautauqua last week. Over 5,000 women representing every state in the union were present.

An active campaign against jazz and suggestive songs was initiated by the federation. A special committee appointed some time ago reported a survey of popular music and claimed that two-thirds of present-day popular songs should be suppressed. As a result, special committees are now being formed to watch new publications of music throughout the country.

The picture situation proved one of the most difficult the federation was called upon to handle. Two conflicting recommendations were considered. One, advanced by the Georgia Federation of Women's Clubs, was for the indorsing of better film organizations. The other,

sponsored by Mrs. Woodallen Chapman of New York, recommended co-operation with all organizations interested in improving pictures. After discussion, a resolution was passed offering co-operation to members of the industry and approving "the effort now being made by the industry to raise the moral and artistic standard and develop the educational value of motion pictures" and "the effort of the industry to stabilize its economic conditions to the end that there may be the fullest freedom for development of creative ability."

Will H. Hays addressed the convention, taking for his subject "Upbuilding the Nation's Life Through the Motion Picture." Hays' talk was a neat bit of propaganda and, although he was bombarded with questions at the close of his address, the general consensus is that a decidedly favorable impression was left upon the thousands of delegates who represented every state in the union.

Hays told the women that he "learned about women's clubs at his mother's knee and had a most wholesome respect for them ever since," and cited reforms brought

about by women in his home town of Sullivan, Ind.

"I recognize in the organized womanhood of the country, as represented by this general federation of women's clubs, the most potent force we have for practical progression toward better things. I have come here to endeavor to enlist that power in the most active, constructive way possible to the certain end that there is actually attained the highest possible standard of motion picture production."

At the finish of his address, a fusillade of questions concerning the movies were directed at the speaker from all parts of the convention floor. Women delegates, firing one query after another, asked why clergymen so often are depicted as ridiculous in the films; if he indorsed the statement of one man in the industry that "Fatty" Arbuckle is 100 per cent. perfect, and kindred interrogations.

Hays unqualifiedly condemned the depiction of ministers as being ridiculous, and said that this is one of the many things to be eliminated. He declared that he regarded the use of the screen for propaganda purposes and political advertising as a misuse of the cinema.

Censorship is not the solution to the problem, Hays said, for in the last analysis the opinion and moral judgment of the people is the only censor.

Several representatives of the producers and exhibitors were present.

ILLINOIS EXHIBITORS IN STORMY MEETING

Discussions Not Discussed,
and Committees Absent—
Personal Enmity Apparent

Chicago, July 5.

A special meeting was called of the Illinois Motion Picture Theatre Owners at the Blackstone Theatre June 30. Outside of crossfire talk, which brought out personal enmity, and a general discussion over not needing the magnates like Balaban & Katz, Ascher Brothers, Jones, Linick & Schaefer and Lubliner & Trinz, no headway was made. General dissatisfaction prevailed when the meeting adjourned. The subjects for discussion, but which were not discussed, were the daylight saving law, closing of theatres during the summer, Hoy Reporting Service, the high rentals made by distributors, the Better Pictures Association of the World and the proposed tying up with the W. W. Hodkinson exchange of New York on a percentage basis for the total business Illinois did.

The personal arguments became very heated at times, with many walking out.

The various committees appointed to submit a report were not present. About one-quarter of the membership was present. A resolution condemning the Hoy reporting system was unanimously adopted.

J., L. & S. SELL BIJOU DREAM

Chicago, July 5.

Jones, Linick & Schaefer have sold their Bijou theatre at State and Monroe streets to Strauss Bros. for the Keough Candy Co. for \$225,000. The candy firm takes possession within the next few weeks.

The Bijou is one of the old standbys of J., L. & S., but has not been a worthwhile investment for many months.

Justice Platzek in the New York Supreme Court has dismissed the complaint against all but W. W. Hodkinson in Alice M. Long's and Frank J. Marion's half-million-dollar damage suit against Frederick L. Collins, H. S. Duell, Raymond Pawley and Hodkinson. The plaintiffs alleged false representations to induce them to exchange Paramount and Progressive film stock for Superpictures, Inc. shares. At trial the jury disagreed as to Hodkinson. Justice Platzek adjudicated for the defendants other than Hodkinson without prejudice to the plaintiffs' renewing their claims in an action differing from the present complaint.

STATE LEADS

Loew's Big Boston House Has All Advantages

Boston, July 5.

As far as the first run release houses are concerned but three are now being operated in this city, and of the trio only one is sufficiently important to warrant attention and serve as a criterion to the condition of business. That is Loew's new State.

This theatre, by far the most pretentious picture house in this part of the country, has been watched with special interest. It was realized that if the house was in a fertile territory (and it was proven within a few weeks it was), it would become the barometer for business throughout the city. In other words, as the State went, so went the others.

There is no doubt now that the State can keep operating at a profit consistently. In the past couple of months it has felt the effects of all the bad conditions, including the natural depression now prevalent and the weather breaks, which have always a bearing on business. The lowest figure it has touched is \$3,500, and it has done above \$12,000. Last week the gross was about \$9,000. This was slightly less than the general run for this time of year. The week before the gross was about \$11,000, due to Harvard commencement week. A figure of \$9,000 for a week like last week is encouraging.

If the house can touch \$8,000 this week, everybody connected with the organization will be jubilant. The opening day, Monday, found the city sweltering on the second hot day, with the city practically deserted because of the thousands who had been granted a three-day holiday. Every large department store and most of the small stores and big business houses closed over the Fourth. But Monday afternoon found a fair house, and everybody who did attend was a booster when he left, for the interior of the theatre was about 30 degrees cooler than outdoors.

The State, being very modern in construction, built with an eye for steady business all the year round, has ample space for ventilation, cooling and, in direct contrast to the great majority of other picture houses in town, makes watching pictures a pleasure instead of a trial.

Loew's State (25-50c.; capacity, 4,000). Jack Holt in "The Man Unconquerable" this week, with "The Spanish Jade" with David Powell underlined. Last week, with "The Woman Who Walked Alone" and "Don't Write Letters," grossed \$9,000.

Modern (23-40c.; capacity, 800).

LAWSUIT IS LIABLE TO BOOMERANG

Complainant Interested in
Stanley Chain—Trade Com-
mission May Start Inquiry

Philadelphia, July 5.

The suit which Fred G. Nixon-Nirdlinger has instituted in the Common Pleas Court here against the Film Board of Trade, in which he charges that they are an illegal combination in restraint of trade, may result in considerable kick-back in the form of an investigation by the Federal Trade Commission into the activities of the Stanley Company, with which Nixon-Nirdlinger is allied. The distributors against whom the action is directed are speaking of asking the government to look into the Eastern Pennsylvania situation in regard to the control of the motion picture theatres in the territory that is exercised by the Stanley group, in retaliation for the suit which is now pending.

The Nixon-Nirdlinger action was started as a result of his acquisition to the Ambassador theatre here, he taking over the house from the Felt Brothers. When he took over the management of the house he informed those who held contracts for film service that he did not intend to assume any of the obligations that the former owners had contracted for.

In an effort to adjust the matter a hearing was held before the Film Board of Trade and the findings of that body caused the theatre owner to bring suit.

There has been but one similar action, which was brought by a Nebraska exhibitor named H. G. Binderup against the Omaha Board of Trade and specifically the Goldwyn company for refusal of service after a decree of the board. The matter was carried to the Supreme Court in that state, with the board being upheld in the decision finally handed down. With this precedent to act on, the Philadelphia board feels that it will be able to defeat the Nixon-Nirdlinger action.

Doris May in "The Understudy," with "When Romance Rides" underlined. About \$4,000 last week with "Glory of Clementina" and "Head Over Heels."

Beacon—Capacity, prices and attractions same as Modern, and business about on a par.

ROBINSON, FILM MAN, DROWNED IN CANADA

Tragedy in Making Film "Valley of Silent Men"—Tried to Move Scow from Rock

Montreal, July 5.

While shooting the last scene of the picture "The Valley of Silent Men," by James Oliver Curwood, Jack Robinson, a technical expert of the Cosmopolitan company, and a groom of two weeks, lost his life on the Kipawa Limer on Lake Temiskaming in Northern Quebec. His body was immediately recovered and passed through Montreal for New York.

The accident occurred while Robinson, a former sailor and deep sea diver, was trying to remove a scow from a rock located in the middle of the river bed while camera men were shooting the scene. The scow became stuck on the rock and it was necessary to have it removed. All efforts for some time failed when young Robinson declared it seemed easy to him, according to the story told by artists of the Cosmopolitan, who are at the Windsor Hotel here.

Frank Borzage, director of the production, appeared deeply moved over the accident, declared the drowning occurred in the simplest manner. Robinson had a rope round him at the time and waded out to the rock in the scow to endeavor to remove it. He tried but failed, and at last got up to the end of it where there was a terrible suction. He held on to the scow, while the rope was held by men on the shore who tried everything to save him. The rope became tangled in the rocks, and before assistance could reach him he was swept under.

Alma Rubens is the leading lady in the picture. She had left Temiskaming two days before the accident occurred. Some 30 scenes were taken around the rapids on the river and the one which they were taking was the last one.

The picture deals with the Northwest Mounted Police, and is almost complete.

The bride of the victim in New York was notified.

FILM ITEMS

The United Artists Corp., through O'Brien, Malevinsky & Driscoll, is suing Malcom D. Gibson in the New York Supreme Court for \$2,650 to enforce bookings on two U. A. productions Dec. 21, last. Gibson is the manager of the Mozart, Elmhurst, N. Y. On that date he agreed to book "Little Lord Fauntleroy" and the "Three Musketeers" at \$1,500 each plus 5 per cent. film rental tax, paying 250 down on each picture. He later refused to show the films and is being sued for breach of contract.

Herman Fichtenberg of New Orleans, accompanied by his wife, is to sail for Europe on the "Beren-garia" next Tuesday (July 11). The Fichtenbergs expect to travel for the bigger part of six months and return to this country by the way of the Orient.

Fichtenberg recently disposed of his picture theatre holdings in New Orleans and his interest in the exchange located in Atlanta.

Paul Mooney, the Eastern representative of Louis B. Mayer, left yesterday (Thursday) for a trip that will take him as far west as Omaha and Kansas City. The general release of the Mayer-Stahl production, "One Clear Call," is the reason for the jaunt.

The suit of the U. S. Printing and Lithographic Co. against Patrick A. Powers, Harry M. Warner and Albert Warner, which has been pending since 1914, was tried for a second time before Justice Delehanty in the New York Supreme Court, who held that the Warners are equally liable with Powers for the balance on a printing bill. The plaintiff asked \$44,661 for services rendered Warner Pictures, Inc., of which Powers was an officer. Justice Delehanty decided only \$7,253 is due the plaintiff. The Warner Pictures, Inc., has since gone out of business.

The Clark-Cornelius Corp., which controls some of the old Charles Chaplin films, may subjects has been sued by Don Meaney in the New York Supreme Court for \$2,500 damages for breach of contract. Meaney hereby he was to edit, cut and reconstruct comedies from films owned by the defendant. He alleged he was to have been paid \$250 a week and 25 per cent. of the profits. The defendant's contention is that Meaney's work was inferior to the extent they could not dispose of his product.

Friday, July 7, 1922

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ALL AMERICAN LEGION POSTS TIED UP FOR FULL COVERAGE

American Releasing Secures Unparalleled Contract with Veterans' Organization—All Legion Posts, State Commands and National Headquarters Participate in Proceeds of Specially Selected Features—"Cardigan" First—100% Coverage of the U. S. Within Three Months—Complete Co-operation from Legion

One of the largest film negotiations made in the industry has just been completed by Walter E. Greene and Fred B. Warren of the American Releasing Corp., with the American Legion. The Messmore Kendall production of "Cardigan" will be placed in 5,000 picture theatres of the country through the local posts of the war veterans' organization, which took over "Cardigan" as the picture that it required in their Americanization campaign.

Beginning August "Cardigan" will be playing in cities and towns of less than 20,000 population from coast to coast utilizing the full 100 prints that have been issued through the American Releasing. In Minnesota 150 towns are playing the picture this month under American Legion auspices by virtue of a contract made two months ago by Frank Mantze, Minneapolis manager of American Releasing. The determination on the part of the Legion to make the use of the picture nationwide was closed about two weeks ago, the negotiations being closed with the American's home office officials and Sarle A. Meyer, head of the American Legion Film Service.

American Releasing has also entered into an arrangement with the Legion local posts for the playing of five additional features it has recently issued. The pictures are Martin Johnson's "Jungle Adventures," "Belle of Alasca," "The Lying Truth," "The Cradle Buster" and "The Mohicans' Daughter."

Thousands of local posts of the Legion effect an exploitation tie-up with the theatres in the smaller towns and co-operate not only with the theatre in the sale of tickets but actually perform the booking of the feature on a percentage basis whereby the local post receives a certain share in excess of a stipulated gross after the picture has been placed with the exhibitor.

On the production of "Cardigan" the contracts are being made in triplicate with a copy for the exhibitor, one for the home office and a third for the Legion. The picture is booked for either one day or longer, with the Legion setting the play dates on a two weeks' advance notice to the exhibitor, so that the local post can give the theatre its fullest co-operation.

The national body places the matter in the hands of the state commander in each state and he in turn delegates the matter of booking to each of the local posts. Each of the state headquarters receives a percentage from each of the local posts. In Minnesota the money being raised in that state is being devoted to the building fund for a State Legion hospital. In turn the national headquarters of the legion also receives a percentage of what the state commands receive.

A friendly rivalry is existing between the various states with national headquarters asking for a delivery of at least 75 per cent. of the towns, but all of the state commanders are striving for 100 per cent.

The American Releasing has turned out a booklet of sales instruction that is forwarded to each post commander and he in turn instructs his membership through this medium. A scale of prices on the rental of the pictures is laid down according to population, and this is set forth in the sales booklet.

Through the Legion tie-up, according to Messrs. Greene and Warren, the American Releasing will within three months' time obtain 100 per cent. sales coverage of the country which under ordinary circumstances takes anywhere from 18 months to two years to attain. In picture sales the most efficient sales organization can only hope even in that time to get about 65 per cent. of the country covered in bookings, but the Legion posts working for their percentage get over the ground from one end of the country to another and as far as sales

MRS. BLACK SUES BELA S.

Margaret A. Black (pictures), who has been mentioned in the Ward murder mystery, is suing Bela S. Black in the New York Supreme Court for separation, asking \$150 weekly maintenance and \$2,000 counsel fee. The couple were married Sept. 4, 1910. Mrs. Black alleges her husband, who is 20 years her senior, is unusually jealous, cruel, and with non-sup-

They had lived apart for a time, she in a Central Park West apartment and he at the Hotel Claridge, New York. Mrs. Black admits she received voluntary separate maintenance of \$85 weekly, later reduced to \$65 and then to \$30, and stopped altogether May 16 last. This was the cause of her seeking employment in pictures to support herself. She admits it has been mildly lucrative.

Regarding the Ward angle, she charges her husband and his attorneys with having issued statements, stating "Due to the publicity in connection with a matter in which I have no interest or acquaintance, except for the fact that I had once met Mr. Ward, I received notoriety of the most unpleasant sort, which made me so ill that I required attendance of a physician."

Frederick E. Goldsmith is acting for the defendant.

\$450,000 COOGAN VALUATION

The controversy waging for several weeks between Sol Lesser and the Associated First National over the placing of a \$450,000 exhibition valuation on the Jackie Coogan production of "Trouble" was finally adjusted this week, with the result the picture remains with the circuit for distribution at the figure originally placed on it.

The Lessers wanted a \$500,000 valuation, claiming the test weeks it played were at a time of the year when no normal line could be obtained on the drawing power of the production. They stated that unless their figure was placed they would withdraw from First National.

An order was issued to all of the exchanges recalling the picture and ordering the cancellation of dates booked before the two factions reached an understanding. Irving Lesser acted for his brother, Sol, in the negotiations, while President Leiber of First National represented the circuit.

QUICK DIVORCE ACTION

Los Angeles, July 5.

Irvin Martin, art director, was granted a divorce from Eleanor Martin, his bride of 24 hours, by Judge Summerfield last week when witnesses testified that the bride had time and again said she "married him to get a picture career" and "for his money."

The couple married May 14 and separated the following day, when the husband gave the wife \$100 for clothing.

Bruce McRae in Coogan Film

Los Angeles, July 5.

Bruce McRae was signed by Jack Coogan Monday to appear in the screen production of an Elinor Glyn story, which the father of the screen's child wonder is to produce.

The picture is to be made by the Western Features Co., which the elder Coogan heads, at the United Studios. After its completion McRae is going east to return to the legitimate stage.

are concerned cover it thoroughly. It is only the matter of dates that takes up the time in getting the full value out of the runs booked. That the Legion co-operation is given in the smaller towns is at this time showing the result of obtaining a two-day booking in houses where heretofore one day was the limit.

FAMOUS BUYS BLACK OUT OF NEW ENGLAND

Famous Free in Territory to Exploit Pictures Without Conflict

A result of the purchase of the interests of Alfred S. and John A. Black in the chain of New England theatres by Famous Players may result in a combination in that territory of the Black houses and those that are controlled by William Gray in Maine. The sale of the Black interests came as a direct result of Famous Players obtaining control of the majority of stock in the corporation through their purchase of the interest of another partner last winter.

There are about 45 theatres in the Black chain, and Harold Franklin, after leaving Shea in Buffalo, made an extended trip around the circuit as soon as he became associated with Famous Players. Almost immediately after the return of Franklin, Famous made the deal to take over the interest held by the two Blacks. In the Gray chain, in which Nate Gordon of Boston is one partner, he having put about \$350,000 into the company, and the Governor of Maine is also interested, there are about 15 theatres. A tie-up of the two circuits would place practically the entire New England territory in a combination that would make it almost impossible for any independent to get his product into the houses there without being willing to accept whatever price was offered.

Famous Players, it is understood, has designated Harold Franklin to look after the theatres, but in the event of a deal with Gray the latter will undoubtedly book the houses located in Maine, New Hampshire and Vermont.

Abe Spitz was the former partner in the chain, who disposed of his holding to Famous last winter.

FINANCE CO. IN EAST

William Sherrill Reported Organizing Along Coast Lines

William Sherrill returned to New York this week after an absence of about a year. He has spent the greater part of his time in Los Angeles and Chicago. In the latter city he promoted a picture deal whereby the Catholic churches take over a feature production of a religious nature and exploit it.

Sherrill, while on the coast, absorbed some of the ideas that have made the "finance corporations" there successful, and he is at present engaged in promoting such an institution for New York. In the west, the finance corporation business has grown to tremendous proportions. They stand ready to finance most any proposition where the purchaser buys on the installment plan. This includes automobiles, houses, furnishings, etc.

In homes and automobiles the biggest part of the business is done with the banks usually ready to discount the paper of a finance corporation, where they would not perform that service for the individual. Sherrill has lined up a number of bank roll people in the east, and will in all likelihood have his organization working early in the fall.

BRONCHO BILLY'S COMEDIES

San Francisco, June 28.

G. M. ("Broncho Billy") Anderson was here last week. He is making two reel comedies in Los Angeles with Stan Laurel as the star.

Anderson claims a releasing arrangement with Metro for the distribution.

ABRAMS FALLS ILL

Hiram Abrams, head of United Artists, and who exercises practically one-man control over the Chaplin - Griffith - Fairbanks-Pickford film product, fell ill last week upon his return from California. The doctors warned of a nervous breakdown and ordered him to remain at home resting all of last week. It was reported he might have to remain inactive most of this week as well.

The strings of important extensions for United Artists have been entirely in Abrams hands, and when he was compelled to remain away from business the plant practically ceased to function.

FILMING IN TAHITI

R. A. Walsh has sailed from San Francisco for Tahiti, in the South Sea Islands, to begin work on the first picture he is to direct for the Goldwyn organization. The production is entitled "Captain Blackbird," by Carey Wilson.

The company will start on its return voyage Aug. 23, arriving in San Francisco about Sept. 5.

FIRE AT GRAUMAN'S CLOSES HOUSE A WEEK

Only \$4,000 Damage—Happened Through Short Circuit During Performance

Los Angeles, July 5.

A fire back stage at Grauman's during the matinee Monday caused damage to the extent of about \$4,000. The theatre will remain dark for the balance of this week. There was no panic and no casualties among the audience.

The blaze started during the presentation of a special old timers' act when a crossed wire caused a short circuit. It ignited the drapes used in the turn. George Ormstrom, stage manager, and Oscar Briggs, one of the players, sustained burns trying to fight the fire.

The coolheadedness of the employees, headed by Sid Grauman, got the audience out of the theatre quietly before the fire apparatus arrived, with Henry Murtagh, organist, continuing to play while the house emptied.

It is feared locally the fire will have something of an effect on the business in the picture houses for the balance of the week.

OPEN FRIDAY AND SATURDAY

Columbus, Ind., July 5.

Because they cannot compete with the automobile in hot weather, all film house managers have agreed to operate only Friday and Saturday nights until Sept. 1.

They tried operating alternate weeks, only one house being open at a time, but there was not enough patronage.

TRIANGLE BENEFITS \$1,375,000 BY SETTLEMENT OF LAWSUITS

Winik Case Adjusted Out of Court on Payment to Company of \$100,000 and Cancellation of Western Import Contract in Perpetuity—New Deal

The Triangle suit against Hyman Winik and Western Import, which had as its object the contract in perpetuity for the foreign distribution of Triangle films was settled late last week by a conference among the attorneys before Justice Finch in Special Term of the New York Supreme Court.

This adjudication together with the previous settlement out of court with the Aitken Brothers reduces Triangle's liabilities by a substantial amount and adds book assets of \$1,375,000, of which \$100,000 is in cash paid by Western Import and the rest stock surrendered to the company by the Aitkens in settlement of Triangle's claims against them for sums aggregating \$3,000,000. By the terms of the Aitkens' settlement the former officers surrendered to the company 240,000 shares of the common stock of face value of \$5 a share and 15 shares of the preferred stock of the same par. This stock upon its return to the company is automatically cancelled and its passing materially increases the holdings of the other stockholders.

Probably as important as any point in the tangled litigation is the termination of the Western Import contract for foreign distribution. Originally Western Import held foreign rights to Triangle pictures forever, but this agreement has been cancelled and in its place Triangle and Western Import have entered into a new contract, limited in scope and providing for a division of profits on foreign exploitation between Triangle and Western Import. These operations cover Triangle reissues of a large number of pictures as well as screen rights to stories and rights for new production of pictures already made. In the number are a group of pictures starring Douglas Fairbanks, William S. Hart, Frank Keenan and other noted names.

The trial before Justice Finch lasted three weeks. More than 100 documents were put in evidence and 1,000 pages of testimony were

written. Arthur Butler Graham appeared for Triangle while the defendants were represented by Edward L. Moore and William L. Wemple. Higley, Sherman & Booth appeared in behalf of the two Aitkens, although at the opening of the proceedings the lawyers announced that a settlement had already been made out of court insofar as those co-defendants were concerned.

ANOTHER TRIANGLE SUIT

Kessels Asking \$9,000 Under Virginia Judgment

Although the Triangle-Aitken-Winik suits have been disposed of, the Aitkens are again linked legally with Triangle in another action by Adam Kessel, Jr., and Charles Kessel against the film company to recover \$39,255 in New York on a judgment for that amount awarded them in Virginia last January. This action will come up for trial next week.

Arthur Butler Graham, counsel for the Triangle, contends the contract upon which the action is based is not valid. They allege Harry and Roy Aitken led them to enter into the agreement to buy 9,000 shares of stock in question, although the corporation was a million dollars in debt at the time.

The Kessels brought suit in Virginia, as the Triangle is chartered in that state. Mr. Graham's contention is that the filing of the suit there was for the purpose of getting around the New York state laws which would invalidate such an agreement. This defense did not prove favorable for Triangle in the Virginia court.

The defendant has counter sued for \$90,000 damages. The Kessels' motion before Justice McAvoy in the New York Supreme Court last week to dismiss the counterclaim, strike out the answer and affirm the judgment was denied. The suit is calendared for next week for trial.

CONGRATULATIONS TO THE GREAT COLUMBIA AMUSEMENT CO. IN ITS 20th ANNIVERSARY, AND I'M PROUD TO THINK I'M A CHARTER MEMBER

GIVE ME CREDIT

POSSIBLY ONE OF THE MOST SUCCESSFUL AND BEST KNOWN SHOWMEN IN THE WORLD, WITH ONLY ONE BURLESQUE TROUPE TO GET MONEY WITH IN THE PAST 30 YEARS

AL REEVES

—BEAUTY SHOW—

PLAYING STRICTLY COLUMBIA AMUSEMENT CO. THEATRES

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AND GOT A FORTUNE LEFT

*Will Open Next Season on or About August 21st, Bigger, Better, Greater and Grander Than Ever!
All New Faces, Book, Scenery and Costumes. Entire New Show*

P. S.—Just Played an Old Home Week (June 12th), for the B. F. Keith Circuit (Proctor's 58th Street and Prospect Theatre, Brooklyn). Another Grand Circuit Where You Get Your Money and Wonderful treatment, with My Banjo Act, Assisted by Veneta Pomfret at Piano, Ellen Murray and Lilly Livingston, Two Chorus Pages.

MY ACT Was an ABSOLUTE RIOT, STOPPED THE SHOW Every Performance, and Just as Variety Said. My New Verses to "Give Me Credit" Song Were Written by BILLY K. WELLS, and the Act Booked by ALF. T. WILTON, Palace Theatre Bldg., New York City

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VARIETY

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48 PAGES

READYING FOR NEXT SEASON

NO RACIAL OFFENSIVE REFERENCE OR CARICATURE

**A. L. Erlanger and Lee Shubert Agreed Upon It for
Their Bookings—Also for Shubert Vaudeville—
A Commendable Understanding**

Since the legitimate bookings of the Erlanger and Shubert offices have been combined through agreement, the understanding has been reached by A. L. Erlanger and Lee Shubert that no offensive racial reference nor caricature will be allowed in the theatres booked by the combined syndicates. The racial order extends to Shubert vaudeville in addition.

By "offensive reference" is meant any reference in story, dialog, joke, gag or song that would be offensive to the members of the race it aimed at, such as the Irish or Jew or Latin, particularly, though the edict mentions all races. A harmless mentions all races. A harmless (Continued on page 4)

POSSIBLE BANKRUPTCY DECREASED MUSIC TAX

**American Society Apportions
\$38,000—Should Have
Been \$60,000**

The American Society of Composers, Authors and Publishers declared its sixth royalty dividend, the authors and publishers to divide \$38,000 amongst themselves. This is the largest royalty melon yet, although it would have easily totaled \$60,000 had all the picture exhibitors, dance hall and cabaret managers paid their music taxes. In many instances the pressing of the issue by the A. S. C. A. and P. would have induced bankruptcy proceedings and on individual request the tax question was laid aside for another quarter when the looked for improvement in show business will bring in the music tax fees in arrears.

The publishers will divide \$19,000 and the writers the same amount. Of the publishers, Class A members will receive \$1,095, Class B half of that, and Class C half of Class B members. A committee usually apportions the writers' quarterly income.

JURY CENSORSHIP IS NEARLY READY

**200 Names Submitted—City
to Add 100—License Com-
missioner May Be Named**

Voluntary stage censorship for Broadway, starting in the fall, is now up to the city. The jury panel, made up of names submitted by the Producing Managers' Association, Authors' League of America, Equity and the various organizations designed for advancement of the drama, is now in. The total list of accepted names numbers 200, or two-thirds of the entire panel. The city will nominate the other 100 names to complete the panel, the combined committee having the right to reject such names as they agree on.

The city's quota of jurors will probably be submitted by License Commissioner Gilchrist. Recently a committee appointed by the heads (Continued on page 4)

D'ANNUNZIO SCORE

**Brother of Poet-Warrior Writing
Synopsis.**

Vera Bloom, daughter of Sol Bloom, theatrical real estate man, has written the lyrics and collaborated on the book of "Darling," a musical comedy for which A. D'Annunzio has written the score. The composer is a brother of Gabrielle D'Annunzio, Italy's poet-warrior, whom Miss Bloom interviewed for an American daily and for which she received royal decorations and honors from the Italian royal family.

Joseph Bernard Roth wrote the book. A private producing unit will sponsor the play to be put on in the fall.

The Italian composer, judging from snatches of his score, has caught the popular American syncopated swing to a surprising degree.

MORE ACTIVITY THAN AGENCIES EXPECTED

**Briskness Around Big Of-
fices—Artists Holding Out
for More Salary—Crowd-
ing August with Try-Out
Dates—No Rush of New
Plays Before Labor Day**

21 SHOWS RUNNING

Activity in legitimate production was reported all along Broadway this week, with more briskness about the big offices than noted in months. Most of the theatres open are being used for rehearsals and the renting of halls has begun.

About the agencies it was stated more engagements seemed available than expected, but there appeared a tendency among artists to hold out for bigger salaries than offered.

A crowding of try-out dates was indicated for August. The first sign some new attractions would reach Broadway during that month was noted. There is no rush of new plays aimed for entrance on Broad- (Continued on page 12)

BREACH OF PROMISE SUIT AGAINST MILLIONAIRE

**National Sensation Imminent
in Evan Burrows Fontaine's
Intended Action**

Evan Burrows Fontaine, the dancer, left for Chicago this week to start action against one of the most prominent millionaires in New York on an alleged breach of promise case which will be a national sensation if not quietly disposed of out of court.

The man, who is of the Vanderbilt clan, is rumored engaged to a society debutante.

Charles S. Deneen, former Governor of Illinois will be Miss Fontaine's attorney.

CHICAGO POOL COMPLETED; WOODS HOUSES INCLUDED

**Cohan's Grand and Studebaker Not In—Nor Sel-
wyns' Nor Harris' New Houses—Joint Bookings
by Shuberts-Erlanger**

MUNICIPAL STOCKS SUBJECT OF AGITATION

**Indianapolis' Mayor Opposed
by City Council—No Pro-
fessionals Wanted**

Indianapolis, July 12. Jobs of 39 professionals in the two municipal stock companies playing in the free open air theatres at Garfield and Brookside park hang in the balance.

The city council, on a rampage against Mayor Lew Shank, to whom the open air theatres are as dear as a child, has passed an ordinance prohibiting expenditure of public money upon professional theatricals in the parks. Amateurs are (Continued on page 4)

HITCHY AN ACT

**Opening for Keith's July 24, at
\$2,000 Weekly**

Raymond Hitchcock will become a Keith vaudeville act July 24, opening for that week at Keith's, Washington.

It will be a test, in a way, of the comedian's qualities for vaudeville. Hitchy will do a single turn (alone), and if successful will continue at \$2,000 weekly.

It is reported Hitchy has stated to the Keith people he is prepared to take up a vaudeville route for next season, although it has been claimed on behalf of the Shuberts Hitchcock is under contract to them. Last week the Shuberts were preparing to have Hitchcock open a sort of Russian imitation ("Chauve-Souris") revue, in English, on the Hayes roof (44th Street theatre) in the early fall.

It is understood the Shuberts have gone so far in the preparation of the Hitchcock revue that Ray Dooley, Cecil Cunningham and W. C. Fields have been tentatively engaged for it.

Chicago, July 12. The Shuberts and Erlanger syndicates have completed their pool of local theatres, taking in their own houses, also the two A. H. Woods' theatres, Apollo and Woods'.

George M. Cohan's Grand and the Studebaker, shortly going under its independent management, are not included in the pool. Neither is the new theatre here of the Selwyns to be open by August 20, nor the other new houses of Sam H. Harris, due to open in October.

In the pool are the Garrick, Great Northern, Princess (Shuberts), Colonial, Blackstone, Powers, Illinois (Erlanger), Playhouse (Bryant), with the Woods theatres. When the Shuberts decide upon their local theatre for Shubert vaudeville next season, either Garrick, Great Northern or Apollo, the theatre selected will be withdrawn from the legit pool while playing another policy.

Joint bookings will be made for the pooled houses by the two syndicates. It will relieve the Chicago theatrical situation of an over- (Continued on page 2)

JOLSON'S FILM

**Will Become Camera Hero in
Blackface**

San Francisco, July 12. Al Jolson has contracted to become the blackface hero of a feature film, with the story based on the celebrated "Wildcat" series of yarns. It is proposed to utilize the famous 10th Cavalry, the Negro regiment stationed in Arizona.

Mr. Jolson made the announcement before leaving here for New York, where he will arrange for his next season's tour under the Shubert management in "Bombo."

"UNCLE TOM" ON TRUCKS

Rochester, N. Y., July 12. "Uncle Tom" under canvass is pleasing the countryside natives. It is the John E. Stowe troupe, transported on trucks.

FRENCH MANAGERS

PROPOSE "STRIKE"

Say All Theatres Will Close if Tax Is Not Reduced by Feb. 15—Business Better

Paris, July 12. All the French theatre and entertainment syndicates have agreed to petition Parliament for a reduction of the special entertainment tax in the formation of the next national budget.

The conference of managers declare that unless their request brings results in tax relief, which they claim is driving them out of business, they will close all establishments in France on Feb. 15, by which time the details of the budget will be known.

The current week's business in Paris is somewhat improved, due to two factors, one cooler weather and the other the closing of several theatres, which throws added patronage to those remaining open.

PARIS RECEIPTS

Paris, June 30. There has been a drop in the takings at the local theatres during the past week, in spite of the cooler temperature, the figures last Friday evening (considered a fashionable day for playgoing) being as follows:

In France, war tax and poor rate included—Opera (Martyre de St. Sebastian), 32,390; Comedie Francaise (repertoire), 9,000; Opera Comique, 17,472; Antoine (Peg o' My Heart), 1,795; Ambigu (Arsene Lupin), 4,307; Apollo (Enrico Toselli gala), 1,402; Arts (Perle de Chicago), 1,457; Athenes (Atout, coeur), 3,712; Bouffes (Phi-Phi), 5,060; Ba-Ta-Clan (Waltz Dream), 3,015; Capucines (Ce que l'on dit aux femmes), 2,246; Champs Elysees (Lole Fuller's school), 3,810; comedie des Champs Elysees (La Mouette, four acts by Tchekoff, translated by G. Pitoeff), 1,341.

Cluny (Nini, tu m'affoles), 1,302; Daunou (Ta Bouche, operetta), 1,125; Dejazet (Un tour de cochon, farce), 556; Deux Masques (mixed), 807; Edouard VII (Yvette Guilbert and American girls), 1,346; Th. des Boulevards, ex-Edon (revue), 3,487; Eldorado (Bibibi, drama), 953; Femina (Le Reflet), 1,537; Folies Bergere (revue), 14,073; Gymnase (La Femme Masquee), 4,903; Grand Guignol (mixed), 2,517; Gaite (classical operetta—"Mousquetaires au Couvent"), 6,442; Mogador (Russian ballets), 12,852; Marigny (revue), 9,205; Michel (revue "Le Bel Ange Vint"), 4,123; Mayol (revue), 3,354.

Nouveautés (Dick), 2,162; Porte St.-Martin (Courrier de Lyon), 2,858; Palais Royal (Seconde nuit de noce), 6,003; Renaissance (Les Miserables), 1,176; Sarah Bernhardt (La Mome), 2,400; Scala (Chasseur de chez Maxim's), 1,451; Trianon (Surprises du Divorce), 1,063; Ternes (Madame et son Satyre), 653; Vaudeville ("Monsieur Dumollet" operetta), 5,213; Varietes (Ma Tante d'Honneur), 2,911; Vieux Colombier (Saul), 3,905.

Paris, July 4.

Now closed—Odeon, Michel, Vieux Colombier, Chatelet, Alhambra, Casino de Paris, Theatre de Paris, Capucines, Potiniere, Mathurins, Nouveau Theatre, Moncey, Sarah Bernhardt, Oeuvre, Fortuny, Trianon, Cirque Medrano, Nouveau Cirque.

DEATHS ABROAD

Paris, June 30. Mme. Lise Devienne, retired French actress, at the old-age home of Ris-Orangis, France.

Jane Ryp, French lyrical artiste, committed suicide at Alexandria, Egypt. She was there to open a cabaret.

Jean Hanneesse (known as Nerlesse) cafe concert singer, died at Lyons, France, aged 38.

Mme. Cane Bedey, wife of music hall agent at Bordeaux, recently died.

H. W. WIELAND DIES

London, July 12. H. W. Wieland died here July 9. Mr. Wieland was England's oldest theatrical agent.

WINSLOW CURIOUS

He Arrives in London and Immediately Starts Talking

London, July 12. Mr. and Mrs. Max Winslow arrived here after traveling over the continent. Mr. Winslow complains he has not heard from his firm (Irving Berlin, Inc., music publishers) and would like to know if it is still in business.

While the expense of traveling over the European map is enormous, says Winslow, he claims to be several thousand dollars ahead on this visit, through having been away from the race tracks around New York.

SUMMER PROGRAMS ANNOUNCED IN PARIS

"The Human Bridge" Revived—Revue by Rip at Cigale—Alhambra Reopening

Paris, July 12. The sensational drama, "The Human Bridge," by Sutton Vane, adopted by Andre Mauprey in four acts, 12 tableaux, as "Le Pont Vivant," was revived at the Gaite last week, with the picture comedian, Biscot, in the part of a comic servant. Varennes plays the part of the hero, and Hermann the wicked villain. Miles Yriel and Marcelle Barry are in the cast.

A revue by Rip will follow the "Belle Polonoise" by Jean Gilbert at the Cigale.

The reopening of the Alhambra is fixed for Aug. 25. "Le Secret de Polichinelle" ("Everybody's Secret") is listed to follow "Les Miserables" (Hugo) by the summer management of the Renaissance next week.

PLANNING BURLESQUE WHEEL

London, July 12. Negotiations are reported going forward for the formation of an English burlesque circuit. C. B. Cochran's Oxford is said to have been selected for the wheel's hub, with Gulliver houses and theatres from other circuits to form the chain.

Jean Bedini is said to have offered to take "Bound in Fifty" at the Hippodrome over to the States as a complete production for one of the de Courville shows on the Columbia wheel.

LIKES "DECAMERON NIGHTS"

London, July 12. Upon the arrival here Monday of William A. Brady he suggested to Arthur Collins sending over "The Decameron Nights," the piece by Robert McLaughlin of Cleveland, Ohio, first produced here by Mr. Collins.

Mr. Brady wants to take the production to New York, revise the book possibly, with a likelihood he might arrange with the Shuberts to present it at the Century, New York, in the fall.

MELO AT PORTE ST. MARTIN

Paris, July 1. "La Bouquetiere des Innocents" is being rehearsed to succeed "The Lyons Mail" at the Theatre de la Porte St. Martin; now directed by P. Gavault and Coquelin.

Another revival of "Madame Sans Gene" with Mme. Cassive is being considered for September, in which event Pierre Magnier will play Napoleon, Daragon as Marshal LeFebvre, Maurice Lehmann and René Bechat.

Dillingham Engages Masie Gay

London, July 12. Charles B. Dillingham has engaged Masie Gay for one of his American productions. Miss Gay will sail August 21 for New York.

She appeared in New York, and for the first time, last year in "Pins and Needles."

Al Herman's Swansea Hit

London, July 12. A sensational hit was scored by Al Herman, the blackface comedian, when playing at Swansea last week.



Coming to B. F. Keith's Palace, New York, Next Week.
SUMMER HEAT AND
FRANK VAN HOVEN
P. S.—The Ice Will Be a Big Help.

14 LIVERPOOL THEATRES UP AT AUCTION; NO BID

Indication of Picture Business Abroad—42 Other Theatres Close Without Notice

London, July 12. The picture business has reached the stage over here where the over-theatred condition has killed all demand for houses.

The other day in Liverpool when 14 quite good film theatres in that city were put on the block to be sold to the highest bidder, not a single bid was received for any of the lot.

At about the same time in the provinces in one day 42 picture theatres closed through bad business, without giving previous notice.

RISQUE FARCE

Poisoned Hatpin Figures in Intrigue of Gay Husband

Paris, July 12. The Nouveautes theatre produced with fair success Andre Beaudy's and Lucien Moneigneur's three-act farce entitled "Le Galant Parfumeur," which has numerous risqué passages.

The story concerns the adventure of a perfumer who persuades his friend's wife to visit his bachelor apartment on the pretext of demonstrating a new perfume. His real purpose is to betray her husband, who has a rendezvous in the perfumer's apartment.

The perfumer had prepared a trap for the husband by placing a drugged hatpin in an armchair. Accidentally the wife, arriving first, falls into the trap and is rendered unconscious by the inoculation. When the husband does arrive the gallant perfumer tries to hide the unconscious wife, but the situation is revealed.

The wife forgives her husband's intrigue and they become reconciled while the perfumer consoles the other woman. It is voted an amusing light summer entertainment.

PICTURE HOUSE BATTLE

London, July 12. East End rival picture theatres have started to battle through extra attractions. Walter Wanger started the fracas by engaging a vaudeville headline. A competing house secured an act in apposition. The extra attractions have helped in both theatres.

LONDON THEATRES TAKEN

London, July 12. Producers looking for London theatres for fall legit attractions are finding there is no theatre available from September on.

That is accepted as a sign of a healthy theatrical condition next season.

"COMOEDIA'S" NEW EDITOR

Paris, July 12. Gabriel Alpaud has been appointed, at the stockholders' meeting last week, as editor-in-chief and general manager of "Comoedia," the Parisian theatrical daily, replacing the late Georges Casella.

"THE PASSION PLAY"

New York Manager Reported Negotiating for It

London, July 12. Lincoln Wagenhals is negotiating to take the Oberammergau Passion Play to America. He is offering to build a special stadium in New York, if necessary, for its presentation.

Wagenhals has agreed to deposit \$250,000 in advance. He is reported to have secured Anton Lang's consent, and it is understood the proposed deal carries with it the right to pictureize the play.

About every American producer of the drama has made proposals to the same end for the Passion Play.

SHEEHAN IN LONDON, BY ANOTHER NAME, SCORES

Kimberly and Page Do Well at Finsbury Park—Trix Sisters Going Back in "A to Z"

London, July 12. Lester Marr and Forde Sisters, opening at the Holborn Empire, were revealed as Lester Sheehan and two capable girls from the States. They did dancing, kicking and some acrobatic dancing; nicely received for a first showing over here.

At the Coliseum, also a premiere, the McConnell Sisters, palpably nervous and with scenic effects failing to properly work, did quite well notwithstanding.

The Trix Sisters (Helen and Josephine) did very big opening at the Victoria Palace. They return to the "A to Z" production July 31.

At the Finsbury Park, Kimberly and Page surprised the American contingent present at their debut through the manner in which they put over American dialog for real results. They scored strongly.

The Wirth Family turn, headlining at the Finsbury for a London return engagement, and using for billing the 24 sheets from their Ringling circus engagement in the States, made their usual big hit.

MUTUAL AMALGAMATION

London, July 12. Reports say the National Association (English) of Theatrical Employees and the Musicians' Union will amalgamate, to combat the managerial mutual interests.

Vasco Coming to Hippodrome

London, July 12. Vasco, who, when last seen in the States, was billed as "The Mad Musician," is sailing for New York early next month, to open with the new Hippodrome production.

SAILINGS

July 21 (from London for New York), Bert Levy (Aquitania).

July 19 (from London for New York), William A. Brady, Grace George (Mrs. Brady), (Majestic).

July 18 (from New York), Mr. and Mrs. Marcus Loew, Mr. and Mrs. Arthur Loew (Aquitania).

July 11 (from New York), Allan Pollock, Frances G. Knowles Foster (Berengaria).

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

July 11 (from New York), Hill and Quinell, Collins and Hill (Berengaria); July 15, Mary Tommie Edwards (Olympic); July 15 (from Bremen for New York), Max Alex (Yorck); Aug. 2 (from Cherbourg for New York), J. Francis Dooley (Olympic).

July 11 (from New York), August Dreyer (Berengaria).

July 11 (New York to Hamburg), Melville Rosenow (Reliance).

July 8 (from London for New York), Harry Rose (Mauritania).

July 8 (New York to London), Mr. and Mrs. A. J. Stasny (Majestic).

July 8 (from New York), Riccardo Martin, Hiram Abrams, Maurice Cleary, Watterson Rothacker (Majestic).

July 8 (from New York), Eileen Huban (Baltic).

ROTHSCHILD'S PLAY

TALKY AND DOUBTFUL

Produced at Strand, London, as "The Risk"—F. P. L. Has Picture Rights

London, July 12. A friendly first night audience July 5 at the Strand gave a cordial reception to "The Risk," but its success is doubtful.

It is irritatingly talky, with the final curtain about all in its favor.

Arthur Bouchier and Alex. Aronson made the production. It is in four acts, adapted by Jose G. Levy from "Le Caducée" by Andre Pascal. "Andre Pascal" is the pen name for Baron Henri de Rothschild, and for that reason its presentation took on added importance. Mr. Bouchier had the lead in the piece.

The Famous Players has secured the picture rights and also Bouchier's services for the stellar role in the film that he has created here in the play. The picture will be made in California.

AMERICANS IN EUROPE

Paris, July 1. In Paris last week: Frank G.

Carpenter, journalist; Florenz Ziegfeld, Jr.; Eddie Polo, Margaret Lawrence, resting after her run in "Lawful Larceny," New York; Albert E. Smith (Vitagraph), Wright Symons, Clarence Whitehill, Mpa Morgan, Edgar Selwyn, Richard Mansfield, Mrs. Gilbert Miller.

In Berlin: Mrs. Freda Hempel, Matja Nissen Stone, concert singer; Emil Herman (Cincinnati orchestra), Frederick Stock (leader of Chicago orchestra), Walter Henry Rothwell (Los Angeles Philharmonic), David Mannes and wife, New York.

Nikolai Sokoloff, conductor of the Cleveland Symphony orchestra, in England, prior to concert work at the Welsh festival, in London, in August.

Winthrop Cortelyou (son of former Secretary of the Treasury), composer, of Huntington, L. I., has fully recovered from his operation for appendicitis and has returned to Paris from Biarritz.

Irene Boucher, operatic singer, is appearing at the Gaité, Paris. Mrs. Harmon David Ryus (Celeste Nelli), concert singer, of California, is in Paris to complete her musical studies.

E. G. Kendrew, Variety's Paris correspondent, is in Berlin, after attending the "Passion Play" at Oberammergau. He goes to London before returning to Paris.

Dudley Field Malone gave a reception at his residence, Rue de Lubeck, Paris, in honor of Mrs. Ganna Walska Cochran. Many members of the American colony attended.

Stowitts, Californian dancer, has left for Seville, where he will study Spanish Gypsy choreography.

Thelma Edwards Is Sailing

London, July 12.

Thelma Edwards has been secured by M. S. Bentham for a revue to be produced in New York.

Miss Edwards is immediately sailing.

CHICAGO POOL

(Continued from page 1) dose of one style of production simultaneously, permitting the bookers to place attractions to the best advantage and least opposition other than they may encounter in the non-pooled theatres.

It is not known at this time whether the Selwyns and Harris theatres will enter the pool.

It is reported A. H. Woods pooled his local houses under a guarantee, to receive at least \$125,000 annually from the Apollo and \$100,000 from the Woods. The Shuberts are interested with Woods in the former and the McCormicks are said to have an interest with Woods in the Woods.

AMERICAN PERFORMERS

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AMUSEMENT STOCKS DULL IN OTHERWISE BOILING MARKET

Cliques and Pools Make No Effort to Exploit Resumption of Bull Campaign—Famous Halted at 83—Orpheum Back to 18

Partisans of the amusement stocks put through a premature bull drive late last week. It required only moderate buying Thursday and Friday of last week to mark the price of Famous Players up from 81 to 83, but immediately support was withdrawn the stock sagged. For instance, transactions in 5,000 shares of the film leader carried the price up about 2 points on Thursday and Friday, while combined turnover of 1,600 shares for Saturday and Monday left it about where it had begun. The other amusements went through relatively the same movement.

Market Strong Elsewhere

This performance was in the face of an otherwise strong market. On Wednesday when most standard stocks made substantial gains—as much as 5 points—and several, notably Studebaker and General Asphalt, got into new high ground for the year, the amusement group was listless. Famous Players touched 83 again for a trade or two and then relaxed fractionally. The situation among the pools appears to be that they cannot attract a following. As suggested before, the cliques have no difficulty in moving quotations by assuming an aggressive bullish attitude, but the operation forces them to extend their holdings, already pretty unwieldy and prices automatically droop on the withdrawal of pool buying. The only issue that behaved consistently was Famous Players, preferred, which held firmly at 95, compared to its recent low around 93. The senior film stock was braced up by the approach of its "ex-div" date, July 15, when it is due automatically to decline to the extent of its quarterly dividend of \$2 a share. Dealings in preferred were at a minimum. The directors meet Aug. 14 for action on the next quarterly dividend on the common.

Famous Players current profits are unofficially estimated at \$20 a share on the common after taxes and preferred dividends, and it is accepted without question that the regular rate will be maintained.

Loew and Orpheum Dividends

Loew made a better showing than the rest. At its best, it touched 16 1/2 and maintained itself around 15 1/2, determined. The volume of trading did not indicate any special development either way. The dividend meeting is due in August, but it is pretty generally conceded that disbursements are not yet in sight.

It was otherwise with Orpheum. That issue moved up close to 20 at the Thursday session of last week on dealings in 1,000, and there was some scattered dealing on the Consolidated and in Boston. This flurry may have been inspired by somebody taking a flier on the chance that something constructive would come out of the meeting of the directors in Chicago this week. There was an outside chance that they might shed some light on future dividend policy.

The board was still in session on Wednesday. Nothing had been disclosed of its deliberations, but the ticker interpreted the silence in Chicago as an ill omen. In the week from June 29 to July 5, with the board meeting in prospect, the stock advanced from 17 to 19 1/2 on a total turnover of 2,700 shares (six business sessions excluding the Fourth). In the week just passed (July 6 to 12) the price declined from 19 1/2 to 13 1/2, touching its bottom on Tuesday and repeating Wednesday. A peak of that sort before a board meeting and a dip during the session would ordinarily indicate that insiders were disappointed in some vague hope. Orpheum is still looked upon as a buy "for the long run," and such incidental price changes as those described reflect only momentary views as the immediate situation is affected.

Goldwyn Motionless

It was the old story in Goldwyn—turnover of 10,000 shares within the narrow range of 6 1/2 and 7 1/2—prices apparently in close control and the market in strong hands. Nothing

new has come out about the Goldwyn-First National deal except that it is still pending, the delay being caused by repeated legal consultation on both sides and changes in details of the agreement.

Mysterious 1,000 share lots of Triangle continue to come out on the curb, with prices between 25 and 30 cents a share. Obviously these are inspired movements and have little relation to anything connected with the company's situation. The recent litigation, whatever its significance, would have some definite effect upon the stock. On the surface it should have made it worth much more than prices of last May. If it wasn't worth more, it apparently should have been practically worthless. There isn't much of a margin between 25 cents a share and zero in a stock. One lot of 100 D. W. Griffith changed hands at 4 1/2, a full point up from the last transaction.

The summary of transactions July 6 to 12 inclusive are as follows:—

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play.-L.	2,800	82 1/2	81 1/2	82 1/2	+ 1/2
Do. pf.	300	94 1/2	94 1/2	94 1/2	+ 1/2
Loew, Inc.	3,500	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	1,000	19 1/2	19 1/2	19 1/2	+ 1/2
Boston sold 100 Orpheum at 19 1/2.					
Friday—					
Fam. Play.-L.	2,300	83	82 1/2	82 1/2	- 1/2
Do. pf.	100	94 1/2	94 1/2	94 1/2	- 1/2
Loew, Inc.	2,600	16 1/2	16 1/2	16 1/2	- 1/2
Orpheum	100	19 1/2	19 1/2	19 1/2	- 1/2
Boston sold 204 Orpheum at 19 1/2@18 1/2.					
Saturday—					
Fam. Play.-L.	700	82 1/2	81 1/2	82 1/2	- 1/2
Do. pf.	100	94 1/2	94 1/2	94 1/2	- 1/2
Loew, Inc.	500	15 1/2	15 1/2	15 1/2	- 1/2
Sunday—					
Fam. Play.-L.	900	82 1/2	81 1/2	81 1/2	- 1/2
Do. pf.	100	95	95	95	+ 1/2
Loew, Inc.	1,600	15 1/2	15 1/2	15 1/2	- 1/2
Tuesday—					
Fam. Play.-L.	1,100	82 1/2	82	82 1/2	+ 1/2
Do. pf.	200	95	95	95	+ 1/2
Loew, Inc.	2,100	15 1/2	15 1/2	15 1/2	- 1/2
Orpheum	600	18 1/2	18 1/2	18 1/2	- 1/2
Wednesday—					
Fam. Play.-L.	2,000	83	82 1/2	82 1/2	+ 1/2
Do. pf.	500	95 1/2	95 1/2	95 1/2	+ 1/2
Loew, Inc.	1,200	15 1/2	15 1/2	15 1/2	+ 1/2
Orpheum	1,000	18 1/2	18 1/2	18 1/2	+ 1/2

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Goldwyn	100	6 1/2	6 1/2	6 1/2	- 1/2
Friday—					
Goldwyn	4,300	7 1/2	6 1/2	7 1/2	+ 1/2
Saturday—					
Goldwyn	1,700	7 1/2	7 1/2	7 1/2	+ 1/2
*Triangle	1,000	29	29	29	+ 3/4
Sunday—					
Goldwyn	2,500	7 1/2	7 1/2	7 1/2	- 1/2
Tuesday—					
Goldwyn	1,500	7 1/2	7 1/2	7 1/2	- 1/2
Griffith	100	4 1/2	4 1/2	4 1/2	+ 1/2
Wednesday—					
Goldwyn	900	7 1/2	7 1/2	7 1/2	+ 1/2

* Cents a share.

VAUDEVILLE AT WLETING

Syracuse, N. Y., July 12.

Shubert vaudeville will play the Wleting opera house here next season, starting September 14, the last half of State Fair week. The vaudeville policy will be maintained for the last half of each week.

For the first half the opera house will have the legitimate production of the Shubert and the Erlanger bookings, continuing the agreement that removed the Erlanger shows from the Bastable last season.

MARCUS LOEW ABROAD

Mr. and Mrs. Marcus Loew accompanied by their son, Arthur, and his wife, sail Tuesday (July 18) on the "Aquitania" for England. The party contemplates remaining on the other side for about six weeks. Mr. Loew will arrange for releasing "The Four Horsemen" abroad.

AUSTRALIA

By ERIC H. GORRICK

Sydney, June 14.

HER MAJESTY'S.—After a record breaking season of 19 weeks in Melbourne, "A Night Out" with Al Frith and Maude Fare, opened here June 5. Business, capacity. Show looks like staying well into next summer (winter run in Australia). Madge Elliott and Cyril Richards stopped show with dance creations. Production lavishly mounted. Harry Burcher produced. Andrew McCurr directed.

CRITERION.—Emelie Polini is drawing big in "The Lie," by Henry Arthur Jones. Myra Kenham, Eric Harrison. Frank Harver scored hit of the play. Kay Souper, Herbert Leigh and Audrey Worth in cast. Seems set for run.

LONDON COLISEUM

—London, July 4.

A splendid example of British appreciation of humor may be found in the sentence uttered by a woman at the Coliseum last evening. Grock, the continental clown, had been on for half an hour, entertaining with his inimitable nonsensicalities. For an encore he took up his violin and before starting to play the instrument did juggling with the bow. Turning to her male companion she said: "He wastes such a lot of time fooling." Grock was his usual riotous hit, though there is a growing tendency on the part of the clown to "talk" in place of his former wonderful pantomiming.

Despite her personal popularity, which elicited a hearty reception and plenty of applause at the finish, Sybil Thorndike, one of England's greatest dramatic actresses, was quite unsatisfactory in a condensed adaptation by Paul Berton of Sardou's "La Tosca." It ran half an hour in the afternoon and was cut to 24 minutes for the evening show. She gives the big scene of the fourth act, which takes place in the apartment of Baron Scarpia in the Castle of St. Angelo in Rome, wherein the Baron offers to free the condemned Caveradosi if Floria Tosca will give herself to him. Miss Thorndike was at her best in pantomime. The crux is in Tosca's Catholicism—in that, after stabbing the Baron to death, the horror of her crime is brought home to her and she places the candlesticks on either side of the head of the corpse. Instead of playing this pantomimically, as originally written, she carries on the story with a protracted monolog, thereby destroying the psychology of the immortal drama. Jerrold Robertshaw as the Baron was wholly competent, and the two other roles are of minor import.

No Coliseum program is complete without a ballet, and the appearance of Tamara Karsavina was greeted by a series of wild "huzzahs" from the top gallery. The Coliseum gallery has a certain clientele of ballet lovers, and resent any program that does not supply them with that entertainment. Speaking of the penny-throwing episode at the Coliseum a fortnight ago, when the Marx Brothers were switched from the first part to next to closing, the spot where Lopokova was programmed, Llewellyn Johns, chief of staff of the Stoll Circuit, stated to a Variety representative the other day he was of the opinion the annoying incident was caused by these continental patrons of the Coliseum gallery, who came late to witness their favorite brand of entertainment and resented having missed it.

Artemas, an indifferent comedy juggler, opened the show. He was succeeded by Finlay Dunn, a stout, middle-aged pianologist, who scored neatly. He suggests in style the late Barclay Gammon, probably the best of England's pianolog artists in the past generation. Charles Falla, a Lancashire comedian, in eccentric make-up, told familiar jokes and, all things considered, rather sad.

Muriel George and Ernest Butcher, comedy duettists, in selections from a repertory of folk songs, are held over from last week, with a new routine. They were warmly welcomed on their appearance, giving indication they quickly established themselves as house favorites. The singing turn is more legitimate than vaudeville, suitable in America more for the lyceum platforms. They sing well and the man has a trick of finishing every number with a top note, which is effective.

Marie Dainton, a trifle stouter than when she appeared in America years ago, gave imitations of Edith Day, Violet Loraine, Jose Collins, Mrs. Pat Campbell, Maudie Scott, Marie Lloyd and Phyllis Monkman. She was a hit and her impersonations are capital, with the exception of Edith Day. She did not hit off Miss Day's American accent very happily.

Clifford and Gray, man and woman hoop jugglers, closed with a fast routine, most of it good, but little of the work new. They do no hoop rolling, confining themselves to juggling stunts with the wooden hoops. The fourth episode of the pictures of the Prince of Wales' tour closed.

Jolo.

GUILBERT'S MYSTERY PLAY HAS AMERICAN PLAYERS

Mme. Yvette Publicly Introduces Her New York Dramatic School in Paris—Piece Partly in English and Partly in French

Paris, July 12.

At the Th. Edward VII theatre here, Mme. Yvette Guilbert publicly introduced her local New York Dramatic School, of which she is the directress.

The piece was cast with American players, pupils at the school. They interpreted a fourteenth century mystery play, entitled "Gibour, la Femme que Notre Dame savava d'être brulée," played partly in English and mainly in French by the American neophytes.

And they did it excellently. A woman of the rich middle classes, having been accused of adultery with her son-in-law as co-respondent, murdered him as a method of proving her innocence. The proof was judged to be excessive, so the matron Guibour was condemned to be grilled at the stake.

However, the Virgin Mary appeared and subdued the flames, the accused thereby becoming an object of veneration. The people hail the murderess as a saint.

Elizabeth Moffat (of Denver) holds the title role, and is supported by Sybil Mandell (New York), Caroline Meade (Shawnee, Okla.),

Eugenie Buyka, Lucienne de Lahaye, Folwell, Kelly, Jenny Barry, and Frances Hessler.

The young artistes enjoy their professional trip to Paris, and will have much to talk about when they get home.

Yvette Guilbert appears in the second half, reciting modern ballads and ancient troubadour ditties.

Business has been fair.

Kendrew.

FELKINS ARRESTED

John J. Felkins (vaudeville) was arrested last week by detectives charged with jumping his bail on a grand larceny charge preferred by Leo Kocher, proprietor of the Crescent Hotel, New York. The arrest was made on a bench warrant issued by Edward Carroll, clerk of the Court of General Sessions.

A \$225 board bill is at the basis of the charge, Kocher alleging Felkins posed as the nephew of Charles Schwab and was given credit. Corinne Tilton (vaudeville) who was stopping at the same hotel at the time was also "nicked" for \$250 by the defendant on a personal loan.

IN LONDON

"De De," the most successful musical comedy of the season in Paris, has just closed a long run at the Bouffes Parisiens, and its place will be taken for the summer by a revival of "Phi Phi." Maurice Chevalier, who played the lead in "De De," is in New York for a three weeks' holiday and will return to Paris for a revival of "De De" in the fall. He will go to New York next year to play in "De De" under the management of Charles Dillingham. Chevalier has been described as the matinee idol of Paris, and is very popular. Mile. Mistinguette, the famous Parisian revue artist, sailed by the same boat, and probably will appear in a New York revue.

Zoe Akins is taking the cure at Brides Les Bains in Savoie. Madame Dorziat, the French actress, has accepted Miss Akins' play "Decadence" for production in Paris in the autumn. Later she will include it in her repertory for her South American tour. Irene Vanbrugh will probably do the piece in London but nothing will be settled until Miss Akins returns to London, July 10, where she will remain until sailing for New York, July 24. Gertrude Elliott (Lady Forbes-Robertson), Willette Kershaw, Gladys Cooper, Kyrie Bellew and Madge Titheredge are bidding for the English rights of Miss Akins' other pieces, "The Varying Shore" and "Daddy Goes A-Hunting," which embarrasses Miss Akins, as she finds it difficult to decide to whom she shall "throw the handkerchief." The disposal of the English rights to all three plays will be settled during Miss Akins' stay in London.

Robert Nainby has been seriously ill for some time. He has now undergone a serious operation and is making good progress toward complete recovery.

Affairs of Sir Thomas Beecham, the founder of the now defunct Beecham Opera Co., have once more been occupying the attention of the Court of Bankruptcy. The original receiving order was made in 1919 and the case has been brought up at regular intervals ever since. Recently an offer was made of 20 shillings in the pound by instalments. It was stated by counsel, E. Clayton, K. C., that he thought Sir Thomas would be in a position to pay the whole of the 20 shillings in the pound down. An amount of £24,000 was involved in income tax and super tax. An adjournment was announced until July 20.

Phillip Michael Faraday will be associated with Robert Evett in the production of Oscar Strauss' "The Last Waltz" at the Gaiety. Jose Collins (Lady Robert Innes-Kerr) will be the star.

Matheson Lang will bring his season at the New to an end at the end of July following which he goes on a provincial tour with "Blood

and Sand." He will not return to the New until Xmas, when he will produce a new play. Lang is practically the only actor-manager now in London.

Robert Loraine, who has not been too lucky of late, will enter into genuine actor-management as soon as he can get a theatre on a lease covering an appreciable term of years. When he achieves his purpose his ambition is to produce Shakespeare's "Henry V." and also a revival of "Cyrano de Bergerac."

The co-operative season which Donald Cathrop is inaugurating at the Aldwych will commence July 11 with a production of "A Midsummer Night's Dream." This will be followed by productions of other Shakespearean plays. These will be succeeded by plays by modern authors. The runs will continue as long as the plays can find a box office paying public. Mrs. Lovat Fraser will have a hand in the designing of scenery and Dion Clayton Cathrop will produce. The theatre will return to pre-war prices.

Meggie Albanesi has signed up for a number of Readean productions, the first of which will be "East of Suez" at His Majesty's. Following this she will appear at the St. Martin's in a Barrie revival. Meanwhile she is in Sweden playing for a Swedish-Bio film.

The full cast of the new play by Brandon Fleming, "Down and Out," which will be seen in Cardiff and other provincial cities before coming to the West End, is Denna Neilson Terry, Mary Glynn, Arthur Whitby, C. Wordley Hulse, Henry Victor, T. G. Bailey, Anatole James. (Continued on page 30)

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CLOWN IN LUMBER CAMPS FOR 40 YEARS, STILL GOING

French Canadian Travels Over Lower Quebec
Province with Family—Got Start Under Canvas
—Moves from Camp to Camp

Montreal, July 12.

A traveling clown for 40 years, playing in the lumber camps of Lower Quebec, and moving from camp to camp during the winter by dog-sled, is the mode of life of Leo De Facto, his wife and four children, at present having a holiday in this city.

De Facto, during 40 years, has earned his living by furnishing entertainment to the lonely lumberjacks who spend each winter in the bush along the St. Lawrence below Quebec.

De Facto says that each summer about this time he and his family take a month's vacation, usually in Riveville du Loup or Quebec City. This year, as the winter had been exceedingly good from a financial standpoint, they decided to visit Montreal.

Although 60 years of age, he does not appear over 40. He attributes this to the open air life which he has lived since childhood.

De Facto was born in Matane, P. Q., where he lived until 16. When 14 he was sent to his father to work in a lumber camp. At the end of his season he returned home and his winter's wages went to swell the family exchequer. He was then put to work on his father's farm until the following autumn, when he was again sent to the bush.

At the end of that winter there was a change. He could not understand why it was that after he had worked all winter his father should get the benefit. Instead of going home this time he ran away to Quebec. After his money was spent he was afraid to go home and found it necessary to get employment. He secured a job with a small circus as a canvasser.

Soon he became a junior clown. For some years he performed in the sawdust ring. He finally became a full-fledged clown, acrobat, conjurer and tight-rope walker. Nothing was done under the big tent at which De Facto could not at least make a passing attempt.

Eventually, he returned home, but the peaceful existence was not for him. He was soon making use of his circus experience to entertain the farmers and villagers of the district. He collected more money in this way than he could have earned by laboring. Encouraged, he conceived the idea of laying in some of the various camps near his home.

Gladly received by the lumberjacks, his field of operations widened. His fame slowly grew. He became a familiar figure in all the lower parts of the province. When marrying, he did not settle down but took his wife with him wherever he went. Even when his family began to grow he still continued the roving life. He has two sons and two daughters. The sons are nearly men now. They aid him in his performance. They may continue in the same line after he is too old to work.

While travelling from place to place he and his troupe take a full campers' outfit. Tent is the only home. Children have ever known. In the winter a dog team draws the household goods and the apparatus for the performances. In the summer a horse and cart answer.

Both the sons say that they wish no other way of living and that they will keep to their present vocation for their lives. Madame De Facto states that though she once wished to settle down and live always in the same place, she has now grown so accustomed to life outdoors she does not wish otherwise.

ARDELL IN "SCANDALS"

Franklyn Ardeall has engaged for the new George White's "Scandals." Ardeall has a standing offer to join "Tangerine," which reopens in Boston late in August but preferred the opportunity to play the flip role "Scandals" gives him.

Pearl Regay, the dancer, also has been placed in the White show.

VOLUNTEER JURY

(Continued from page 1)
of the voluntary jury plan called on the commissioner for an expression of opinion. He advised the committee that he was heartily in favor of it. The only check on stage presentations, so far as is known, is the censor body. The courts in "The Demi-Virgin" case decided against the license commissioner and thereby took away his power to close stage-play theatres without due process of law.

Without the city participating, the voluntary jury system would be impotent. The mayor expressed himself in favor of it sometime ago. The license bureau is believed to be the only department under the mayor qualified to actively subscribe to the movement, and jury nominations are expected from that source.

When needed, a jury of 12 will be selected by the paddle box system, similar to the manner in which court juries are selected.

9:30 A. M. REHEARSAL

Loew's State Moves Up Time
Twice Weekly

The Loew office has advanced the time for rehearsals at the State, New York, from 10 a. m. Mondays and Thursdays to 9.30, due to the show starting there at 11 a. m.

Commencing this week acts are being notified that they must report on the State stage by 9.30 in order that scenery may be hung and to prepare for the orchestra rehearsal, which is held on the New York Roof in the morning.

It has been necessary to discontinue orchestra rehearsals in the State, due to the early opening. The orchestra uses the New York Roof while the organ supplies the music for the first showing of the picture at the State, commencing at 11 a. m.

TIMBERG NO. 2

\$600 Act in Second Position on
Palace Bill.

Herman Timberg, who is booked to play Keith's Palace, New York, next week, has been notified by his agent he will be placed No. 2 on the Palace program. Timberg is receiving \$600 for the Palace week. He is to stage two Shubert vaudeville units next season for I. H. Herk and appear in one of them.

The Palace booking was entered into by Timberg several months ago, before his engagement with Shubert vaudeville.

SOUTH AFRICA

By H. HANSON

Cape Town, June 16.

The revue, "The Peep Show," under direction of African Theatres, opened the Cape Town season at the Opera house June 7 to capacity and big business since opening date. It is a big success. The scenery and mechanical effects were something to set the audience going. Billy Fry, English comedian, got over with clever comedy work. He was well supported by two funny comedians, Harry Brunning and Frank Foster. Billie Bell, a pretty, dainty and clever actress, won applause for her delightful work.

Good business is being done at this vaudeville house (Tivoli) week June 7. Sandy McPherson went well. Hunter and Bob, amusing. Harold Moss, clever violinist, and Isobel Maachah, dancer, in good act. Horace Jones and partner in song scene, "Seaside Scenes and Types," left audience satisfied. Holson and Bert, comedians and dancers, drew some applause. Tex McLeod, American, spinning ropes and yarns, return visit, roped audience into big applause. Three Lombards, equilibrist, artists with an act that closes the show to appreciation. Current week, Mlle. Jaunita Trevoir, neat and artistic dancer. Waits between each dance spoiled act. Joel Myerson, well-trained tenor. Alec Daimler and Dora Eadie, comedy, hit with good turn. Sandford and Lyons, comedians and claimed originators of soft-shoe dancing, nice act. Other acts: Sandy McPherson, Three Lombards, Jones and Partner. Week June 21: Juliet and Piero, Zona and Mibray, Fillis Duo, Daimler and Eadie, Sandford and Lyons, Mlle. Trevoir, Joel Myerson.

Fred George Wright died May 16 from double pneumonia after an illness of one week. Mr. Wright was stage manager of the Tivoli, and very popular.

Under the new management of J. W. Birrell the Alhambra, pictures, is recording good business. Week June 5, "If I Were King" (William Farnum), drew capacity; 12-14, Mary Pickford in "Amarilly of Clothes-Line Alley"; 15-17, "The Honey-pot" (Peggy Hyland); week 19, "On With the Dance" (Mae Murray).

GRAND—June 8-10, "The Diamond Necklace" (Milton Rosmer), British production, drew capacity; well-produced film; 12-14, "When Fate Decides" (Madeline Traverser); 15-17, "The Adventures of Mr. Pickwick"; 19-21, "Lessons in Love" (Constance Talmadge).

WOLFRAMS—June 8-9, "Thy Soul Shall Bear Witness"; 10, "My Lady Friends" (Carter De Havens); 12-14, "Fine Feathers" (Claire Whitney); 15-17, "The Woman in the Suit Case" (Enid Bennett); 19-21, "The Cyclone" (Tom Mix).

W. J. Shephard, by arrangement with E. J. Carroll and Barrington Miller of Australia, will screen at the City Hall, commencing June 19, the eight-part film, "The Sentimental Bloke," adapted from the verses of C. J. Dennis. It is claimed this picture made a big hit in the States. Sarah Sylvia, the Jewish actress,

who recently toured South Africa, is at present in London, with a view to bringing over another company for a tour.

Marda Vane, known in Cape Town as Margaretha van Hulsteyn, and South African born, is causing joy among her friends here owing to having made a big success as Phaedra in Dryden's "Amphitryon" at a London revival.

Johannesburg

HIS MAJESTY'S—Musical Comedy Co. finished June 15 with "A Night Out." English actress, Ruby Millar, supported by Charles Carson, opens June 16 with "The Edge of Beyond."

STANDARD.—Alfred Woods and Co., staging "The Muddler" and "Smouldering Fires."

EMPIRE—Week June 12, Bert Coote and Co. in "P. Pipp, Detective"; W. V. Robinson, Canadian entertainer; Dream Stars, vocal; Norton and Simmons, comedy; Weynen and assistant, acrobats; Louis J. Seymour, comedian; Dainty Danes, dancers; Hilda Denton, comedienne.

ORPHEUM—M. M. Alexander. Good business. Week June 12, Tom E. Finglass, coon delineator; Fillis Duo, musical; pictures.

NEW BIJOU.—Pictures.

CARLTON.—Pictures.

Vivien Tailleu, in South Africa about six years and a very fine dancer, is leaving for England. She has been responsible for all the dances in the revues, etc., produced by the African Theatres, Ltd.

Durban, Natal.

THEATRE ROYAL—Musical Comedy Co., under direction of African Theatres, opens June 19, with "A Night Out."

CRITERION—Week June 12, Real McKays, Mme. Leah Williams, Jubb and Jerome, "The Boston Girls"; pictures.

EMPIRE BIO.—Pictures.

HIS MAJESTY'S—Pictures.

POP BIO.—Pictures.

Boswell's circus and menagerie playing in Durban.

BAR RACE SLURS

(Continued from page 1)

laughing point covering a race will pass the local censorship un molested, but anything that may be labeled as offensive with the line sharply drawn will be deleted from a Shubert or Erlanger stage.

The Shuberts issued a similar order last season, mostly applying at that time (before the Erlanger alliance was arrived at) to Shubert vaudeville performances. The sweeping order taking in all theatres followed the Shubert-Erlanger alliance.

Beyond admitting such a ruling has been made, no one of either of the Erlanger or Shubert forces would comment upon it.

SHUBERTS' VAUDEVILLE THEATRES NEXT SEASON

Tentative List Unverified—No
Official Announcement Has
Been Made

No official announcement of the theatres and cities comprising the Shubert vaudeville route next season has been issued as yet.

A tentative list, unverified but reported as "pencilled in," follows:

Crescent, Brooklyn; Central, New York; Harlem opera house, New York; Chestnut Street, Philadelphia; Academy, Baltimore; Belasco, Washington; Criterion, Buffalo; reconstructed house in Albany (unnamed); Grand, Hartford; Ohio, Cleveland; Keeney's, Newark; Empress, St. Louis; Princess, Toronto; Welting, Syracuse; Detroit opera house, Detroit; Garrick, Chicago; Englewood, Chicago; Palace, St. Paul; Garrick, Minneapolis; Brandeis, Omaha; Shubert, Kansas City; Shubert, Cincinnati; Masonic, Louisville; Empress, Des Moines; Majestic, Utica; Nixon, Pittsburgh.

In addition to these, houses in Providence, Indianapolis, Allentown, Pa.; Wheeling, W. Va., and Altoona, Pa., are also reported for Shubert vaudeville.

Syracuse and Utica may be a split week on the Shubert route.

It is reported negotiations have been started by the Shuberts to secure the new Strand, Jersey City (on the Hudson boulevard and operated by Frank G. Hall), but that the directors of the theatre have decided to continue on their independent vaudeville way. The house recently opened.

DICK BURTON LOSES EYE

San Francisco, July 12.

Dick Burton, of Burton and Dyer, who have been playing in Australia, recently lost an eye as a result of a fish hook getting caught in his optic

OBITUARY

BOBBY CONNELLY

Bobby Connelly, age 13, one of the earliest of the juvenile picture stars, died July 5 at Lynbrook, L. I., after an illness of three months, due to an enlarged heart and bronchitis. His parents, Mr. and Mrs. Joseph Connelly, were former vaudeville stars. In 1912 he started his screen career at the age of three years for the Kalem company, after which he was for a number of years with Vitagraph. Several years ago he appeared in vaudeville as the starred player of a sketch company.

EDDIE BADGER

Eddie Badger died at the Agnew hospital in California, July 3, at the age of 43, after a lingering illness. The remains were cremated. Following a long career in vaudeville where the deceased had been

IN MEMORY

OF MY HUSBAND

EARL HIGLEY

Who departed this life July 10, 1921.

GONE BUT NOT FORGOTTEN

YOUR WIFE

JESSIE HIGLEY

a single musical turn, Mr. Badger played in George M. Cohan's "Vagabond" production, his last engagement. He is survived by his mother and two brothers.

MAUDE MURRY

Maude Murry, who appeared in musical pieces prior to her marriage, Dec. 23, 1920, to Adrian R. (Happy) Johnson (blackface comedian), died July 6 at her home, 609 Ledyard street, Detroit.

The deceased was 21 at death, leaving no relatives other than her husband, who survives. Cause of death not mentioned.

Ira Belasco, a brother of David Belasco, died in San Francisco last week after a long illness.

AUSTRALIA

(Continued from page 3)

placed, June 17, by "The Great Lover." Mr. Bennison made hit in the name part. Comedy does not run smoothly, padded out by long intervals. Williamson-Tait gave production good mounting. This comedy was liked in Melbourne, when it played there two months ago. Leslie Victor as the Duke ran Bennison close second for acting honor. Edith Drayson made hit as maid. Bob Hommans produced.

TIVOLI.—Business away off at matinee. Should pick up when George Carney and Malcolm Scott open June 17. Brady and Dunn, dances, opened. Gave show good start. George Armstrong, maimed digger, scored with songs. Edwards and Parkes got by in fairly funny sketch. Talbot O'Farrell, Irish songs and old Ford jokes, closed intermission. The Fanjacks, hand balancing, fair. Two Rascals, songs, playing short return season, tied up the show. Raines and Jones closed.

FULLER'S.—Business big. Nat Phillips' revue and Harry Thurston share honors. Wells and Dells opened, ordinary. Rene Dixon pleased with dances. Herman Lenz, violinist, got by; lacks personality. Harry Thurston scored hit

CIVIC STOCKS

(Continued from page 1)

all right, but professionals—no, the council holds.

Lew is fighting back. He announced he would veto the ordinance and to induce the council not to pass it over his disapproval he is circulating petitions favoring the theatres. Several thousand have signed. He is using newspaper advertising and "four-minute" speakers at the outdoor playhouses.

The Garfield place was opened last Thursday to a crowd of almost 3,000. From 2,000 to 2,500 have been attending Brookside regularly five nights a week.

Councilman Walter W. Wise urged passage of the anti-theatre ordinance because "they are taking the bread and butter out of the mouths of men who have invested their money and talents in the theatre business."

The council meet. again July 17. The ordinance was passed by a vote of 7 to 2 and unless the mayor arouses overwhelming public sentiment it appears the bill will be passed over his veto.

of show. Phillips' revue takes up second part; hit. Films: Globe, "The Sheik"; big; dollar top nights. Crystal Palace, "The Kid"; capacity. Haymarket, "Penrod"; Lyceum, "Ladies Must Live," "She Couldn't Help It."

Melbourne

HER MAJESTY'S.—"The Little Dutch Girl." ROYAL.—"The Bat"; last nights. KING'S.—Humphrey Bishop Co. PRINCESS.—Sistine Choir. PALACE.—Ada Reeve in "Spangles"; 9th week.

TIVOLI.—Wee Georgie Wood, Marie Le Varre, Sam Barton, Holden and Graham, Carre and Wellerway, Con Morelin, Louis Bloy, The Desols.

BIJOU.—Burton and Dwyer, Maury Sterndale, Rastus and Banks, Otis Mitchell, Delevale and Vockler, Art Tozart, Keating and Ross, James Teddy, Belle Moyra.

TOWN HALL.—Marguerite D'Alvarez.

STRAND.—"Over the Hill."

HOYT'S.—Pictures.

MELBA.—Pictures.

Adelaide

ROYAL.—"The Bat." KING'S.—Walter George Co. Ling and Long, Rodger Trio, De-Wilfred, Crane and Lawrence, Taylor and Summers.

PRINCE O' WALES.—Stock.

Grand, "Over the Hill"; West's, "Hall the Woman"; The York, "The Sheik."

Brisbane

EMPIRE.—De Tisane, Don Stuart, Dolinda, Miller and Rainey, Jennings and Gerald, Norton and Forbes, Palmetto, Trix Ireland.

STRAND.—"Way Down East."

CREMORNE.—The Frolics.

MAJESTIC.—"The Barnstormer."

NEW ZEALAND

Auckland

HIS MAJESTY'S.—"Maid of the Mountains."

OPERA HOUSE.—The Darraghs, Verna Blair, Lloyd and Raymon, Sam and Blaise Goldie, Trent and Sadie, Gus Raglus, Claude de Car, Etta Field.

L. I. C. "Broken Blossom"; Tivoli, "The Sheik"; Strand, "Hall the Woman."

Wellington

G. O. H.—"Babes in Wood."

TOWN HALL.—Rosina Buckman.

KING'S.—Pictures.

Dunedin

HIS MAJESTY'S.—Digger Co.

PRINCESS.—Ward & Sherman

(Continued on page 34)

"MISTER" IDEA NOT ORIGINAL, SWEAR GALLAGHER AND SHEAN

Refer to Duffy and Sweeney and "Mister Dooley" in Answering Affidavit in Bryan Foy's Suit—Hearing on Injunction Application

Ed Gallagher (Gallagher and Shean) has filed an answering affidavit to Bryan Foy's charges that the "Mister" song was authored by the plaintiff, in which Gallagher admits the "Mister" idea is not original; that Duffy and Sweeney have used it before; that Major Donovan, for three years from 1903, enjoyed quite a vogue with his "Mister Dooley" song written by Peter Finley Dunne (the author of the "Dooley" series); that, outside of suggesting they address themselves as "Mr. Gallagher and Mr. Shean," Foy has not written a line of the song; that the melody was original with Gallagher and that Ernest R. Ball was called in to "doctor" it a little, etc. These and other allegations are included in a lengthy affidavit filed late last week.

The argument on the injunction to restrain Jack Mills, Inc., from publishing the song, and the team from using it, was scheduled for Thursday (yesterday) in the Federal District Court before Judge Mayer, having been postponed a week.

Gallagher continues that Ball took several old familiar strains for the melody to make it jingly, and as for the words, Foy was only concerned through his idea (which was discarded) that suggested another idea which is the real basis of the "Mister" song. And for this Foy has been amply paid, the affidavit asserts.

Joseph O. ("Major") Donovan has filed a supporting affidavit, stating he has been 15 years an actor, although the last two otherwise engaged, and that he started the "Mister" idea with "Mr. Dooley," even to the extent that he had to change his act name from J. Orrin Donovan to "Mister Dooley" Donovan.

Duffy and Sweeney, who really popularized the two-man idea, are understood to have consulted counsel last week regarding an action against Gallagher and Shean. It is reported attorneys have discouraged any idea of a lawsuit by them.

CON'S KID PITCHER WAS ALL MADE UP

Juvenile Revealed as 40-Year-Old—Hair Dyed Black, and Dye Ran

Binghamton, July 5.

Dear Chick:

If I ain't the unluckiest egg in the world I'm a tie for second. I've had worse breaks this season than a ten-year-old flivver. Wait till you get a load of the latest.

You know the young phenom pitcher, Sweeney, that I grabbed a few weeks ago. Well, as I wrote you, he got away to a flyin' start and succeeded in calm'n' down the players' wives club that tries to manage my ball club from in back of the grandstand.

This club hasn't been drawn' any too well, and the local stockholders began to squawk when they had to dig into their jeans for fresh dough to meet expenses. I have a pretty high-priced club, as payrolls go in this bush, so they begun hintin' to me that as long as the club wasn't settin' the league on fire, why don't I get a flock of mornin' glories for coffee and cakes. They argued that any nine men could finish last just as well as my mock oranges.

Of course, to the layman they had a belch comin', but I know I have a real ball club and that when they get goin' they will burn this graveyard up. There's nothin' in this league to beat up a flock of old men and young busters who ought to be workin' at some useful occupation instead of foolin' the public. But to get back to Sweeney, after he won his third game I wired every club in both big leagues that I had a wonder and that he was for sale for immediate delivery. The next day the scouts arrived, and begun pussyfootin' around tryin' to get the inside on the kid. I started

him out of turn to give them a peek at him, for I figured I could peddle him quick for a load of jack and quiet the beefing stockholders for the balance of the season.

We were playin' Jersey City, and Sweeney started like a prairie fire. He had everything, and made those mosquito dodgers throw their bats away innin' after innin'. About the beginnin' of the fourth it began to rain, but the umps in these leagues can't afford to turn back any dough on rain checks, for they have to show three times daily the same as the ball players, so they made us play through the rain. The only time a game is called on account of rain up here is when there's a cloudburst or somethin'.

Sweeney, as I told you, is a swell lookin' kid with coal black hair. After he had pitched an innin, I looked out at him on the mound, and thought that I was managin' t' Royal Giants. His whole pan was black, and as he hadn't run bases or fell in the mud I couldn't understand it.

About this time, Lefty Lloyd, who was scoutin' for Philadelphia, came down onto the bench from the grandstand and said: "Who's workin' for you today, Eddie Cantor?" I didn't crack, for I didn't know what it was all about. Sweeney got the side out and walked in toward the bench, and as he got near I almost passed away. His hair on the sides under his cap was as white as a nurse's apron. Lloyd takes one peek at him, then lams for the stand, and a minute later I seen him with five scouts around him all talkin' like mad and wavin' their arms like traffic coppers.

Lloyd recognized Sweeney having played with him in the Iron and Ore League about the time Rubie Waddell broke in. He must be forty years old, but he had his face lifted by one of them beauty specialists and dyed his hair, tryin' to get by as a youngster. At that, I think he would pitch winnin' ball in the big show, but as soon as them scouts got their low down on who he was they hauled out on the next train.

Sweeney can stay with my club, and I'll pay him as much dough as he would get in the big show, for when he gets out on that mound, he's 21 years old, and can win ball games, so I don't care if his hair is pink. But imagine them wives when they get together and find their juvenile was a grandpa. I'm goin' over to the club house now and lie to the stockholders about all the dough we nearly got.

Your old o'lon,

Con.

RING-WINNER HEADING

Anna Chandler has not been engaged to appear in the Jenie Jacobs-Jack Morris Shubert vaudeville unit next season, according to Miss Jacobs.

Blanche Ring and Charles Winninger will be featured in the Jacobs-Morris unit, which will be composed of the musical show "As You Were," and played under that title. Winninger will have the role played in the original by Sam Bernard.

SANTREY SUIT DISMISSED

Jeanette Sherwood's breach of promise suit against Henry Santrey was dismissed by Justice Cropsey in the Brooklyn (N. Y.) Supreme Court Monday. Only a summons was served on the vaudevillian, his attorneys, Kendler & Goldstein, moving to dismiss because of failure to serve a complaint. The motion was undefended. Santrey is married to Ann Seymour (Harry and Ann Seymour).

BOOKED MONTH AHEAD

Walter Plimmer's up-state chain of split weeks have gradually declined to one split week between Rome and Watertown, N. Y. Although this single week involves a fare of \$11 from New York, Plimmer says the demand from acts is so pressing he has booked the houses for a month ahead.



HARRY HOLMAN

This week (July 10), Keith's Bushwick, Brooklyn.
Next Week (July 17), Keith's 81st Street, New York.

And then a new act entitled

"THE SUCCESS"

By Stanley Bruce and two other authors that you have never heard of.
Direction THOS. J. FITZPATRICK

WEBER AND FIELDS FOR UNIT VAUDEVILLE

I. H. Herk Offers Guarantee of \$3,000 Weekly on Salary and Percentage Basis

Weber and Fields as a team have been offered the biggest salary yet mentioned for a Shubert unit vaude for next season. The proposition was made by I. H. Herk. It is understood the comedy stars are intended for a unit to be put on by the Affiliated Theatres Corp., which is the Shubert vaudeville controlling company, the officers of which include Herk, the Shuberts, Ed Beatty and Max Spiegel, each of whom has one or more Shubert franchises.

Early this week it was stated the team had not been signed, but that Lew Fields and Joe Weber had agreed to accept the engagement providing their terms were accepted. The consideration was reported to be a salary and percentage of the gross, with a guarantee in excess of \$3,000 weekly for 35 weeks.

Weber did not know of the offer until Monday, when he returned from a Maine fishing trip. He is known to have agreed with Fields the unit assignment was agreeable if salary terms were accepted. "The fact that Fields has a unit of his own for Shubert vaudeville does not figure in the Herk proposal. Fields stated he did not believe his presence was necessary in his own 'Ritz Girls of 19 and 22'."

The probable engaging of Weber and Fields was the subject of interest through the Shubert vaudeville camp this week. It was regarded as a coup, with the comedians not only a sure fire for the particular show in which they will appear, but to impart strength to the entire franchise field. Whether any unit show would be able to pay the salaries for Weber and Fields and turn a profit, except in large capacity stands, was questioned, but it is pointed out the unit holding the stars might be given a larger percentage than that accorded the others.

As announced some time ago, Weber and Fields will again appear as a team next season. They were mentioned for "Give and Take," the Aaron Hoffman comedy done on the coast by Kolb and Dill, and were reported as also receiving an offer from C. B. Dillingham. So far as the stars themselves are concerned, they have taken the position of accepting the engagement that looks the brightest in financial return. Both have expressed themselves as unwilling to "gamble" with a production, feeling that though they are a box office asset as a team they would not care to reunite unless virtually sure of success.

FRED ALLEN'S BOOK

Fred Allen, the "nut" comedian, is the author of "What I Know About Show Business." The book carries a title page and several blank sheets between covers. Allen is mailing them to all of his friends and acquaintances in the show business.

LIGHTS' CIRCUS WEEK MEETS RAINY WEATHER

Only Seven Out of 14 Performances Given—Everything Goes Wrong—Loss to Club About \$5,000—Frank Tinney Presents Show at Long Beach

An assortment of bad weather, running from mean little drizzles to terrific cloudbursts, with thunder and lightning and severe windstorms for good measure, just about ruined the Lights' Club circus tour of Long Island towns last week. The Lights' losses on the week of circus troupes were about \$5,000. The tour was scheduled to cover a period of seven playing days, beginning Saturday, July 1, and ending Saturday, July 8, 14 performances in all, two shows daily having been listed. But seven of the scheduled 14 shows were played. The opening in New Rochelle had to be called off July 1, owing to one of the heaviest rainstorms in years flooding the lot.

Monday, July 3, the Lights succeeded in giving a matinee and night show in Great Neck, Long Island, doing about \$500 on the two performances. It started to rain a few minutes after 8 Monday, keeping the night attendance down to a minimum. Tuesday, July 4, the two shows in Oyster Bay had to be canceled through more rain, and the same thing happened in Freeport the following day, July 5. Instead of playing Jamaica, as scheduled Thursday, the Lights canceled the date and played two shows in Freeport. The show did the banner business of the week's tour in Freeport, its home grounds, where its club house is located, grossing about \$1,500 on the two shows. While the Freeport business was much better than any of the other towns, it was way below what the Lights expected to do. The circus seating arrangements with a \$2 top and \$1 admission permitted of a capacity gross of \$2,900.

\$600 in One Stand

Friday night the Lights gave their fifth show at Far Rockaway, doing about \$600. No matinee was given, although the weather was clear. The matinee was prevented by lack of a show license, necessitated through Far Rockaway being part of the city of New York.

The circus held over Saturday afternoon and night in Far Rockaway, doing about \$150 at the matinee and \$350 at night. The total gross for the week, including circus admissions, side show takings and receipts from the concessions, amounted to about \$4,500. The cost of operation with an assembled circus, engaged on a rental of \$750 a day from Wirth, Blumenfeld & Co., and other overhead expenses, such as travel, commissary department, lighting, etc., amounted to about \$9,500.

The circus showed scarcely any signs of advance billing in Far Rockaway Friday night. It was claimed by people connected with the show that arrangements had been made for billing and the paper had been covered. Others said that the billing arranged for had not been done. The circus lot at Far Rockaway, situated at 117th street and Seagirt avenue, was a mile or so from the center of the town, rather difficult to locate by transients. At Far Rockaway no parade was given. A band wagon drove around the town an hour before the show, but while it was better than nothing as a ballyhoo, failed to influence business to any extent.

Before the circus proper started Col. Mitchell's Wild Animal show operated as a side attraction, with Victor Moore, George P. Murphy, Tommy Dugan and George McKay acting as barkers on the platform, pulled a little business Friday night at 25 cents. Children were admitted at 10 cents. A typical side show band made up of brass blared away inside the animal show tent, and half of the musickers later did a little ground and lofty instrumental work outside, assisting the ballyhoos.

Delayed Half Hour

The circus, scheduled to start at 8:30 Friday night, did not get under way until 9. Victor Moore and Will Philbrick and Marty Collins and Francis Gilbert did a bit of clowning during the first part. Following the circus was a concert made up of Lights and outside pro-

fessionals. The concert admission was 50 cents.

The tent in which the circus was given was oblong with a length of about 250 feet, width 150 feet, and 75 feet in height. The seats were divided into six sections, with the reserved or \$2 seats on either side, facing what would have been the center ring, and the \$1 sections divided into two parts at either end of the tent. In the staging of the circus no ring nor sawdust was visible. A platform of three sections, about six inches from the ground, 12 feet deep and about 16 feet long, took the place of a ring. All of the acts in the circus and vaudeville concert used the platform. The tent was lighted by electricity. The concert did about \$150 Friday night.

Show's Makeup

The circus held nine turns, including Jeannette, trapeze artist; the Morellos, ladder balancing turn; Arthur Barrett, equilibrist with chairs and table arrangement; the Sevillas, iron jaw act; a Chinese troupe of five jugglers, acrobats and aerialists, with fire-eating by one of the men; Esta Trio, acrobatic act; Gerard and Pearl, hand-to-hand stuff; an acrobatic act composed of five men and a rough riding turn by Ed Carnetti and Ed Buggess, the latter the only horses or riding in the show. The people listed were those assembled for the circus hired from Wirth Blumenfeld & Co. The acts were all entertaining and of a standard commensurate with a good vaudeville show. The Keith Boys' Band furnished the circus music.

As an added attraction Fred Stone did three separate turns, an exhibition of revolver manipulation, whip cracking and dancing with the rope.

Harry Hills did the announcing of the circus acts, acting in the capacity of ringmaster. The circus ran from 9 until 10:30.

The vaudeville show started at 10:40, and included Jim Diamond in songs and acrobatic dancing, Lee Kilds, Frank and Bert Leighton, Tom Lewis and Sam Ryan in a revival of "Hawshaw the Detective," Frank Tinney in an old time comedy song, "Wash Me, Mother"; Doralina, in a cance or two, assisted by Al Siegel; Arthur Deagon, Buddy Walker, Bernard Granville and Pat Rooney.

The concert was held up for a few minutes awaiting the arrival of the piano, at which Jimmy Conlon officiated. The music box arrived on a motor truck, where it remained during the concert. The concert finished around 11:45.

B. S. Moss has offered the use of the Columbia, Far Rockaway, Sunday, July 30, to the Lights, and a show is planned made up solely of Lights Club members. The Lights hope to recoup all or at least part of the money sunk in the circus venture.

Tinney's Affair

Frank Tinney took the circus for a benefit at Long Beach Sunday and ballyhoos the event to the limit. The boardwalk was paraded twice, horses and wild animal equipment included, and at \$2 top the gross was \$9,000. Proceeds went to the Long Beach hospital.

The Long Beach event was not without incidents, one of which may result in a damage suit. Tinney rode a horse into the tent, the animal becoming nervous and stepping on a woman's shoulder. During the afternoon a cowboy appeared on the crowded beach astride a horse. Someone said the nag would not enter the surf unless dynamited. The man later rode into the surf with a girl bather on the saddle in front of him. The horse stepped into a hole and the girl had to be rescued. The cowboy kept his seat and his hat, but two other riders approached and took him thence.

Behind the scenes at the benefit there was more excitement than in the tent.

The circus was supplied by Wirth, Blumenfeld & Co. Tinney arranged with George Hamid of that office to use the show for \$750, which was the daily rate for it given the Lights. The agency first

(Continued on page 6)

BIG TIME SEASON'S START MAY BE LATE IN MID-WEST

Reported Scheduled for Last Week in September—
Earliest at Columbus, Aug. 28—Nothing Listed for
Closed Houses Reopening in Greater New York

The Keith office appears to be basing its intention of placing opening dates for the new season upon the business returns at the opening of last season. According to this, it is said that several big time Keith bookings mid and southwest may not reopen until the final week of September. This particularly applies, according to report, to Cleveland, Indianapolis, Louisville and Cincinnati.

While the earliest opening date for Keith big time vaudeville is Aug. 28 at Columbus, from the accounts no opening date has been set for other Keith cities in that section other than at Grand Rapids (Keith-booked) for Sept. 3.

The present closed Keith houses in Greater New York have had no opening bills as yet laid out for them. They will probably follow the customary course of reopening when the weather moderates or according to the neighborhoods located in.

In Cleveland the big time opening will be at the new Keith's, downtown.

KEITH'S CHANGES

Pop Bill for Summer in Two Big Time Houses

The contemplated change of policy for the summer for Keith's, Syracuse, has been decided upon. The Syracuse house, heretofore playing nine acts with a big time policy, will switch to five acts and a feature picture, beginning July 24, continuing thereafter until the hot weather is over. The two-a-day play of show remains as, before, and the house will play a full week, as in the past. With the change of policy there will be a cut in prices.

Jack Dempsey will continue supplying the bills.

Keith's 105th Street, Cleveland, heretofore playing two-a-day, will change to three-a-day, beginning July 24. It is likely the 105th Street, which is booked through the Keith's office in New York, will receive its bills beginning July 24 from Keith's Chicago office. The policy change is for the summer months only.

ACT PRODUCER SUED

Chicago, July 12.

Claiming that Harry Rogers, a local vaudeville act producer, had broken a contract entered into with her Marie Davenport, owner of an act, "The Japanese Revue," instituted suit in the Superior Court to recover \$25,000 damages.

According to the praecipe filed, Rogers agreed to produce the act for a specific period and pay royalty to the owner. The bill alleges that he failed to produce the act the contracted time and neglected to pay the royalty. It also alleges that he will not return the act to Miss Davenport until she waives all claims against him and gives him a receipt in full for what payment he makes to her.

During the pendency of the trial Rogers has stored the act in a local warehouse and is paying the storage charges.

NEGRO AMATEUR "FOLLIES"

B. S. Moss' Franklin, which has an amateur "Follies" this week composed of local Bronx stage aspirants, has another departure in the way of an amateur stunt scheduled for July 20.

This is an all-colored revue with Negro amateurs as the players and called the "Dixie Follies." The colored turn plays the Franklin but one night, Thursday, July 20.

OAKLAND'S JR. ORPHEUM NEXT

The next Junior Orpheum to get under way will be the Oakland house, now building and nearing completion. The name for the Oakland Junior has not been selected.

It will open about October 15 with a seating capacity of 3,500. The policy will be along the lines of the State-Lake in Chicago, pop vaudeville and pictures, four performances daily.

BILLING BATTLE

Mrs. Morrison Doesn't Know Her Billboards

Morrison's, Rockaway, L. I., under the management of David Flack, has discontinued its musical comedy tab policy after a week's try. Vaudeville and pictures have been installed, six acts each half, booked by Fally Markus. Morrison's is playing name headliners for a full week. The bill for next week is topped by the Courtney Sisters and Georgie Jessel.

The leasing of Morrison's, to the interests represented by Flack, by Mrs. Morrison, has caused a billboard war in the Long Island shore resort. According to an agreement with Mrs. Morrison, the Strand and Columbia, Far Rockaway, were permitted to use the Morrison boards during the winter. They continued to use them after the leasing and opening of the house. The new management demanded the boards. It placed paper on several which in some instances was covered by the forces of the other houses.

The Flack people called upon Mrs. Morrison to designate the boards which belonged to her house. This she said she was unable to do.

A billing battle is now in progress, with the operators of Morrison's endeavoring to secure all of the new locations possible.

UNIT ENGAGEMENTS

Additional engagements for Shubert vaudeville units include:

Spiegel's "Plenty of Pep": Emil Casper, Dolly Morrissey, Charlie Howard, John Quigg, Max Hoffman, Jr., and Norma Terris, Joe Weston and Grace Eline, Mable (Billie) Rogers.

Gerard's "Town Talk": Chester (Rube) Nelson, Bacon and Fontaine.

HOUSES CLOSING

Empress, Danbury, Conn., July 8. The State, Middletown, N. Y., has discontinued vaudeville for the summer. It will play pictures.

Unit Titles

The title of the Shubert vaudeville unit that will be headed by Abe Reynolds will be "Success." Another headed by Emil Jazz Casper will be "Plenty of Pep."

ILL AND INJURED

C. O. Tennis, booking manager of the Eastern Theatre Managers' Association, suffered severe lacerations of the face when he slipped and fell while rushing for a train at the Grand Central Terminal Saturday. He was confined to his home early this week due to the accident.

Artie Mehlinger entered Stern's Sanitarium, New York, to undergo an eye operation. Mr. Mehlinger expects to remain there a week.

Max Kohn, of the A. H. Woods office, tripped and fell against an open drawer of an iron filing cabinet. A large gash in his cheek and chin necessitated a number of stitches.

Lute Phelps, manager of the Plymouth, New York, was stricken with ptomaine poisoning while visiting at Deal, N. J., last week. He is recovering.

LIGHT'S SHOW DELAYED

(Continued from page 5)

stated the price would be \$1,000, but because of the benefit nature of the Long Beach show, conceded the lesser rate.

When the show was contracted for the Beach date, it was made plain to Tinney the stage coach would not be sent along with the equipment. When it came to pay off, Tinney insisted on deducting \$50 because the wagon was not sent. Hamid asked for his money after the show, with Tinney stating he would pay when he got ready. Later in a room at the Hotel Nassau Tinney is alleged to have insisted on paying off the circus people himself. The Tinney benefit made a good profit, grossing around \$9,000.

In addition to the circus, there were a number of special acts.

LOEW CIRCUIT BOOKINGS VERY LIGHT SO FAR

No Haste, Thinks J. H. Lubin
—Two Weeks in Advance,
Plenty of Time

Comparatively few acts have been booked for the Loew houses for next season. J. H. Lubin, the Loew booking executive, explained early bookings placed his house, at a disadvantage rather than aided. The reason is that names do not count on the Loew circuit as elsewhere.

Last season's early routine was proven to be a mistake, as when the season did open many acts that were wanted and offered at the right prices could not be accepted because the books were filled. It was stated in the Loew offices all the material needed can be secured two weeks in advance and that will apply to the fall bookings.

Without the coast time to be handled in the Loew offices, ease in bookings is expected. It was required of acts last season to accept the coast time in order to secure a full route over the circuit.

The Loew circuit will start off with 28 weeks. Eight weeks will be continued in New York, with the other 20 weeks outside taking in the Southern time.

Some of the Middle Western houses are scheduled to become full weeks, in which case the total time available will be increased.

Pop at Hip, Youngstown.

Youngstown, O., July 12.

With the reopening of the season and the Hippodrome, the house will play pop vaudeville, booked through Keith's.

It has been playing since opening several years ago, big time bills, also from Keith's.

ENGAGEMENTS

Grace George, Richard Barbee, Edna May Oliver, for "Wild Oats Lane" (Broadhurst).

For Al G. Field Minstrels: Bert Swor, Jack Richards, Nick Hufford, John Healy, Jim Swor, Billy Church, John Cartmell (interlocutor), Doran Brothers, Roddy Jordan, Boni Mack, Leslie Berry, Harry Frillman, Edwin Jones, Ola Ellwood, Carl Cameron, Walter Dorsey, with Maurice Scharr, orchestra leader, and Frank M. Pierce, bandmaster. Show rehearsing at the Hartman, Columbus, O.

Richard Carle to be featured on tour in "The Blue Kitten." Lou and Freda Berkhoff, "Greenwich Village Follies." Hope Sutherland, "Wild Oak Lane."

Philip Merivale, Mary Servoss, Ian MacLaren, Belasco's "Merchant of Venice." Lorin Raker, "Queen of Hearts." Edna Archer Crawford, "Cat and the Canary" (road). Dewey and Rogers for Spiegel's Shubert vaudeville unit.

MARRIAGES

Carroll McComas, to Walter J. Enright, cartoonist, in New York July 5.

Virginia Dixon, of the "Music Box Revue," to E. James Hunt in Larchmont, N. Y., June 28.

Don Mulally to Lois Howell, New York City, June 30.

Jack Norton, with his sketch, "Re-cuperation," in vaudeville, married two weeks ago Miss Haley, formerly of the Four Haley Sisters. She is now appearing in the comedy with her husband, billed as Corinne North.

"The Wonder Girl," who appeared in Los Angeles vaudeville last week, was married in Seattle to Cliff Clark, appearing in her act with her. Jack McElroy and Patti Harrold (both of "Irene") at Waukegan, Ill., June 16.

Mercedes Sunen, Spanish actress, to Walter B. Judd, non-professional, July 10, in New York.

BIRTHS

Mr. and Mrs. Paul Gerard Smith, at their home in Chicago, July 8, daughter.

Mr. and Mrs. Lee Kraus, at their home in New York, July 11, a son.

NEW ACTS

Jack Allman and Jessie Howard (from musical comedy), two-act.

Billy Dale (formerly of Dale and Burch) with four people (Sam Shannon).

BED-SIDE CHATS

BY NELLIE REVELL

Recalling the expression that the papers know more about condemning a show than they do about writing one, reminds me the theatre owes much of its success to the newspaper world; that some of its most successful producers, authors and managers were formerly dramatic critics, reporters or press agents, and the exploitation of all amusements must needs be in the hands of trained newspaper men or women.

A hastily, briefly compiled and incomplete list of a few producers, authors and managers who trained in the field of journalism to illuminate the theatrical firmament includes: Mark A. Lescher, Syracuse "Standard"-Rochester "Post"; Jack Laft, Chicago "American"; John Pollock, Washington "Star"; Channing Pollock, Washington "Times"; Charles B. Dillingham, "Evening Sun," Hartford "Courant," Chicago "Tribune"; Irvin Cobb, New York "World"; Brock Pemberton, "Mail," "World," "Times"; Adolph Klauber, "Times"; Kilbourne Gordon, Washington "Post"; Arthur Hopkins, Cleveland "Plain Dealer," and also Avery Hopwood; the late Paul Armstrong, Buffalo "Courier"; Charles F. Wagner, "Musical Courier"; Frederick E. McKay, "Mail"; George Broadhurst, Minneapolis "Journal," Grand Forks "Herald"; Booth Tarkington, Indianapolis "News"; Bruce Edwards, Hartford "Courant"; Harry Leon Wilson, San Francisco "Chronicle"; George C. Tyler, Chillicothe "News" (owned by his father); Winchell Smith, Hartford "Courant"; Harrison Grey "Iske," "Dramatic Mirror"; Max Marcin, old New York "Press"; Bayard Veller, "Morning Telegraph"; Robert McLaughlin, Cleveland "News"; James Forbes, Chicago and New York "Herald"; George S. Kaufman, "Mail," "Tribune" and "Times"; Jules Eckert Goodman, "Bohemian Transcript"; Bide Dudley, New York "World"; Marc Connelly, "Morning Telegraph"; Geo. McManus, "Journal"; Bud Fisher, New York "World"; John Corbin, New York "Times"; George Ade, Chicago "Daily News"; Richard Outcault, New York "Herald"; the Hattsons, Chicago "Post," and the late Renold Wolf, "Morning Telegraph." Most of the successful scenarios were written, adapted or put in scenario form by ex-newspaper men or women. Dreamland at Coney Island was made famous by the line, "Everything new but the ocean," invented by Wells Hawks, who has graced many newspapers.

I will appreciate any corrections or additions to this list, as I want this list complete before my book goes to press.

My beloved old boss, Percy G. Williams, is always good for a story whether you meet him on the street, at either of his palatial estates, Islip, Long Island, or Palm Beach, or only receive a card from him. He will always leave you laughing. A note received today brings this one: The Lambs' Club had their annual outing at Pine Acres as guests of Mr. Williams who, in order to facilitate the traffic, placed a sign on the first driveway reading "Lambs, Next Gate," and on the other gate one reading "Lambs, This Way." A gentleman farmer called on Mr. Williams yesterday to inquire if the lambs had all been sold as he saw the sign was down. Can't you just see P. G. laugh at that?

Molly Fuller tells me she is to have another operation soon at the Eye and Ear Infirmary. Mr. Albee has secured the services of some specialist who thinks there may be a chance to restore her sight. Everyone interested in Miss Fuller, and everyone is, especially those who played the Orpheum theatre in Brooklyn while little Ruby, the colored dressing maid, was there, will be glad to learn that she has been engaged as attendant for Molly, and her devotion to her afflicted charge is worthy of emulation.

Geo. Stoddard, who helped write "Listen Lester," came to see me a few days before Thanksgiving, 1920. He inquired if there was anything he could bring me. I requested a turkey wing. He brought it Thanksgiving Day, but never returned until a few days ago. And the first thing he said was "I read you are on a diet."

When I saw the story in the "Times" nominating me for one of America's super women I wrote the editor I appreciated the kind thought that had inspired it, but was not so much interested in getting into that list as I was in keeping out of another list, and am just now concentrating all of my efforts on keeping out of the obituary list. And if I escape that I care not who the super twelve may be, "America's twelve super women." My, what a small chorus of supers. It must be for one of those intimate little shows. Maybe a tabloid or a unit. That's it; I bet it's a unit. Well, after having been starred in the cast for three years, they are not going to make a super of me.

Ed Hughes, who makes the funny pictures on the sporting page of the "Evening Mail," was referring to Hughie Fullerton's book, "Tales of the Turf," and called them "Horse Tales." A. R. DeBeer, the publisher of the book, thinks the remark undignified. I, too, think it sounds a little racey.

Some time ago William Collier and R. H. Burnside advised me I was infringing on their title, "Nothing But Cuts," and that they held the rights to it. I told them that they could have the rights, for I have the cuts. And now I see John Keetz has a column or part of a column in the New York "World" called "Aches and Pains." But they cannot be very acute or numerous, for he never fills a column. It's easy telling it's not a spinal column, or it would be full of "Aches and Pains."

Alice Rohe, than whom America boasts no better newspaper woman, is abroad on feature stories. Her linguistic ability proves of great value for foreign assignments. She interviewed Duse in Italian, Bernhardt in French, then went to London to do a story on Mrs. Pat Campbell. She made me very happy telling me the divine Sarah inquired most interestedly about me and made me laugh at Mrs. Campbell saying I was the only person she met in America who could say "damn it" just to suit her. (Pat Casey, please note.)

Friday, July 14. My baby's birthday and I haven't seen her for nearly three years because she is way out in Indiana. But every mother knows what it means to us to have them away from us on their birthdays. Excuse me, nurse; there's something in my eye.

The month of "two can live as cheap as one" brought many welcome callers, among them: Eddie Sullivan, Carrie Scott, Eddie Cantor, Nan Halperin, Mr. and Mrs. Fisk O'Hara, Mrs. McElroy, Harry Leighton, Mrs. Frederick Prince, A. R. DeBeer, Chas. E. Bray, Max Plohn, John Rogers, Mr. and Mrs. Corneliu. Fellows, Mrs. Campbell Casad, Helen Donnelly, Helen Lackaye, Hamilton Revelle, Frank Gould, Irene Franklin and Murty, Richard Richards, Grantland Rice, Mr. and Mrs. George Stoddard, T. Daniel Frawley, Gordon Blyth, Lizzie B. Raymond, Esther Linder, Winifred Van Dusen, Beaumont Sisters, Great Maurice and wife, Mrs. Chas. Osgood, Paul Nicholson, Angie Norton, Molly Fuller and Ruby, Josephine Ober, Mr. and Mrs. Barney Davis, Nellie Sterling, Ben Friend, Jules Delmar, Patrick Henry Shanley (of Los Angeles), Mrs. O. L. Hall, Daniel Burns, Constance Farber, Rosana Roccamora, Van and Carrie Avery, Mr. and Mrs. Ralph Belmont, J. J. Maloney, Libbie McCann, Florence Moore, Ed Hughes, Mrs. W. H. Donaldson, Abe Levey and daughter Doris, G. Horace Mortimer, Mrs. S. W. Withington and Grace Drayton, the lady who originated the Campbell Kids.

I'm glad I got that off of my chest; it reads like one of Frank Van Hoven's ads. Hello, Frank, old pal; hurry back.

\$950 WEEKLY OVERHEAD LIMIT FOR MUTUAL SHOWS

Smaller Burlesque Circuit to "Sell" Attraction to House for \$1,150—\$200 Weekly Profit for Producer—Seven Principals and 16 Chorus Girls

The plan of operation for the newly organized Mutual Burlesque Association shows will be somewhat similar to the manner in which the Burlesque Booking Offices handled its shows last season. The Mutual plans to get under way around the latter part of August.

The house receiving Mutual franchises will "buy" the show from the Mutual booking office each week. The show will receive \$1,150. The producers must limit their overhead for each show to \$950 a week. The producers in that way are guaranteed \$200 a week for their profit. No matter whether the show does \$1,200 on a given week or \$5,000, the producer receives the same amount for his share—\$200.

The producers are required to have seven principals with each show—two comedians, straight and character man, and three women, ingenue, soubrette and prima. Each show will have sixteen chorus girls. There will be a censor board maintained by the Mutual to see that its rules are carried out with respect to the number of principals and choristers.

None of the shows will carry any set pieces of scenery, everything in the scenic line being of the antiques, dried order, that can be carried in trunks. In that way the Mutual shows will eliminate the carrying of stage carpenters, electricians and property men. Each house will have about six sets of scenery, and these will be shifted around the circuit on an exchange basis with other houses every three or four weeks.

Leo Singer, connected with the Jacobs & Jermon office for a number of years, has been appointed general manager of the Mutual.

Franchises are scheduled to be allotted next week. The shows will play at a general scale of 75 cents top.

The houses of the M. B. A. will pay all baggage and transportation charges.

HILL'S KICK

May Go into Court Against Columbia

An internal battle within the ranks of the Columbia directorate that has been simmering for several weeks, and is scheduled to break any day now, holds possibilities of developing into a fight that will line up the stockholders of the organization in factions.

Gus Hill at present is the sole insurgent, avowedly opposed to the management of the Columbia Amusement Co. and allied properties in which he holds stock interests. Hill threatens to seek the aid of the courts to correct certain alleged matters in Columbia management to which he is opposed.

Hill's chief complaint appears to be against the payment of salaries to the executives of the Columbia.

The disagreement is scheduled to reach the court stage this week or next week.

While it has not been conceded or admitted by Hill, it is reported that burlesque people now with the Shubert vaudeville interests who hold stock in the Columbia will be lined up with Hill in the battle that now seems inevitable.

LEVITTS ON COLUMBIA

Joe and Frank Levitt were added this week to the list of Columbia producers for next season. The Levitts will operate a show, probably in conjunction with John G. Jermon. The title has not been selected.

The Levitts formerly operated a show on the American wheel. Their "Some Show" played the longest of any of the American shows, and was rated as one of the few that finished last season with a profit.

One Columbia-DeCourville Show

Albert de Courville will have one instead of two shows, as at first arranged, on the Columbia circuit next season. M. S. Bonham will represent de Courville's interests over here.

SHARING TERMS

Columbia's Scale to Be Revised and Resubmitted

The proposed sliding scale sharing terms plan for the Columbia shows and houses next season came up for discussion at the monthly meeting of the Columbia directors Thursday (July 6).

A tentative table of sharing terms with a sliding scale for each of the Columbia houses was drawn up and submitted to the directors for consideration. These will be gone over by the directors with a view of revising either way.

The different tables will be resubmitted to the Columbia directorate at the monthly meeting scheduled for the first Thursday in August, and a final system evolved that will set the sharing terms for the season.

The principle of the proposed new sharing terms call for a show playing a Columbia house and doing \$5,000 to receive a 50-50 split. If the show does \$6,000 it would receive more, with the show's share increasing with the amount of business done.

PUNCHING BAG SUIT

Woman Auditor Hit by Flying Bag, Sent by Jack Johnson

Buffalo, July 12.

Suit against the American Burlesque Enterprises, Inc., and Jack Johnson, the pugilist, has been begun by Mrs. Margaret M. Broham for injuries sustained when a punching bag, slammed by the ex-champion during the course of his act, came loose and landed in the audience at the Academy last November.

Knocking the bag from its moorings is a favorite stunt for exhibiting pugilists. On the occasion in question the bag flew into the crowd, striking the plaintiff on the side of the head and rendering her unconscious for half an hour.

BUT ONE "BOZO"

The Columbia Amusement Co. has rendered a decision to the effect that but one comic may use the name "Bozo" next season on the circuit. This will be Bozo Snyder with the "Follies of the Day."

The decision followed a complaint registered by the Miner-Gerard people against the proposed billing of Eddie (Bozo) Fox with Jimmie Cooper's show.

NEW HAVEN OFF WHEEL

New Haven, Conn., will be off the Columbia wheel next season. The Columbia shows played the Hyperion there for the last few years.

Worcester, Mass., will replace it. The shows playing a full week at the Franklin Square. The latter house has had dramatic stock as its most recent policy.

AL REEVES SET

The Al Reeves show on the Columbia wheel for next season is set. Al will open it in his home town, Brooklyn, August 14, at the Casino, playing a couple of preliminary weeks before the regular opening.

George Ward is principal comic and will have Hilda Giles as assistant.

Miner Estate in with "Chuckles"

Jean Bedini will operate his "Chuckles of 1922" on the Columbia wheel next season, in partnership with the Miner Estate. The Bedini show interest of the Miners will replace the "Girls de Looks," which the Miners and Barney Gerard jointly operated for several seasons past.

Edwards at Casino, Philly

Charles Edwards, office manager for Harry Hastings for several years past, has been appointed resident manager of the Casino, Philadelphia, next season.

The house plays the Columbia wheel shows.

AMERICAN'S \$30,000 VERDICT IS UPSET

Retrial Ordered of Columbia Co.'s Suit on Two Notes

In the \$30,000 suit by the Columbia Amusement Co. against the American Burlesque Association on two notes, Justice Cohalan in the New York Supreme Court Wednesday set aside the verdict for the defendant and granted the Columbia a new trial. The A. B. A. three weeks ago, before a jury won out on its contention that the \$30,000 notes (one for \$20,000 and one for \$10,000) were not to be redeemed until the Mount Morris theatre, New York, and the Capitol, Washington, D. C., had earned enough profits to cover the notes.

The consideration back of the notes was the selling of a controlling interest in the theatres by the Columbia to the A. B. A., the provision being they were not redeemable until certain profits had been made.

Leon Laski on the day he sailed for Europe three weeks ago argued for the Columbia that the verdict was against the evidence and contrary to law. Justice Cohalan's decision on Wednesday decided in favor of the Columbia. The new trial will not come up until the fall.

COLORED SHOW OFF

Columbia Circuit Rules for Only Whites.

The all-colored show slated to be called the "Syncopated Revue" that Hurlig & Seamon had in preparation as a Columbia wheel attraction for next season has been called off as far as the Columbia is concerned, the Columbia Amusement Co. having ruled against any but white shows for the coming year.

ESTATE OF WM. V. JENNINGS

The will of William V. Jennings, junior member of the firm of Peck & Jennings, producing managers of "The Jazz Babies," on the American Burlesque circuit last season, filed last week for probate in the Surrogate's Court, leaves his entire estate of "about \$400" in personalty to his widow, Lottie B. Jennings, of 550 West 180th street, New York. She, without bonds, is named as the executrix.

The document admitted to probate this week was executed April 24, 1917.

Mr. Jennings, survived also by a brother and three sisters, died May 21 of a complication of diseases that brought on rheumatism of the heart.

He was 59 years old and had been associated with George Peck for several years in producing shows. Prior to that time Mr. Jennings had been in the employ of James E. Cooper for ten or more years.

BURLESQUE ENGAGEMENTS

J. J. Lieberman and Harry Shapiro have been engaged as road managers for Barney Gerard's two unit shows.

Shafer Manager for Hastings

Eddie Shafer, formerly with the Gerard office, has been appointed manager of Harry Hastings' Columbia show, "Knick Knacks," next season.

Bernhard Managing Miner's Bronx

Hughie Bernhard has been appointed manager for Miner's Bronx next season. He will succeed William Rife.

The Minerva, Jersey City, under the management of Charles May.

plays vaudeville starting Monday, booked by Harry Lorraine of the Fally Markus office. The house will play three two-day splits with three acts to each bill. Woodland Park, Trenton, N. J., has vaudeville four acts for a full week with no matinees, booked by Fally Markus.

An outing was tendered Harry Padden and Louis Pincus booking men connected with the Amalgamated Agency by the Independent agents Wednesday. A boat was chartered and a trip taken up the Hudson. Harry Shea was master of ceremonies.

George Grambrill has been appointed press representative for the "Echoes of Broadway" Shubert vaudeville unit that the Butler Estate will operate next season.

SPORTS

The Velodrome, New York's new open air sport arena, staged another championship boxing match Monday night, when Joe Lynch, the youthful bantam scrapper of West Forty-seventh street, regained the crown of his class by defeating Johnny Buff of Jersey City, against whom is marked a technical knockout. The finish came within eight seconds after the 14th round began. Lynch, who was ahead by a mile on points, rushed across the ring to Buff's corner. Joe almost had to step around Patsy Haley, the referee. He was at the weakened Buff like a flash, lacing him with both hands. A clip with the left to the chin sent the veteran from across the Hudson to the canvas. He rested on his elbows and the count had hardly begun when a towel was flung into the ring by Buff's second. That individual, who looked like a physician, leaped over the ropes, touched his boy, who had now arisen, on the shoulder and the defeated bantamweight king walked to his corner without protest.

The action of Buff's second was the same thing to do. The badly beaten little man was weak from the loss of blood that streamed from his mouth from the second round on. In the 13th Joe chased Johnny around the ring, buffeting him about the face. Haley looked towards Buff's corner twice, expecting the towel to be thrown then. At the end of the round the referee talked earnestly with Buff and his seconds.

The Jersey midget entered the ring at 113½ pounds. Lynch was announced at 117½ pounds and looked three pounds heavier. Not only did Buff concede weight, which is often vital in bouts of this division, but he had the disadvantage of several inches in reach. Also Buff had not fought since early in the winter, a factor which was doped to count against him.

Buff was the possessor of two-boxing championships, holding the flyweight title as well as the bantamweight. Though defeated he still ranks with the champions. Judged from his performance Monday, he would do better to stick to his class, since a man of his age (reputed to be 34) can hardly hope to again figure with the sturdier boxers of more weight.

Two seasons ago Lynch won the bantam championship from Babe Herman. Soon afterwards Herman turned the tables on the west sider. Along came Buff, who had just annexed the flyweight title, and lifted the crown again from Herman's dome. Last winter Lynch and Buff were matched for Madison Square Garden, but an operation forced Buff to cancel. The long lay-off and illness was doubtless the telling factor against him and fight circles were surprised that Buff risked his title without being "right."

Lynch was a nine to five favorite. He had defeated Buff once before. That was prior to the Jersey lad's meeting with Herman. Buff is known to have a "sock," but he never connected with Lynch Monday. His blows when they did land found parking spots on Joe's shoulders and chest. Rarely did he find Lynch's map. After the first two rounds it looked like a 20 to 1 for Lynch to win. He left the ring unmarked.

Lynch's left punched to the championship. He used the right infrequently, but it often counted, and there is no doubt he held it in reserve. Joe's portside jabbing had the Jerseyite badly bleeding in the second and in the third round the "one-two" made it worse. In the fifth Lynch staggered Buff with rights to the chin. At the bell Johnny peered at the west sider, slowly circled and went to his corner. It looked over at that point.

In the next session Lynch knocked Buff across the ring. Buff retaliated with lefts to the face. It was about the best round for Buff, but Joe more than evened it up. In the fifth Buff almost went through the ropes under pressure of a Lynch volley. A right to the jaw further damaged him and he spat out a tooth or piece of bridgework, which Haley picked up. The crowd started moving after that. Each round found a movement toward the exits. Buff desperately tried in the next two rounds, but he did not seem able to hurt Lynch. Not one round was won by Johnny and only one could be counted even. Lynch not only outfought his man all the way, but made it one of the most one-sided championship fights seen in years. Also one of the goriest.

The semi-final was an audience

tickler, a curious exhibition of socking by two second raters—Frankie Jerome of the Bronx and Jack Wolfe of Cleveland. The latter is a sawed-off little Italian, weighted at 120 pounds, which was the poundage of Jerome, a rangy youth. Jerome floored the Cleveland midget four or five times in the first round. Wolfe couldn't be bothered with taking the count. Though woozy, he came back at the close and slammed Jerome around the ring, with the crowd in an uproar. Wolfe started diving again in the second, but again made Jerome pay attention. Wolfe was on the floor a number of times after that, once slipping down prone on his stomach. The bell saved him in the ninth, but it was not until the 11th, when he was again flattened, that he took the count. In the eighth the western party came to life and did some fancy walloping that had the Bronx kid in trouble and the crowd excited. Wolfe for the most part was punch drunk. Not once at the bell did he know in what direction his corner was. He had to be sent on his way by the referee most of the time. How he stayed the 12-round limit only he knows, and Joe Humphries made an unnecessary announcement that Jerome was the winner.

It was an evening of heavy hitting by little men. In the opening four-rounder Willie O'Connell of the same stable as Lynch defeated a bald-headed boxer named Murray. Harry Brown of Philadelphia and Johnny Drummie of Jersey, two lightweights, traded wallops in a six-round match next. Drummie took a severe body pummeling, Brown getting the decision.

The Velodrome is the summer quarters of Tex Rickard, the arena also being a banked bike track for cycle and motor-paced races twice weekly. It is located at 225th street, close to the west side subway. Motor car parking places are in depressions on either side of the street, making it a tedious job of getting away from the spot.

A crowd of 3,500, the largest that ever attended a boxing show in Troy, N. Y., saw a disappointing card at Bolton Hall last week. The bouts were under the auspices of the Knights of Columbus. The main contest, between Frankie Laureatte, local pride, and Vince Coffey, Kingston welterweight, was a flivver, and the scheduled four-round exhibition bout between Joe Lynch, New York, bantamweight, and Battling Reedy, his sparring partner, was called off by the Athletic Commission. Coffey had previously defeated Laureatte, but the latter's manager vowed that it would be a different story on the return engagement. Reams and reams of newspaper talk about a knockout, grudge fight and all the other p. a. stuff, with the added bait of an exhibition bout by Joe Lynch, led the fans to expect big things, but they were handed a lemon, as is so often the case when a "steaming up" process is employed. Laureatte assumed a Jim Jeffries crouch and stuck in his shell until the 12th round, when he cut loose. Few blows were struck by either and the crowd razed both from the fourth round on. In the eighth round many patrons started to wend their way out, figuring that they had seen enough "fighting" for the night. To make the lemon sourer, one of the contestants in a preliminary was not allowed to go on by the Athletic Commission because of his age. The receipts were \$5,926, with the winner's share in the main go \$1,125 and the loser's the same, according to report. The K. of C. received about \$1,200 for its end.

City and county authorities last week took action to end the operation of baseball pools in Troy. It is alleged at least three big pools have been doing business in the city since the baseball season started. One is controlled by a Troy man, another by Boston men and the third by Albany men. Complaints were made several weeks ago, but it was decided to await the return of District Attorney Timothy J. Quillinan from France, where he went after two "horse race" swindlers. The district attorney was unable to take up the matter until Friday, when he conferred with Mayor James W. Fleming, and mapped out plans for war on the pools by the combined forces of city and county police. A factor in bringing about this action was a letter sent to the district attorney by

(Continued on page 21)

ALL CARNIVALS, TO ENDURE, MUST ADOPT CLEAN POLICY

Old Days of "Gun Mobs" and "Cooch" Dancers Gave Bad Name to "Carnival"
—Those Days Are Over—Natives and Officials Now Wised Up—Only
Chance Now for Thorough Clean Show

Something doing in carnival circles; radical changes in the present-day methods may soon be looked for.

An undercurrent of unrest is rife. Carnival managers are beginning to think, while some are actually acting in a direction looking toward the betterment of their attractions and the carnival industry in general.

The word "carnival" is being eliminated in all billing of local events. These are now advertised as "Al Fresco Fetes," "Jubilees," "Festivals," "Kermesses," "Outdoor Bazaars," etc.

Within the past weeks four shows have been closed and gone into storage until the fair dates begin, while several managers are offering their shows for sale—lock, stock and barrel.

Two carnival owners have leased their shows for a stipulated term, while others have openly declared this will be their last season.

Managers with a view of remaining in the field have taken active steps toward improving their attractions. Many have gone so far as to engage real circus and novelty acts to bolster up their weak shows.

A strict eye is being given to concessions. These are being carefully watched by the conscientious manager. All infringements of privilege are immediately remedied by closing up the delinquent stores and leaving them with their owners flat on the lot.

The far-seeing manager realizes the days of "ripping" and "tearing" are gone. The old-time stories of how "We trimmed a mark for a C and a half," and of how "We clipped a couple of monkeys for their whole roll," are no longer heard around the cook tent, counter or in the privilege car after the night shows, as in the old days when the "flat joint" and the thieving store were the accepted rule instead of the exception.

That the carnival has changed materially since its inception some 25 years ago, all observers will agree. In the old days there were few shows that didn't carry "strong joints," and most managers were in the business solely for "the racket." In fact few of them believed it possible to operate without money gambling and its kindred evils. They were by no means particular about attractions and sideshows, and the Oriental show with its "cooch" dancing girls was usually the big feature of the midway. Platform shows with "Sleeping Beauty," "The Girl in Blue," and the "Girl From Up There" were all favorite features. They got the money in the good old days of big Elks' Carnivals, "Home Comings" and the big centennials that were put on and sponsored by the civic authorities in small cities all over the States.

Then it was all wide open, go as you please, and the carnival midway soon became the happy hunting ground for every petty grifter and tinfoil gambler in the country. Everything was O. K. The carnival manager was glad to get his bit. Small town police were not yet familiar with "the racket," and the local law was innocent of the "spindle," the "drop case," the "hand striker" and the other mechanical thieving machines brought into existence by the racketeers who were out to make hay only, regardless.

It was a common thing to see a chief of police or a sheriff standing up against a "gaff joint" in those days and getting a trimming like any other yep. Everything went, and everybody was making money. It came too fast for most of them—it turned their heads. They thought the good times would last forever and they got reckless. Anything and anybody that could pay a privilege was allowed to work, many going so far as to cut themselves in with the "gun mobs" which flocked

to all of these big celebrations in droves.

These dips piled their racket unmolested, working in the big "tips" ("tips"—viz., slang for a big crowd) in front of the main ballyhoos, or frisking a simp as he hung onto the handles of the magnetic batteries which were all the rage in those days.

A favorite "tip" for the "gun mobs" was around the big free acts—always free acts at the big doings—and in the big crush the "tools" and their "stalls" could work with impunity. In the general mixup there was little chance of a rumble.

This was in the days of the big celebrations when lodges were putting on the big carnivals, and from which the present-day carnival business really sprung. It was a day of easy money. Out of the nucleus that it created, carnival companies began to spring up like mushrooms. Every Syrian or Armenian that owned a dancing girl show soon blossomed for as a carnival owner. They grew too fast, and they worked too swiftly.

True to the tradition of the carnival manager, they gave no thought of tomorrow. They overstepped the mark. They killed the goose. They took such liberties in some communities that they invoked the ill-feeling of the local authorities.

Their brazen activities insulted the intelligence of the public. With their filthy shows, their thieving concessions, their pickpockets and other hightiders, the carnival then gained the bad name which has never left it.

But came the deluge. The Grand Lodge of the Elks took up the matter seriously, and issued a decree forbidding subordinate lodges to hold any sort of a carnival where shows and concessions were a part of the entertainment. The Eagles followed, as did several other large lodge organizations. The big local and civic events petered out because the merchants were disgusted. They refused to further subscribe to the big bonuses the carnival agents demanded. There were bonuses in those days, and carnival managers got a big piece of this for themselves after the cost of the free acts was deducted and after the general agent had got his share; for the general agent, instrumental in securing the bonus, usually claimed a full 50 per cent. of the net for his.

Business with the carnival began to peter out. Many of the newly formed companies went out of business. For five or six years there was an actual slump. But few of the shows seemed to be creating much of a sensation.

Along about 1910 there came a new impetus. The big shows began to awaken to the importance of the big State Fairs and the present lively fight for opposition for fair contracts began to rear itself into a real battle of strategy.

Since that time new shows have popped into existence. Many small shows commenced to assume real proportions. A number of the old shows have gone forever, and in their places are others, until it is safe to say that never before have there been so many midway organizations on the road; never in the history of the carnival business has there ever been such a mixed collection of good, bad and indifferent shows as are current. While true there are more big shows and more legitimate attractions, it is still a fact the country is overrun with shows of the "gypsy camp" type, whose managers, without a thought for the future or a care for others, just amble along, ripping and tearing, robbing and pillaging, and in every way ruining the business to the everlasting detriment of the enlightened manager, who wants and still strives to give the public a clean show and value for their money.

The authorities, even in the smallest of towns, are getting wised up to conditions. Even the public is beginning to resent the treat-

ment it has been receiving from the average carnival in the past. It demands a clean show, with clean and legitimate concessions; it will see to it that it gets what it wants.

The carnival manager may discard the word "carnival," and he may go to all lengths to camouflage his shows, but he may call it a circus, a chautauqua or a church revival, but nothing will avail him in the long run outside of the absolute elimination of all money games, crooked devices and immoral or repulsive shows.

The carnival may stay and it will continue to prosper, but not until it can live down the evil reputation by a complete renovation and a determination to honestly declare a policy of cleanliness and refinement, and to live up to that policy to the letter.

EDITOR MacMANUS LEFT \$2,000

The will of Joseph D. MacManus, editor, author and founder of the magazine known as "The Bill Poster," who died on April 1, naming his widow, Florence Worshal MacManus, of 15 Wadsworth avenue, sole legatee, and, without bonds, also the executrix of his estate, estimated at about \$2,000 in personality, which recently was filed in the Surrogate's Court, was ordered admitted to probate by Surrogate Cohalan this week.

Mr. MacManus, survived only by his widow, to whom he had been married about 11 years, died after a brief illness at the Post Graduate Hospital and was laid to rest at Roanoke, Va. He was born in Baltimore and during the Spanish-American war served as a correspondent in the Philippines for San Francisco newspapers. He was a short story writer, wrote two books, "The Might of Manhattan," and "Soldiers of the Philippines," and for many years was the editor of "The Bill Poster." His will was executed March 25, and witnessed by Thomas C. Nettles, Frederick W. Heller and Harry P. Uhlitz.

HAGENBECK ARRESTED

Paris, June 30.

The French police interrupted the performance of a circus at Grenoble last Saturday and demanded to see the identity papers of performers. It is alleged 14 were Germans travelling with passports describing them as Czechoslovak, which led to their arrest as bearers of false documents. Among them was a member of the Hagenbeck family, from Hamburg, and his wife.

COPPING SHOWS FOR SALE

Port Allegany, Pa., July 12.

The Harry Copping Shows, which exhibited here, are for sale. The material includes nine railroad cars, tents for four shows, and one riding device.

The show is under the management of T. J. Gigliotti.

OUTDOOR ITEMS

Billy Kline, former high diver, is with Gloth's Greater Shows in the capacity of business manager.

Ted Custer, general agent of the McCort Shows, is now resting at Omaha.

The big Los Angeles event, which is being promoted by Johnny Berger, will be known as California's Pageant of Progress and Industrial Exposition. There will be amusement features, including a mammoth midway. Date Aug. 26 to Sept. 9.

I. C. Bartlett, press agent, has closed with the H. T. Freed Exposition Shows. J. D. Duke is now handling the press.

Ed C. Warner, general agent of the Sells-Floto Shows, has been ill at the Palmer House, Chicago.

W. A. Creevey, former general agent ahead of the Burns Greater Shows, is now with the Dodson & Cherry Shows in the capacity of special agent.

RINGLINGS' CHICAGO DATE

After Coast Trip, Through South and Close

While the Ringling-Barnum-Bailey will play Chicago it will not interfere with the proposed coast trip of the big circus. The Chicago stand has been dated from July 22 to 30, shorter than the customary stay (two weeks) out there.

The coast tour of the Barnum-Bailey circus will include only the larger cities of the far west. Following, the circus will move down the coast and along the southern tier, probably into Texas, making its final stands in the south, with no closing date even yet suggested. It may be later than has happened in previous seasons, through the expectation of outdoor showmen that the south this fall will be good ground for exhibiting until the winter months.

It has been first reported the big show might pass up Chicago this summer to speed into the west, but the plan, if decided upon, was changed.

Even before the gossip that the Ringlings would surely go to the coast got into the open there was a sudden reversal of the Hagenbeck-Wallace route. The Ballard-Muggivan property had made several small stands in Indiana the last week in June and had progressed as far west as Minnesota by the beginning of this week. On the surface the intent was to carry out the declared intention of covering the Pacific Coast territory.

Since the determination of the Ringlings to complete the transcontinental round trip the Hagenbeck route has suddenly been changed, and by next week it will be playing back in the Hoosier State, starting at Gary, in the northwest corner, and moving southeast to Anderson, Ind., July 22. An odd aspect of the Hagenbeck-Wallace route is that it is skipping the big towns and making stands nearly all under 30,000 population. The show apparently will pass Muncie, with 40,000 population, and Indianapolis, with over 300,000, although it travels within 40 miles of both towns. The circus appears to be specializing in small towns. The biggest community it visits this week is Mason City, Ia., with 20,000, scheduled for Tuesday, while it makes Monmouth, Ill., with 8,000 population, today (Friday).

The deduction among circus men is that Ballard & Muggivan declined the challenge of playing the narrow Pacific Coast strip in competition with the big show, and is using up the Middle Western small towns, leaving the main towns for Sells-Floto.

The Ringling new route card, taking the show up to mid-August, was out early this week. It disclosed it will make a nine-day stand under canvas at Grant park, on the Chicago lake front lot.

Some of the railroad jumps in early August are enormous movements for a show with nearly 100 cars. During the week from August 7 to August 12 traveling through the Canadian wheat belt of Manitoba and Saskatchewan the total of six jumps is over 1,000 miles. The longest jump is 224 miles. To make the movement in time for an afternoon performance the previous night show will be abandoned and only the afternoon show played. This plan of fitting in long jumps is used several times.

The early August travel total of 1,009 miles in a week compares with 337 for the current week and 363 for next week. John Ringling, who is doing the routing, assisted by Charles Meagher, apparently intends now to make the Chicago stand and then jump ahead of the rival circus. The route evades the underpopulated northern states of North Dakota and Montana, making the width of Minnesota in one jump of 241 miles and then moving almost straight north into the rich wheat lands of Western Canada. From this position it will be nicely placed to start the coast territory from Vancouver.

PARACHUTE DIDN'T OPEN

"Dare-Devil Slim" Spain Jumped at 2,000 Feet

Kansas City, Mo., July 12.

The remains of J. W. ("Dare-Devil Slim") Spain, the Tulsa stunt flyer, who was killed at Seneca, Mo., the Fourth, were buried at Seneca. The city officials furnished a lot in the main part of the cemetery.

The flyer was killed when his parachute failed to open after he had jumped from a plane 2,000 feet in the air.

KANSAS STIRRED UP OVER LOOS' TROUBLE

Injunction at Ft. Scott Agitates Entire State Against All Carnivals

Kansas City, July 12.

When the J. George Loos Shows refused to heed the advice of the county attorney of Bourbon county, Kans., and not unload at Fort Scott, a couple of weeks ago, they not only caused themselves a lot of trouble, expense and lost time, but have made things bad for all other carnivals in the state. The news the shows had been stopped from showing just outside the city limits of Fort Scott by the injunction process flashed over the state and was played up heavily by the Kansas papers, especially in a number of towns where the authorities were contemplating closing their towns to this class of amusement.

It was also discovered cities of the first class in Kansas had a right under a state law to enjoin, within three miles of the city limits, "any nuisance that exists, or is about to be created." This measure gives the city officials of such cities a wide latitude and can be made to cover about anything desired.

As an illustration of the feeling in the Sunflower state regarding the carnival, the Panama Exposition Shows came near losing its date at Ottawa, Kans., on the Fourth. The show had been booked as part of the American Legion's celebration, when Mayor Walter Pleasant advised the local committee and the show's advance representative that "No carnival will be permitted in Ottawa." The agent claimed his show was not a carnival and the Legionnaires asked for an official ruling before the show arrived. The Mayor and commissioners held a special meeting at which it was made clear that there was a decided sentiment in Ottawa against carnivals. Upon the understanding that the show was to be but for one day and with the positive orders no objectionable features should open, they were allowed to come in.

The Loos shows after being prohibited from opening at Fort Scott went to Pittsburgh, and although warned not to open, set up on the Fair grounds and opened cold. Reports from that city say "After the first night of operation county authorities, who were determined to keep the outfit from showing, were pacified by the utter lack of wheels of fortune, games of chance, or immoral shows. Local officers state that the show is no worse, if not really better, than other such shows that have been permitted to show here." In justice to the Loos management, Deputy Sheriff Lyngar, who investigated the show, declared that while all carnivals are undesirable, in his opinion, the Loos show is less so than many others.

EDDIE ARLINGTON'S HOTEL

Edward Arlington, well known big top executive, is now an extensive hotel owner in New York. His most recent acquisitions are the old Cadillac hotel at 33d street and Broadway and the Yates, which adjoins on 43d street, east of Broadway. The latter was formerly the Metropole. It passed following the Rosenthal murder. For the past two years the Cadillac has been part of the Claridge, which is passing as a hotel. Prior to its joining with the Claridge it was called Wallick's, but the old Cadillac name will be restored under Arlington. Also under his control are the Harding, the Flanders, the American and a hotel on Long Island. Arlington conducted the Maryland up to two years ago. Upon disposing of it he took over the Albemarle, changing its name to the Harding, thereafter securing the other properties.

NICE KIND LIONS

Paris, July 5.

A motor-cyclist, giving an act billed as "Flirting with Death" in a circus installed in a local fair, scared a couple of lions badly last week.

The audience is kept in breathless awe as the motorist turns on a small platform over a cage of voracious animals waiting to receive him should he slip. Such a slip occurred and the young man fell with his machine into the cage. The lions merely stared while attendants went to the cyclist's assistance and carried him to the hospital with a broken leg.

ENTERTAINMENT IS NECESSARY SAYS NEW YORK STATE FAIR MAN

George Dobyn's Carnival Engaged for Syracuse—Must Have Amusement That Must Be Clean—General Opinion of All Large Fair Directors—Circulation Seeking Periodicals Lack Good Faith Punch in "Carnival Campaign"

Syracuse, N. Y., July 12. The New York State Fair, to be held here on its own grounds in September, has booked the George Dobyn carnival as the main entertainment feature. There will be free attractions and Conway's band will play daily.

A carnival attraction of last year's annual fair left plenty of room for criticism. This will be overcome, it is thought, by the Dobyn engagement. It is a carnival bearing a clean name in all operation. This will be the first time the Dobyn shows will have played Syracuse.

J. Dan Ackerman, secretary of the New York State Fair commission, commenting upon the engagement of the carnival in the face of the agitation over this branch of amusements, said: "While the State Fair commission is in favor of the clean-up movement for carnivals, the first objects of the fair are to educate and instruct; but at the same time the fair must offer entertainment. We insist, however, on clean entertainment. There must be no questionable shows, no fortune telling tents, and no so-called games that are really gambling schemes."

"Our concessions will be as clean as the midway. The immoral show or degrading exhibition has forever passed for our fair. No more '49 Camp,' 'Underground China,' nor the crotch dance nor the shimmy. We believe a clean midway, free open air attractions, good music, grand circuit racing and other legitimate amusements will meet every entertainment demand."

The common sense expression of the New York State Fair's secretary, Mr. Ackerman, coincides with the large majority of the medium and big fairs of the country, notwithstanding sensational articles in periodicals that were published as "circulation makers" only and scarce clung strictly to the fact. "The Country Gentleman" led the carnival attack after Variety had opened its campaign against bad carnivals, but "The Country Gentleman" did not confine itself to bad carnivals; it included all and advocated the abolition of any amusement at state or country fairs. Ford's "Dearborn Independent" thought it saw an opportunity to pick up another sensational subject and recently carried a sickly story about "The Carnival Menace," aping all of the others that had preceded it.

When these stories mentioned a carnival concessionaire had used red ink to color lemonade, the carnival people stopped thinking about it. No one ever connected with an outdoor exhibition, from fair secretaries to the lowest grafter, could give countenance to that wild statement.

The campaign to segregate the bad carnivals in a division by themselves, allowing the clean carnivals to operate, has borne result, without aid from the nationally circulated mediums that rushed into their stories without appreciating there is a demand not alone from state and county fairs for amusement, but from the medium and small towns. That demand will be met by only one means or another. The way to meet it properly, as the better outdoor showmen concede, is through supplying the very type of entertainment required and asked for.

Fairs, cities and towns in the past were lax in investigating the standing of carnivals. They accepted "letters of recommendation" carried by hundreds in every carnival which mean nothing. The carnival's precious record or how it operated in other stands just preceding were given no attention. When the bad carnival secured a date and operated to bring about the disgust of the community, the good carnival following accordingly suffered. Investigation would have kept out the bad carnival, for a bad carnival, though cleaning up in this or that town not standing for "the

raw stuff," could not keep itself clean for weeks in succession.

Some towns barred out all carnivals, bunching the bad and good, thereby preventing the population, including children, who enjoy carnivals the most, from that kind of amusement. Other municipalities thought they had located the solution by placing a high license fee, keeping out the small and good carnivals but holding the town ripe for the first big bad carnival coming along willing to take a chance and pay the fee. The local authorities invariably have made the error of believing all bad carnivals are small carnivals.

Variety's carnival campaign, commenced to oblige the bad carnivals to either clean up or retire, has had a greater effect than the senseless articles in magazines merely written for sensationalism and as circulation makers. Variety's campaign has not been waged in the interest of the public so much as for the decent show business, in and out of doors. The decent showman does not want to be classed with the purifier of "The Sewer of the Show Business."

There are carnivals in this country travelling with an investment of \$500,000. They believe to protect their investment their business must be clean. The gyp carnival can hurt their reputation, as all are called "carnivals." One carnival now travelling carries more railroad cars than the largest circus.

All carnival men at one time thought Variety's campaign was inspired by indoor showmen (theatres), but changed their opinion when Variety lined up its "White," "Blue" and "Black" list of carnivals, offering gratis information to any Chamber of Commerce or chief of

police in the United States and Canada about any carnival. This offer was made through a confidential circular sent to every town and city on the western continent above the Mexican border. It has done more to educate local authorities how to guard against the bad carnivals than all the experience of years with those self-same bad carnivals had taught the country folks.

Any number of towns, disregarding the confidence requested in the circular, gave the contents to a local paper and published a story that any society in the community wishing to play a carnival under auspices could secure information without charge about the attraction through Variety, a theatrical paper. Variety established its standing as a theatrical paper in the circular through referring the local official to any theatre manager in his town.

The periodicals advocating the entire elimination of carnivals or amusement at fairs unthinkingly aimed to open up a field for every crook in the country, to invade fairs where there was no amusement, to take advantage of the country folks as their wits decided, while the absence of clean amusement would have left an open field for any degraded class of people that might want to walk into a ready-made condition for them.

Fairs maintaining the attitude of the New York State Fair and others in demanding the class of concessions and shows it will only permit will go a long way toward cleaning up the carnival situation, for they leave open an avenue only for the outdoor attractions willing to play on the terms of the other fellow, with cleanliness necessarily following.

"MIGHTY LAK A ROSE" FILM

Edwin Carewe is to make several productions for First National. He has signed a contract with that organization and his first will be a screen version of "Mighty Lak a Rose," a semi-classical negro lullaby, written some years ago.

Carewe is to start work on the picture within a few weeks, the work to be done around the Delaware Water Gap. Gerald Duffey is to adapt the story for the first Carewe-First National production.

Toronto Expo., Aug. 29-Sept. 9

Toronto, July 12.

The Canadian National Exposition will be held here as annually customary, Aug. 29 to Sept. 9, inclusive.

If
You
Don't
Advertise
in

VARIETY
DON'T
ADVERTISE

POLICE CONVENTION AT FRISCO PASSED UP CARNIVAL MATTER

Pittsburgh's Chief Submitted General Carnival Barring Resolution—Pittsburgh Cleaning Up in Interests of Public Safety

Pittsburgh, July 12. George W. McCandless, the new director of public safety, will keep out of Pittsburgh carnivals of every type if he has his way. So far this season only one or two have been able to satisfy his requirements, while all others have either been kept away or quickly closed.

When Police Superintendent "Red" Calhoun recently left for San Francisco to attend the police convention he went under the director's instructions to present a motion before the police organization that carnivals be barred everywhere. Superintendent Calhoun, who returned a few days ago, stated the motion was presented at the convention and, while generally indorsed, the organization decided the condition was more of a local one and for the time being at least would have to be handled in each locality.

The local police department is working in co-operation with the public safety department and there is no question as to the serious intent of both not only in wiping out the bad carnival, but other kindred "mooch" propositions.

Following a tragedy last week in which a young married woman was murdered by her husband, the father of the woman told police authorities Pittsburgh's night life was the ruin of her, and specifically named the Hotel George, owned by George Jaffe. Immediately after that hostility was closed, and Director McCandless states he intends to keep the place closed. The hotel pro-

NOTICE TO OUT-DOOR SHOWMEN

Do not recognize anyone as representing Variety unless indisputable credentials are exhibited. Variety has no representative who will approach a show or showman without being able to properly identify himself. Variety has no traveling representative authorized to interview or inspect any outdoor attraction. Representatives so authorized are on Variety's staff only. When in doubt, wire Variety, New York, for information. Anyone making any statements or promises on behalf of Variety is an imposter and should be so treated.

WORTHAM HAS MIDGETS

A troupe of 28 midget actors will be brought here by Ike Rose, scheduled to sail from Hamburg aboard the America Wednesday. Rose's act is made up of what were originally two midget acrobatic turns and one specializing in musical comedy. The combined act will carry miniature coaches and animals, being designed somewhat along the lines of the Singer's Midget act. Rose's novelty will be booked in the resorts and probably placed in a show in the fall.

Clarence A. Wortham, the carnival man, is said to have first call on their services. They will appear with the Wortham Shows for the first time over here, when Wortham plays the Toronto Exposition.

KENNEDY'S FAIRS

The Con T. Kennedy Shows will open their fair season at the Wisconsin State Fair at Milwaukee, after which they will play the State Fair of Kansas at Hutchinson; North Missouri Fair at Bethany, Mo.; Missouri State Fair at Sedalia, Mo.; Free State Fair at Topeka, Kas.; Oklahoma State Fair at Oklahoma City; Cotton Palace at Waco; and several other big fairs in the southwest.

All of these are considered as big doings, and the list represents one of the best strings the Kennedy Shows have played for several years.

CONY DESPERATE

Following the disastrous season, including July 4 at Coney Island, the concessionaires became desperate. With rent due several are reported to have made appeals for extensions or reductions, with all reporting business in a terrible condition.

Immediately after the Fourth two men committed suicide at the Island. They were said to have been interested in local exhibitions.

NOVELTY WHOLESALERS WOULD DEAL DIRECT

Circus and Carnival Supply Dealers at Odds with Middlemen

A general movement is in the making for the elimination of the middlemen who act as jobbers between the circus and carnival men and the manufacturing and importing wholesalers of supplies and novelties. Both the wholesalers and the field men appear to be in accord upon the proposition that direct dealings would be an improvement, but the trade is scattered at this time of the year and the fixed custom of dealing through jobbers has continued more or less in default of the producing and consuming interests getting together.

The wholesalers have been several times the victims of sharp practice by several jobbers, but have stood for being victimized rather than move too quickly to revolutionize old customs. The wholesaler contends that the middleman is doing him small service and at the same time is drawing down a flat 20 per cent. profit on all goods handled. In other lines, the wholesalers contend, the jobber customarily carries the credits for the retailer, but it is said this is not true in the outdoor amusement supply business. More often than not the wholesaler has to carry the jobber. The middleman frequently makes requisition on the wholesaler for a bill of goods, delivers the material to the retailer and then waits until the retailer has paid for them before he pays his bill to the wholesaler.

The thing that is now being tentatively arranged is a credit system by which the wholesaler can classify the circus and carnival men as to dependability. When that has been classified, it seems likely an effort will be made to handle the business between wholesaler and carnival or circus man direct instead of through an intermediary.

A sample of sharp practice came up only a few days ago. One of the leading importers had received a big consignment of a novelty—a flashy looking universal metal handle to which seven steel manicure tools could be attached by a clutch device. The importer was willing to sell the goods in quantity for retail around \$2.50 or \$3. At this rate the jobber would deliver the article to the concessionaire at a rate of about \$1.25; the concessionaire making a turnover of about 100 per cent., which is the recognized profit.

On this basis 1,000 dozens were contracted for the Toronto exposition alone. But no sooner had the article been introduced than an irresponsible middleman reproduced substantially the same novelty made out of inferior materials and undersold the original importer. The first importer in the interests of getting wide sales for his novelty specified the retail price should be not more than \$3, while the imitator left it wide open for the circus or carnival man to charge anything he liked. It is reported that some carnival men have disposed of the imitation device for as much as \$5 each.

CIRCUS ROUTES

Ringling Bros.-B.B.

July 14, Flint, Mich.; 15, Toledo, O.; 17-18, Detroit; Grand River Avenue lot; 19, Lansing, 20, Grand Rapids; 21, South Bend, Ind.; 22-30, Chicago (Grand Park-Lake Front).

Sells-Floto

July 14, St. Joseph, Mo.; 15-16, Kansas City; 17, Topeka, Kan.; 18, Emporia; 19, Hutchinson; 20, Dodge City; 21, La Junta, Col.; and 22, Pueblo.

Hagenbeck-Wallace

July 14, Monmouth, Ill.; 15, Streator; 17, Gary, Ind.; 18, Plymouth; 19, Logansport; 20, Hartford City; 21, Connersville, and 22, Anderson.

Walter L. Main

July 14, Mount Vernon, N. Y.; 15, Freeport, L. I.; 17, Babylon; 18, Patchogue; 19, Sag Harbor; 20, Southampton; 21, Riverhead; 22, Greenport.

WITH THE MUSIC MEN

The following is a list of songs that each publisher (alphabetically arranged) will "plug" this coming fall. It will be observed that of the 30 odd publishers fully half have one or more Dixie songs in the line-up to "work on." Most of the songs mentioned have not been released yet, probably are first being prepared for printing, and only on the assurance that every publisher will supply his list was this table compiled. For obvious reasons, some of the music firm executives were chary of divulging their song titles, but this list, if anything, protects them and identifies a title with that particular publisher:

ALBERT VON TILZER, Inc.
Just Keep On Smiling.
You'll Be Sorry You Made Me Cry.
At the Irish Jubilee.

A. J. STASNY MUSIC CO.
After Today.
Forgive Me.
Lonely.

BELWIN, Inc.
Zenda.
When Leaves Begin to Fall.
Sing a Song of Swanee.
Lullaby-a-Loe.

BROADWAY MUSIC CORP.
Rosa.
Teasin'.
Bagdad.
Rollin' Home.
Cow Bells.
My Dixie.
Who'll Take My Place?
I Ain't Had Nobody Crazy Over Me.

When You're Lonesome, You're Lonesome, That's All.

CHAS. K. HARRIS.

Listen In.
My Swanee Home.
Slim Shoulders.
My Mother's Melodies.
Mississippi Twilight.
On Little Side Street.

E. B. MARKS MUSIC CO.
No Use Crying.
Eddie Leonard Blues.
Love's Lament.
Little Red Schoolhouse.
Parade of Wooden Soldiers.
Jolly Peters.
Whenever You're Lonesome Just Telephone Me.

F. J. A. FORSTER (Chicago).
Moon River.
Carolina Rose.

FRED FISHER, Inc.
Chicago, That Toddling Town.
I'm a Little Waltz.
My Idaho.
Strawberries.
Blue-Eyed Blues.
My Honey's Lovin' Arms.

GOODMAN & ROSE, Inc.
I Certainly Must Be in Love.
At Honky Tonk Steppers' Ball.
Good Mornin'.
You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues.

HANDY BROS. CO.
Harlem Blues.
Jealous Blues.
Hard-Time Blues.
Draggin' Dragon Blues.
John Henry Blues.

HARMS, Inc.
Love Sends Little Gift of Roses.
It's Up to You (J'En Ai Marre).
Neath Southern Moon ("Follies").
Do It Again.
Yankee Doodle Blues.
April Showers.
Coo-Coo.

HARRY VON TILZER CO.
All I Do Is Sit and Look On.
High-Brown Blues.
East Is East, West Is West, But South Is Paradise.
Meet the Wife.
I Thank You.
Behind Clouds There's Always Sunshine.
Picture Without Frame.
I Wanna Go Home.

IRVING BERLIN, Inc.
My Cradle Melody.
Way Down South.
No Wonder I'm Lonesome.
Some Sunny Day.
Kicky Koo.
Night.
You've Never Lived Until You've Lived in Dixieland.

JACK MILLS, Inc.
Mr. Gallagher and Mr. Shean.
Kitten on the Keys.
Lovesick Blues.
Everything Will Be All Right.
Jig Walk.
Deddie Doodle Dum.
Queen of Orient.
When You and I Were Young.
Maggie, Blues.
When Those Finale Hoppers Start Hopping Around.

JACK SNYDER CO., INC.
November Rose, Good-bye.
In Maytime I Learned to Love.
Sing a Song as You Walk Along.
Honey, Dear, Come Over Here.

JEROME H. REMICK & CO.
Down Old Virginia Bay.
Sweet Indiana Home.
Tomorrow Will Be Brighter Than Today.
Dixie Highway.
My Buddy.

Nobody Lied When They Said That I Cried Over You.
Sing Song Man.

JOE MITTENTHAL, Inc.
Tell Her at Twilight.
Sunshine Alley.
In the Heart of Virginia.
Three Little Words.

JOE MORRIS MUSIC CO.
Tomorrow Morning.
Let Us Say Good-bye.
Pharaoh Land.
Flower of Hawaii.
Rock Me in My Swanee Cradle.
I Hate to Love You.
Sweet Little You.

J. W. JENKINS SONS' MUSIC CO.
(Kansas City)
Lovin' Mamma Blues.
Suppose the Rose Were You.
Dangerous Blues.

KAY-STERN & CO.
Up and Downtown Every Night.
Stealing Hearts.

LEO FEIST, Inc.
Why Should I Cry Over You?
People Like Us.
Hot Lips.
Wake Up, Little Girl, You're Just Dreaming.
Struttin' at Strutters' Ball.
Three o'Clock in the Morning.
Stumbling.
Flapper Walk.
The 19th Hole.
If I Can't Have You I Don't Want Nobody.

L. WOLFE GILBERT MUSIC CORP.
Kentucky Echoes.
On a Wonderful Night.
If You Like Me Like I Like You.
What Does It Matter Who Was Wrong?

McKINLEY MUSIC CO.
Broken-Hearted Blues.
Trail to Long Ago.
In Old California With You.
When You Long for a Pal Who Would Care.

METRO MUSIC CO.
I Was Married Up in the Air.
When You Gave Your Heart to Me.
Rainy Days.

M. WITMARK & SONS.
I'm Just Wild About Harry.
All Over Nothing at All.
Where the Volga Flows.
Say It While Dancing.
Gypsy Blues.
Pinky.
My Yiddish Mammy.
Angel Child.
I'll Forget You (Black and White Edition).
Sunrise and You (Black and White Edition).
Smilin' Through (Black and White Edition).
New Ernest R. Ball ballad (title unannounced).

RICHMOND-ROBBINS, Inc.
Old-Fashioned Girl.
Swanee Blue Bird.
Forever After.
All Over You.

SHAPIRO, BERNSTEIN & CO., Inc.
Georgette.
Gee! But I Hate to Go Home Alone.
In Rose Time Alone.

SHERMAN, CLAY & CO.
(San Francisco).
The Sneak.
Another Waltz.
You Won't Be Sorry.
I Wish I Knew.

S. C. CAINE, Inc.
Isle of Zorba.
Cairo Moon.

STARK & COWAN, Inc.
Blue Fox Waltz.
Oh! Is She Dumb?
Panorama Bay.
Don't Feel Sorry for Me.

TRIANGLE MUSIC CO.
Suez.
Thrills.
Hawaiian Nightingale.

VAN ALSTYNE & CURTIS
Old Kentucky Moonlight.

WATERSON, BERLIN & SNYDER CO., Inc.
Mary Dear.
Dancing Fool.
Just Because You Are You.
By the Sapphire Sea.

WILL ROSSITER (Chicago)
In Blue Bird Land.
On the Alamo.

The popular music business in France is on the same level as it is in America and England, and that is decidedly flat, with little hope for a revival before the fall. Whilst two years, or even 12 months, ago most of the popular numbers played in France were the American successes, there seems to have been a decided swing in favor of native compositions. The biggest success over there at present is "J'en Ai Marre" by Maurice Yvain—who was responsible for "Mon Homme." Yvain is also the composer of the music of "Ta Bouche," the successful musical comedy now playing at the Theatre Daunou. Another composer who has two recent big musical successes to his credit, in "Phi Phi" and "De De," is H. Christine. This

show was produced in Atlantic City last summer, but failed to attract, and never reached New York.

The publishing house of Francis Salabert has almost a monopoly of the popular music business in France and Belgium, as, in addition to controlling the compositions of Yvain and Christine and other popular French composers, it represents many American publishers. A very important factor in France is the revenue derived from the performing fees. It is difficult for composers not domiciled in France to become members of the Societe des Auteurs, Compositeurs et Editeurs, fees as a rule are only paid on the native compositions. The attitude of the French publishers at present is that they now have so much of their own that they can afford to do without American or English song hits. It is realized, also, that having created a success at home in a popular number they are in a position to obtain big sums on the sale of the foreign rights. The usual influx of visitors during the summer may, perhaps, help to plant some American hit, but just at present there is nothing in sight.

A peculiar feature of the music situation in France is the number of one-man businesses established just to publish the works of the composer-proprietor. These are kept going by the performing fees received and are usually run by some orchestra leader for the benefit of his own compositions. He generally combines the dual role of a publisher in the day time and orchestra leader at night; living in the hope some day he will get that big natural success that will enable him to become a regular publisher, or perhaps to retire. The possibility of getting performing fees is also responsible for these little publishers. Every leader has the ambition—but not always the talent—to become a composer. The difficulty is that in order to become a member of the Societe it is necessary to have a certain number of compositions with systematic regularity. Between the performing fees and the limited sale of copies, augmented by his income as an orchestra leader, he manages to keep going, but whilst playing his own compositions and getting brother leaders to do likewise for him, he is not going to give outsiders much of a show.

Although practically every important music publisher in the business has appeared before the District Attorney to answer charges by the J. G. McCrory chain store syndicate, no further action has been taken thus far. The McCrory people filed a complaint with the local D. A. alleging the publishers were discriminating against them in their sheet music business dealings as a result of which every publisher was summoned at one time or another to answer the charges.

McCrory's grievance is that they are not permitted to sell sheet music at 20 cents retail. When they sent in orders to the publishers advising them that a wholesale price was requested to enable them to retail at the specified price the publishers disregarded the orders.

The matter is understood to be in the hands of the McCrory attorneys, although an executive of the corporation would divulge nothing else beyond that.

The D. A. summons is a legal forerunner to federal investigation proceedings on the Sherman anti-trust law charges, but the fact that the D. A. has not reported anything to the federal authorities up to now evinces the belief that is the end of it. The McCrory people are understood to be serious about the matter. Although not every one of their 40 or so stores carries a sheet music counter, the department is an important one. Particularly in Atlantic City and Philadelphia have they been known to sell considerable music. However, they maintain that the 12 1/2 cents "new issue" price and the 15 cents wholesale figure does not permit for much profit. It was rumored last week affidavits were being gathered along Broadway's "tin pan alley" in a federal investigation proceeding about the music publishing business but that is unconfirmed. It is wholly a matter of individual publishers. Practically every one of any importance is concerned.

Professor Joseph Ali, for 20 years the orchestra leader of Hurlitz & Seamon's, on West 125th street, left an estate of \$5,301.48 when he died, intestate, August 16, 1919, it is disclosed in the Surrogate's Court through an order exempting the property from inheritance taxation. Because of his failure to leave a will, his widow, Mary E. Ali, of 1790 Broadway, receives \$4,410.74, and his brother and sister, George D. Ali of 26 Broad street, and Irene Hatch, the latter of 90 Downing street, Brooklyn, each \$445.37. The decedent's widow is the administratrix. Professor Ali, who died a victim of pneumonia and was laid to rest at the Evergreen cemetery, was a native of Brooklyn and a member of a family long distinguished for musical ability. His father, Joseph Ali, was a veteran of the Civil war and long at the head of a famous military band in Brooklyn. As a boy, Joseph Ali was widely known as a boy prodigy and his playing of the violin was the subject of fre-

(Continued on page 35)

NEWS OF THE DAILIES

Brock Pemberton has announced a list of American and foreign plays for production next season. Those by American authors, two comedies, are "In Freedom's Name," by Thomas Beer and John Peter Toohy, and "Julia Counts Three," by Knowles Entrikin, and the following: Lord Dunsany's drama "If"; Luigi Pirandello's "Six Characters in Search of an Author"; "Quello Che Non T'Aspetti," by Luigi Barzini and Arnaldo Fraccaroli, and the French play, "Pour Avoir Adrienne," by Louis Verneuil, son-in-law of Sarah Bernhardt.

Malvina Reichman, former picture actress, pleaded not guilty to an indictment charging grand larceny in the first degree in General Sessions. When the plea was entered her counsel asked to inspect the minutes of the grand jury, saying that he would later move for a dismissal of the indictment. Miss Reichman was arrested on the charge of Angus K. Nicholson, a broker, who charged that she held him a prisoner in her home on Riverside drive for three days and robbed him of \$300 and jewelry. The decision was reserved on the motion to inspect the minutes.

Anna Duane, 19, who lived at the Longacre Hotel, New York, and took bichloride of mercury tablets in the Pennsylvania Station last week, died July 8 in Bellevue Hospital. She was in a vaudeville sketch and when it closed was left penniless. She left a letter addressed to her mother, Mrs. Anna Duane, of 1608 Willow street, San Francisco. Her aunt, Mrs. H. Dorsey, of Pittsburgh, was with her when she died.

Marilynn Miller is being sued by Alex Shehade of New York for \$188 alleged due him as balance on purchases made from him in May. Florenz Ziegfeld, Jr., and S. M. Harrison, producer and stage manager of "Sally," are named as co-defendants as her trustees. Her counsel denies the allegations and eliminates Ziegfeld and Harrison, saying that they had no funds belonging to her when the writ was served.

Mrs. Henry B. Harris announced that she will resume producing next month, when "Lights Out," a comedy-melodrama by Paul Dickey and Mann Page, opens out of town. The show will open at the Vanderbilt theatre, New York, on Aug. 14. She will start rehearsals on a melodrama, "It Is the Law," by Elmer Rice and Hayden Talbot, following the opening of "Lights Out."

Maurice Mouvet, better known as Maurice, the dancer, and late with Leonora Hughes, is suffering from lung trouble in Deauville, France. Maurice, while in a casino Sunday night, became faint, and asked to be excused from the table, and upon reaching the lobby he fell unconscious with a hemorrhage of the lung. Since then he has had four more.

George Blumenthal, former manager for the late Oscar Hammerstein, recently returned from Germany, where he arranged for the appearances here of the German Grand Opera Company from Berlin, presenting a Wagnerian repertoire. The company will tour the United States and Canada, starting in Baltimore early in January.

Sidonia Vicat, the contralto of a generation ago, who died in an asylum in Central Islip, L. I., June 11, and who was supposed to be penniless, left over \$16,000 in money and jewelry in a safe deposit box at the Corn Exchange Bank. This was learned when the safe deposit box she owned was opened the early part of this week.

Pauline Lord, named as co-respondent in the divorce suit of Mrs. Ruth Harris against Mitchell Harris, has filed an answer in the Supreme Court denying the charges made by Mrs. Harris and demanding a trial by jury of her actions. Mrs. Harris is also suing Miss Lord for \$50,000, alleging alienation of her husband's affection.

Frances Alda Gatti-Casazza, grand opera, is being sued for \$377 by George Bailey, 289 Eighth avenue, New York, for money due for repairing furniture and two book cases which were built for the defendant. She only paid \$150 on the bill which amounted to \$227, and Bailey is suing for the balance.

"Daffy Dill," Arthur Hammerstein's musical production, was put into rehearsal Monday at the Selwyn, New York, under the direction of Julian Mitchell. The show will open in Long Branch Aug. 7, coming to the Apollo, New York, Aug. 21.

Ina Claire is to appear in "The Awful Truth," by Arthur Richman, at the Henry Miller, New York, September 20, with Bruce McRae opposite. Gilbert Miller engaged Miss Claire.

The newspapers report that Marilyn Miller and Jack Pickford

will be married in Hollywood, Cal., on August 1. Miss Miller will leave Boston on July 15, the night "Sally" closes, coming to New York to select her trousseau, and then to Los Angeles.

At a meeting last week the Federation of Theatre and Cinema Unions of France in Paris voted unanimously to close all theatres in France by Feb. 15, next, unless the heavy government tax is lightened before that date.

Mrs. Esther Moran is suing her husband, Lee Moran, picture comedian, for a divorce, charging cruelty. She claims that he has been intoxicated for the last four years. She alleges that Moran draws \$2,250 a week.

The paying teller of the Fifth avenue branch of the Metropolitan bank, who is charged with grand larceny for stealing \$2,000 on Peggy Joyce's account of \$14,000 while she was in Europe, pleaded not guilty to the charge in General Sessions.

Marie Tempest will open in a new play, "A Serpent's Tooth," produced by John Golden. The contract by which she came under the Golden management was made by cable between New York and South Africa, several months ago.

After 84 consecutive weeks "Sally" will close in Boston for the summer July 15. The show will reopen early in September, it is said. (Continued on page 33)

INCORPORATIONS

Albany, N. Y., July 12.
Gold-Mak Producing Co., Inc., Manhattan; capital, \$10,000.
Affiliated Jamaica Theatres Corporation, Manhattan; capital, \$10,000; attorney, William Klein.
Pilgrim Pictures, Inc., Manhattan; capital, \$100,000; attorneys, James & Neuberger.
Qualitopay Film Corporation, Syracuse, N. Y.; capital, \$25,000; attorney, H. W. Coley, Oneida, N. Y.
Nursery Rhymes and Kiddies Fairy Tales Film, Inc., Manhattan; capital, \$250,000; attorney, A. Kalsky.
Orlando's Orchestra, Inc., Manhattan; capital, \$10,000; attorney, E. J. Skelly, Brooklyn.
Wolf, Brown & Co., Manhattan; pictures; capital, \$500; attorneys, Dawson, Merrill & Dawson.
Warner Research Laboratory, Manhattan; capital, \$500; attorneys, Palmer & Series.
Bronx Capital Amusement Corporation, Bronx; capital, \$10,000; attorney, J. I. Wiener.
Tudor Catering Co., Manhattan; capital, \$10,000; attorney, I. A. Schiller.
Davidson-Kranz, Inc., Manhattan; capital, \$50,000; attorneys, Henry Frank and Milton Frank.
Molitor-Schultz Construction Corporation, Queens; capital, \$10,000; attorney, Albert Hutton, Brooklyn.
Motion Picture Advertising Co., New Jersey; attorney, A. G. Gabriels.
Paramount-Pep Club, Manhattan, members of Famous Players-Lasky Corporation home office; attorney, Elek John Ludwig.
National Auto Racing Association, Manhattan; capital, \$500; attorney, W. E. Wine.
O. K. Film Corporation, Manhattan; capital, \$3,600; attorney, Louis Solomon, Bronx.
Blue Point Beach, Inc., Bay Shore; capital, \$1,000; attorney, William H. Robbins, Bay Shore.
Riley-Sloan Co., Manhattan; supplies; capital, \$100,000; attorney, H. H. Babcock.
Frontier Exhibition Co., Buffalo, N. Y.; pictures; capital, \$10,000; attorney, Henry Altman, Buffalo.
Roman Colony Co., Manhattan; realty; capital, \$500; attorneys, Reynolds & Goodwin.
Patents Manufacturing Corporation, Manhattan; capital, \$30,000; attorney, O. E. Edwards.
Three-eighty-five Edgcomb Avenue Corporation, Manhattan; capital, \$20,000; attorney, E. B. Levy.
Period Productions, Manhattan, theatrical, \$200,000; C. J. Harris, J. Levering, H. F. Andrews.
Morus, Manhattan, pictures, \$20,000; B. Cushing, H. White, F. Egbar.
Tent, Manhattan, pictures, \$5,000; J. F. Lenigan, M. M. Hayward, A. Sachs.
Qualitopay Film Corp., Syracuse, \$25,000; G. Dodds, F. E. Hagasorn, E. T. Shepard.
Artistic Film Co., Manhattan, pictures, \$6,000; W. Devery, C. K. Harris, O. Steiner.
W.-B. Film Exchange, Manhattan, \$100,000; E. B. Bernstein, F. Horowitz, E. Marsch.
Davidson Kranz, Manhattan, pictures, \$50,000; C. Kranz, H. Frank, G. M. Davidson.
Bronx Capital Amusement Corp., pictures, \$10,000; R. L. Noah, L. Rothschild, M. Epstein.
A. and P. Amusement Corp., Brooklyn, \$15,000; M. C. Ryan, M. E. Hanley, J. M. Treutlin.
Side Show, Manhattan, theatricals; \$5,000; J. F. Lenigan, M. M. Hayward, A. Sachs.

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Henry's Barber Shop in the Loew Building Annex on 46th street, passed out one day last week. No one had advance information about the departure of the fixtures. Nor does report say whether it was high rent, bad business or competition that forced Henry's retirement as boss barber. Henry was formerly with Sully, the Barb, who has grown stout shaving the Palace theatre building population. Henry rented a double store in the Loew 46th street building before it was finished. He is the third of the occupants of the stores on the 46th street side to give up since opening, while three of the heavily scaled stores on the Broadway front of the Loew building also have had new tenants since the building opened a year ago. Interested with Henry in the barber shop was Arthur Horwitz, the agent, who is said to have invested \$1,000 for a half interest. Later Moe Schenck interested Henry in a barber shop on one of the upper floors of the Loew's main building, with the room reported to have been secured at \$50 monthly rent. Henry paid about \$3,500 a year for the 46th street shop. After a few weeks, Schenck bought out Henry's share in the upstairs shop, which left Henry fighting it out alone in his ground floor shop. Sully expressed his regrets, but mentioned he is still doing business at the old stand.

Ruth Pettit, Bert Leighton and Baby Josephine (3-act) have been engaged for the Lew Fields unit, not the two Leightons (Frank and Bert), as reported.

Nellie Revell was the subject of a radio talk by Bertha Brainard the other evening, from the Westinghouse broadcasting station at Newark, N. J. Miss Brainard's delivery on Miss Revell covered four typewritten sheets, besides poems written by Nellie. It made an interesting portion of the program, as it was an intimate story, through Miss Brainard having visited Miss Revell at St. Vincent's Hospital. As Nellie Revell is now a national character (as she was before internationally, professionally), through the tremendous publicity she has received while at the hospital, Miss Brainard did not feel called upon to more than outline Miss Revell's condition, just telling how Nellie keeps cheerful and passes her time while in a plaster cast.

The old Royal opera house, on King street, Toronto, was burned July 5. In 1858 its Italian manager, Kero, an inveterate poker player who always carried considerable currency, disappeared overnight and was never again heard from. The opera house building had been employed for manufacturing purposes for some years.

"Ma" Lytle-Newkirk, who for a great many years conducted a rooming house for professionals at 178 West 46th street, was compelled to vacate the building because of its being converted into an office building. "Ma" has located at 127 West 77th street, which she was compelled to buy to obtain possession.

The Blanchards (C. M. and Evelyn), vaudeville authors and producers, are now known as the Blanchards and Feely, through the alliance of Matthew Feely, known in the film and dramatic field.

Robert Nome left New York this week for a vacation at Tacoma, where he will remain until about Labor Day.

The Airdome, York, Pa., under the management of Harry Miller switched its vaudeville bookings this week from the Sheedy office to Jack Linder. The house plays four acts each half, giving evening performances only. The Ferber, Lakewood, N. J., playing vaudeville two days a week, has also been added to the Linder books.

The vaudeville team of Marie Walsh and Irving Edwards is announced as separating at the expiration of this week's engagement.

TOMMY'S TATTLES

By THOMAS J. GRAY

Everybody whoever had his or her name in print seems to be writing a diary about themselves, whether the public wants to read it or not.

Morning and evening newspapers inform us of every action, thought and love affair that goes on with our better known people. There is no law that says you have to believe them.

Take, for example, the diary of Miss Lotta Fotos, the actress—your morning meal is not complete unless you read her life's history, something like this:

Monday—How does it feel to be in love? I ask myself this question every second of the time. So far haven't given myself an answer. Four telegrams from Hector this morning, one prepaid. He is such a dear, sweet boy, I am sure we will be very happy. Had two phone calls from my manager. He speaks English quite well now. Two more millionaires proposed to me between the acts of my play. One had a small, black moustache. The other one didn't look very good either.

Tuesday—Hector telephoned me this morning from out of town. Don't know who owned the phone he used. I'm sure we'll be very happy. Hector has done so many great things. He told me he was the fellow who won the war. What a lucky girl I am to have such a brave boy. Three more millionaires and two wealthy men asked me to marry them today. I wouldn't give up my Hector for any of them. I am going to borrow a calendar and pick out our wedding day this week. I wonder what is the best calendar to pick out a wedding day from? Is there any difference?

Wednesday—Six post cards from Hector this morning in his own handwriting. Pretty pictures of statues and flowers in parks. My manager says he does not like Hector because Hector likes me. Helped mother with the housework today. I dusted off two chairs. Hector will be glad to hear it. I am sure we will be very happy. Ten millionaires proposed to me yesterday. One said he was a "Voistead Gold Miner." Could he have meant bootlegging? Hector said he was sorry he didn't meet him.

Or if you don't care for that diary you can turn over on the next page and find out the innermost secrets of ten or twelve thousand other people, and still it's all apple sauce.

The circus fad seems to be the popular idea of this season's benefits. The only winners so far are the people who sell the tents.

The plans for next season are now being announced. A lot of plans were announced last season.

After all, what are a few plans between press agents?

Europe will furnish Broadway with many plays next season. But think what Broadway has furnished Europe with.

Broadway could stand a little refurbishing itself.

Germany is to get a two-year intermission on her war debt. That will give her plenty of time to get a new act ready.

Report says jazz bands are on the increase in France. They are playing louder than ever in America, too.

The motto here seems to be, "What is home without a jazz band?" Might add, "What is a jazz band without a home?"

INSIDE STUFF

ON VAUDEVILLE

A couple of vaudevillians who grew tired of contributing to the bookmakers are trying to recover their losses through having taken an interest in a book, each going in with a bookmaker. How it may turn out has not yet developed. The theory that every bookmaker must make money is regularly disproved around the metropolitan tracks. About 50 have been knocked off the line already this season. Although the books pay but \$6 daily for the privilege, this is the least of the daily fixed expense, which varies according to salaries paid the different attaches of a book, besides that drawn by the bookmaker himself. The books that remain throughout the racing season are the old timers, those established. If the new ones can last until Saratoga, that usually winds them up, while on the other hand it seems if the older books have a bad start in the metropolis before Saratoga, Saratoga usually pulls them out. The regular ring bookmakers are a wise set. They know almost to a dollar the amount of the bankroll a new book has to work on, and they often themselves knock off the new books just to get them out of the way. An "angel" for a book may put up \$5,000 or \$10,000 the first time, but generally quits when asked for another deposit. A small bankroll at the track has little chance. The man handling the book must be a wizard if operating on a small bankroll to stand off the others. Even with the books giving the layers all the worst of the percentages in odds doesn't help the new books. Some of the percentage layout in odds so far this season have been laid so the books couldn't lose if they tried, while the public keeps on giving up to an impossible proposition for them.

A man who wants to gamble certainly has small chance margin playing Wall street, but he also certainly has more of a chance on stocks than he has at any race track in America. The metropolitan tracks in summer are little better than New Orleans or Havana in winter. Running races, formerly called "The Sport of Kings," is now merely the sure-thing run around of the gamblers.

There is a Broadway musical comedy producer who got a little bank balance ahead and started to play the races. He had a 10 to 1 winner the first day, plumped for \$10,000 and won \$100,000. Before the day's racing ended he had won \$175,000. That was three years ago. That day's win has cost the producer \$700,000 to date in losses at the track. Betting in the way it has been conducted under the present law has made welters of everybody almost, it seems, who bet, from the business men who have issued phoney checks in settlement to those who had no right to gamble at all through knowing they would have to take the fence if they lost.

A married couple who have appeared together in vaudeville as a double act for some time recently came to a parting of the ways while playing in a southern city. From general appearances the marriage ties will be severed as well as the stage partnership. The trouble is said to have arisen over the friendly attitude of the young woman toward a member of a male double appearing on the same bill. The husband, according to report, returned to the hotel early and unexpected one night, and found his wife in the other's company. The husband immediately packed his clothes at the hotel and left town at the theatre and left town without playing out the engagement. The wife has since returned to New York, and is reported as having been seen in the company of the member of the male double several times. The latter's wife, who does

a single turn, is reported desirous of learning of his whereabouts, as stories of the affair in the southern city have reached her ears.

Curiously the Atlantic City dailies (there are two) in publishing the advance notices of the opening of the Globe there with Keith vaudeville, combined the headlines at Keith's with those at the Garden Pier, playing independently booked vaudeville. The papers' headlines read, "Vaudeville Biggest Stars at the Globe—Nora Bayes, Gus Edwards," etc. Miss Bayes was the headliner for the Pier.

Two boys were enjoying a swim in the water tank atop Loew's Avenue B, New York, last week, when the mother of one discovered it. She sought out the manager and endeavored to explain to him in Yiddish. Unable to understand her, he called his assistant, who acted as interpreter. The trio made their way to the roof and fished the youngsters out. The woman took her son's companion in hand and gave him a severe thrashing. Upon its completion she turned to her boy and said, "There, Able, that is a good lesson for you."

I. H. Herk is reported interested in three Shubert units in addition to the two he will personally operate next season, "Joys and Glimpses" and "Stolen Sweets." The other shows Herk is understood to have a piece of are E. Thos. Beatty's two units (one "Laughs and the Ladies" and the other unnamed). The other is Henry Dixon's "Broadway Celebrities." Max Marcin was to have held half of this unit with Dixon, but Marcin stepped out last week, with Herk reported as financing the show for Dixon and becoming a partner in its operation.

It has been definitely decided the new building to be erected at Broadway, Fifty-seventh-Fifty-eighth streets, will be an office building only. The intention to have a theatre on the site was altered when Dr. John A. Harriss, its owner, found the theatre would leave little space for offices or ground floor stores.

CABARET

A liquor pinch occurred the other evening in a Pelham section roadhouse. Two revenue men made the arrest for having liquor on the person, since the person bringing a bottle in the restaurant was served with a summons. The charge will probably be thrown out of court, as it seemed a rather extreme step for the revenue men to take. They had been in the restaurant for three hours, asking everyone for a drink, which was refused. One of them staked the musicians to \$25 during their stay, hoping through the tips to get in right. The musicians were wise, it seemed, and passed up all inquiries.

Finally, a party at one of the tables started to dance, leaving what looked like a bottle of liquor on the top of their table. The waiter for the section started to clean up the table. As he lifted the bottle of liquor to remove the cloth, one of the revenue men walked over, telling him he was under arrest. The officers then told a captain of waiters to follow them outside and when in the office of the restaurant started to serve summonses. One was served upon the manager, who demanded to know why. The officer said for having liquor on the premises. The manager told them what he thought of them and the revenue men replied if the owner of the bottle would admit the ownership they would transfer the summons from the manager to the owner. The person who brought in the bottle was called outside and asked if he had owned it. He replied in the affirmative. The summons given the manager was withdrawn and another issued to the bottle owner.

A couple of New York dailies during the past week or so had pretty strong editorials upon the methods and tactics adopted by federal officers to make liquor arrests. If the dailies had known one-quarter of all the inside stuff there is in connection with these things, they probably would have printed pages instead. Nevertheless, the federal men, through their manner of working (either way), are doing more to make prohibition detested than anyone else, even the dries, and the dries in their enforcement procedure are switching the entire country, excepting those who have their own hard cider or applejack in the cellar, over to the personal liberty idea.

Liquor prices show little change in New York and elsewhere. Scotch clings around \$95 with \$105 as often asked, while the lowest quotation (to dealers in 25-case lots) has been \$80. One Broadway producer paid \$175 a case for two cases of Scotch the other day and was satisfied because he knew it was on the level. The Scotch whiskey made abroad for American consumption continues to increase. At the present ratio of importations of this quality of whiskey there will be no pure Scotch obtainable shortly. Good rye holds around \$100 with "good rye" a rarity. The other kind brings \$85-\$90 a case. Gin at over \$45 a case is an overcharge, but the asking price for a case often goes to \$65. Dealers say there is no genuine gin to be had on this side but that the gin available is as good for cocktail purposes. Little dealings in champagne with \$105-\$120 quoted. Cordials, thought to be extinct (genuine), may be had

through certain sources. An offer of the week was a case (12 bottles) of mixed cordials (your selection, not over two bottles of any brand), at \$125, extremely reasonable. Little demand. Beer holds at \$35 a barrel, domestic, fair quality, with imported beer reported scarce. Ale of a good kind, \$45.

A dealer holding a warehouse receipt for 50 barrels of rye in bond and with a permit to remove it (pre-prohibition) says he wouldn't bother through feeling certain that the barrels now contain water if they contain anything.

In New York and Chicago of late some Scotch, especially, has been offered at such low prices it has been rejected for that reason. Quotations with standard brands mentioned have been as low as \$70, including delivery. In Chicago, where a chance was taken, the Scotch was found to be excellent, with the belief following it had been stolen. The preventative or guard is to test, not bottle submitted, but all bottles before settling. A purchase of a case made last week from a sample that was o. k. developed into badly cut Scotch in all of the other bottles.

Forged labels of every kind of liquor were discovered in a raid in New York last week on a printing plant.

Bootlegging in Chicago and serving drinks in local cabarets have been kept very much under cover. For a long time some under-current influence guided the destinies of those cabarets able to get away with serving in the open. It was proving a prosperous business. Then a raid was made on the Moulin Rouge, with arrests. The front pages of the dailies took this up for a couple of days. This was a white back. Since then the inside has it that many of those cabarets presumably immune have been faced with warrants. The Friars' Inn and Midnite Frolic were recently visited by prohibition agents. The government sent a new staff of booze sniffers to oasis Chicago. They have been succeeding to a degree, but inside politics interfere. "Diamond Joe" Esposito, operating Belle Napoli, a local Italian restaurant, is an illustration. The place was clear of liquor and himself when the inspectors arrived. Bert Kelley's Red Lantern has stepped out to get an injunction against raiders. More than 25 recent raids are detailed in his petition. Kelley bases his injunction petition on discouraging unescorted women from visiting his place, and that he does not allow immoral dancing or entertainment. He rates his income at \$2,000 per month.

Vice-Chancellor Robert H. Ingersoll July 6 refused an application for an injunction to restrain the jazz music in the Music Box Cafe, Atlantic City, on the ground the right of injunction stands or falls on the question whether or not the cafe music was a nuisance. He held that the affidavits of Ralph Woloff and David Abrams in opposition to Nathan Goldenburg's petition were sufficiently strong to create a doubt in his mind as to the existence of a nuisance. He further held that the court had no power to

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OUT-OF-TOWN LINE-UP INDEFINITE AT PRESENT

Shows Now Set to Open Season at Chicago and Boston May Be Switched—Applying 8 Weeks' Rule—Erlanger-Shubert Combine Partly the Cause

Broadway bookings for the new season are largely tentative, with only a fairly accurate line on about half the list. Road bookings are even further behind, both in the major city stands and the week stands. As a rule, bookings are penciled in and contracts for the road rarely given before July 15. To date no contracts are known to have been issued.

The explanation of delayed routing is reported to be the ironing out of the combined booking plan between Erlanger and the Shuberts. Where there are two theatres to be used in a week stand, one is to be given dramatic shows only and the other is to get musical attractions. When there is no musical piece available both houses will play dramatic offerings. The designated dramatic house will not be called on to have an orchestra for the coming season. There is some difficulty in the plan, according to present indications. Managements of the houses assigned to receive musical attractions are figuring themselves at a disadvantage over the dramatic houses, as when a big musical show comes along, terms as high as 70 per cent. are given, and the house must stand its share of the extra stage hands. The sharing percentage for the non-musical show is 60, and there is rarely the extra stage hands item. Difference in admission scales counts where house capacity makes exceptional takings possible.

Bookings for Chicago, Boston and Philadelphia are being made with particular care. There are at least four big musical shows aimed for Chicago, and the problem is to keep down opposed bookings as much as possible, particularly since the Shubert and Erlanger houses are again to pool there. The way that is calculated to be worked out is by limiting bookings to a maximum of eight weeks for any stand outside of New York. That takes in "Sally," "Music Box Revue," "Good Morning Dearie" and "Bombo" (Jolson). It would include the "Follies," which may or may not go on tour next season. That attraction has always limited its out-of-town runs with the idea of getting all the business quickly, and it is said the other big shows will be patterned after the "Follies" in road bookings.

"The Music Box Revue" is listed for the Colonial, Chicago, in October, and only eight weeks is wanted by Sam H. Harris. The original plans for "Sally" called for its trying for a year's stay there, and the Colonial is supposed to get the attraction. From the present outlook, however, "Sally" will not arrive in the western metropolis until the holidays. The Ziegfeld show closes in Boston Saturday, but is announced to reopen at the Colonial there Labor Day. It is possible the show will catch the eight-weeks' rule in Chicago, with a possible change applying before it reaches that stand.

Jolson is fixed to open at the Apollo, Chicago. "Dearie" is not listed for that city until the holidays or later, since it is supposed to succeed "Sally" in Boston in October or November.

One of the first musical attractions for Chicago is "The Perfect Fool," due at the Illinois Aug. 28. Two of the four houses not in the pool are assigned attractions. The new Sam Harris will get "Six Cylinder Love," and the new Selwyn will open with "The Circle." Cohan's Grand has not been given an attraction as yet, nor has the Studebaker, which will be independent after October 1.

Little appears decided in regard to Philadelphia, but Boston is scheduled to get started earlier, and in addition to "Sally," the Tremont will open at the end of the month with "Little Nellie Kelly." "Shuffle Along" will start the Selwyn's season, and "Love and Kisses" will get the Wilbur. "Make it Snappy" may get the Shubert, but it is stated the bookings are not actually set for that city, and that is true elsewhere.

The booking combination plan will apply to Brooklyn as in an out-of-town city. The Majestic will

ARNOLD DALY "WALKS OUT" OF REHEARSALS

Manager Gaites Places Matter Before Equity—Differences with Other Players

Rehearsals of Crane Wilbur's drama, "The Monster," which Joseph Gaites is producing, were interrupted last Friday when Arnold Daly, who headed the cast, walked out. The "temperament" came as a climax to Daly's differences with Lawrence Marsden, the director, and one of the supporting players, Frank McCormack, whom Wilbur picked for the part. Daly insisted he should be dismissed. The producer upon investigating the matter refused to accede to Daly's demand.

When asked about it Gaites stated he wanted to be fair to the players in the show, that Daly's demand was not fair and that he stood on the ground that a manager should have the right to conduct his business without interference.

The matter was placed before Equity and it is understood the officials did not blame the manager.

With a new lead, "The Monster" will open at Stamford, Conn., July 26, for two days, playing Atlantic City the week of July 31 and coming to Broadway August 7. It had been announced, with Daly, for Chicago.

It all happened over a change in a bit of business which Marsden ordered to facilitate the entrances and exits. Daly and McCormack had words, with the result of Daly's demand. Daly was to have featured, and in addition to salary was to receive a percentage. His contract specified that in the event of any differences the manager was to have the right to decide.

Gaites advanced Daly \$500. After he walked out of rehearsals the manager placed the matter before Equity and asked he be protected against losing the money advanced. Gaites expended \$18,000 in the production, and in applying to Equity desired to know what protection a manager had in such a case. Gaites is a member of the Producing Managers' Association. The case may come before the managerial body. The cast was all-Equity.

Early this week, Mr. Daly prepared to return to vaudeville in a sketch, with four people, using the last incident in "The Affairs of Anatol."

SPLITTING "PIN WHEEL"

Greenwich Village and Vaudeville Don't Mix—Herndon Out

"Pin Wheel," Raymond Hitchcock's revue which closed at the Carroll last Saturday after sticking four weeks, is to be made over into two separate attractions. Richard Herndon, who sponsored the show, is convinced Greenwich Village and vaudeville will not mix and has withdrawn all interest.

Michio Itow, whose conception of the classical dance formed the original basis of the show, will offer his numbers unadulterated. The Punch and Judy is mentioned to get the attraction.

RENE RIANO ALL RIGHT

Rene Riano returned to "The Music Box Revue" Monday, after having been out of the show for a week due to injuries to her eyes sustained when an automobile tire exploded. Miss Riano was temporarily blind, but recovered late last week. The tire had been vulcanized and, under too heavy air pressure, blew up, throwing stones into the dancer's face and causing paralysis of the eye-lids.

handle all musical shows and the Montauk will get dramas. Shubert's Teller will play mixed attractions; and that goes for the Majestic, where musical shows are not on hand.

ADJOURNMENT GIVEN IN CRIMINAL LIBEL CASE

Further Hearing on Marion Davies' Charges Against Dailies Set for July 24

The summonses issued by Magistrate Simpson in the West 54th street court against the editors of three New York dailies on a charge of criminal libel by Marion Davies were returnable last Saturday. Attorneys for the defendants were in court, as were the Misses Marion and Reine Davies, their brother-in-law, George B. Van Cleve, who preferred the complaint on behalf of Miss Davies, and Mrs. Van Cleve, besides Mrs. B. J. Douras, the mother of the Davies girls.

Mr. Van Cleve and Reine Davies had testified, when a request for an adjournment by the defendants until July 24 was granted. Counsel for the newspapers reserved their right to cross-examine. Mr. Van Cleve stated he had been at the lawn party given by Reine Davies at her home in Freeport, L. I., and that Marion Davies had not attended that affair; that she had remained at home with her mother. It was not a "wild party," as reported by the dailies, but a family affair, stated Van Cleve. Asked by his attorney if Marion Davies was engaged by Cosmopolitan to appear in its pictures on a salary or percentage, Mr. Van Cleve answered she received a percentage. Reine Davies corroborated Mr. Van Cleve as to her sister's absence from the party.

A motion to remove the hearings to another court and before another magistrate through counsel stating all three papers ("The News," "Evening Telegram" and New York "Herald") were published downtown was denied by Magistrate Simpson, who stated he would preside at all of the hearings.

Previous to the hearing Van Cleve had issued a lengthy statement concerning the lawn party, mentioning the Hirshes had not been invited to it, and the names of most of the guests who were present were given. Earlier in the week a statement had been given out by the attorney for the Hirshes, after Mrs. Hazel Hirsh had pleaded not guilty to the indictment found against her by the Grand Jury of Nassau county for assault in the first and second degree against her husband, Oscar A. Hirsh, whom she is charged with having shot upon the lawn of the Davies home some time after the party had ended. Mrs. Hirsh was held under her plea in a reduced bail of \$10,000. The Hirshes' statement mentioned Mrs. Hirsh could not possibly have intentionally shot her husband, she loved him so. The Van Cleve statement said it was an act of charity to have removed Hirsh, after he was shot, into the Davies home. It also related that an attempt to have the newspapers charged with criminal libel print the truth of the shooting affair, following their misleading articles, had failed, with recourse to legal proceedings to have the matter set right before the public Miss Davies' only alternative.

Representatives of the dailies continued to interview guests of Miss Davies at the lawn party during last week in an endeavor to bring out some evidence they could produce at the hearing which would uphold some portions of the stories they had published.

ROONEY'S ROAD SHOW

"Rings of Smoke" to Tour at \$150 Top

"Rings of Smoke," the present vaudeville production headed by Pat Rooney and Marion Bent, will be converted into a full evening's musical comedy revue before the summer has ended. It will then start on a tour of legitimate road booking, to play at \$150, with Rooney and Bent starred.

Rooney and Bent appeared in "The Love Bird" as their last production, going on the road after a considerable run on Broadway.

MONTGOMERY'S MUSICAL PLAY

James Montgomery for the Vanderbilt Producing Co. is writing a new musical play, due at the Vanderbilt in the fall. The story is described as a "country Magdalene" and concerns an Italian mill girl whose dreams come true.

The score will be composed by Maurice De Paicke, who is credited with the orchestrations of "Going Up" and "Irene."

READYING FOR SEASON

(Continued from page 1)
way prior to the recognized Labor Day barrier.

Managers are watching Broadway's present pace and the first arrivals will be scanned even more closely for the reason that if they are able to stand up, the premiere schedule will be advanced. More theatres have been able to keep lighted than were expected. It was figured the bad season just ended would surely flow into a worse summer than that proven to date.

After the middle of July (this week) Broadway always looks for an upward box office trend. It is the season for the arrival of merchandise buyers and that group of

visitors is already reaching the metropolis. The period for the buyers' influx extends for six weeks, or up to Labor Day.

In a legit booking office it was said shows on the road in September will equal last season's crop at that period.

The fiscal low tide was reached last week (the Fourth), but a weather break on the holiday again was in favor of the box office. Musical shows like "Good Morning Dearie" and the "Music Box Revue" drew around \$20,000 on the week, excellent business for this period, though the grosses were the lowest since those attractions opened. The "Follies" was in no way affected, again getting \$37,300, and that attraction Wednesday afternoon of this week, when the heat again descended, went to over capacity.

Gest's imported "Chauve-Souris" at the Century Roof is making show history. Not only is it continuing to pull practically capacity business, but has maintained its \$5 top scale for a longer period than any attraction on record. The Music Box played to \$5 top for 13 weeks, thereafter reverting to \$4, its present top. Last summer the "Follies" (then at the Globe) held to the same scale for 15 weeks and went on tour at \$3.50 top. The only other recent \$5 show was "Clair de Lune," which had a limited run of eight weeks at the Empire last spring.

There are two non-musical attractions which bettered \$14,000 for the "worst week," "Kiki" at the Belasco (on a seven-performance basis), and "Partners Again" at the Selwyn.

Broadway still offers a total of 21 attractions. One leaves Saturday, when "Lawful Larceny" closes at the Republic. That house passes to Oliver D. Bailey next week when "Able's Irish Rose" will move there from the Fulton. The attraction total will remain at 21 for at least another week however, the 38th Street relighting Monday with the "Plantation Revue," a colored show.

The newest big money show is "Spice of 1922," which opened at the Winter Garden Thursday of last week. The Jack Lait revue drew one of the biggest openings on record at the Garden, the first night being close to \$6,800 at \$5 top. The regular night scale is \$3. For the first four performances the revue grossed \$16,600, including a capacity mid-summer Saturday night, and that gain is said to be a new Garden record at the scale. The show did \$29,000 on its first six days of nine performances. With the buyers arriving the "Spice" offering looks like a cinch for the summer, and it is actually running second to the "Follies." The Shuberts are casting a new "Passing Show," due late in August or early in September, and it may succeed "Spice," but there is a possibility of placing it at Jolson's.

"Sue, Dear," a musical play opened at the Times Square Monday, drawing fair notices. Its Tuesday night business was strong, aided by cut-rating.

Buyers and Cuts Stationary
The number of attractions with the brokers as "buys" and the number on sale in the cut rates remained stationary this week, even with a new attraction making its advent and the closing of another. There are eight buys with the advance agencies, namely "Kiki," Belasco; "Kempy," Belmont; "Captain Applejack," Cort; "Good Morning Dearie," Globe; "Music Box Revue," Music Box; "Ziegfeld Follies," Amsterdam; "Partners Again," Selwyn; and "Spice of 1922," Winter Garden.

The surprise to the agency men is that the legitimate attractions of a non-musical nature which were in the buy list during the regular season and have remained into the summer have held the pace that they have in demand. "Kiki" and "Captain Applejack" are two of those particularly.

In the cut rates there were eleven shows listed on Wednesday, with the demand for seats there practically at a standstill in advance, the only business being done in the last few hours before curtain time. The attractions offered at bargain prices were "The Goldfish," Astor; "The Dover Road," Belmont; "Strut Miss Lizz," Carroll; "From Morn to Midnight," Frazee; "Able's Irish Rose," Fulton; "He Who Gets Slapped," Garrick; "Six Cylinder Love," Harris; "The Bat," Morosco; "Lawful Larceny," Republic; "Shuffle Along," 65d Street, and "Sue Dear," Times Sq.

RUSSIAN STOWAWAYS ALLOWED TO REMAIN

Actresses Taken Off Boat at Baltimore—Give Concert in Hotel—One to Marry

Baltimore, July 12.

Last week two Russian actresses, Anna Vivdenko and Eugenia Georga Bonar, were landed in Baltimore as stowaways from the "Manitowoc," Captain Valdemar Knudsen, commanding.

Since that time they have been the subject of much newspaper comment, have given a concert in the Hotel Emerson here to prove their ability, have received several offers of marriage, the State Department at Washington has decided they can remain in this country, and finally, Miss Vivdenko is to marry the mate of the ship on which she concealed herself.

After landing in Baltimore, they said their ambition is to continue on the American stage. They put in on the "Manitowoc" while the boat was loading grain in Russia. Discovered four days out at sea, Mate Brakke looked after them. They were given quarters and treated with utmost respect by the crew. The captain's wife took them both under her wing when they landed here and later, with permission from the Department of State, took them to Tarrytown, N. Y., with her a few days ago.

Many Baltimoreans have enlisted themselves in the girls' cause and their fight against deportation has been aided by United States Senator Joseph Irwin France.

The young actresses will now stay in this country and will add to their accomplishments by taking dancing lessons. They formerly played in the Municipal theatre, Moscow.

P. M. A.'S HEAD

Augustus Thomas Probable Choice—Meeting Thursday

A meeting of the Producing Managers' Association was scheduled for Thursday (yesterday), especially called to consider candidates for the new executive post created by the managers. Augustus Thomas is the outstanding candidate, and since his name was suggested, no other possibility has been brought forth.

It is understood Mr. Thomas has indicated his willingness to accept the post as the head of the producing managers. The title of the office is chairman of the board of directors. That body is comprised of 12 managers, the regular board to have eight members and the four officers also counting as directors.

"SPICE'S" GARDEN RECORDS

"Spice of 1922," at the Winter Garden, broke the house records for any four performances with its opening, from Thursday to Saturday. The first show played to \$6,880 at \$5 top, and the four shows totaled \$17,000.

The current week opened strong with around \$4,000 in Monday and \$6,000 on the day Tuesday. The hotel call is strong.

MARTIN HERMAN'S VACATION

After threatening for eight years to take a vacation, Martin Herman started one last Saturday. He is on a boat that runs from New York to Quebec via the Gulf and River St. Lawrence. The trip is about 10 days on the water with a stop-over at Quebec, living on board.

MUSICIANS AND STAGE HANDS' WAGE SCALES REMAIN THE SAME

No Change in Wages and Conditions for New York Stage Unions Next Season—Time for Notification Passes, with Present Scales Standing

There will be no change in the wage scales of musicians or stage hands in New York for the coming season. The present scales, which were signed late last summer following the first convention of the International Theatrical Association, as were most of the local scales throughout the country, and the contracts are dated "from Labor Day to Labor Day," running for one year. The agreements provide that either party must serve notice not later than June 30 if a change in conditions or scales is sought. Neither the managers, musicians nor stage hands served such notice, and the agreements will continue automatically for another year.

The 60-day clause in the agreements was intended to supply sufficient time to make new agreements between the old and new seasons. The convention dates were similarly set ahead to the third Monday of June, that all labor conditions could be adjudicated prior to Labor Day. The present scales were signed by Local No. 1 of the I. A. T. S. E. and Local 802 of the American Federation of Musicians. Although the stage hands received an increase in New York last fall there was some agitation in the local field because of higher scales being paid in other cities. The musicians were also given increases, except in vaudeville, a strike occurring and not being settled until late in the fall.

At the manager convention there was no discussion of labor scales, officials stating wage agreements were local matters except for stage hands and musicians going on tour. The I. A. T. S. E. during the past season aided in adjusting local wage disputes, and in a number of cases there was a downward revision.

Conditions and scales for the road are now under discussion, and the I. A. T. S. E. labor committee consisting of Alfred E. Aarons, Ralph Long and Abe Levy have held several conferences. To date no meetings have been requested with the I. A. T. S. E., nor has the latter asked for a conference.

A meeting in the offices of the I. A. T. S. E. was held Tuesday between the association's labor board and a committee representing the musicians. A change in working conditions was considered, that applying only to road men, however. It is understood the managers requested two weeks' notice of dismissal or replacement be necessary on tour in place of the present rule calling for four weeks' notice. In the matter of a musician resigning on the road, it was asked that he pay the fare of his successor to the point of withdrawal. Though such a rule applies to stage hands, it has never been in the musical union regulations. Where a musician is engaged for an attraction already on tour, he is supposed to pay his own fare according to present rules.

A final answer to the proposed changes is scheduled for Friday (today). No reduction in scales was reported sought.

FLO HART'S ALIMONY

Florence Hart Harlan was awarded \$150 temporary alimony and \$1,000 counsel fees in her divorce suit against Kenneth Harlan (pictures). The motion was undefended and went by default. Miss Hart named an unknown woman. They were married in 1919.

Last fall she began suit for separation against Harlan, the picture actor counter-suing similarly through Nelson Rittenberg of J. Robert Rubin's office. The divorce suit is a separate and distinct action begun some weeks ago.

LENNY BERGMAN'S TRIP

Leonard Bergman is sailing for England Saturday, but will remain only one day overseas, immediately returning on a limited passenger boat. He expects to make the round trip in about 17 days.

His brother, Jerome Bergman, a Buffalo hardware man, has been visiting him and now "Lenny" thinks he needs a rest.

BAILEY GETS REPUBLIC; IMMEDIATE POSSESSION

"Abie's Irish Rose" Moves from Fulton to It—Two-Year Lease

By arrangement with A. H. Woods the Republic will pass Monday to Oliver D. Bailey, who has been negotiating for the 42d street house for several months. It was first intended Bailey take the Republic under a long-term lease, but instead he secured a two-year rental, the unexpired term the Woods's lease has to run.

Bailey's agreement to handle Theatre Guild productions similarly has two years to go. If a renewal with the Guild for 10 years is accomplished, a long-term lease will be sought from Arthur Hammerstein, who owns the Republic. It having been deeded to him by the late Oscar Hammerstein in lieu of 10 per cent, supposed to have been paid the son for handling the operatic contract whereby the elder Hammerstein was given \$2,225,000 by the Metropolitan to remain out of grand opera for 10 years.

Bailey has had the Fulton under lease for the past four years, paying \$40,000 per annum plus the taxes, amounting to about \$12,000 more. The rental for the Republic is \$50,000 per year plus taxes, or about \$62,000 yearly. Woods had the house under lease at \$30,000 yearly, plus 25 per cent of the profits. It is understood A. L. Erlanger and others were interested along with Woods. Under the Woods's contract with the Shuberts, he is supposed to have first call on Broadway theatres for his productions, and the need for holding the Republic was obviated.

Erlanger purchased the Gaity and Fulton theatres last year. The Fulton has been leased to a corporation in which C. B. Dillingham, Edward Royce and Erlanger are interested. Royce will establish the house for musical comedy starting in the fall, if pending court proceedings are decided against Bailey. The new rental price is said to be \$70,000 yearly.

"Abie's Irish Rose," which has been playing the Fulton, will move to the Republic Monday, this being the final week for Woods's "Lawful Larceny." The "Rose" show has been grossing between \$6,500 and \$7,000.

NEW "PASSING SHOW"

It is said the Shuberts have started to plan the next "Passing Show" to follow "Spice" into the Winter Garden or open at the Johnson. It will not start rehearsals before August.

The Howard Brothers, according to the report, will not be in the new production, but will resume touring in the fall in "The Passing Show" they closed last season within the coast region.

NUGENTS' NEW PLAY

"A Clean Town" is the title of the latest comedy completed by John C. Nugent and his son, Elliott, who wrote the hit at the Belmont, "Kempy."

The Nugents (including daughter Ruth) will remain with "Kempy." Nugent, senior, has not as yet decided with whom he will place "A Clean Town" for production.

Rehearsing "Sally, Irene and Mary"

Rehearsal started Monday by the Shuberts of an enlarged edition of the Eddie Dowling former vaudeville act, "Sally, Irene and Mary," which will retain the same title as a production with Dowling, also its author, starred. The piece may open the season at the Astor, or another Shuberts' Broadway house.

In the musical edition as principals will be Dan Sullivan, Rebecca Ryeford, Patricia O'Hearn and Mrs. Walters, with 16 chorus girls.

GUSTAV AMBERG DIED HEAVILY IN DEBT

Administrator's Accounting Shows Unpaid Claims of \$35,558

Gustav Amberg, who built and for many years managed the Amberg theatre, now called the Irving Place theatre, New York, and who for the last 15 years of his life had been associated with the Shuberts, for whom he studied the European market and procured plays he thought suitable for American audiences, was heavily in debt when he died, May 22, 1921, it was disclosed in the Surrogate's Court through the filing of a temporary administrator's accounting of his estate.

Although survived by three daughters, Bertha Carolina Julie Dan, Elsa Christine Amberg and Ellene Stricker, residing in Germany, Mr. Amberg by his will, executed June 12, 1919, left his entire property to his friend, Julius Kessler of the Hotel Ambassador, New York, and without bonds named him also as the executor.

Because, under the law, Mr. Amberg's three children had either to sign waivers consenting that the document be admitted to probate, or, in default, be officially cited by the court to attend the probate proceedings, Mr. Kessler, on June 1, 1921, had himself appointed temporary administrator of the estate pending the probate of the will.

As Mr. Amberg's children were cited by the court to attend the probate proceedings and failed to raise any opposition, the will was admitted to probate April 25 last and Mr. Kessler qualified as the executor.

In his accounting, as administrator, Mr. Kessler charged himself with \$4,936.67. Against this he credited himself with for administration expenses, \$416.15; paid to creditors, \$2,163.53, and held the balance, \$2,356.99, for further distribution, subject, however, first to the deductions of his commissions. Mr. Kessler mentioned there are six unpaid claims—aggregating at least \$35,558.15—against the estate, as follows:

Sam S. and Lee Shubert, Inc., money advanced to and for account of the decedent, \$12,909.03; Emily Bingel Nehrbas, money loaned, \$11,000; Julius Kessler, money loaned, \$11,205; M. Witmark & Sons, money loaned, \$384.12; Paul Tausig & Sons, for steamship tickets, \$60, and Ilona von Montagh, under theatrical contract, the value of the claim being unknown at present.

In signing the decree, Surrogate Cohalan directed the administrator take for his commissions, \$144.66, and transfer the balance, \$2,212.13, to himself as the executor. With that done he could consider himself freed from all liabilities as such administrator, but not as the executor.

The \$4,936.67 with which Mr. Kessler charged himself were as follows:

Promissory note, made by S. Graham, \$1,250; letter of credit issued by S. Bleichroeder, Berlin, 100,000 marks, having the value here of about \$1,267.50; 162,510 German marks, valued here at about \$377.55; cash, on deposit, with the Mutual Bank of New York, \$1,439.12; office furniture and equipment, stored with the Chelsea Storage & Warehouse Co., \$100, and with Wechsel Stube Leopold Langer, Wein, Austria, 126,700 kronen, valued here at about \$12.50.

Mr. Kessler also charged himself with 200 shares of Ohio Copper Co. of Utah and two German war bonds, issued in 1914 for 5,000 marks each, and coupons, but these, he said, were of no value.

Mr. Amberg, who died of heart disease, lived at the Hotel St. Regis. He was born in Prague, in 1844, of well-to-do parents, who gave him a musical education. He crossed the ocean at twenty, and before he was 23 had charge of two German theatres, in Detroit and Cincinnati. Soon afterward he came to New York and successively managed the Germania and Thalia theatres, before in 1889 he erected his own house.

In 1909 he gave up all his individual theatrical interests and devoted himself to his work for the Shuberts, with the exception of a production of "The Dancing Girl" in German at the Irving Place theatre in the spring of 1918. He married Marie Engle, at one time a member of the Metropolitan Opera company. They were divorced a few years ago.

THIRD COLORED SHOW PROJECTED FOR B'WAY

"Plantation Revue" at 48th St., at \$2 Top—Formerly, Restaurant Attraction with \$2 Cover Charge—Played in Harlem at 25-50

HEBREW ACTORS MAY WALK OUT ON MNGRS.

Next Week's Meeting Will Decide—Resisting Proposed Cut in Salaries

A general walkout of Hebrew actors in all the metropolitan theatres is threatened as a result of the managers' demand for a 10 to 25 per cent. salary reduction. No agreement was reached Tuesday at a conference between the Hebrew Actors' Union and the managers. A further attempt will be made next week to reach some sort of understanding. Should this effort fail, a strike is regarded as a certainty.

Rubin Guskin, an executive of the Hebrew Actors' Union, made a statement following the Tuesday conference to the effect the managers, in addition to the salary cut, refuse to issue contracts for over 34 weeks. Heretofore it was 36. He continued that through the actors' walkout all organizations in the theatrical industry will be affected.

The closed shop existing in the Yiddish theatre is regarded very strong. It has been stated their power to a certain extent induced the Equity strike in 1919.

A basic rule of the Four A's, the parent body of the Hebrew Actors' Union, Actors' Equity, etc., forbids any member of a union that is part of the Four A's taking the place of a member of any other constituent union that may be on strike.

FOR EXPERIENCE

Mrs. Lydig Hoyt Joins Walker Stock Company

Indianapolis, July 12.

Mrs. Julia Lydig Hoyt, New York society woman, who played in the revival of "The Squaw Man" last season, makes her debut with the Stuart Walker company this week. Her presence here was kept quiet until late last week, when she played an exhibition tennis match at the Woodstock Country club during the national clay courts tournament.

Mrs. Hoyt said she came here to work and study under Stuart Walker to advance in the profession.

CHORUS GIRL'S CHANCE

Midgie Miller strained a ligament in her foot while dancing at the opening performance of "Spice" at the Winter Garden. While out her various roles are divided amongst others.

The stenographer part played by Miss Miller in "Help" was taken by Yvette Dobors, a chorus girl, after five minutes' study for the first dialog she has ever been given.

"PENNY" NOT IN "SCANDALS"

Ann Pennington will not be in the cast of George White's new "Scandals," which begins rehearsals next week. Instead "Penny" is to feature her own show, which White will produce, according to present plans. "Scandals" is designed to hold an entirely fresh list of principals except White and probably Lester Allen.

FRAWLEY'S CO. FOR HONOLULU

San Francisco, July 12. The T. Daniel Frawley company will open in Honolulu Sept. 1 with Adèle Blood as leading woman. Frawley plans a extensive tour of the Orient and India, but will not visit Australia during the present tour.

Broadway will have three colored revues offered next week, the first time the main stem has gone into an entertainment in that quantity. The newest entrant will be the "Plantation Revue," which opens the 48th Street. It is the house which will pass to Equity's co-operative play project in the fall.

The colored shows are "Strut Miss Lizzie" at the Carroll (two blocks from the 48th Street), and "Shuffle Along," the colored show which is ending its 61-week run at the 63d Street next week.

The "Plantation" show is said to be sponsored by the Shuberts. It is the same revue offered at the Plantation, a cabaret which has closed for the summer. The show itself moved up to the Lafayette, a house in the black belt of Harlem, two weeks ago. The name meant nothing there, however, and another title was used and the show strengthened.

The line-up for the 48th Street showing also calls for adding to the revue. The scale will be \$2 top, the same as the covert charge when the revue played the Plantation cafe. Uptown the show was reported charging 25 and 50 cents top.

SELECTING GARRITY

Chicago Managers' Association May Have New President

Chicago, July 12.

When the fall meeting of the Chicago Theatrical Managers takes place, John J. Garrity may be offered the office of president, now held by Harry J. Ridings. Of late there has been an extremely amicable co-operative atmosphere existing between Garrity's office and the interests of the syndicate houses controlled by Harry J. Powers, with U. J. Hermann, of the Cort, holding sway with his unequalled independent power.

No manager in Chicago holds greater affiliations with City Hall authorities than Garrity, and the Managers' association is maneuvering to honor Garrity with the title office.

At present there is considerable unrest in the political activities of the house managers because of a wide breach in the long-time friendship of two veteran managers, due to one of the managers being involved in domestic troubles. The story is known to those on the inside, and time is being counted just when it may creep into the local newspapers.

REHEARSAL FOR TRY-OUT

"Under Your Hat," a three-act farce by Paul Porter, was presented as a dress rehearsal before an invitation audience Thursday evening, last week, at the Longacre. L. Lawrence Weber is reported having an interest in the play, which will be regularly produced in association with P. Dodd Ackerman and the author.

The showing was made expressly to test out the possibilities of the farce, the plan being to make expected changes and try it out of town late in the summer. A cast of nine appeared in the special performance, no salaries payable. In the show were Jane West, Maria Namami, Minor Weston, Rea Martin, Arthur Aylsworth, Francis X. Conlon, Milton C. Herman, Stanley Rignold and J. S. Murray.

"WHO'S WHO" AT ELTINGE

A. H. Woods will open his Eltinge theatre for the season with his new-cast farce (foreign), "Who's Who," lately tried out on the Jersey coast. The piece will have some revision in the writing, and will be partially recast during the summer.

MRS. COUTHOUT'S "DEALS"

Chicago, July 12.

Mrs. Florence Couthout, head of the Couthout Ticket Agency, is on her way to New York to make up her deals for the coming season with various theatrical managers.

INSIDE STUFF

ON LEGIT

One Broadway house manager has put an end to petty thievery in dressing rooms. The doors have been refitted with locks, there being but two master keys, one in the possession of the scrubwoman and the other in charge of the stage door keeper, who is required to see that all keys are returned after each performance by the players. Complaints of loss of make-up and small articles are the rule in attractions having choruses. The choristers usually use one large room and there it is a case of each girl for herself.

A St. Louis candy manufacturing firm is investigating its rights in the use of Billie Burke's name, by which it markets chocolates. Some years ago the firm secured an assignment of the rights from Miss Burke's manager and has been selling its goods through the middle west. Recently a large drug store chain in the east, with candy as a prominent side line, started to market Billie Burke chocolates. Though the western candy men registered the name as a trade-mark, there is a question whether it will hold good exclusively in New York state because the firm never attempted to sell in this territory.

Benjamin F. Glazer, the playwright whose adaptation of "Liliom" was the outstanding Theatre Guild success last season, will be abroad until late fall. With his wife he has taken a house in the suburbs of Berlin and has settled down to writing. Among his assignments is an adaptation of "Peer Gynt," which the Guild will put on next season with Joseph Schildkraut in the lead. The organization announced it would not use the Mansfield version of "Gynt." The Glazers visited Vienna and Budapest last month and say it is truly a stricken country compared to Germany. On arrival in the latter city they drove about in a two-horse fiacre for hours seeking accommodations. They finally were directed to what was supposed to be a sanitarium, some distance out of town. It turned out to be a hospital, but they were taken care of there. Later they secured a room and bath in a leading hotel, the rates being 35 cents per day, American. Similar accommodations in Berlin cost \$4 per day, American.

The failure of E. M. Fuller & Co., the Consolidated Exchange house, whose operations in Mexican Petroleum are likely to be examined by the United States District Attorney, has a theatrical angle. William F. McGee, who was Fuller's partner in the firm, married Louise Groody, the musical comedy star, about six months ago. He was formerly one of Charles Stoneham's lieutenants. The brokerage venture of Fuller and McGee is said to have been financed by Fuller's former wife, who was Nelly Henry, wife of Jockey Henry, who for years ran a popular American bar in London and died wealthy.

Despite uncertainty among the theatrical men of Pittsburgh as to whether the Nixon in that city will surely play Shubert vaudeville next season, the Shubert forces in New York assert it positively will. That has been settled, it is stated, between the Shubert and Erlanger offices.

The unsettled point for Shubert vaudeville appears to be in Chicago. There are three theatres for a choice, with the Colonial (Erlanger) eliminated from consideration. The possible Shubert vaudeville house will be either the Garrick, Apollo or Great Northern. The Apollo is looked upon as too expensive for Shubert \$1 vaudeville, the Garrick as too valuable for the road shows, but preferable to the Apollo, while the Great Northern it is thought has a desirable location for the pop price entertainment and will come back strong with proper bills. A decision may not be reached by the Shuberts until shortly before the season starts.

If anybody doubts but that the legitimate theatre has reached its between seasons ebb, a glance at the vacation schedule of the daily newspaper reviewers would be a convincer. Percy Hammond, who came from the Chicago "Tribune" to the New York "Tribune" only a few months ago, is away from his desk for a month. Heywood Brown, who tells 'em about it for the New York "World," is away for a like period. So is Quinn L. Martin, Brown's assistant. George Bye is pinch-hitting for Martin. Burns Mantle of the "Mail" will leave the city for a month. Ben Holtzman will sit in for him. Eugene Kelcey Allen, reviewer for "Women's Wear," and boulevardier in general, is off on a motor trip to Quebec. He made sure of being back in time for the early openings by taking a guaranteed half of 1 per cent. chauffeur with him.

A lot of people at the Carroll theatre gave credit to "The Pin Wheel" for having on its payroll a lot of highly paid specialty people not really engaged. "A Quiet Evening at Home," the Hitchcock scene in which Hitchcock figures, has been worked up into an "invitation and volunteer" affair. Hitchy or Frank Fay makes a quiet canvass of the audience during the evening. If they notice a prominent player in the house, he or she is lured to the stage for a specialty during the "At Home" scene. Where possible they provide in advance for the presence of some well known professionals in the house as guests. Clarence Nordstrom and Eddythe Baker were wished in a few evenings ago. It is an original idea by Frank Fay and first used by Fay in some of his revues.

George Tallis, the Australian showman who heads the Williamson Enterprises and who was recently knighted by King George, arrived in London this week from the Antipodes via Suez. He was joined there by George ("Mick") Tallis, his son, who is now a sophomore at Harvard.

This summer has brought some record low receipts to Broadway attractions that dared to brave it. Two of the lowest grosses are reported for "The Bronx Express" at the Astor (\$86 for a night performance), and "The Pinch Hitter" at the Henry Miller (\$140 on two Saturday performances). The matinee on the record Saturday is said to have held an audience of 12 people. Both shows have since closed. "The Bronx Express" was accounted a hit comedy had it been properly cast. "The Pinch Hitter" opened in the heat, striking Broadway at the wrong time.

The Gaiety, New York, has been stripped of the concrete floor and is being entirely redecorated and partially remodeled. Plans provide for the addition of a row of seats on the lower floor which will give the house a capacity of close to 900. A new stage, new seats and carpets will be installed. The house was opened in December, 1908. This is the first time it has been overhauled. It was leased to Klaw & Erlanger until a year ago, when the Erlanger interests purchased the house along with the Fulton, which adjoins it.

Some time ago a Chicago manager instituted divorce proceedings against his wife in the Superior Court there on the grounds of desertion. After his differences became public the manager for some reason started on a drinking rampage. Having been in Chicago for many years, his friends tried to make him understand he was not doing the right thing, but he turned a deaf ear to their entreaties and became incensed at their "interference."

Recently it was learned that besides his own matrimonial troubles he may be involved in another couple's affairs by being named in a divorce suit now in the Chicago courts.

A somewhat belated report of the outing of Lamb's Club members in a golf tournament as the guests of H. S. Talmadge and Paul Block on the Hollywood Golf Grounds down the Jersey Coast, says that Roy Webb, following the regular tournament won by Oscar Shaw, repeated over the course in 75. It was a better score than made at Hollywood by either Vardon, Roy or Hagen.

Mr. Shaw made a low net of 79 for the 18 holes, tied by Webb, who

was the scratch man, at 84. Mr. Shaw won a silver cigar box. Rudolph Cameron, second, received a silver cigarette box; B. J. Greenhut, third, got a leather cigarette box. The fourth prize, razor set, was won by Reginald Mason. Brandon Hurst received the fifth prize, an English cigarette holder. Silver flasks were the three remaining prizes, to Otto Kruger, Eugene Buck and Mr. Webb in that order. Sam Elzas ran up a total of 169 and was given a silver flask for extra labor.

The Lambs had 70 members present. The hosts provided a private car from New York. At Deal they were taken in auto buses to the course. Those obliged to return early for performances the same evening got off first.

Messrs. Talmadge and Block, who publish an extensive chain of daily papers besides periodicals, are not members of the Lambs.

The present trip abroad of Florenz Ziegfeld, Jr., is said to have significance in regard to the future of the titular role in "Sally" for next season in the event the Marilyn Miller-Jack Pickford marriage takes place Aug. 1 as scheduled at present. In marrying Miss Miller will violate her contract, it is said, with the producer, which contains a "non-marrying clause." In that event it is believed Dorothy Dickson, at present abroad, will be brought back to take over the role originated by Miss Miller in the production. It is planned for Miss Miller to go immediately to the coast after the wedding and begin work on a feature picture to take advantage of the publicity of her "Sally" engagement and the subsequent space which the proposed marriage has had devoted to it. Several years ago when Miss Miller first started with the Ziegfeld "Follies" several tests were made of her to ascertain screen possibilities with the result proving unsatisfactory.

"Where is Peggy O'Neil?" friends of the star have been asking for several weeks. Among those anxious is Rea Martin, who received a cablegram from Miss O'Neil several weeks ago she was sailing within a few days for this country, but as yet Miss O'Neil has not arrived. Cables to England to her have brought no reply.

A story in London just now is that at a recent performance over there in the nature of a benefit, and which royalty attended, an English Prince of much popularity expressed his displeasure at a rather well known London comedian by turning his back to the stage while the comedian was on it. This displeasure by the princely one is said to date back some time, when the comedian was at the Alhambra, London. One evening the popular Prince, in company with a young woman, attended the performance without announcement. He was supposed to be incog. The comedian was on as the Prince seated himself and did an ad lib, remarking audibly, "Ah, here again with another one!" It is said the other artists at the benefit, understanding the silent rebuke to the comedian, when the finale arrived for the ensemble to stand up as the national anthem was played, the ensemble enveloped the comedian, shutting him from view. The comedian sought the stage manager, indulging in angry words, blaming him for the finale bit, but the professional opinion of the affair in London seems to side with the Prince.

Lionel Atwill is going to continue in vaudeville next season, for a while, anyway, in his sketch, "The White Face Fool." The Keith office has given the Belasco star 12 or 15 consecutive weeks upon the opening of next season at \$2,000 weekly. Mr. Atwill may even remain longer in the varieties, owing to the condition of the Belasco playing forces. David Belasco's first intention was to play the Warfield "Merchant of Venice" engagement; at the Belasco, but that will likely be shifted to the Lyceum, through the anticipated continuous run of "Kiki" with Lenore Ulric at the Belasco. It left no theatre of Belasco's own available for Atwill at the season's opening. The Charles Frohman office is said to have a play and theatre for Atwill, and to which Belasco is agreeable, as is the star, but the question is reported to have arisen as to who should have the authoritative direction of Atwill and the piece—Belasco or Frohman—with the matter unsettled over that point, and no probability of its adjustment. Rose & Curtis, the vaudeville agents who have handled Mr. Atwill's Keith's bookings so far, are said to have exerted considerable influence with Mr. Atwill to remain in vaudeville until his legit plans become more tangible. The Atwill vaudeville engagement is looked upon as one of the best tone for better vaudeville, the star having produced a drawing card and his playlet a success. His vaudeville salary, \$2,000, is looked upon as a reasonable one for the double attraction of the Atwill act.

Doraldina is back in New York after a terrifying experience in a motor boat off the coast of Florida three weeks ago. She was in Miami making a personal picture appearance. With her husband, Frank Saunders, and several others she went fishing in a 30-foot power boat, manned by a captain and mate. The party was 20 miles off the main light when a sudden squall arose. A series of gales followed and the boat was swept to the south, finally being thrown up on a sand pit around the Florida keys 36 hours later. Government boats and airplanes scoured the seas, the latter frequently firing signal lights. The Doraldina party was unable to answer, however, and was given up for lost. Government men were amazed the small boat was able to ride out the storm, said to be the worst in 35 years.

In the Javanese scene of "Spice of 1922," four of the girls are hand-painted, appearing in the fresh looking coloring with little covering. Bob Ward of the Robert Law scenic studios is said to be the painter of the young women for each performance. How the paint is removed or who removes it remains a secret back stage at the Garden.

Sam Harris and Arch Selwyn are trying to reach a decision for the final make-up of the executive staff of the new theatres in Chicago. Thus far no manager has been chosen for the Harris theatre. The Selwyns have their man (Walter Duggan) on the ground caring for their interests.

It is reported in the New York offices Harris favors one manager for both theatres, extending the duties of press work at the Harris to Duggan, in addition to his work with the Selwyns. The man the Harris office has in mind is Harry Ridings, who is using influences to gain the position of manager for both theatres. If the Ridings idea is executed it is said Duggan won't be satisfied inasmuch as it is reported the press job was accepted by the latter in special consideration for managerial favors. The offer of the press work for the Harris isn't thought to have reached Duggan in Chicago yet. Friends on Broadway of the Selwyn man claim there is a possibility of Duggan stepping out entirely if another is given the Selwyn managership after the work that has been done. The Shubert offices have been angling for Duggan for a permanent position in Chicago because of his associations with the Chicago newspapers. Just what turn the situation will take if Ridings is appointed manager of the two theatres final decision by Harris and Selwyn will determine.

The brisk controversy waging between Flo Ziegfeld, from the other side, where he is, and Marilyn Miller of the Ziegfeld show, "Sally," is not "press stuff," as a few profess to believe. Ziegfeld has borne down heavily upon the record of Jack Pickford, engaged to wed Miss Miller. Ziegfeld in a reported interview in Paris published over here missed nothing he could say against Pickford, from his naval career to the death of his wife, Olive Thomas, in Paris. The retorts at this end in defense seemed to imply Ziegfeld was jealous. These statements: mostly were credited to the Pickford mother. Miss Miller repudiated everything Ziegfeld uttered, and resented all of his comment. She stated her marriage with Pickford will take place. The gushing New York dailies went wild on the story.

Ziegfeld's remonstrance against the Miller-Pickford marriage dates back to the reports of their engagement when "Sally" was at the Amsterdam, New York. In those days when the rumors were spreading,

(Continued on page 15)

LEGIT ITEMS

Hans Bartsch, the play broker, was denied his motion for summary judgment for \$7,772.04 against Sam S. & Lee Shubert, Inc., arising from the sale of the American rights to "The Blue Fox" to the Shuberts last year. Bartsch is entitled to recover the amount of money the defendant admits is coming to him under the amended answer, Justice Marsh in the New York Supreme Court ruling that the issues in the contract disputed by the Shuberts are entitled to be tried.

Emily Kean, for 25 years on the American stage, left an estate of about \$300 in personality and no will when she died on Jan. 3, according to Thomas F. Smith, the County Administrator, in his application for letters of administration upon the property. The decedent, survived, so far as it is at present known, by Annie Jarvis, an aunt, of Jersey City, N. J., was about 48 years old and lived at 300 West 48th street. She died a victim of asphyxiation, the belief being that she had lighted a gas stove and then retired, and that the flame was extinguished by a gust of wind from a partly open window. At the time of her death she had been acting as purchasing agent for a costume concern.

The Shuberts' press sheet says John DeSilva is assistant stage manager of "The Gold Fish" at the Astor, New York. Formerly an office boy for the Shuberts, DeSilva is now playing his first role in the piece.

Anne Sutherland returned to New York this week to find herself reported dead when she visited the dramatic agencies. Over the phone she naively explained she had merely filled a summer stock engagement with Rumsey's Manhattan Players at Rochester. Miss Sutherland said it was possible the rumor arose following the death of Eugenia Blair in Chicago earlier in the summer while appearing in "Anna Christie." Through a misunderstanding Miss Sutherland was supposed to have been in that cast.

Columbia University will celebrate the 300th anniversary of the birth of Moliere the week of July 24, and a program including the presentation of one of Moliere's plays has been arranged. The piece in English form is "The Imaginary Invalid," four performances of which will be given in the gymnasium, with Mr. and Mrs. Coburn heading the cast. The Coburns presented the play at special matinees during their run of "The Yellow Jacket" at the Frazee (then the Harris) several seasons ago, and it was also later put on by them at the Liberty. Most of the original cast will support the Coburns in the special showing. They will go on tour in "The Bronx Express," starting Labor Day.

A musical show is now rehearsing in Toronto, to tour Canada. Kitty Harvey is among the principals.

The Winter Garden Company, through W. O. Badger, Jr., and William Klein, has brought suit for over \$90,000 insurance which it seeks to recover from the Globe & Rutgers Insurance Company as a result of the fire in Montreal several months ago which destroyed the "Passing Show" properties. The insurance company has balked on paying the insurance because of a number of reasons.

Elsa Ryan will play the lead in "The Intimate Strangers," to be sent on tour by Augustus Pitou in the fall. Billie Burke starred in the Booth Tarkington comedy last season. It is understood she will have a new piece to be put on by Flo Ziegfeld. Miss Ryan was scheduled for vaudeville in a new act.

Robert Warwick in Harris Play
Robert Warwick will be cast for a play in the Sam H. Harris string for the coming season.

STARRING MABEL WITHEE

Mabel Withee will be starred or featured early in the coming season in a musical comedy entitled "Bittersweet."

TEARLE PICTURING ON COAST

Conway Tearle left for Los Angeles Tuesday to do two independent films. He will return in September and go into rehearsal for George M. Cohan in a spoken play something like "The Referee," his most successful film.

STOCKS

When the Mutual Productions, which organized and presented the stock company at the Garrick, Washington, reached the end of its financial "rope" the lease was purchased by Thomas Jefferson Tucker, a local man. Tucker, according to the reports, paid for the production, royalty and other necessities for "The Hottentot." Saturday Tucker filed suit against the Sam S. Shubert amusement enterprises and the members of the company individually and collectively. Tucker cites the defendants (in addition to the Shuberts he names Garry McGarry, Ada Meade, Dennis King Gerald Oliver Smith and Dorothy McGrew) as being unlawfully in possession of the manuscript and parts of the piece, as well as the scenes and scenery, and claims damages to the extent of \$1,102.83. He is also asking additional damages of \$500.

The Belasco, Washington, is running away with all sorts of records, says Arthur Leslie Smith. Figures given had the first week \$6,680, second week \$5,000 and the third and last week \$6,970, for "Gertie's Garter."

The house Sunday night for the opening of "Ladies' Night" was a big one. The cast includes Kay Laurell, playing opposite Earle Foxe. Wanda Lyon, leading woman, left for her home in Salt Lake City Saturday.

A dispute with the musicians' union will close the Proctor Players and Proctor's theatre at Troy, N. Y., Saturday. The Proctor management refused to accede to the demand of the union that seven men be employed in the house orchestra and the musicians thereupon called on the stage hands to quit. This is the third week of an advertised all-summer stock run. Monday the Troy papers carried large ads of the Proctor Players in which the show for next week was underlined. Troy papers carried little if anything about the closing.

"Wild Oak Lane," the initial George Broadhurst production for the new season, opens July 17 in Atlantic City. It will have an out of town break-in for two weeks, after which it will be withdrawn until fall.

What is said to be a record for stock companies in the east is claimed by Marshall's Players, appearing at the Shubert-Belasco, Washington. "Getting Gertie's Garter" was presented for three consecutive weeks, ending last Saturday night, the attraction averaging \$6,000 gross weekly at \$1 top. A fourth week would have been tried but for other engagements of several of the 14 actresses in the cast. The current attraction is "Ladies' Night." The company will try out one of the new A. H. Woods plays late this month. When it opened, the organization was called the Belasco Players, but merely the name of the attraction is billing, the stock label being dropped.

The Charles K. Roskam Chicago Stock Company closed Saturday in Altoona, Pa. The company will reopen the middle of August as a traveling stock, playing week stands.

The Al Trahearn stock, playing one-nighters on Long Island, closed Saturday. Trahearn was unable to handle the affairs of the company for several weeks, due to illness. He is confined to the Sayville, L. I., hospital in a serious condition.

The dramatic stock under the management of B. L. Feinblatt, closed July 8 at the Wieting, Syracuse.

The Blanche Pickert stock, playing a circuit of six towns on Long Island, is presenting new plays in place of the customary stock bills. Earle Wilcox, manager of the company, is preparing to use one of the pieces as a starring vehicle for Miss Pickert in the fall.

The Lester Smith dramatic stock opened Monday at the Park, Stapleton, Staten Island, in "The Ingrate." The company will present two bills weekly.

The Corse Payton stock reopens August 7 at Keeney's, Bay Ridge, Brooklyn, N. Y. Payton inaugurated stock at the house in the spring, vaudeville formerly having been played. The stock organization is

credited with having shown the first profit for the house since its erection.

Gladys George, leading woman, and Florence Printy and Ben Erway are slated to leave the Alcazar, San Francisco, July 29. The new leading woman to succeed Miss George has not been named. Erway and Miss Printy will be succeeded by Rankin Mansfield and Ida Maye.

With the closing of the Al Trahearn stock last week the Trahearn circuit of six towns on Long Island, with headquarters in Sayville, has been taken over by John Riley, formerly associated with Trahearn, who will conduct the towns as a one night stand vaudeville circuit. The first bill of five acts was organized this week to play one town a night for six nights. In addition to the acts an orchestra is carried to furnish dance music after the performance. The performances are given in the town halls, which can also be utilized for public dancing.

David Herblin joined the Majestic Players, Utica, N. Y., as leading man this week, opening in "Dear Me," and replacing Leo Kennedy.

A telegram received in Montreal from Edwin H. Robins says a deal had been closed in Toronto by which, Lawrence Solman, lessee of the Royal Alexandra, and Mr. Robins had leased for three years the Orpheum, Montreal, which, with the Gayety here, is owned by the Canadian United Theatres, Ltd. The Orpheum will open August 28 with the Robins stock now in Toronto.

The dramatic stock at the Victory, Holyoke, Mass., closed July 8, after eight weeks.

FRENCH CO. IN CANADA

Feraudy Group from Paris Opening in Montreal

Montreal, July 12.

Mr. Gauvin, who has just returned from Paris, gives further details regarding the forthcoming visit to Montreal of M. de Feraudy and associate members of the Comedie Francaise, M. de Feraudy, who is recognized in Paris as the legitimate successor of M. Coquelin, will have with him as his leading lady Mlle. Ventura, who has created many important roles at the Comedie Francaise during the past few seasons. There will be in support other members of the Comedie Francaise, members of the Odeon theatre, Paris and a few from the other leading houses.

The season will open at the St. Denis, Montreal, during October, and will last two weeks, the third will be given to Quebec, and the fourth and closing week either to New York or Boston. The repertoire will be selected in its entirety from that of the Comedie Francaise, M. de Feraudy will play the roles here that have won for him fame in Paris. All performances will be supervised by himself, with M. Charles Berteaux, regisseur-general, of the Comedie Francaise.

The repertoire includes "Les Affaires son les Affaires," from the satirical pen of M. Octave Mirbeau, now being played with great success by M. de Feraudy and Mlle. Ventura at the Comedie Francaise; "Poliche," by Henri Bataille; created by M. de Feraudy in Paris; "La Nouvelle Idole," a masterpiece by Francois de Curel, of the French Academy; "L'Ami Fritz," by Erckmann-Chatrian; "L'Abbe Constantin," by Maurice Halévy; "L'Avare," and "Le Medicin Malgrae Lui," two of Moliere's finest works.

As it is against tradition to use the title of the Comedie Francaise outside Paris, the organization headed by M. de Feraudy and Mlle. Ventura will be known as the Feraudy Company.

"Dearie" Instead of "Sally"

Chicago, July 13. Stretchers advertising "Good Morning Dearie" were hurriedly placed in front of the Colonial Theatre yesterday as "coming," giving rise to the possibility of a delay in the early September arrival of "Sally." With Johnson, "Good Morning Dearie" and Ed Wynn's show the late August bookings here will hold topnotch musical play competition.

YIDDISH UNIONS GIVEN ABOUT 50-50 DECISION

Hearings Ended After Five Months—Nos. 1 and 2 Against No. 3

Before the international body of the Four A's last Friday, a decision was read in the matter of the complaint of Hebrew Local No. 3 against Hebrew Locals Nos. 1 and 2, all affiliated with the Four A's. The decision said in effect there was nothing to decide; that all of the parties had violated a section of their mutual agreement, which left the entire matter about as it had been five months before when the hearing started.

The listeners-in received \$12 a listen. Two or three hearings a month were held. The fee was fixed by the unions involved which will have to pay the expenses of the hearings. The chairman of the hearing committee was Harry Mountford. Among others on the arbitration board were also members of the vaudeville branch.

No. 3 had complained against Nos. 1 and 2, alleging a violation of agreement which No. 3 alleged called for Nos. 1 and 2 to draft members of No. 3 for legit engagements in theatres controlled by the first two locals (Yiddish houses) when an engagement was rejected by a member of either 1 or 2. No. 3 local holds mostly Yiddish variety players.

Nos. 1 and 2 answered they had followed the agreement and were not obliged to call upon members of No. 3 to replace their members until such a time might arise as all members of Nos. 1 and 2 were engaged, when it would be necessary to turn elsewhere to secure the required talent.

The case hung upon clause seven of the mutual agreement. It is said the wording of the provision clearly defines its object.

There seemed to be some connection with the matter and whether the vaudeville branch will be able to enroll members of Shubert vaudeville as vaudeville branch members, in order to secure dues from them, and also if the vaudeville branch could claim jurisdiction over chorus girls engaged for the Shubert vaudeville unit shows.

FULTON SQUABBLE GOING UP

The legal squabble between Oliver Bailey and A. L. Erlanger over the Fulton, New York, lease came up in the Appellate Term, which in turn referred it to the Appellate Division, extending the stay for five days. Argument was heard in the higher court Wednesday and decision reserved. Originally in the Third District Municipal Court, a jury held for Erlanger, who wants Bailey to vacate the theatre.

Bailey has had the house for four years on a sub-lease from Mrs. Henry B. Harris. Mrs. Harris' original lease provided for a one year's cancellation clause. Bailey, however, knew nothing of this provision and refuses to vacate.

WANT ASSESSMENT REVIEW

The Selwyn Realty Corp. has been granted a writ of certiorari against Henry M. Goldfogle et al., commissioners of taxes and assessments to review its assessment of the Selwyn property on West 42d and West 43d streets, New York. The property was fixed at \$370,000 valuation. The Selwyns claim \$275,000 market value and think they should not be compelled to pay taxes on the \$95,000 difference.

The appended statements disclose that the Selwyns are the lessees of the property for four years from 1917 at \$12,500 annually. The land itself is mortgaged for \$125,000.

Frazee Wants Try-out House

Boston, July 12. Harry Frazee is negotiating for a lease of the Arlington (old Castle Square) for the new season, contemplating installing a stock company to try out all new plays submitted to the Frazee offices. The manager is expected here from Chicago this week.

BEN ATWELL AT EASTMAN'S

Rochester, N. Y., July 12. Ben Atwell is in the city, engaged to take charge of the publicity bureau for the new Eastman theatre, not yet opened.

INSIDE STUFF—LEGIT

(Continued from page 14)

with some papers printing them, Ziegfeld flooded Miss Miller back stage with notes and wires, requesting her to squelch the reports. At that time it was surmised Ziegfeld was in fear the reports might hurt the drawing powers of the show. He grew so intense in his objections by telegraph and correspondence that Miss Miller consulted her attorneys. The attorneys are said to have written Ziegfeld a letter threatening legal proceedings and other recourses if he not desist from advising Miss Miller in her private life.

Later, it was said, Ziegfeld had felt deeply the sad demise of Miss Thomas, who had been with "The Follies" for years as one of its principal girl attractions, and that his attitude was caused mostly by reason of Miss Thomas' death.

What effect the undesirable notoriety will have upon the show or those involved is problematical. All of it makes unwholesome reading.

It is understood along Broadway the group of "blue sky" stock salesmen formerly headquartered at the Claridge are now around the Astor, with the management of that hotel anxious to find out just who they are that they may eject them. The men have various ways of working. One favorite stunt is to show a "sucker" a fat dividend check. That method is counted on to land the prospect for a "chunk" right off, with no further come-on necessary. Generally the sellers are connected with supposed brokers and split 50-50 with them on the sale. According to insiders, the same crowd once hung around the Sherman House, Chicago, but were finally run out of town.

There is a dash of sentiment back of the leasing of the Republic by Oliver D. Bailey, who is known as hailing from the west, but really belongs in the east. About 17 years ago, when he was a rep actor, recently married and living in one room, he, like most other professionals, believed the height of stage ambition would be to secure a berth in a Belasco show. The Republic was then the Belasco (the present theatre of that name was originally called the Stuyvesant). Young Bailey did get a chance when the late Billy Dean, stage director for "The Girl of the Golden West," assigned him to a role. As the manager tells it now, he entered the stage with all reverence for it because it was Belasco's. Last Monday when the house came under his control he stood on the same spot and with nearly the same feelings.

Bailey never did take the job with the Belasco show. Finding it was impossible to travel with Mrs. Bailey, he handed in his part. Dean in anger chased him out of the theatre, the show being due to leave town the next day (it was the No. 2). Later Dean found Bailey was broke and sent him \$15, which Bailey repaid several years afterward. The experience with "The Girl of the Golden West" rehearsals really led to Bailey turning from the back to the front of the house. He took a repertory company to Alaska, drifted down the coast and finally returned east. He was told that his best work was in old men roles, but wigs were rarely permitted in big shows then and Bailey refused to wait until he got old enough to naturally play them.

Frank Tinney's summer job at Long Beach is captain of the life guards, though it was first reported he was chief of police. Tinney lives at Baldwin, but gets to the beach some time during the day. The life guard assignment appears to be purchasing supplies and such, but the job is reported paying Tinney \$400 a month. Tinney can swim, but is not noted for his watermanship in the surf. When asked where he got off being connected with the life guards, and kidded about his ability to save persons, he answered: "Pershing wasn't gassed, was he?"

There are double stage crews at the Winter Garden with "Spice"; also eight musicians beyond the required number, 16. The matter of the musicians went before the musical union. It is said that 18 musicians were engaged for "Spice" while on the road and given "run of the play" contracts. The extraordinary proceeding when reaching the ears of the show's management was turned over to the Shuberts for adjustment, as the Garden has its own orchestra. The union consented to two weeks' notice to the surplus of eight, which was given. Since the opening six of the Garden's orchestra has been playing outside the pit enclosure, three on either side.

The double stage crew happened through "Spice" having taken out the Casino theatre crew when opening in Atlantic City, under the impression it would go in the Casino for its Broadway run. When the Garden was settled upon the show had to take the Casino crew of seven with it and they will remain at the Garden until the Casino opens.

ON BROADWAY

SUE, DEAR

Minerva West.....Maxine Brown
Dave Craig.....Maurice Holland
Aunt Mildred.....Madeline Grey
Billthers.....Douglas Congrove
Phillip West.....Bradford Kirkbride
Sue.....Rose Court
Le Conte Emile Pouchez.....John Hendricks
Chick O'Brien.....Bobby O'Neill
Zoe.....Alice Cavanaugh

Guests.

Mary.....Irma Coln
Louise.....Edna Coln
Dolly.....Ruth Gray
Folly.....Lucie Godard
Molly.....Ellen Shannon
Fay.....Honora Tatterall
Doris.....Emmy Tatterall
Catherine.....Greta Warburg
June.....Rowe Court
Neil.....Bobby Kane
Gloria.....Mercedes Demondant
Florence.....Kay Carlin
Jack.....Paul Logan
Billy.....Bobby Culbertson
Lester.....Ted Wheeler
George.....Norman Nicholson

At 9.50 Monday night it looked as though Tuesday morning Joe Leblang would have the exclusive ticket selling rights to "Sue, Dear."

Also at that hour when the interminably long first act had ended, no one had asked for their money back. By the same token perhaps, no one had paid money for opening night seats.

The applause with the frequent erases of frequent—too frequent—songs, almost indicated the audience felt hand-free through expense relief. Scale, \$3.30 top.

Bide Dudley, Joseph Herbert and C. S. Montanye were programmed as authors of the book. But who thought out the plot? The book was terrible enough, but the plot! And the show!

Frank H. Grey was mentioned as the composer; Dudley in again for the lyrics, with the book staged by Herbert and the dance numbers by Jack Mason. Twelve chorus girls are even.

backed up the principals, but who backed the show?

This isn't the first week "Sue" has been on a stage. It went into training out of town for a week, after having been taken out previously, when Dudley—only written and brought in for rewriting by the others. But at least, putting it on at the Times Square for its finish in mid-summer will save annoyance in the regular season.

"Sue, Dear," in plot could serve for the annual summer outdoor festival of the Monmouth County Community Dramatic League of Little Theatre Players. Then ice cream and cake, if served gratis, could have stood it off.

It's of a woman-hater who meets a man-hater as a pre-marriage party in honor of a bridesmaid about to be given. The bridesmaid is an heiress from St. Louis. She wires on the afternoon of the party she can't be there. The man-hater substituted for her.

The man-hater was the confidential clerk in a jeweler's, where the prospective groom bought his prospective bride a string of pearls.

The clerk delivered the pearls in person. When made aware of the circumstances she consented to impersonate the heiress, to ensnare the woman-hating brother of the bride-to-be.

Perhaps the man-hater captured the woman-hater in the second act. But who would wait for the second act after seeing the first?

The best of the first act was the opening number by the choristers as staged by Mr. Mason. That looked promising. But the chorus girls couldn't be the principals. More the pity!

John Hendricks as a count stood out on the stage like the nine dead exit signs did on the orchestra floor. Bobby O'Neill got a laugh in a tough kid character and some applause when dancing with Alice Cavanaugh.

Perhaps the show is still at the Times Square. If it is, blame Joe. As Steve Reardon said when staggering onto 42d street: "Whatever I may have done to you, now you may have done to me."

Smile.

PRESENT CHICAGO ATTRACTIONS WEATHERING BAD WEATHER

Nearly All Legit Shows Make Good Showing—
"For Goodness Sake" and "Lilies" in Doubt for
Longer Stay

Chicago, July 12.

True to form ran the public Fourth of July in administering summer theatrical "breaks" when it doesn't rain on that day. The day was choked with sunshine, completely destroying the matinee business and only making the night trade what it would have been at the matinee if J. Pluvius had shot off some fireworks. The Shubert houses figured that the Fourth of July matinee would draw better than the usual Wednesday matinee, so called off the latter, only to draw poor results.

Despite the disappointing Fourth and the usual slump the day after (Wednesday) the handful of shows in town struck an extraordinary week-end business. With the exception of the Powers and the Garrick, all shows in town slightly bettered their previous week, which proves that the Apollo, Blackstone, Cort and LaSalle need not worry during the balance of the summer, for they all crawled through the specified dull week of the summer season with slight gains.

Chicago is experiencing a record drought, and the theatre managers are sharing the sadness of it with the farmers. Of the two big nights (Saturday and Sunday) the weather man has been somewhat lenient, with the conditions for Saturday night helping not a little. Except for two weeks ago last Sunday night, the Sunday nights have been featured with terrific humidity. Last Sunday was checked off as the hottest night of the year. Some pace will have to be picked up this week if a respectable week end total will be reached. Sunday night's getaway business was the worst of the summer, with \$700 furnishing the average business. The lowest figure was \$325 at Powers.

Predictions of several weeks ago that "The Hotel Mouse" would average \$12,000 in its weekly business for the summer run at the Apollo are turning out accurate. A healthy business was added last week, due to the small gain with the Fourth of July business. It is only two weeks off before the augmented out-of-town patronage strikes Chicago, and don't be surprised to hear of the Apollo attraction ascending to \$14,000.

"Her Temporary Husband" has steadied itself at the Cort, gaining some \$500 over the premiere week. It begins to look as if William Courtenay has grabbed an all-season vehicle, for while the piece will only be kept here until Aug. 20, it will now draw a New York hearing and, regardless of its fate in New York, the play will be given a road tour, thereby assuring Courtenay of winter activities.

To the credit of "Just Married" goes the honor of the biggest profits of any show playing here in a decade. For consistent business the LaSalle attraction is in a class by itself. All this happiness comes from good showmanship, and it now looks as if the world's series will be a matter of history before this farce is asked to move. Nothing is marked off on the LaSalle books until October 10, and this date can easily be reached by the present laughable visitor.

It's going to be a miracle if "For Goodness Sake" continues at the Garrick after Saturday. Up to yesterday no notice had been given for closing, but complications suggest the end will abruptly arrive. This attraction held its average of the previous week, and because of the unnecessary expenses of previous weeks being completely checked, a small profit was in sight until the last moment, when an avalanche of bills contracted by the previous managers popped up, and were forced to be paid under threat of attachments. All were met with the exception of back royalties amounting to some \$2,000. Attorneys for the authors were persuaded to hold off, inasmuch as the present management showed good faith by paying last week's royalty, reported to be on the basis of 7 per cent. The royalty went to Alex A. Aarons, New York.

The biggest problem now confronting the Lloyd interests is the discovery that they don't own the

one night stand rights to the piece. If the Lloyd faction knew this a week ago they wouldn't have saved the situation. Not being shownmen, they overlooked the important angle, since they had been persuaded to keep going at the Garrick, regardless of the loss, with hopes of picking up the losses in surrounding territory after the Garrick stay. It appears Geo. W. Lederer, acting for Jones & Thurman, with the Poughkeepsie money, bought the piece from the Aarons interests for \$7,500, mentioning only 12 big cities and the Pacific coast time. Walter Duggan, who became manager after Lederer left, discovered the joker and advised the Poughkeepsie men of the folly of keeping the attraction running at the Garrick at a loss, making valuable surrounding territory for others. Duggan advised the show close next Saturday, if they didn't want to make a whole season out of their initial try as showmen. The one-night stand rights have been offered to the Poughkeepsie men for \$1,000, provided the back royalties are paid up, meaning that Lloyd will have to pay over some \$3,000 more to further the possibility of recovering the original investment, if the play happens to hit as a road attraction. The one night stand rights and the authors' royalties are identical in the matter of financial headquart-ers. If the Poughkeepsie men adhere to Duggan's judgment, they will close up their experience as showmen. They, however, appear to be gluttons for punishment.

The pruning knife was plunged through the heart of the unnecessary expenses. This week it is reported the show can break on \$8,500. John Young took John E. Hazard's place Sunday night. Edna Bates is now playing the Virginia O'Brien part, while Ethel Wilson is in Marjorie Gatenon's role. Johnnie Byams was engaged Monday for Vinton Freedley's part. Thus far the cast changes haven't decreased the show's strength.

Down at the Powers the commonwealth workers, except Charlotte Learn (who joined the cast on a regular contract), made a split on the company's share of \$4,960. There's still some money due the cast for the three weeks ago rumpus, and each member is getting this by dribs and drabs. Clara Moores is happier than at any other time since the commonwealth arrangement went into effect, and Averil Harris holds strong the strength of the cast with Norman Trevor's exit. During this week "Lilies of the Field" will have to rip off a better average for the remaining performances of the week than at any other time during the commonwealth period, because of the \$325 start Sunday night.

Expectations will probably be realized within the next fortnight relative to an arrival of at least three shows for the new month. If they don't materialize, the present Apollo, LaSalle, Cort and Blackstone attractions will strike a gold mine during August—Pageant of Progress period.

Last week's estimates:

"Her Temporary Husband" (Cort, second week). If it hadn't been for bad slump Friday night, \$9,000 would have been reached on week. So content is management, piece is set for given time. Gained over previous week with gross of \$8,530.

"Lightnin'" (Blackstone, forty-fifth week). Perhaps solid out-of-town audiences Fourth of July night. Went over \$11,000.

"For Goodness Sake" (Garrick, fifth week). Only \$1,700 Fourth, with Wednesday night flop preventing all chances for first \$10,000 week. If the attraction goes beyond Saturday, it will be a miracle. Stopped at \$8,740.

"The Hotel Mouse" (Apollo, seventh week). Gained slightly over previous week, with corking Saturday night and little help from Fourth. May have been failure in New York, but Chicago likes it. \$13,087.

"Just Married" (LaSalle, eleventh week). Fact it was known play's profit would be at least \$3,000 up

"SALLY" CLOSING

Doing \$31,000 Weekly in Boston.
Star Wants Vacation

Boston, July 12.

"Sally" closes Saturday. Marilyn Miller insists on having a vacation, it is said. The show is going along at a swimming rate now, and has been since opening.

Last week the business was \$31,000. Even though the Colonial is the only open legit theatre in town, and has nothing more in the way of competition than a couple of stock houses, a mark of \$31,000 for a show playing the summer months in Boston has seldom, if ever, been equalled.

The recent fuss on the oldtime topic of the reported engagement of Jack Pickford and Marilyn Miller got a first page play from most of the local dailies and, being just clean enough to register, helped out the box office enough to hang up another big week's business.

There isn't any doubt that the show could run for several weeks longer at a profit.

The show may reopen Labor Day in this city. "Good Morning Dearie" is supposed to open on that date at the Colonial.

The closing of "Sally" makes things ideal for the opening of "Little Nellie Kelly," the Cohan show, due to pop out at the Tremont on the last day of this month. Cohan will have the town for the month of August anyway. The only other show in town will be "Shuffle Along," the colored show, due to open at the Selwyn, uptown, on the same date.

FRISCO GROSSES

"Abie," \$9,000—"Mr. Pim," \$7,000
Third Week—"Letty" Off

San Francisco, July 12.

Oliver Morosco's "Abie's Irish Rose" at the Century got about \$9,000 during its first week at \$1.50 top prices. The show pleased the majority of theatregoers.

At the Columbia "Mr. Pim Passes By" remained a third week and held up exceedingly well, getting better than \$7,000.

"So Long Letty" at Morosco's Casino is not holding up as well as was expected. "Canary Cottage" is being readied to succeed it, probably next week or the week after. "So Long Letty" did fairly well, but indications are that the run expected will peter out.

"HER FRIEND, THE KING"

Henry Miller, who returned from the coast with his special company, played a second try-out of "Her Friend, the King" at Stamford, Conn., last week. The play was considered the weakest of the trio of new pieces tried out last month in San Francisco, but the Stamford engagement was played before a final decision to shelve it was made. The piece will probably not be offered on Broadway.

With Ruth Chatterton, Miller will open the Empire's season in "La Tendresse," said to be the most promising of his new plays. The Henry Miller theatre will open with "The Awful Truth." Ina Claire and Bruce McRae will be featured.

LITTLE THEATRES

The Maitland Pl. house at Portland, Me., the city's "Little Theatre," opened Monday with "The Liars." The theatre, formerly a church, is under the direction of Arthur Maitland. It seats 220, with scale \$1.25 top. The company is headed by Katherine Gray. John Clubley, with Ralph Glover, stage manager.

Reginald Travers, who has been the director of the Players' Club in San Francisco, a semi-professional producing organization; has secured in association with William Rainey the Pacific Coast rights to "The First Fifty Years," which they plan to produce in San Francisco and send on the road.

Lou Lockett has dissolved partnership with Miss Linn. The dancers teamed for vaudeville, appearing first together last fall. Lockett has signed with "The Perfect Fool," the Ed Wynn show, which reopens at the Illinois, Chicago, Aug. 28. Lockett replaces John Dale.

to Saturday night's business, checker-up kept away for estimate of week's business knowing pace continues with joy for all. Going to be hard to get seats for this attraction when the Pageant of Progress visitors start arriving.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Fulton (8th week). Moves to Republic Monday, Fulton dark until fall. "Rose" got \$6,800 last week, said to be profitable. Four figures Fourth of July night.

"Captain Applejack," Cort (29th week). In spite of fall holiday debut this comedy hit really has season's stay to credit. Aimed for continuance. Business on paying basis through hot weather. Last week down close to even break, takings under \$8,000.

"Cat and Canary," National (23d week). Another attraction expected to ride through summer and continue into fall. Only mystery play try that stood up in competition with "The Bat," which rates peer of all plays of that class. \$8,000 last week.

"Chauve-Souris," Century (24th week). Morris Gest's winning wonder handled in most skillful fashion. Russian troupe making summer show history by drawing capacity trade to roof, though above theatre zone.

"Follies," New Amsterdam (6th week). Unchallenged winner of Broadway; playing to standing room right along, with nightly gross \$5,000 and weekly takings hitting \$37,300.

"From Morn Till Midnight," Frazee (3d week). Made little money by grossing \$5,000 first weeks. Only limited date intended, but engagement indefinite.

"Good Morning Dearie," Globe (37th week). Matinee Fourth went to capacity through theatre weather break. Bit under \$20,000 for season's worst week.

"He Who Gets Slapped," Garrick (27th week). Theatre Guild show will probably ride out month. Getting enough business for little profit. Around \$4,500 of late. Guild's most successful try this season.

"Kempy," Belmont (9th week). Continues to draw excellent business for limited capacity house. Late arriving comedy hit should hold over into fall. Around \$8,000 weekly, not far from capacity.

"Kiki," Belasco (33d week). Now on seven-performance basis for balance of summer, Thursday matinee eliminated to lighten burden of star (Lenore Ulric). Broadway's undisputed dramatic leader since opening. \$14,000 last week; big for short-week basis.

"Lawful Larceny," Republic (28th week). Final week. This drama rates with successes. Was to have closed several weeks ago, but picked up. House changes control to Oliver D. Bailey, and "Abie's Irish Rose" moves over from Fulton Monday.

"Music Box Revue," Music Box (43d week). Affected Monday of last week, when heavy downpour killed off box-office trade. Gave matinee Wednesday instead of Fourth and sold out. Takings off from previous week and but beat \$20,000 last week. Lowest gross to date.

"Partners Again," Selwyn (11th week). Comedy leader stood up well for week of the Fourth, switching matinee successfully and drawing big holiday trade. Held approximately to mark of week previous, with about \$14,500 in.

"Shuffle Along," 63d Street (60th week). Another week for colored revue which has set run record for attractions of kind to shoot at. Opens at Selwyn, Boston, July 31. Ought to clean up on road if given even booking break.

"Six Cylinder Love," Sam Harris (47th week). Looks like a year's run now. On summer basis, with house and show making little money. Pace very good considering long stay. Last week about \$6,000.

"Spice of 1922," Winter Garden (2d week). Got off to a \$6,800 premiere Thursday night last week; top \$5. Ought to land real money for balance of summer at regular scale, \$3, indicated pace being over \$25,000 weekly. Played to \$16,600 first four performances.

"Strut Miss Lizzie," Earl Carroll (4th week). Colored troupe at Times Square for three weeks followed "Pin Wheel," which closed after staying four weeks. "Lizzie" moved here Monday. \$5,900 last week.

"Sue Dear," Times Square (1st week). Ride Dudley's musical show, tried out several weeks ago on road, opened Monday at \$5 top. Fixed up and restaged. Mid-summer entry and none other in sight. Notices very mild and show thought to have little chance.

"The Bat," Morosco (99th week). Now cinch for accomplishment of two years' run on Broadway. Mystery play is run leader and takes second to "Lightnin'" which stayed three years.

"The Dover Road," Bijou (30th week). One of few attractions giving matinee on Fourth. Capacity drawn that afternoon and total on week went to little under \$5,000. Probably pays, with show and house on summer basis.

"The Goldfish," Astor (12th week). Advanced nearly \$1,000 last week, when total reached nearly \$8,000. On summer basis profitable and attraction should hold forth until new season's arrivals. May move to another house, Astor being offered for pictures.

"Silver Wings," Apollo (9th week). Film.

"Nero," Lyric (8th week). Film.

JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)
Jack Wilson; H. F. Klemens; \$224.95.

Midletown Theatre Co.; Greater N. Y. Export House, Inc.; \$2,071.62.
LaVerne N. English; Paramount Publicity Corp.; \$93.23.

Jewish Art Theatre, Inc.; U. S. Fidelity & Guaranty Co.; \$806.22.
Acierno Amus. Co.; Industrial Commissioner of State of N. Y.; \$94.80.

Mildred Harris Chaplin; Chaplin-Mayer Pictures Co., Inc.; \$3,329.05.
Lee and Olive Kraus; J. Goldie; \$1,045.

Lee Kraus; same; \$1,690.
Walter L. Johnson; Republic Labs., Inc.; \$234.85.

Don. C. Seitz; C. M. Hall; \$539.40.
Same; same; \$544.40.
Jack Udel; Capitol Photo Supply Co., Inc.; \$158.77.

Noble Sissle; R. G. Heron, Inc.; \$176.66.
Wid Gunning, Inc.; Travelers Ins. Co.; \$482.08.

Satisfied Judgments
Philip E. J. Bartholmas; E. J. McGregor; \$1,726.50; June 2, 1922.

Gustave G. Gennert; Thames & Mersey Marine Ins. Co., Ltd.; \$272.03; Jan. 26, 1921.

E. Ray Goetz; Stern Bros.; \$230.-90; Feb. 13, 1915.

Edward Ray Goetz; E. Johnson; \$576.41; Aug. 21, 1918.

Bankruptcy Petition

Perlmutter Music Supply Home, 503 Fifth avenue, New York (voluntary petition). Joseph P. McDonough is the receiver.

ABRAHAMS MANAGING COHAN

Saul Abrahams, who has been manager of "The Greenwich Village Follies" for several years, has been appointed manager of the George M. Cohan theatre, now under the direction of Max Spiegel, who purchased the house last year. The house is in pictures for the summer and is being handled by the Spiegel office. Abrahams will be in charge when the legitimate season opens around Labor day. The first attraction will be "Queen of Hearts," Nora Bay a starring, which Spiegel is producing.

Harry Davis, who has managed the Cohan for many seasons, has resigned. It is understood he will continue with the Erlanger office.

STOCK TRIES NEW PLAY

Toronto, July 12.

The Robbins stock at the Royal Alexandra tried out "Tommy Comes to Town" by Roy Bryant, Thomas A. Wise had the leading role, that of an elderly sedate Glens Falls, N. Y., man who is a stepper away from home and gets mixed up in Greenwich Village, New York, trying to untangle family complications.

There are laughs and dramatic situations in the piece that made something of a local impression.

The Chicago Opera Association has made a motion to set aside the service and vacate the judgment in a suit begun by Nicholas K. Roerich in the New York Supreme Court recently for breach of contract. Roerich, a Russian scenic artist, in May, 1921, submitted ideas for the production of "Tristan," which were rejected. He sued for \$3,700 due recovering judgment by default. The Chicago Opera Association was improperly served, it alleges, and wants service set aside.

FOREIGN REVIEWS

GRAND GUIGNOL

Paris, June 15.

Still another show offered by M. Choley at the Grand Guignol, awaiting a summer program to include "Au Telephone," which the Comedie Francaise does not want.

The main dish at present is a two-act drama by Gustave Frejaville, adapted from Charles Dickens' "Black Veil" in sketches by Boz. The French author has seized the situation, ably dramatizing the story of the veiled woman calling on a physician late at night and imploring his skill to save a dying patient. She leaves an address in a London slum. When the doctor later calls he finds his visitor nursing a corpse—that of a young criminal hanged the previous day and far beyond his professional services.

Another two-act drama, "22 Rue des Vertus," by Madeleine Guitty, is a strong work, but rather unsavory. The title is the address of a brothel, such as are tolerated on the continent, owned by a wealthy individual supposed by his neighbors to be living on private means. As a matter of fact the neighbors are correct. This man's son is in love with one of the inmates of the brothel. One night he mistakes the owner for a frequenter of the resort, particularly sweet on the unfortunate creature he prefers, and kills his own father before recognizing him.

To change the atmosphere the show includes two farces, one diverting and a clever study of the horse-racing community. Henry Lee in this latter sketch, "La Glorieuse Incertitude," describes how a workingman, Pierre, has promised his wife to give up betting, but, tempted to try his luck for the last time, he puts his savings on a favorite. The wife, influenced by friends, has a bit on another horse unknown to her husband. Pierre's mount is first reported as the winner, but later disqualified, the wife, however, having put her money on the horse getting the stakes, the family savings thus being saved after Pierre has been thoroughly scared. This slight plot is adroitly handled.

"La Premiere Consultation," by Albert Willemetz, is likewise slight, but correspondingly broad. A physician has recently married, and starts his practice under new conditions. His first patient is a former mistress, calling to claim money. To hide the true situation from his jealous wife, continually eavesdropping, he is obliged to put his unwelcome visitor through a medical examination while they whisper their private grievances.

Another show will be due at the Grand Guignol in the near future.

Kendrew.

PASTEUR

London, June 21.

Pasteur is a one-part play specially written for Lucien Guitty, who is a remarkable actor, sober in his gesture, but who possesses in his eyes the greatest emotional powers—no man other than Guitty will ever play the part. Yes, after his death, but never with his majesty, his simplicity nor his strength! His make-up is marvelous. It seems, from the photos, that his genius is still alive. And although the play does not refer to any love affair or intrigue, to anything else but the great love of a man for humanity, it is very moving.

The play is simply the life of Pasteur, who was not a doctor, but a research chemist. He had to fight against the ignorance of the members of the medical academy—they did not actually laugh at him, but they handicapped him. The only people who understood and felt in him the birth of a genius were, as usual, the Germans, who paid for his laboratory. But when the war of 1870 broke out Pasteur refused any help and reward from them. Long after (20 years of constant studies and discouragement) Pasteur has discovered the serum against hydrophobia (rabies) he has made his experiments; now he is waiting for his first patient. He comes from Alsace; a little boy and his father terribly bitten on the leg and arms. Pasteur is anxious; will the injection be a success? The doctor who is going to make the injection is afraid—there is a tense moment. The boy comes very late, 10 days. Pasteur says he does not like dealing with a child—it is too much for him because he has for children a great tenderness and the respect of what he might be one day (perhaps a genius).

The child is cured, and when three years after the boy returns he hardly recognized him, and the boy tells him: "You saved my life." Pasteur is moved to tears, but mastering himself, he says: "Is it not good to hear those words from such a pretty little mouth?"

He was very ill when the boy came, and his sight brings new strength and health, and following his doctor's advice he goes to the south of France to take a rest, and gives some addressed envelopes to the child so that he can write to

him, but he does not expect to live very long. The child asks, "Where are you going then?" "Where I would not let you go." "Why?" "It is too far for little boys!"

This cure has brought the whole of France on its knees at the feet of this man of genius. He is made a member of all the academies of science in Paris and France and everywhere. He is decorated with all sorts of crosses; then at his reception at the Academy the President of the Republic, who was Carnot at the time, came and kissed him in the name of France, the doors of the Academy open, Carnot offering him his arm leads him in the room. We hear the "Marseillaise" and the mad cheers of the crowd.

There is not a woman seen on the stage. The plot is simple, great; the whole thing is very pathetic and most splendidly acted by the wonderful Lucien Guitty. The play was written by his son, Sacha Guitty, who knew how to fit his father, and he succeeded largely.

Jolo.

LE REFLET

Paris, June 15.

Such is the title of a so-called psychological study in four acts by Pierre Frondale just mounted at the Theatre Femina. It is doubtful whether it will reflect for long. It paints the portrait of a woman, turned 40, widow and mother of a bright youth already engaged to marry into a respectable family.

In this circle Mme. Baita meets a fashionable novelist, Gaston de Ruppert, and he makes a deep impression on her. She is not made of wood, although the first gray hair is apparent when she neglects to hide it. For she has passed through a long widowhood alone, having passionately loved her deceased husband. Mme. Baita has as an intimate friend, a young woman, wedded to a fellow not appreciating the ardor of a healthy young novice. Thus the novelist has not much trouble in paying court to the friend, mated to the wrong husband, visibly preferring her to the more experienced Mme. Baita.

In view of this choice the latter gives herself to Gaston by proxy, as it were. She teaches her younger friend the science of love, the art of being desired, the profession of coquetry. She reflects her passion for the puppy; she dates on through her friend, and facilitates their meetings, unselfishly disguising her own feelings. Even when her young friend and her beloved Gaston are on the point of being discovered by the outraged husband she fearlessly substitutes herself for the wife and publicly proclaims she is the novelist's mistress. (This situation is not new.)

The wife is not grateful and imagines the confession to be true. Gaston knows otherwise, naturally, and tries to make amends by offering to supply data by which she may tranquilly see the conscience of having uttered a lie. But Mme. Baita is no fool, though her years of widowhood were on the point of leading her astray. She realizes the young man is only trying to express his gratitude for avoiding a scandal, and the difference of age is sufficient to discountenance any idea of true marriage. So she wisely accepts the offer of a former platonic friend a bit older than herself and whose heart is still green.

This comedy met with only a fair reception, for many better psychological essays of the same order have been given by unknown playwrights at the various independent stage societies' performances during the past season. But regular managers seem only willing to consider the efforts of well-known playwrights and decline to try out the unknowns.

Kendrew.

MADAME ET SON SATIRE

Paris, July 1.

The title has a sound that the authors suppose will fetch 'em to the Theatre des Ternes. Jean Conti and Maurice Moreaux have concocted a three-act farce on the old model with up-to-date broad situations.

Carmen is a youthful actress who foolishly gave her heart and the rest to a smart guy about town named Lafourchette. A child was the result, but the fickle father also kept up a correspondence with a buxom lady, signing his missives in the name of a friend, Mauvoisin, and even gave a date at his villa.

Carmen appropriated a letter and realized she was being neglected. Confiding her suspicions to an old chap in the dramatic troupe, Pocheville, he sought Mauvoisin at the address stated, and on the pretension of being the parent of Carmen threatened the supposed culprit with instant death if he failed to marry the girl he had wronged. He unfortunately mistook the men, and the innocent Mauvoisin was the victim.

During this maneuver he encountered the buxom lady and recognized a former sweetheart who had given him a long-lost daughter. This offspring was proved to be Carmen.

Pocheville made amends by wedding the aforesaid buxom lady,

while the fickle Lafourchette asked the said parents to give him the right hand (he apparently already had taken the left) of their daughter, Carmen, in legal matrimony. This rollicking farce is not particularly attractive, and certainly not an object to be used for the propaganda of French literature.

Kendrew.

JACQUELINE

London, June 27.

In a very good and concise first act we learn that Berton (Lucien Guitty), a wealthy banker, loves his wife and is jealous of her. He is not loved, but feared by her. She is late coming home that evening; he is anxiously waiting for her and refuses to believe his wife may have incurred any danger.

Suddenly the commissary of police comes—his wife has been killed by another woman, friend of hers, who found her in her husband's arms. Berton is in a rage and decides to help the woman to be acquitted. The strong brute appears in him. But when Vincelon, the friend he was talking to, has gone, disgusted by his cold cruelty, Berton sees on a chair the little coat belonging to his wife. He takes it in his hands, caresses it, a sob comes to his throat, the beast becomes human again, but his strong character tries to fight this weakness. "Come, come!" he says to himself, but the sob is still there, and the curtain comes down.

Then he travels, seeking for oblivion. He meets a girl, Suzette (Yvonne Printemps), who is one of the souls on the market. "She likes him and wants him to like her, but he cannot, and she wants to leave him." "Not until you have told me why," And she explains all her feelings towards him. He realizes what there is in him that he cannot conquer; he is sorry for himself; sorry for his dead wife, whom he now forgives.

Yvonne Printemps has a most excellent scene at the moment. When she has told Berton of her sympathy first, then of her fear, then of her loathing, she bursts out sobbing, a sob that changes into a hysterical laugh which holds the audience gasping, and a roar of applause accompanies her off the stage.

Berton is like an oak that fell broken under a storm. Dejectedly he says: "Happiness is a courtier, misfortune a master! Poor little Jacqueline!"

In the third act Berton has returned home a very different man. A lady calls on him—it is Madame de Villeroi, the acquitted murderess. Berton receives her. She is embarrassed, for Berton seems calm and quite composed. He patiently listens to all she has to say—she blames Jacqueline, and as she had divorced her husband she tries now to fascinate Berton and get hold of him; he is so rich. The beast who sleeps in Berton suddenly wakes up, and he relieves his heart talking to the woman as to a dog. She is afraid, and takes her bag, in which is her revolver. Berton sneers at it and gets wilder. She is going to shoot him, but he holds her wrist and disarms her. Then he catches hold of her throat and tells her the last few bitter words. He releases her a moment to ask: "What were her last words before you shot?" "Pardon!" "And you did shoot?" "Well, die, you dog!" and he presses on her throat.

This play again fits Guitty splendidly. He is the real impersonation of the character. As usual his acting is sober and highly emotional. Yvonne Printemps is very natural and bright, yet in her final scene of the second act she rises to the level of a great tragedienne.

"Jacqueline" takes the audience by storm, and Guitty and Yvonne Printemps had to answer many encores.

Then followed "Un Monsieur attend une dame." It is extremely funny, and the author-actor, the inimitable Sacha, made the audience shed tears of joy.

Yvonne Printemps gave us an opportunity of hearing her voice in a song at the piano, and she has a very beautiful voice, very full and warm and clear and expressive.

Jolo.

LA VIE EST UN SONGE

Paris, July 1.

Such is the French title of a translation by Alexander Arnoux of a work by the Spanish author Calderon de la Barca (born in Madrid, 1600), rehearsed by a dramatic society, known as the Atelier, run by Charles Dullin and recently presented at a special matinee at the Vieux Colomier, so ably managed by Jacques Copeau, who was at the Greenwich in New York for a season a few years ago.

Bazile, King of Poland, has been warned by gypsies that his son Sigismund would succeed him by a reign of cruelty and injustice. To avoid this Bazile had the infant reared in a lonely shed in the forest, attended by a faithful servant, but later, struck by remorse, he placed the young man in power to test the prophecy of the horoscope.

His brutal surroundings had not fitted the prince to reign and he immediately revealed traits of tyranny, slaughtering those opposing him and insulting his elders, even ordering the banishment of his royal sire.

King Bazile consequently caused Prince Sigismund to be kidnapped

and restored to his former conditions, where he was led to believe his previous elevation was but a dream. Nevertheless, agitators aroused the people and demanded the return of the prince, bringing him back to rule. At first he thought it was another dream, but reality being now apparent, Sigismund, remembering the past, changed his method and swore to govern with justice.

As Sophocles in "Oedipus," Calderon would fain impress on his audience that we are mere victims of destiny, which can never be avoided. It is a most interesting work and the Atelier is to be congratulated on revealing such ancient treasures, notwithstanding many of the world's dramatists have frequently dipped for inspiration into the volumes of Calderon.

Kendrew.

LE SOUFFLE DU DESORDRE

Paris, June 15.

The Grimace Dramatic Club continues its successful essays at the Mathurins, revealing some new clever authors albeit no genius is yet apparent. Lucien Guitty of the Oeuvre, discovered Sarmant and F. Gémier is reported with the intention of taking on the "Couronne de Carton" at the Odeon but this new school will never appeal to the average playgoer; while G. Pitoeff enhanced the value of Lenormande, but the style will never please the real public. So Bastide with his Grimace group is doing good work in bringing out latent talent.

Last week he presented a three-act piece by Faure Fremiet, "Le Souffle du Desordre," perhaps one of the theatrical events of the season, albeit with a fragrant odour of autumn. Two brothers, Antoine and Camille formerly loved the same girl, Jeannine, but married other damsels, as did also their bone of contention who was wedded to another swain, she being a mother.

Consequently, the elder, Antoine, while remembering the old passion, faithfully observed his marriage vows, whereas Camille broke his conjugal chain, and renewing his relations with Jeannine, who obtained a separation, enabling them to wed.

The emancipated couple were later compelled to seek shelter in the home of Antoine, and at the sight of his former sweetheart he felt the old love revive to bursting point. Madly jealous of his brother and Jeannine's happiness he set out to poison their domestic bliss at its source by injecting the cancer of suspicion in their respective minds. They become estranged, and quarrels are frequent between them.

This, the "breath of disorder" as premised in the title, is wafted through the home. The son, aged 16 years, is led to attempt to take his own life, due to this contagion, and order is only restored when Camille and Jeanne become reconciled, thanks to the repenting brother, and quit the inhospitable roof.

There are qualities in this study, marking the advent of a solid playwright, but it should be said much of the success is due to the admirable acting of an excellent comedian, Constant Remy, not often seen on a regular stage. Nevertheless, "Le Souffle du Desordre" is of the new school which has not a big crowd of admirers, but a public is being rapidly formed for this class of psychology, provided it is offered under the name of an author prominent in local stage circles.

Thus the Grimace, and similar organizations are doing good work in revealing this up-to-date talent, which would have no opportunity otherwise.

Kendrew.

SANCHO PANCA DANS SON ILE

Paris, June 15.

One of the many old operettas forgotten by the older and unknown to the younger generations was revived by a private theatrical group here designated as La Petite Scene. This musical comedy is the Poinset Philidor, the latter responsible for the music, and he is the famous chess player, born at Dreux, France, in 1726. His family name was Francois Danican and he acquired the pseudonym from his grandfather who was permitted by Louis XIII to call himself Philidor after an Italian composer attached to the court. The grandfather was choir master in the king's chapel, and young Danican was likewise a choir boy at the private chapel of Louis XV. He later devoted himself to musical compositions, writing several operas, "Sancho Panca dans son Ile" being produced in 1762 at the Comedie Italienne, Paris.

But Philidor is much better known now as a chess player. There are probably many who hear of him as being among first to solve problems without a board before him realize he was a musician by profession, and that he left to posterity 22 important compositions, his best opera probably being "Blaise le Savetier" for which Sedaine wrote the lyrics.

During the French revolution Philidor escaped to London, and he died there in 1795, buried in the St. James' church yard, Westminster. He was acquainted with Handel and Gluck.

The Petite Scene society thus produced on the same occasion "The Drunkard Corrected" by Gluck created in Vienna in 1760, and

seeming to be a skit on modern operetta. This work, also comparatively unknown, is in Gluck's finest style.

There is a rich store of old musical works hidden in Europe, and though it remains to be seen whether the present playgoers would appreciate them, the efforts of groups like the Petite Scene are extremely interesting. And I remember the success of Guy's "Beggars' Opera" during the past three years.

Kendrew.

DEUX MASQUES

Paris, June 28.

Marcel Nancey runs this little theatre of horrors on the line of the Grand Guignol, with frequent changes, and presented another show of the usual mixed order last week. His principal item is a two-act drama by F. Juvenet, "Vers le Pole," concerning three Swedish explorers making their way toward the North Pole (or it may be the South). Bears discover the place where they hid their reserves, and when they go to get supplies find an empty cupboard. The men go through all the tortures of hunger, one soon expiring; his companion in a moment of folly cuts off a hand of the corpse and eats it. Later he kills himself just previous to the arrival of a relief column, which comes in time to rescue the surviving explorer. The men promise to keep the secret, and plan to report the demise of their companions as of privations, so that their names will go down to posterity as victims of the polar expeditions. The drama is solidly constructed and the only thrill is the brief act of cannibalism.

A risky farce with a rude termination is "Le Testament de Prosper," by Maurice Pain, relative to a forged will, but concerning which there is little to be added.

The remainder of the program comprises a sporting sketch, "Un Tuyau," by Jack Abellie, also "Le Dindon de la farce," by F. Despas and Willemetz, held over from the previous bill, probably because nothing better was forthcoming, which does not prove they are gams of humor.

Kendrew.

OUT OF TOWN

THAT DAY

"That Day," a play by Louis Anspacher, at the Apollo, Atlantic City, July 2, week.

Geraldine Duganese.....Hedda Hopper
Dr. Eric McKay.....George MacQuarrie
Lloyd.....Agnes Atherton
Ellenor Windham.....Bertha Mann
Robert Sinclair.....Henry Mowbray
Sylvester Carl.....Frederick Truesdale
Mrs. Robert Sinclair.....Frances Neilson
Mrs. Mildred Dunham.....Ellis Baker
Seymour Spencer.....Edward Fielding
Roy McKay.....Raymond Hackett

Atlantic City, July 12.

A forceful play for thinking people with a tale as virile and holding as an Ibsen theory, marked the preliminary venture of the Belmont theatre repertoire company into the actualities of stage existence. The play deals with a husband who idealizes his wife until learning she lived with another previous to his marriage. He finds it hard to reconcile himself to the happiness he possesses and the love that is his.

The author has made his problem very real, impressive in its forcefulness and intelligent in its concluding theory. In construction the play peculiarly deals with a definite climax to each act, making fairly consecutive action as of a series of episodes. With one exception, the performance was splendidly cast. Bertha Mann held the principle feminine role with continued interest. George MacQuarrie was opposite as the doctor husband, Frederick Truesdale offered a suave, sly, polished trickster lawyer; Agnes Atherton scintillated in a "Gold Digger" part. Edward Fielding played excellently and Ellis Baker put in youthful charm.

A play for intelligent audiences.

Scheuer.

The Lexington opera house on Lexington avenue and 51st street, New York, was recently sold by the Chicago Opera Association, which controlled it through the Lexington Theatre Corp., to Frederick Brown, a real estate man. The consideration was in excess of a half million dollars. Several film people were dicker for the house, including the managers of the Plaza, an East 53rd street picture house. It is understood the theatre will be razed and an office building erected.

Date books for the next theatrical season have again been issued by Fred and Billy Murray, stage lighting experts. It is the 14th year the little books have been distributed and list of professionals with date of birth is again credited to "Davenport" Edward O'Brien. It's the same O'Brien known around the Friars as "Saturday Night Eddie." At the last Frolic he was christened and the "Davenport" handle given him.

THE OLD TIMERS (7)

Variety Act
16 Mins.; Three
American Roof

Imogene Comer, Josephine Sabel, Dan Barrett, West and Van Sclen, Andy Gardner and Rube Wallman comprise this "old timers" act, sponsored by Dave Marion for the small time. Marion, whose name does not appear on the billing, is also producer of "Veterans of Variety," a big time act of a similar order. The small time edition, obviously framed only for pop house bookings, is a setup for the three-a-day and might even do well in faster company. All such acts have a certain appeal, and certainly any audience is bound to respond and acclaim a 75-year-old who still shakes a wicked hoof gamely and neatly. That was Dan Barrett. He is the specialty hooper of the troupe.

Miss Comer is announced as a Tony Pastor and Atlantic Gardens favorite of 25 years ago, where she scintillated with her descriptive songs. She did two of them, including several choruses each, and proved that more than a score years have not changed the likes and dislikes of vaudeville audiences.

Josephine Sabel modestly announced that 30 years ago she was the toast of the town at Koster & Bial's. She is a nice appearing gray haired woman who looks the ideal stage "mother" type. The contrast in seeing her strut, high kick, cake-walk and expose her blue garters probably accounted for the wow she scored. Talk about being full of pep, that woman certainly can step with the youngest of 'em! When the company was taking its curtains she did a couple of kick backs for good measure and made the women shriek, paving the way for an absolute stopping of the show despite the intermission period following.

West and Van Sclen are a musical team, the man announcing he appeared with Buffalo Bill 35 years ago. His well groomed appearance almost belies his age at first glance. He and Miss Van Sclen double on the cornet, doing a number of novel effects, including a bagpipes imitation.

The act opens in an office set, Rube Wallman as a vaudeville agent. The five old timers come in singly and take their seats. Andy Gardner in red wig doing a flip office boy. Wallman says something about the reason many old timers are not working is because the managers do not give them a chance. He states he will permit them to show him their wares. They exit and Wallman renders a whistle solo to plug the stage wait for costume changes. The others follow with their specialties.

The act was an unqualified hit at the American, where it is topping the bill. It's a corking all-season feature for the big three a day.

Abel.

WHEELER and POTTER.

Song, Dance, Talk.
15 Mins.; One.
American Roof.

Boy and girl combination. He enters chasing the last car and, on top of that, loses his last nickel. He is crouching hunting for it when the girl enters and mistakes him for a bench. She sits on him for some cross-talk, she soliloquizes and he ditto, but really wise-cracking to her soliloquy.

He solos with an eccentric dance, that being his forte. The woman handles the singing primarily, doing an "Absent Minded" special number that could have been stronger. They finish double song and dance.

The act is evidently specially written. It is a different routine from the one last seen a year or two back carrying a special "Cuyler's Cafe" drop, the boy doing souse. The couple handle themselves confidently. On No. 3 at the American Roof they clicked sweet and pretty.

Abel.

JEAN and WHITE

Classical Dancing
11 Mins.; Full Stage
58th St.

What at first appears to be a man and woman combination in dances develops at the finish to be a man and a female impersonator. The two open with a double that gets by, followed by a Spanish dance, well done by the impersonator. The man then offers a bit of jazz stepping well received, and then comes the wallop. It's a "cooch," out and out, and would be great for the fair grounds. The 58th Street audience tittered all through it, but the sting is taken away at the finish when the wig of the impersonator is removed. The laugh then makes it a fair small big-time act.

Fred.

"HARLEM FOLLIES" (14)

Revue
35 Mins.; Full Stage
Regent

There's a wealth of talent in this amateur revue, and, as Stan Stanley remarked, many deport themselves like professionals. If they are rank amateurs, outside of course of club and entertainment appearances, a number of the youngsters are truly prodigious and gifted. The management claims every one of the 14 young men and girls is a bona fide Harlemit. The idea started two weeks ago, when George and Murray Rose (who put on the dances) and Harry Hart (musical director), assisted by a song plugger, made announcements for volunteer talent at the theatre. The Rose boys the week following staged and produced the revue, which includes a number of costume changes (provided by B. S. Moss).

The act opens with a peppy little miss jazzing and struttin' on the rostrum, a chorus of six coming down the aisle, three each in single file onto the stage. The rest is a series of specialties, every one professional in merit of a calibre differentiable as big small time at least. There is one stepper (male) in the troupe who showed about everything there is in the buck and wing and eccentric legmania lexicon, his deficiency being a nervousness that propelled his hands ludicrously to his trousers belt every so often to hitch them up. That marred his two solos, although if it were laughs he wanted he got plenty.

Being nameless, the girls can only be distinguished by the numbers they did. The ones handling the "Fickle Flo" and "Weep No More" numbers deserve a professional o. o. The chicks are there. The two girls doing a piano and vocal routine stood out, particularly the miss in the black dress. Her voice shows signs of training. She did three numbers and wowed 'em. The Rose boys (piano act routine) clicked on all six, the Jolson impression going over strongest. "Spanish Lou" also stood up.

Richard W. Finch and Thomas S. Malle are credited for the special music, although most of it is pop stuff. The plugger did not overlook any possibilities, incidentally.

Discounting its length, which would require drastic cutting, the revue as a vaudeville tab qualifies as a big three-a-day flash turn. "Here isn't much production, just some drapes and three or four cheap, though neat, costume changes. It is all talent, however."

Abel.

FREY and ROGERS

Comedy Talking and Singing
17 Mins.; One
58th St.

Henry Frey, who for years has been doing a single, and Dorothy Rogers, the tall, good-looking redhead, who heretofore has usually appeared in comedy sketches, have formed a singing and talking combination for "one." Frey has retained a great deal of the sure-fire material from his single which goes over for laughs, while Miss Rogers proves an excellent foil. At present the act is a little lengthy, but with about two or three minutes cut and more speed they should fill in nicely in the smaller big-time houses.

The pair open with cross-fire regarding the language of flowers, with Frey in a dinner jacket and Miss Rogers in an evening gown that is rather stunning. Frey does a single number, after which she returns in street costume for more cross-fire stuff with a laugh at the finish. Frey does a couple of topical numbers, sure-fire, with bonus and other locals.

Fred.

"SONGS and SCENES"

Operatic
18 Mins.; Full Stage and One
(Special)
Greeley Sq.

This is an operatic singing turn, two women and three men, with Olga Boehm and Harold Maxwell featured. The numbers are backed up by scenic effects, the first having a set showing a sea coast. It is an ensemble with everybody on and harmonizing in operatic fashion. One of the men singles next, singing in Italian. The rest of the singing was in English. Miss Boehm did Tosti's "Goodbye" and "Wonderful Eyes," the latter identified with Grace La Rue for some years. Mr. Maxwell doubled on one of the numbers with Miss Boehm, the voices blending nicely.

The latter portion has the quintet singing lighter pop numbers. Costume changes are made for each of the selections. The ensemble stuff is tuneful, and the soloists get pleasing effects. The turn shapes as an acceptable one of its type for the pop houses.

Bell.

NOLA ST. CLAIR and CO. (2)

"Tillie" (Musical Travesty)
14 Mins.; One and Full Stage (Special)
State

A timely bit of travesty with its settings probably inspired by the popular success of "Captain Applejack." The act opens with a drop in one suggesting the reception room of a dwelling. The butler admits a young man who inquires for the daughter of the house. It appears she is too busy reading a thrilling novel to see him, but is prevailed upon to do so.

Short business of courtship, but young woman is too busy with her novel reading to pay attention. Young man suggests he knows where there is a pirate cave and invites her to visit it.

Setting goes to full stage set as pirate cave with former butler as buccaner. He does bass solo in excellent voice and the young couple appear. The rest of the action is made up of broad clowning by Miss St. Clair, who has a first rate style of low comedy. She wears wide boots that flop around her ankles, tight velvet knickerbockers over legs bare to the knees, and her cute, plump figure and blonde prettiness contribute a good deal to the sightliness of the stage picture.

The girl is a natural clown and her business of terror and impertinence toward the ferocious pirate makes good fun. There are several numbers involving all three and the trio separately, the players having agreeable voices. At the finish it is disclosed that the cave and the butler pirate were all a plant to cure the girl of her passion for lurid fiction. All neatly done without waste of time or effort, the whole affair being compactly framed for a trifle less than quarter of an hour.

Rush.

WYOMING TRIO

Singing and Rope Spinning
15 Mins.; Full Stage (Special)
Greeley Sq.

Two men and a woman. Act opens with trio harmonizing off stage. Song for opening with more harmony, and a bit of stepping by three next. All are clad in Western cowboy garb, and special set shows exterior of ranch cabin with glimpse of prairie. One of men is smooth faced. Other has mustache. Smooth faced chap is first class rope spinner, handling one, two and for a feature stunt five, with all spinning together. There is an attachment to man's waist to which two of the ropes are secured for this trick. In an announcement he said he was the only one to have ever succeeded in spinning more than three ropes simultaneously.

Mustached fellow shows excellent possibilities as a quiet type of comic, with comments during the act. He has no material to speak of now, but with that remedied he can go along. Whip cracking by both men, cutting paper in half, etc. The two men are both six footers, and look the part of the cowboy types presented. Woman has likable voice, which although lacking training, is musical.

Act is a bit different from general run of three acts, made so by combination of harmony and the rope stuff. It got over handsly, closing a six-act show at the Greeley Sq.

Bell.

HARRY WHITE

Songs and Monolog
15 Mins.; One
American Roof

Harry White has a new routine, working in dude blackface. He opens behind a portable screen singing an Irish ballad in a corking falsetto that raises the suspicion there may be a woman back of the olio doubling for the vocal calisthenics. As the song progresses various articles of female unmentionables are removed to suggest they are being donned one by one. The surprise is the blackface disclosure after the screen is removed.

Mr. White next goes into a five or six minute monolog harping on marriage, from which he derives his billing, the "Matrimaniac." There are a number of funny points in the chatter, the monologist attacking the talk in a confident, breezy manner that is undeniable. He enunciates in excellent Boston grammar, eschewing dialect altogether. He topped it off with a "nut" "Strawberries" number, the encore being a well written parody melody of Kipling, Service, Longfellow et al, verses describing the cafe that stands under the spreading chestnut tree and the financial damage entailed in ransoming a square meal.

Mr. White's new routine is a strong frame-up for the small time, worthy of a feature position.

Abel.

"STOLEN SWEETS"

Girl Act
24 Mins.; One (2); Full Stage (22)
58th St.

A musical comedy tab with four principals and four chorus girls. Of the principals three are men. The girl does little or nothing. The act is principally a cross-fire talking turn between the two comedians. They are supposed to be of the light comedian type, but go in for dialect stuff from time to time. They suggest a team that has been doing a "Potash and Perlmutter" kind of act and can't forget it.

The act opens in "one" with the two men dead broke and looking for a meal. Finding a purse containing a letter of introduction for the heir to a candy factory they decide one shall impersonate him.

In full stage the office of the candy works is shown with the four chorus girls impersonating the typist, the telephone operator, the filing clerk and the bookkeeper. One of the girls is a fair dancer, but that is about all that can be said for the chorus. None can sing, and they just about manage to stall through a few steps here and there. The prima donna does a duet with one of the comedians in fair manner.

A small-time offering is the best that can be said.

Fred.

LINDLEY'S SERENADERS (6)

Music, Dancing
14 Mins.; Full Stage
Harlem O. H.

A three-girl musical act that might be developed into a clean-cut specialty is strangely submerged in an attempted vaudeville production of six people. The girl musicians play piano, violin and saxophone and make most agreeable music.

Instead of making the appeal through the melody and the fresh looking musicians, they are subordinated to a team of man and woman dancers and a soprano soloist, neither of whom get anywhere, with the exception that the whirlwind dancing finish of the stepping pair is an applause getter. The dancing woman is a good looking blonde of rather Junoesque figure. She wears a variety of exceedingly pretty costumes, but her dancing, except for the whirlwind steps mentioned, are not sprightly.

The singing girl is rather colorless in her style, although her voice is agreeable. As she handles her numbers now she merely fades in and out of the picture without impressing. Coaching in showmanship might cure her expressionless style. The man of the dancing team is an excellent stepper. The whole thing seems to be rather a family affair. Nobody is featured and the combination is rather a jumble. The girl musicians as a three-act would seem to give most promise.

Rush.

CROWLEY and MILLS

Piano Act
12 Mins.; One
American Roof.

Two boys, seemingly rather young, with a mild piano act routine. They impress as amateurs, or still in their professional novitiate, although the singer announces the "Baby Brother Blues" number as being made famous by them in Fred Stone's "Tip Top" show. If they have had production experience as soloists, outside of chorus work, they kept it a secret Monday night on the Roof.

Their routine was labored and stilted, the pianist missing on cues and accompanying horribly. His vocalizing is flat. He should tickle the ivories solely and let the chap up front handle the pop singing.

They labored so obviously that the audience responded extra charitably. Their youthful, serious appearance is their asset. With proper coaching they could really accomplish something in the No. 2 position. As is, just small time.

Abel.

MAVON and LADD

Singing and Dancing
15 Mins.; Full Stage (Special)
23d St.

Man and woman in conventional singing and dancing turn, embellished with a beautiful drape setting, and assisted by a pianist. Both are young, with that in their favor. The dancing is of the average sort with a forward kick of the man standing out. The woman dances neatly, but her songs call for vocal qualifications in advance of what she possesses. Usual single and double routine, with pianist filling in for changes of costume. Woman's wardrobe is classy. Man also carries clothes effectively.

A year or so of experience on the minor circuits is what the couple most need to develop. Appearance and average merit of songs and dances will pass them readily in early spot in small timers.

Abel.

STEPPE and O'NEAL

"Brazilian Nuts" (Dialog).
15 Mins.; One.
American Roof.

Harry Steppe and Harry O'Neal are from burlesque and, although this is probably just a summer flyer for vaudeville, they have framed their routine to conform with vaudeville requisites. It's a two-man cross-talk routine, Steppe doing his familiar dialect and O'Neal feeding nobly. In fact, O'Neal's aggressive straight stands out to such extent it is by no means subsidiary to the comedian's work.

Steppe is waiting for his girl, Becky, to present her with a gift of Brazilian nuts. O'Neal has just dropped some jack on a nag, Becky, and starts berating the filly insultingly. Steppe takes offense, and that starts things. The misunderstanding is not prolonged, the team propelling their chatter forward with each point, touching on a number of things.

Steppe used to do creak Hebrew parts in burlesque. He is quite duds in street clothes now, excepting for the dialect. The cross-fire is concise, snappy and clean, excepting possibly for one gag that the stage in the audience insisted on misconstruing.

They scored the laugh hit of the evening.

Abel.

ETHEL and WARD SHATTUCK

Club Juggling
12 Mins.; Three (Special)
23d St.

Ethel and Ward Shattuck utilize a flower garden set as a means of lifting a regulation club juggling and hoop manipulating turn out of the ordinary run. The idea is a good one and features the act with a desirable touch of novelty. The double club exchanges are of the familiar type, well done and containing a bit of comedy with the hard throwing. Each uses three clubs in the exchanges. There is some talk in the turn, but neither handles it particularly well. The talk itself amounts to little. The clubs used in the first part of the act are disguised as floral bouquets. Colored clubs are used later.

Act makes good opener for pop houses, with possibilities for developing talk that would give it better spot.

Bell.

O'NEIL and FLIPPEN

Songs and Talk
18 Mins.; One
Fifth Ave.

Two boys in blackface, apparently from burlesque. The opening consists of a dice number with business worked up in conjunction with it. The idea is not new but gives the turn a good sendoff in the comedy division. The taller chap handles the bulk of the comedy with his partner acting as a feeder, at times not restricted entirely to the work of a straight man. The latter furnishes a wench impersonation at the finish, doing a double dance with his partner. A number is worked in here and there mostly for comedy purposes with the turn in its general makeup including several laughs.

At the present time the act is too long. Fifteen minutes would be sufficient and 12 enough for the majority of houses for which it is suited.

Hart.

ARONTY BROTHERS

Acrobatics
Mins.; Full Stage
Lincoln Sq.

A couple of men offering an interesting routine of hand-to-hand balancing with some novelty stuff in the way of jaw holds. The act has the appearance of being a foreign combination. Their work is done with ease and manages to get something of a hand. Opening with the hand-to-hand work they held attention. Following with the jaw hold, the top mounter acting as the left man and the understander doing a routine on a trapeze, closed the act nicely.

It is a small-time flash.

Fred.

CASE and MAYNE

Songs and Talk
14 Mins.; One
City

Man and woman team. Case, a knockabout comedian, was formerly of the male team of Mallen and Case. His present young woman partner is used as a feeder, a large portion of the routine being given over to chatter. Case introduces falls at the start, and whenever in need of a laugh does a quick flip to the floor. He can always produce a laugh in this manner. As much cannot be said of the talk.

A three-a-day comedy combination not as yet ready for the next to closing spot on bills of that grade.

Hart.

CONRAD and STERN

Songs and Piano
15 Min. One (Special Drop)
City

Birdie Conrad was formerly teamed with her brother Eddie. Both deciding to do new acts, she has taken as a partner Jack Stern. Their vehicle consists of a series of numbers, including mostly restricted ones.

The introductory brings Miss Conrad forth in a white hoop creation which shows her off to advantage, with Stern entering after the initial vocal work in a tuxedo with a lacy front and cuffs. He displays some semi-nut antics in conjunction with his first number. Allowing for a costume change by his partner, Stern handles a song, supplying his own accompaniment at the piano. Miss Conrad returns for additional vocal work, with Stern given an additional opportunity with a comedy lyric at the piano. They finish with a double version of an old time number syncopated.

The turn runs along smoothly. Miss Conrad looks well and has the proper idea of delivery. Stern manages acceptably with the comedy and produces results with the piano-vocal work.

The combination appears set for an early spot in the bigger bills.

Hart.

ARMSTRONG and NEVILLE

Hand to Hand
12 Mins.; Full Stage
Gresley Sq.

Man and woman in hand to hand lifts, with turn securing novelty through woman acting as understander. All of the lifts are well done, with a lift from the floor by the woman that stands out as a feature trick.

The woman makes a costume change after opening from skirt to black knickers. She could carry a black union suit to advantage. It would dress the turn better than the knickers.

Man is a good athlete. The dark sleeve garters worn should be abolished forthwith. If he must wear garters, white ones wouldn't stand out so prominently against a white shirt.

The turn is above the average as a pop house opener or closer.

Bell.

HENRY'S MELODY SEXTET

Musical
18 Mins.; Full Stage (Special)
Fifth Ave.

A combination of six girls, each playing a musical instrument, with vocal selections introduced at various points. One of the girls as an announcer introduces herself and each of the others. She starts the turn off vocally with the others furnishing the accompaniment on the piano, violin, harp, 'cello and trombone. The announcer later takes her place at the drums. The girls go in for straight playing with specialties offered by the cornetist, harpist and violinist in conjunction with the vocal efforts. A special cyclorama sets the turn off well.

As a musical aggregation this sextet has no outstanding feature. Its only chances are for three-a-day as at present routined.

Hart.

SCHAEFFER, WEYMER and CARR

Talk and Songs
13 Mins.; Full Stage
Lincoln Sq.

Two men and a girl offering a fairly amusing small-time skit with talk and songs. The laughs that there are in the act come from the double entendre handling of talk, with an automobile salesman on one hand explaining the merits of a car and the rejected suitor believing that a girl is being described. That is great for the small time audiences.

The girl and the comedian (the suitor) offer a double number early in the act which revealed the fact that neither could sing. The straight man in a solo number just about managed to top their efforts. A wedding trio bit at the finish completed the act to fair applause.

Fred.

FLORENCE PERRY.

Song and Dance.
14 Mins.; One.
American Roof.

Miss Perry works behind a miniature counter on which are several kewpie dolls. She asks one what it can do and, donning an abbreviated costume, goes into a dance. Similarly she alternates song and dance, the former to introduce each dance number, making her changes behind the counter. Miss Perry does four numbers in as many changes, jazz stepping, hock dancing and toe pirouetting.

She responded after intermission, and was well received.

Abel.

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

THE "KNOCKER"—Edward Clark (Character Monolog) I'M GOING BACK TO THE WORKHOUSE—Same—Edison No. 50924

Edward Clark, playwright, author and actor, is now also recording for the disks. He does two original character recitations. The "Workhouse" monolog is a "kid" recitation about a good-for-nothing who plaintively complains he wants to return to the workhouse, where they treated him well at least and not berated periodically by his stepmother.

In the "Knocker" recitation, Clark personates the title role, stating he is not knocking anybody, but his very insistence belies the statement. He then puts a friend of his, now a star on Broadway, "on the pan" and starts a string of "I can remember" back to the coffee-and-cake days. It's a corking recitation.

LOVE DREAMS (Waltz)—Lucas Novelty 4 ANOTHER WALTZ—Terrace Waltz Orchestra—Pathe No. 20747

"Love Dreams" last winter was the most popular "request" waltz along the Main Alley cabarets. It all comes down to how a song is handled. Waltzes like "Three o'Clock in the Morning," "Moon River" et al. have since surpassed this and avalanched "Love Dreams" in popular favor, all because the latter was not exploited as well as it might have been. It's of the dreamy, sustained order, similar to many others of its kind, permitting for a wealth of xylo and saxo effects.

The reverse side is "Another Waltz" (Oliver-Hulten), quite popular on the Pacific coast. It has an odd rhythm, smooth rather than tricky, that permits a "stop time" arrangement—rather unusual for a waltz. It's a corking dance disk if you still waltz once in a while.

SOME SUNNY DAY (Fox Trot)—Isham Jones Orchestra DON'T BRING ME POSIES—Same—Brunswick No. 2274

"Don't Bring Me Posies, It's Shoe-sies That I Need" sounds like a chorus girl's wall, although it is equally as effective for dance. There are a number of trick effects in it, the sax switching to the clarinet wailing for a spell, and then to some wicked banjo picking that stands out. The brasses take up the melody full blast for the conclusion, stamping it all told as a wicked toddle. "Some Sunny Day" is syncopated in Irving Berlin's finished style, proving that "Swanee River" can still be depended upon as a chorus interpolation and sound all right, although done in dozens of songs before, probably by Berlin himself mainly as well as firstly. The Berlin firm has a winner in it for a summer song. Jones has made his bass sax solo the chorus, and then graduates it up the scale via the brasses to the three-part saxo harmony work. A piano roll solo precludes the getaway, all jazzing full blast.

CALIFORNIA—Van and Shenck (Vocal). SWEET INDIANA HOME—Same—Columbia No. 3614

Van and Shenck evidently claim "California" and "Indiana" for their homes judging from the numbers they have made for the July Columbia releases. Whichever the case they sound sincere about it. "Sweet Indiana Home" is the lesser known of the two, although quite popular for dance. It is by Walter Donaldson. Funny thing about that chap Donaldson. Publishers now clamor for his stuff and accord it all sorts of plugging campaigns on the strength of his past performances. After putting over five or six hits for Berlin, Inc., in a couple of years he started free-lancing and repeated ditto with most of his product.

Whatever it is that a popular song needs to make it universally popular Donaldson has it.

I WONDER BLUES—Al Bernard and Carl Fenton's Orchestra WHO TIED THE CAN ON THE OLD DOG'S TAIL—Same—Brunswick No. 2264

Al Bernard, assisted by Carl Fenton's orchestra, sings and plays two

LEWIS and BROWN Dancers 8 Mins.; One Lincoln Sq.

A couple of dancing boys with a routine that appears to be rather flashy at first glance, but it is in the manner in which the boys put it on that counts. They appear to be rather too certain that they are good and this detracts from their value.

If instead of their complete assurance they went about their work with a more modest mien it would undoubtedly stand them to better advantage. They dress neatly and look fairly good for the small time.

Fred.

"blues," the first a long-winded plaint about "I Wonder Where She Went and When She's Coming Back Again Blues." The title tells the story, although Bernard has long proved his ability to handle such type of blues.

The other side is a unique doggerel lyric by Mike Fitzpatrick. The value of this disk is a matter of individual appeal. Some cannot "see it"; others like it.

SUN GOD (Fox Trot)—Isham Jones Orchestra HIGH BROWN BLUES—Same—Brunswick

It's a far cry from Oriental music to negro "blues," but here they are both coupled together. "Sun God" (Norman-Weber) has a staid Chinese theme that is well suited for saxo harmony work. The "High Brown Blues" (Ager-Yellen) is a lazy blues permitting the brasses and the reeds to alternate on the barbaric wails for some pretty effects. For dancers who appreciate a "kick" in their rhythm this is an excellent dance record.

DON'T FEEL SORRY FOR ME—Arthur Fields (Vocal) WAKE UP, LITTLE GIRL—Charles Hart and Elliott Shaw—Pathe No. 20743

"Don't Feel Sorry for Me" should prove the biggest hit for Archie Gottler, its composer, since his "America, I Love You," his hit of several years ago. Since then Gottler has turned out dozens of songs, more or less unfamiliar to the populace. However, this is a lyric song, and incidentally a gem in lyric construction, which is only to be expected from such hit-wordsmiths as Grant Clarke and Edgar Leslie. Arthur Fields injects a note of sincerity into the selection, including the special patter and accelerated chorus tempo, that distinguishes it as the best recording heard thus far. The "Wake Up" song is acceptably duetted in Hart and Shaw's usual finished style.

MEMORIES OF YOU (Fox Trot)—Atlantic Dance Orchestra SOME SUNNY DAY—Same—Edison No. 50973

"Memories of You" was Bert Grant's plug number during his short stay in the publishing game for himself. When he decided to go hunting for big game in the Maine woods he turned over his catalog to someone else. He had a good piece of "mechanical" property in the "Memories" song he had persisted a little. The Edison people evidently recorded it before it even showed up on the strength of the composition. It is a melodious fox, although on familiar lines in construction, but since every company records one or two fox trot ballads monthly this might have made some money for the publisher-composer.

"Some Sunny Day" (Berlin) is distinguished by "Carry Me Back to Old Virginny" as an interpolated chorus, also uniquely done in "stop time" metre.

GEORGIA (Fox Trot)—Carl Fenton's Orchestra BLACK-EYED BLUES—Same—Brunswick No. 2259

"Georgia" as far as its popularity is concerned is already "made" in the east. The big organization behind it put the Walter Donaldson tune over for a hit practically overnight.

The "Black-Eyed Blues" number has yet to show up in the east, however, although it is reported big around Chicago. It is an indigo wall with a Spanish motif that allows for a nice effect in a piano and xylo passage in the mid-section in addition to the usual saxo stunts. Both sides are excellent for dance purposes.

MISS JOHNSON'S PARTY—Joseph Samuels (Violin) O SILENZIO A BUORDO—Three Vagrants—Edison No. 50900

This is a novelty instrumental disk. "Miss Johnson's Party" is merely a medley of jigs and reels played by Joseph Samuels, with Larry Briars at the piano. Samuels is well known as a disk recorder with his Music Masters. This solo attempt is an excellent display of his fiddling prowess, although musically it doesn't mean anything.

The Three Vagrants (accordion, clarinet and guitar) inject a little more melody with the other selection.

I'M GONNA BUY A ONE-WAY TICKET—Al Bernard (Vocal) HAM AND EGGS—Collins and Fenton (Vocal)—Edison No. 50992

The "One-Way Ticket" song is the usual "Back to a Little Old Horse Town" idea, well done by Al Bernard, assisted by a chorus of mixed voices. It pictures a fellow about rising at conception of Miss about rising at 5 a. m., etc., that is hard to believe despite the singer's seeming sincerity. The other side, however, "Ham and Eggs" (Mike Fitzpatrick) is a clever lyric dialog on the eternal happiness to be derived from the

standard breakfast combination. This, of course, leads into the familiar chatter about "If I had some ham we'd have ham and eggs if I had some eggs," to which the Ethiopian vis-a-vis dialectically remarks, "If it wasn't for daylight saving I could get you the eggs."

TEASIN' (Fox Trot)—Casino Dance Orchestra MY HONEY'S LOVIN' ARMS (Fox Trot)—Levy's Trio—Pathe No. 20748

Levy's Trio is a new recording combination, and probably is the Jules Levy of the Roseland and Audubon orchestras. It's a cornet-banjo-piano combination, a novelty in itself because of the sax's absence. Levy's cornet carries the "Lovin' Arms" blues for the major portion of the recording, although the piano and banjo have a prolonged duet of their own. The aggregation is adequate for blues work, although might not click so pretty with melody fox trots, where the dulcet reeds would be missed.

"Teasin'" has a nice swing that makes for a catchy four-four dance, although its current release is somewhat belated considering the other disks have had theirs out a month and two months ago. It is distinguished by a "stop time" arrangement and a piano and brasses' duet.

SPAGONI'S WEDDING JUBILEE—Billy Murray (Vocal) BROTHER LOW DOWN—Al Bernard (Vocal)—Edison No. 50921

This is one of the best canned vaudeville disks released in a long while. Italian and negro dialect numbers are backed up, Billy Murray tenoring all about what happened at "Spagoni's Wedding Jubilee" (Fred Fisher). There are quite a few laughs in the lyric with its garbled Mulberry street patter.

"Brother Low Down" (Briers-Bernard) is sung by Al Bernard, its co-author, "the boy from Dixie." That accounts best for the reason Bernard's "blues" compositions are so realistic in dialect and constructive according to other sons of Dixie. Bernard recites about a preacher, Low Down, in New Orleans who threatens to expose the racetrack hounds, "high yalliers," crapsshooters and other sinners if they don't drop their nickels where they should toward the support of the church.

BY THE SAPPHIRE SEA (Fox Trot)—Hazy Natzy Orchestra ON THE ALAMO—Lanin's Famous Players—Gennett No. 4876

There is distinction in these dance compositions on the current Gennett releases in the matter of composition and arrangement. Ted Snyder's "Sapphire Sea" is played with a reserved delicacy by Natzy's orchestra that is a relief from the usual jazz. "On the Alamo" (Isham Jones) is also a soothing sort of number, dreamy and melodious, well arranged by Sam Lanin for his Famous Players bunch.

THE MILL BY THE SEA—Walter Scanlan (Vocal) MY MELANCHOLY BABY—Same—Edison No. 50923

Walter Scanlan, the Irish tenor, does two light ballads on the current Edison disks. The "Mill" number (A. E. Adams) sounds like it was born in England and exploited here by Chappell or Harms. Scanlan vocalizes feelingly about his dreaming in the mill by the sea that is haunted by love, etc.

The other side is a more sprightly composition written about a rather trite theme, although well developed. It's the "Come to Me, My Melancholy Baby" idea, distinguished by its catchy swing and sentimental expression by the singer. "Melancholy Baby" (Ernie Burnett) would have a chance as a popular song if properly "plugged."

KINDNESS—Elliott Shaw (Vocal) MY MACHREE'S LULLABY—Crescent Trio—Pathe No. 20744

"Kindness" (Nelson-Breuer) is a sort of sermon song of the type that has not been heard about for quite some time. Every once in a while a songsmith will think of transforming an adage or a commandment into a popular song, some of these enjoying quite a vogue, too, although "Kindness" is really a discourse on what the word, if lived up to, can accomplish for the doer.

The other number is an Irish number, composed, as all good Irish songs are, by a native son (?) Ira Schuster. The Crescent Trio harmonizes to good purpose, fittingly accompanied by a harp.

WHEN YOU AND I WERE YOUNG, MAGGIE, BLUES—Billy Jones (Vocal) ROCK ME IN MY SWANEE CRADLE—Vernon Dalhart—Edison No. 50985

Now they've gone and ragged "When You and I Were Young, Maggie" although the clavier manner in which the dirty work was accomplished must be accorded even grudging commendation and admiration to Jack Frost and Jimmy McHugh. Billy Jones starts announcing he has been requested to sing an old song and says he will oblige if the chorus of mixed voices will join. They sing the orthodox obligatory while Jones carries the rag, a gem of comedy lyric construction, all joining for a straight chorus of "Maggie."

The "Swanee Cradle" (Young-Squires) number is rendered with ingratiating sincerity by Vernon Dalhart, whose recordings always have a stamp of sincerity that does much to enhance the meaning of the lyrics. It is a Dixie song and, of course, the inevitable "Swanee River" is harmonized as an interlude by a mixed chorus. A tinkling harp accompaniment also adds to the disk.

THROUGH ALL THE WORLD—Vernon Dalhart (Vocal) I WONDER WHY—Same—Pathe No. 20753

Two light ballads coupled on this Pathe disk. "Through All the World" is the Clare Kummer song Sidney Blackmer sang in Miss Kummer's "Mountain Man" production last season. Charles Wagner, the producer, published the song, and the fact it was not given wide exploitation probably retarded its "mechanical" growth, although with every performance many of the play's onlookers have expressed themselves desirous of getting the song on the rolls and records. Dalhart tenors the number with usual sincerity and feeling, as he does "I Wonder Why."

THE LITTLE GOOD FOR NOTHING'S GOOD FOR SOMETHING AFTER ALL—Harmony Four

ISLE OF LOVE—Helen Clark and Joseph Phillips (Vocal)—Edison No. 50903

The Harmony Four (Mixed Quartet) must be hard up for numbers to pick on this Harry Von Tilzer effusion of the crop of 1918 or thereabouts. It's about the tomboy who has gone abroad to enlist in the Red Cross. That's a piece of royalty change Harry never expected.

"Isle of Love" (Maud Murray) speaks for itself in title. Helen Clark (contralto) and Joseph Phillips (baritone) duet the love song splendidly, getting considerable out of the lilting melody. If this record will sell at all, "Isle of Love" will do it.

WHO STOLE THE CHICKENS?—Golden and Hughes (Dialog)

THE RAGGITY MAN—Edward Meeker (Vocal)—Edison No. 50901

Here's another old baby, Egbert Van Alstyne's "Raggy Man," the Edison people are marketing. Were it not for the current serial numbers one would not believe this is intended as a current release. However, Edward Meeker makes it sound quite new with his individual delivery and cross-talk with a little girl whose doll he wants for old rags.

"Who Stole the Chickens?" is a Golden-Hughes dialog (Rastus and Sam). One accuses the other of appropriating some poultry last Thursday and although he explains he was to a prize fight that evening to see two bantamweights contest, the word "bantam" starts a new tirade of accusations. There are a lot of neat points in the routine, sounding fresh and original, something new for disk dialogs, which are more or less familiar. If Golden and Hughes write their stuff as well as spiel it they ought to find a market for some of it among professionals.

Abel.

The Thousand Islands (St. Lawrence River) are having a larger number of show people than usual visiting there this summer with the Alexandria Bay hotels favored. The Islands lack a first class hotel, although the New York Central has often threatened to build one since Emory's fine Frontenac on Frontenac Island burned. While the Islands are on the border of Canada, the river people are asking more for liquor than it may be bought for in New York. At the Thousand Island House, Alexandria Bay, Jack Hoffman and Lillian Hoskins are dancing.

The Forty-Eighth Street Co., building the large hotel at 43d street and Eighth avenue, denied that immediate plans called for the razing of the Tands Court apartments on 43d street and using that site for an addition to the hotel. The hotel will be called the Claman, and is designed for bachelors. It was reported the apartment house would come down in the fall.

Scibilia & Brooks are suing Emilio Delirio and Roberto Mediano for \$1,000 each in two individual actions, alleging breach of contract. The plaintiffs claim a contract as exclusive managers to continue for a year at the Club Maurice. The team is now appearing at the Tent, where they were served.

The Playhouse, Baltimore, which has played every imaginable policy for the last ten years or so, having played as an all Negro house two seasons ago, and for a week or two last season as an American wheel stand, is to be reconstructed into a bowling alley and billiard parlor.

PALACE

After seven or eight engrossing weeks in the throes of writing, casting and producing a Winter Garden revue a night at the Palace, with everything shipshape, ready-to-enjoy and all set up, is most refreshing. What a wonderful game this vaudeville is! The performers bring it in all complete except the applause, and all the management has to supply is the programs, the cute ushers and the theatre.

Still in the spirit of a "picker" who for weeks has said yes and no to almost every known name in the show business, one act (besides Van and Schenk, of course) rises up strong for the "yes" column—Mac West. How the show-makers have let that blonde baby get away from them so long—in fact, why anyone has let her squander seasons as a shimmy dancer—is inexplicable. The girl has all the comedienne talents of Ethel Levey and somewhat of her personality.

Assisted, rather than accompanied, by Harry Richman, a pleasant young fellow with looks and a knack for making a Steinway look like a hand-pump rather than a production, Miss West guided the Palace gathering with a succession of cunning, bawdy and bull's-eye skits in slightly characterized costume, thought it works as a gown act rather than eccentric. As a laugh vamp she was delicious; as a French prima donna she was immense; in a serio-comic melodrama bit, introducing various types of women parting from their lovers, she was alarmingly legitimate and astoundingly satiric.

Neville Flesoon is credited with writing the act. If he wrote it all the boy wrote something, and had he scoured the world he would scarcely have equalled the performance. Miss West contributes to it. She warmed up the house, held it, tied up the show and made a graceful little speech. Where has she been so long if she has possessed for any length of time what she revealed at the Palace?

Lou Tellegen had the biggest type in the time-card. Publicity rather than his "Blind Youth" seems to have made his a premier attraction. Surely his trifling one-act, a very shabby fragment of his road-show failure of the same title, cannot command vaudeville prominence. It is meaningless, witless and pointless, crassly "continental" in its raw melodrama, and replete with words and phrases strictly forbidden to less favored performers in the lily-white avenues of the two-a-day. But the women applauded, and in intermission were heard to go into ecstasies. Tellegen is, after his crude fashion of Parisian second-class dramatic hokum, an effective actor. But he buries what he can do well in what he writes so badly. As Sarah Bernhardt's support he had classical material, he spoke in a foreign language and he was subdued by the greatest light that ever shone upon a stage. Now, supported in turn by three milk-and-water troupers, in piffle of his own authorship, he has only his physical beauty and his newspaper fame to lean upon. He got plenty of applause.

Dave Harris worked the house for all it would give, but it must be granted there is considerable talent as well as showmanship in his single, plus the seven synopsators. Harris is a bit of a faker as a musician, but he is rather a salesman than an artist, and as such measures up to the requirements of the better vaudeville theatres. He "went" well enough. So did Arnaud Brothers, who have added a new cye and a drop to picture their "loving birds." They work it all better than ever before, have an effective new entrance, and make altogether a sweet turn.

Ivan Bankoff, always the same Bankie, has to step these nights to keep his name in capital letters with his little pupil, Beth Cannon. A prettier little danseuse of pronounced genius at toe-work and delicate pantomime would be hard to name. She is fragile and youthful, yet markedly effective, far beyond her feminine charms. Cliff Adams at the piano makes a complete trio of trained, accomplished, admirable artists, and the turn is a perfect 15 minutes.

Van and Schenk, next to closing, the perennial and the delectable, got a heart-warming acclaim and went in and earned it—all over again. These lads never miss. It must be in their souls—they change songs, style, tactics, spots—it's always the same. They just added another bead of triumph to the long rosary of their vaudeville career.

Joe Browning, with some new material, quite the smartest and snappiest the undersigned has ever encountered from the scarlet lips of this "different" jester, carried himself to as many encores as he thought necessary. Browning has so far improved in the last several seasons that those who found him less than amusing years ago, when he was too broad, may dismiss all memories and make up their minds to reckon with this commentator henceforth, for Joe is "in" with a wallop.

Paul Nolan, the Swede-dialect juggler, with a nifty little girl, held the deuce up and made it look like a picture card. Tan Arkis was assigned to open; not caught. Bessie Clifford held the house in solid, probably on past performances, which won her the favor of the customers all around the map, and she never lost a man during her artistic, pretty offering.

BRIGHTON

Tuesday night was like a late spring evening at the island, but George Robinson's Brighton theatre held virtual capacity. That may be credited to the Pat Rooney and Marion Bent revue, "Rings of Smoke." The whole credit must go to the Rooney-Bent combination, other than the standard popularity of the theatre, for there was nothing else on the bill to draw in that neighborhood and the weather was not propitious for transients, with Tuesday an off night at the beach in any event.

This summer and the beach! The open air men have been walloped hard and often all over so far, but there are more of them at the island and the rents are higher. Most of the concessionaires are operating under postponed rentals. They take postponements two weeks at a time and live in hopes, as do their landlords.

The Brighton has had a break-through Mr. Robinson having developed a cute habit of forgoing against a bad June by theatre parties. These special rate bunches that fill the house with money and enthusiasm were regular nightly through June. With July, though, that is declared off, but Mr. Robinson's alertness for the slow start of the season must have kept the Brighton from dropping back around \$15,000 in the bank balance. The Brighton doesn't cheat any week, and when it's running wrong down there the house can go wrong for a lot of money weekly, if not protected. Thusly—parties.

Even with the high-salaried Rooney turn this week, that occupied the entire second part other than Davis and Pelle, closing, the Brighton put on a bill that sent the first part through with a rush, barring Joe Darcey's inclination to jockey for encores in the No. 2 spot.

Jack Norton and Co., No. 3, in a comedy skit, and Yorke and King, No. 4, in a comedy turn, gave the opening half a double-barreled laugh, while M. Golden's "A Night in Spain," closing, intermission, made a fast, slightly number.

Mr. Norton was formerly of Santly and Norton. His present act is a comedy, "Recuperation," written by Hugh Herbert. It's a toss-up as to the best—Herbert's written out idea that permits of the humor or Norton's comedy that makes the laughs. Anyway, it's there; one of the safest comedy acts now in vaudeville. It's a physical wreck on a health farm. Norton is the blustering wreck. He can't fool his trainer (played exceptionally well by Morton J. Stevens), but when the patient sees a country girl carrying a wash basket along the road in the nicely set rural scene, he wants to swagger. Telling the girl how physically able he is, Norton strikes his chest a resounding whack, and slowly crumples up on the floor in one of the prettiest comedy falls ever made on the stage. Norton's falls are gems, and compel laughter. There have been none just like them. The trainer says, "Old boy, you're all right," giving him a loving slap on the back, and over Norton goes again. The house screamed. Any house will. The turn has been playing out of town, opening last winter. It's all set now for the best, vaudeville or a production, for this skit, as it is now played, could walk right into the centre of a Broadway revue. The young woman in it, billed as Corinne North, is said to have been one of the Four Haley Sisters. She looks well, but is new to the turn.

Following a big laugh act like that, Yorke and King started it all over from their opening pose as the old tintype, used in their billing. This couple are unique in a unique turn. Intermingled in the talk are some old boy gags among new and one rewritten barroom story (the "died" one), but their methods, ideas and gestures, including a little slapstick in one of the best encore finishes, vaudeville has seen, made them a riotous smash in the spot. There is no choice between Chick Yorke and Rose King. A more perfectly matched comedy couple does not exist.

Golden, previously a producer of Russian groups, has now gone to the Spanish thing. The line of distinction is thin between the two, marked mostly by the Spanish costumes in this instance. That permits a blend Golden has taken advantage of, presenting a swift dancing-singing sight act with nine people in 14 minutes, keeping them moving, sticking in a couple of bits of new staging, making this "Night in Spain" stand up as one of the best Spanish numbers coming in. Golden is a smart vaudeville producer in his class.

The Clemons Belling act opened, an animal turn of variety, using three people, is away from the usual in its work of all kinds. The big thing is a dog doing hoon rolling with its tail, a laughing finish that caused the principals to take several bows. Belling has a card in that dog tail's hoop. It's a peach, no matter how executed. Probably no opening act at the Brighton has ever received more in the way of appreciation or applause.

No. 2 held Darcey, who mentioned he "was on early," but neglected to add he was remaining very late. Darcey dragged his turn with the singing encores, until a plant in the first act exposed it was his rou-

time, even to a lay audience. When Darcey first came from the west he looked very big as a singer especially, but he has picked out a pop selection of numbers that doesn't show him off as well as when he clung more to ballads. While improving on his talk with better gags, the talk is still secondary. Maybe Darcey is holding over his last season's turn. That may be possible, and there is no reason why he should waste a new turn in virgin territory for him, but with the new season, Mr. Darcey, if collecting a new bunch of songs, might stop Eddie-Leonard himself while on the stage, and go through an act in any position in a manner that will get him more than his now apparent appeals for bows, bends and applause. As a blackface singing comedian, Darcey should be able to work into a production, but he will have to make the production people believe it.

The Rooney-Bent production is carrying Ted and Kathryn Andrews, featured, with Billie Rainsford, Anita Nitro, Colleen Bawn, Maude Drury and a jazz band. The chicken of the troupe is Marion Bent. Marion is marvelous in her sylvan-like. She weighs less now and looks better, on and off, than at any time since.

BROADWAY

Labor Day can't come any too fast here if this week's handout is "summer vaudeville." In many pleasant visits to this house the undersigned has never seen a less important show than the one that closed Tuesday evening's program.

Josephine and Henning, artists of the "class" type, who need nourishing surroundings on the best bills and who get by there with considerable mild and negligible singing only because they are pretty dancers, proved all out of the picture here. Miss Josephine was inaudible all the time, the lighting may have been subtle but proved ineffective and the dancing was welcome but not powerful enough to pull up a turn that had sagged through many minutes of songs that couldn't be heard, expressions that couldn't be seen, verses that might as well have been left in the book of "Mary's Pet Poems." This turn never was and never will be for anything but the most appreciative of ultra houses—on the big small-time wasted, an injustice to the artists and the patrons.

Jean Granese, who seems to be at the Broadway every time this reviewer is, corked in the hit of the bill next to closing. The man now sings more than he did last season, which is well for the turn, and the pianist has cut down his clowning to the plant portion, which is even more so. Bob Anderson, with a pretty horse that did juvenile tricks, closed, growing monotonous after one minute of having the horse count with the scrape of his hoof. The act lacks variety. Anderson's smile and appearance and the beauty of the little animal alone make it an approach to value.

Innis Brothers, with a new man enacting the straight (or semi-straight), picked up practically the old routine of this veteran turn where it was left when a tragedy took away one of the brothers. To one who has never seen the original combination this team will do nicely, and at that it is palatable to anyone. The comedy is of the "old school" type, with the familiar hoke talk about the hole in the doughnut, etc., and the amusing dancing. If the turn will take one criticism, it might consider less obvious returns for encores, as it would appear advisable for them to stay or at least once more rather than push the audience to demand two encores. It went well, however.

Kitty Francis and Co., a surprisingly popular turn, was one of those mysteries. It mystified as to what it was about, what it was all for, how it ever got there and where it was trying to get to. Twelve people, most of them meaning less than nothing, with Miss Francis trying to be screaming in entirely unfunny material, kept the audience guessing and waiting for the punch. It didn't seem possible so many people and so much scenery could be assembled in a pop house unless something were coming. Nothing came. Miss Francis tried bowing it into a hit, but couldn't. She should do a double at best, and then bring it right down to the footlights, in which event she may qualify for an early spot on split-time bills.

Autumn Three, good whistlers and imitators of birds, animals and things, started off well enough and were liked. Margie Coate, a large blonde singer of ballads and novelty numbers, got loud applause without revealing anything very surprising. Business was fair to middling.

Latt.

STATE

Straight and comedy acts divided three each on the six-act bill with one exception, the flash turn of Bothwell Brown and Co., who closed. Perhaps this spotting was good judgment, for the female impersonator had been preceded by Lew Hilton and Harry Young, who were the comedy riot.

Obviously, no low comedy turn, even of the broadest kind, could well have followed Hilton's Hebrew dialect hokum, no better item could have been selected to hold 'em in

than the colorful, not to say gaudy, settings and costumes of the Brown affair. The vehicle is somewhat changed. Now the whole thing is a pantomime story, done with Oriental settings that really catch the eye, and a considerable display of girls in the last degree of undress. The girls are nice looking and their costumes are all to the Ziegfeld, but it does seem they might do some dancing instead of just the listless posing, framed this way, presumably, so that Bothwell Brown's own pantomimic dance later in the turn will stand out. It has a certain amount of picturesqueness that holds attention in any spot on a popular bill.

The only other two items that commanded attention was the laughing riot of Lew Hilton and the musical travesty "Tillie" by Nola St. Claire and Co. (New Acts). Hilton is an ideal low comedian for popular audiences, but he sadly needs material. He is a dialect funner with a method all his own, and the best proof of his entertainment value is that he got over at the State with the dreary assortment of threadbare stuff he offered. The finish is the worst of the routine, Hilton holding the stage three or four minutes with a sort of hashed-recitation such as "You're a better man than I am; even as you and I," and so forth infinitum. This solo trash was used to cover up a change by Harry Young into Scotch kilts for a mediocre impersonation of Harry Lauder singing "She Is My Daisy." Once was enough, but after Young's stuttering imitation Hilton in comedy trappings had to do it all over again in burlesque. That sort of stuff would have killed any comedian who did not have an absolute comic gift.

Frazer and Bunce did an amusing 18 minutes of cross talk and numbers to a fine percentage of laughs. They have developed a funny idea in their identical dressing, based on their similarity of appearance, which gives them a good opening in tangled talk and keeps them going nicely with such exchanges of quips as "My wife says even she can hardly tell us apart." "Huh, she doesn't even try," etc. Their numbers have the flavor of special stuff. Their double, with one singing "The End of a Perfect Day" and the other harmonizing with a rag melody, was a distinct novelty. The pair have a workmanlike two-man specialty, and go about it in a hardworking style that brings them in winners.

Dalley Bros. are hand-to-hand acrobats who talk as they work. They deliver a familiar routine of feats with the springboard in fair style and are immaculate in appearance, with dark mohair trousers and trim silk shirts, but their talk is of the acrobatic school.

Hazel Crosby does a straight singing act with a young man accompanist at the piano. She has a soprano voice, at times striking with a clear top note, and her selection is acceptable, but her style of act differs not one detail from that of a hundred others that it passes quietly. Her black jet dress may have looked all right from the distant places of the State, but down front it looked crushed and limp and messy. There is something the matter with her makeup, too. There ought to be possibilities in a girl with as pleasing a voice as hers, but she has nothing now to back it up with by way of a vehicle. Rush.

FIFTH AVE.

Four acts out of eight at the Fifth Ave. carried the comedy end of the bill. The show was run in such a manner that the comedy was well separated, with each comedy turn following immediately after one of a quieter nature. Monday evening business was fair. When capacity does not prevail at the Fifth Ave. it can be declared only fair, as the house has been packing them in nightly for ages.

Nestor and Vincent, man and woman juggling team, opened the show. The young woman capably handles the chin work, with her partner furnishing the comedy portion of the turn. He also puts over one or two tip-top juggling feats. The turn proved sufficiently snappy for the introductory position and started the show off speedily. Ethel Hopkins, No. 2, offered three numbers, all rather highbrow for the Fifth Ave. The audience apparently enjoyed the change from the general run of published numbers and favored the young woman with acceptable returns at the finish. Miss Hopkins is rather concertary for vaudeville, but possesses sufficient vocal power to hold the attention of the average audience.

O'Neill and Flippen (New Acts) brought forth some laughs No. 3, making way for Henry's Melody Sextet (New Acts) an all-girl combination, which passed lightly. Will Mahoney, following, gathered in the first real laughs of the evening. Mahoney kept moving at a fast gait with his legs flapping up as he went along. Adolphus and Co. furnished a diversified dance vehicle No. 6. In Grace Eastman the turn has a capable danseuse. The young woman easily takes first honors with her efforts. Anna Velde displays ability in the acrobatic division, with Eunice Prosser aiding with violin work. Adolphus gets in his best work with the Russian steps, the turn moving at a good clip from start to finish.

The second comedy punch of the

evening occurred with Val and Ernie Stanton next to closing. The boys kidded their way into a hit and landed soddily. Mulroy and McNece, a mixed team on the rollers, topped the show off flashily. Hart.

58TH ST.

A fast moving little show of six acts, a Pathe News and "Nanook of the North" drew about a three-quarter house Monday night. The audience was of the type ready to fall for all of the "old stuff" and permitted a great part of the fly material to get past them. At that it was Joe Towle who walked away with the hit honors, next to closing. Towle has the manner of working to an audience of the type the 58th Street caters to that is sure to land them. His comedy, a little rough at times, is broad enough to get them right where they live. Joe got them right at his opening and then kidded them into liking everything. At the finish they were asking for more.

Downey and Claridge opened the bill with singing, bike stuff and skating. The man does much of Joe Jackson's stuff and lands it in great shape. His tramp panto is the only reason for the act, although there is a novelty opening. The girl appeared in a hoop skirt costume, which at the end of the first verse and chorus is left in the center of the stage, the girl stepping out in knickers. Later when the skirt is raised to the borders, the tramp is disclosed under it.

The Worth-Wayden Four, on second, got away nicely with a little routine of harmony and some comedy. Frey and Rogers (New Acts) filled the next spot nicely. It is a clever little talking offering.

"Stolen Sweets" (New Acts), a girl turn, was very much to the small time, with the two leading characters getting tangled in their dialects from time to time. After that Towle cleaned up.

Jean and White (New Acts) closed the bill. Fred.

CITY

The eight-act bill at the City played to fair attendance Tuesday evening. Business has been woefully off at this downtown house and the number present Tuesday was above expectations, considering the first half bill failed to carry anything in drawing power. The picture end had only an ordinary western production of no reputation other than the name of its star.

Featured in the lights were the Crescent Comedy Four and Birdie Conrad and Jack Stern (New Acts). The male quartet with the former Avon Comedy Four vehicle, "The New Teacher," failed to hit the mark. As a comedy offering it missed by a wide margin. The boys did better with the vocal work. The time worn comedy passed without a ripple and there was little reason for giving the turn preference in the lights over some of the other acts. Given the first chance for comedy, placed No. 3, the Crescents took one uncalled for encore and then exited. The Conrad and Stern combination followed, displaying something along entertaining lines and aroused the interest of a somewhat quiet audience.

Gerard and Perez, a two-man balancing team, opened the vaudeville section at 8.05. A five-minute routine sufficed to gain returns, with Jason and Harrigan taking up the running No. 2. The sister team had little difficulty with their routine of pop ballads and harmony numbers. The team is one of the standard-sister combinations of the local houses. They could have gotten away with a later position on the City bill, but were needed in the early spot to separate male turns.

Murray and Irwin, a male team in Eaton jackets, appeared No. 5. The turn was placed too late. No. 2 would have been the proper spot, according to the strength displayed. The double dance at the finish had a certain appeal, with a bit of the whistling also gaining attention. Holmes and Well presented a novelty singing vehicle No. 6. Miss Wells capably handles her "Country Girl," "Bride" and "Vampire" numbers, with the turn topped off with a double. The male pianist is a real asset and equally deserving with the two principals billing. The trio secured the proper response, with Case and Mayne (New Acts) given the next to closing assignment.

One of the features occurs with Don Valario and Co., a wire walking trip, including two girls and a man. With a routine developed at the utmost speed the turn proved one of the best bets of the bill. Hart.

HARLEM O. H.

A fairly satisfactory bill, defective for its show-time purposes in that its comedy values were light, but saved by two elements, one an especially strong feature in D. D. H., whose monolog occupied 20 minutes and left him with sufficient leeway for a group of bows and an encore speech; the other a clean-cut lot of special people who stuck to their particular line of work and avoided all discursiveness. Also an item in the show's favor was that it was rich in speedy dancing, colorful flash stage pictures and music. Six acts of vaudeville; a feature,

"Domestic Relations," with Katherine MacDonald in this case; a two-reel comedy, news reel and topical for the scale of 40 cents downstairs doesn't leave much room for discussion as to quality, anyway, and the show is the bargain of the city. That's why it is nearly always capacity before 8 o'clock.

John S. Blondy no longer works with his brother, having substituted a "Co." of one good-looking Amazonian blonde and a small top-mounter for the hand-to-hand and two high feats. The men work smoothly and with fine acrobatic style, although they do little away from the familiar design, but the act is neatly costumed, with two changes for the girl, who does a couple of indifferent dances and the boys working in Tuxedos.

Haney and Morgan, No. 2, are the average man and woman song-and-dance act. They handle their numbers in monotonous manner, but this is their worst fault. They have a "cold" opening, singing a "school-days" song in expressionless style, the girl doing an accompaniment equally flat on the violin and the man strumming a ukulele. Once the opening is over they come emphatically to life, the girl scoring with a standard composition on the violin, playing with real feeling and command that come as a surprise after her introductory bow-sawing. Man does a fair solo dance while girl changes to semi-Apache for ballad, the man joining later, also in Apache get-up. They get away to thunderous applause with an acrobatic dance arrangement based on the waltz-clog routine. It's a pity they cannot get hold of a lively opening. The present frame-up works against them and sets up an obstacle they have to overcome. The fact that they made good against it argues for their worth.

It's the other way 'round with Hamilton and Barnes. They have a dandy opening for the flirtation bit, an excellent bit of wise cracking. The talk is fast give and take of ultra wise repartee, some of it hokum, some of it novel, but all amusingly delivered in suave, non-chalant manner.

Lindley's Serenaders, three girl musicians, man and woman dancers, and a girl singer (New Acts) were next, leaving D. D. H. next to closing. The high score of this monologist at the Opera house, where they go in more for broad comedy than for philosophical wit of his grade, is a final test of his attainment of classification as a standard number. He has played the Palace and the intermediate houses and left behind him a record of consistent performance. Now he cleans up at the 125th street establishment and can call it a day.

Ruloff, the Russian dancer, has discarded his backing of dancing girls and his former girl partner is replaced by a newcomer, a rather chunky pony-sized toe dancer, who goes in more for formal legmania and leaping into arm holds by Ruloff. She is billed as Miss Elton. They have a pretty opening, swaying on at the extreme back of the stage behind a transparent drop to the soothing strains of "The Spring Song." The drop rises and they come forward into the full stage for the girl's leaps to her partner's shoulder. While they change the orchestra they carry does a violin solo from the trench, followed by Miss Elton's toe dance. Ruloff does his sensational Russian steps first alone and, after a costume change by the girl while the orchestra leader obliges again, makes a double whirlwind finish of the wild gypsy dance at which he excels. The turn is prettily dressed, both as to costuming, which has that quiet harmony which is the mark of good taste, and in their stage settings, which are adequate and appropriate without being flashy.

Rush.

GREELEY SQ.

Too much singing overbalanced the first half show at Loew's Greeley Square, two of the six acts running entirely to vocalizing and another splitting 50-50 between harmonizing and rope spinning. The lay-out could have stood more comedy. The spotlight worked overtime. Fair business Tuesday night.

Armstrong and Neville (New Acts) got off at a good tempo, with hand-balancing. Flo Ring did well with a singing turn second, featured with some pretty costume changes. These are made in view of the audience, the drop parting in the middle and forming an alcove. This improvised dressing room has a dull lighting arrangement. As long as Miss Ring is making her changes in view of the house it would appear logical to have all lights up. The songs were nicely varied, running to ballads, pop and production stuff. A plant was used for the finale, singing from one of the balcony boxes. Frank song plugging, but they liked it.

Tuck and Claire, a pair of talking acrobats with one of the men a remarkable contortionist, roused the house with unusual ground tumbling. With their acrobatics and the contortionist's facility for twisting himself into knots, securing comedy results that count, the team can get by in any company. It does seem too bad though for a pair of promising tumblers and benders to hold themselves back with the commonplace talk they are using for comedy purposes. The ability is there with both; all they need is a producer and author, either or both,

to set them right. When properly veiled, if they must talk, they'll advance with a rush.

"Songs and Scenes" (New Acts) next, with Lewis and Rogers, a two-man wop combination with likeable sidewalk patter, next to closing. The team do an Irish reel for the finish. It made a good contrast for the wop characters and returned 'em for a flock of bends. Wyoming Trio (New Acts) closed. The feature picture was "Spanish Jade."

BeL.

23rd STREET

The 23rd St., in common with other Proctor pop houses around New York, has cut its bi-weekly bills to five acts. The first half show was a strictly small-time arrangement, but nicely balanced in the picture end by a Chaplin reissue, "A Dog's Life," and "Domestic Relations," a Katherine MacDonald feature.

Monday night was cool and pleasant—just the sort of unusual July weather that should help a neighborhood house. But it didn't. Business was about three-fifths capacity. The Shattucks (New Acts) opened with club juggling and hoop manipulation. Al Carp was second with fiddling. Carp plays his violin on his knee, cello fashion mostly. He gets a vibrant tone out of the instrument, handling rag and operatic stuff on an equal basis. The turn went very well.

Jack Collins and Co. in a musical skit, "Dear Doctor," filled the third hole acceptably. The act is one of those small-time tabs, that has frankly been pointed to suit the pop house clientele. It succeeds.

Murray Voelck, fourth, made 'em yell with the pants-falling comedy of the singing comedian, and entertained with some excellent single and double vocalizing. The act went the full distance. Mavon and Ladd (New Act) closed.

BeL.

FRANKLIN

A well balanced show, assisted by the "Bronx Follies," a local attraction made of amateur talent, drew half a house at the Franklin Monday night. At K. Hall and Co., No. 3, stopped the show, getting laughs with his comedy patter, also with his comedy Bowery dance.

Gladys and Venus opened the show, giving it a slow start. The contortionist is doing an iron-jaw contortion stunt. Lew Wilson followed and pleased with his comedy songs and patter. Maud Earl, fourth, received applause with her songs. Morton and Russell, closing the bill, scored in their comedy turn. Morton's dance and comedy got many laughs.

The "Bronx Follies," starring Frank McConville, a young amateur, and assisted by 14 girls, eight of the girls in the chorus and the others handling special songs or dances. The girls were selected from photographs. McConville was the hit. Though lacking in voice, this amateur will make many a professional take notice when doing his dances. The girls looked neat in their costumes, though not the most beautiful girls in the Bronx, as billed.

The chorus made four changes. Each improved them. Also the girls who handled two special numbers showed pep the second time, after having been backward upon their initial appearance. The ensemble finale sent the turn away very well.

The "Bronx Follies" was put on a business-getter through securing its amateur talent from the section. A similar turn the first half went on at the Regent in Harlem, also a Moss house. Just what it meant in a box office way couldn't be determined Monday evening at the Franklin, although it was an ideal theatre night for the summertime.

James Fotheringham, manager of the Franklin, is figuring to produce an old-fashioned minstrel show during the summer, employing local talent only.

LINCOLN SQ.

The one good feature of the Lincoln Square show the first half was that there was less than an hour of it. The five acts consumed exactly 51 minutes. That was enough, for the stage offered much less entertainment than did the screen, and the picture was far from being an unusual one.

Lewis and Brown (New Acts), a couple of hoofing boys, opened to fair returns on their eccentric stepping, after which Corinne Arbuckle proved to be the one bright spot of the vaudeville, with songs. This girl opened with a hand spot and put over a good little number, after which her Broadway country girl bit got by nicely, and she followed with a number in Indian costume, which gave her an opportunity to display some of her figure. An Irish number at the close sent her away to the greatest applause of the night.

Schaeffer, Weymer and Carr (New Acts), a singing and talking skit with two men and a girl was rather a weak offering and Armstrong and James, following that trio, had to work mighty hard at their opening to get attention. The burlesque female impersonation at the finish of the blackface act, however, managed to get to the West Siders to the extent that they laughed.

The Aronty Brothers (New Acts)

with a combination of hand to hand balancing and jaw hold stunts closed.

David Powell, in the Paramount feature, "The Spanish Jade," was the feature picture offering.

Business rather good for the final show Tuesday night. Fred.

REGENT

Whoever thought of the "Harlem Follies" idea pulled a winner for the house. Tuesday night standing room was at a premium to the extent the overflow almost marred part of the entertainment for the seated patrons in the last rows. One would not think an audience of young folks, particularly from a nice neighborhood, could be so disorderly. It reached the stage where someone of the house staff other than the female ushers had to come inside and insist on silence. Monday night's business was reported S. R. O., the draw being the amateur revue staged by a couple of Harlem natives and a song plugger. The act contains 14 young folks, average age about 18, there for a week's stay without pay.

Since most are home girls or otherwise employed, the show is only put on nights, although the members themselves are insisting the management permit them to appear Saturday and Sunday afternoon as well.

The show itself held five regular acts and a five-reel feature film plus a Chaplin reissue. The Patrick's opened with their risley routine, the woman doing understander-through-out. The man (topmouther) is now clad in pink tights. A week ago at a local Proctor house he sported street clothes. The change looks more business-like. Being a sight turn it interested visually. Naturally every talking turn could not be as fully appreciated as it deserved, because of noise in the rear sections. If this is a regular thing there it is suggested that Tom Gorman, supervising manager of this and a number of other Harlem, Bronx and Washington Heights houses, had better install some of the efficient practices through which he accomplished so much at the Jefferson downtown (where he was formerly). The Jeff, drawing a motley ghetto crowd, was notorious for some of its yegg pastimes, but that is a thing of the past now.

Bobby Folsom, a female singing single, was the first to suffer through lack of attention. She was well received by the up-front customers but could not be heard beyond the three-quarter mark. A neighboring patron remarked, "She must be good, they're applauding for more." Anderson and Graves novel plot, a cross-section of a suspended dirigible, quieted them for a spell and interested because of the novelty. A couple are living up in the air, the inflated mammoth cigar being divided into a three-room suite. With such strong prop to base a corking comedy skit on, it's a pity that a number of opportunities were neglected. The cross talk is snappy as far as it goes but lacks ginger. There's no doubt some vaudeville author had a finger in the pie somewhere, only it seems that somebody really capable could have taken this small big-time skit and developed it into an important comedy wow.

B. C. Hilliam followed with a pianolog, assisted by Jim Kilpatrick on some of the vocalizing. Hilliam has a polite piano routine in which incidental patter is by no means a negligible feature, and he was probably the worst affected because of the rear restlessness. A good deal of the vocalizing is in a fast lyric tempo, much of this being indistinguishable for the same reason.

He has cleverly arranged Rachmaninoff's Prelude with comedy lyrics, which Kilpatrick sang as "What Was the Matter with Rachmaninoff When He Wrote His Prelude." Hilliam also got some measure of comedy by announcing his partner as "my son," "my cousin," "my brother-in-law," etc., at different periods.

Stan Stanley preceded the amateur act and scored the comedy hit of the evening. Instead of the straight doing a mind reader he now announces himself a prohibition agent, at which Stanley guiltily attempts to leave the house. The rest of the routine is on familiar lines, including the dollar-a-kiss bit, etc. "Harlem Follies" took up the next 35 minutes.

Abel.

A 15-year lease on a site adjoining the Gaiety, Utica, N. Y., owned by Wilmer E. Vincent has been secured by the firm. The addition may be used as an entrance and lobby for the Gaiety.

Gene Howard (Gene and Willie Howard) sailed Saturday for the other side. The Howards will reappear in the fall at the head of a Shubert musical production.

Raleigh Dent, manager of the Lyceum, Memphis, with his wife, is in Alaska on a vacation.

Harry Shafter became associated with the Sam Fallow office this week.

Al Rogers is back in the office of Arthur Horwitz.

SPORTS

(Continued from page 7)

George H. West, superintendent of the Law and Order League, charging that baseball pools and lotteries were operating in Troy on an extensive scale. It is claimed that many of the girls employed in local collar shops and other factories have been among the most consistent patrons of the "high run" game.

To get Johnny Buff to risk his bantamweight title in the ring at the Velodrome Monday night with Joe Lynch, Eddie Mead, the west sider's manager, had to consent to Buff being guaranteed \$30,000 for his end of the purse. Buff was entitled to take a percentage, but it is said he chose the guarantee. Admission was \$7.70 top and ranged to \$1 for the top rows above the saucer track. It was figured 20,000 fans attended but the total gate was only \$41,699.30. The boxers received 50 per cent of the takings, and Lynch therefore had to pay Buff \$9,150 to make up the guarantee. He will quickly make that up in earnings with the title in his hands.

It was worth double that to lose the title from Buff's angle. He was terribly battered around the mouth and nose by the incessant left jabbing of Lynch. He lost a number of teeth—actually punched out of his gums—and his lips were badly split. Doc Bagely, one of his seconds, leaped to attendance every time the Jersey boy returned to his corner and his practiced assistance was about all that kept the miniature Buff going until flattened in the 14th round. It was Bagely who went through the ropes and ended the fight.

William B. Masterson, known as Bat Masterson, sporting writer, former sheriff of Dodge City, Kan., frontiersman and one of the editors of "The Morning Telegraph," left a net estate of \$15,762.96 when he died Oct. 25, 1921, as disclosed in the Surrogate's Court through the filing of an appraisal of his property. Under his will this passes over to his widow, Emma W. Masterson of 300 West 49th street, she being also the executrix. The gross value of the estate left by Mr. Masterson amounted to \$17,237.51, and this consisted of Liberty bonds, \$16,782; gold chain, \$15; another gold chain, \$7.50; a 14-karat gold watch, \$50; and 18-karat gold watch, \$50; a gold deputy marshal shield, \$50, and dividends from his bonds, \$233.01. Two thousand shares of the Northern Texas Oil Company, found in his possession, were classed as of no value.

One of Broadway's biggest showmen was in Boston recently for a number of weeks. The Boston Braves (National League) had just arrived back in town and they looked so good to the manager he remarked if he got five to one he'd bet they would win the next three games. As the club had two games with the Giants and the St. Louis team was next in line, that sort of bet looked like easy money. A business man whom the manager has known a long time, asked him to repeat the remark. The showman replied if he got 10 to one he'd bet \$500. The business man said he heard him the first time and the bet at five to one was made. The Braves won six straight, their best record this season (the team is flirting with last place). However, the manager just didn't "have the heart" to take the other fellow's money and he did not. He felt more tickled at picking a live one than the actual money involved meant to him.

While the sporting writers of the dailies in New York are spending their time trying to solve the probable trade of the temperamental Yankee stars, perhaps the greatest attention should be given the plans now under way to give Providence, R. I., championship American League games every Sunday next season. The management of the Boston Red Sox is striving to put through the right to play Providence every Sunday, not with exhibition games, but scheduled championship contests. No doubt the Braves would follow suit if the Red Sox management is successful. If the Boston team gain this big financial help, Philadelphia will be the only club in the league to be without Sunday opportunities.

More than 2,500 high fans attended the opening outdoor show staged

by the Knickerbocker A. C. at Chadwick Park, Albany, N. Y., Monday night. In the main bout of 12 rounds Tommy Robson of Malden, Mass., had no trouble gaining the judges' decision over George Shade of California, lacing the lad from the Pacific coast to a fare-thee-well and badly marking him up. Ollie Stacy, manager of the Majestic theatre, is the promoter and Dan E. McMahon is the matchmaker. Claude Tibbitts is the referee of the club. Dan Carroll of the Times-Union is handling the publicity for the Stacy enterprise.

Jim Thorpe is going like a house afire in the Eastern League. The famous Indian athlete is hitting at a .400 clip and providing the punch that keeps Hartford on its sensational spurt for the pennant. Thorpe is supposed to be weak on curve balls, but the pitchers do not seem to have his number in that respect to date. He clouted out two homers in one game last week. Despite his age, he can still get down to first base in fast time and can cover ground in the outfield. Jim is proving to be a good drawing card in the Eastern circuit.

Declaring he is tired of stage work and exhibitions, Jack Dempsey, the heavyweight champion, arrived at Saranac Lake Monday to do some light training. The champion has signed to fight Harry Wills, with no date set. Dempsey was accompanied by Jack Renault, heavyweight champion of Canada, who was in the champion's training camp at Atlantic City for the Carpenter fight, and Joe the Greek. Jack says he is the best rubber ever. Dempsey is at the Onondaga Inn. Its owner is John F. Murphy.

Another international swindle was pulled off in Buffalo within the past month, when three confidence men took over \$30,000 from Albert J. McBride, Australian millionaire, on a fake horse-race scheme. McBride, traveling with his wife and family, met the men on an ocean liner coming to this country. A phoney lay-out was planted here for gathering advance reports from the tracks. This is the second time a scheme of the kind has been staged in Buffalo, the last one three years ago involving over \$100,000 with theatrical men mentioned.

Carol Shilling, star jockey, was arrested during a street brawl in Saratoga Springs. When taken to police headquarters Shilling was found to be suffering from scalp lacerations which required the services of a physician to close. The officer making the arrest did not appear in court to press the charge and it was dismissed. Thomas McDonald, horse trainer, arrested at the same time as Shilling, charged with fighting in the streets, pleaded guilty and paid a fine of \$10.

The Ming Toy Boot Shop, Inc., owned by Abe Attell and E. M. Tausend, had an involuntary petition in bankruptcy filed against it last week. Benjamin Lesser has been appointed receiver under \$2,000 bond. Liabilities are alleged to be \$20,000, assets \$5,000. The Wera Itality Corp. is one of the creditors, asking \$1,033 for rental due.

"Mister Man," a new play by Marion DeForest, critic of the Buffalo "Express" and author of "Little Women" and "Erstwhile Susan," will be given its first performance on any stage by the Bonstelle stock next week in Buffalo.

What is believed to have been the first prohibition raid as the result of a protest by petition occurred Monday, when Henry J. Waldbillig, chief of the federal prohibition enforcement office in Albany, N. Y., led a squad of dry sleuths to the Alice hotels at Sprakers, a short distance from Amsterdam, confiscated whisky and arrested Ernest Bundy, the alleged proprietor. The petition, signed by more than 150 residents of Sprakers and more than two feet long, was sent to the New York enforcement office. It was referred to the Albany office and the raid followed. Bundy will be arraigned before U. S. Commissioner Palmer in Schenectady on a charge of illegally possessing whisky.

BILLS NEXT WEEK (JULY 17)

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
Van Hoven
4 Bards
Van & Schenck
"Dress Rehearsal"
Margo Waldron Co
Jack Wilson
"Ere Franklin"
Herman Timberg
Keith's Riverside
Monroe & Grant
"Glenn Anderson"
Geo LeMaire Co
Lester Allen
"Little Cottage"
Diane & Rubini
"Grace Hayes"
Maude Earl Co

King & Irwin
Pepper Box Rev
(One to fill)
ATLANTIC CITY
Young's Pier
Sultan
The LeGrohs
Leavitt & Lockwood
Robbins Family
Will Mahoney
Lionel Atwill
Alleen Stanley
Lockett & Linn
BALTIMORE
Maryland
Demarest & Collette
Meroff & Black
Franklyn Charles
Quixley 4
J & N Olms
LaPalieria 3
Elizabeth Murray

Sultan
Foley & La Tour
Glenn Andrews Co
Pierce & Ryan
Arnold & Weston
Nat Nazarro Co
1st half (17-19)
Morley Sis
Wm Seabury Co
Welch & Norton
(Others to fill)
2nd half (20-23)
Dixie Hamilton
Sherman & O'Rourke
Henry's Melody 6
(Others to fill)
NEVARK, N. J.
Proctor's
2nd half (13-16)
P Dassi Circus
Ethel Hopkins
"Are You Mar'd?"
Morris & Shaw
Cassino Bros Co
Royal Venetian 5
Will Mahoney
Morin Sisters
1st half (17-19)
Foley & La Tour
Toto
Burt & Rosedale
Henry's Melody 6
(Others to fill)
2nd half (20-23)
Inez Hanley
Welch & Norton
Wm Seabury Co

HARTFORD
Capital
B A Rolfe Rev
Homer Romaine
Young & Wheeler
(Two to fill)
2nd half
Frank Work Co
Betty Washington
(Three to fill)
NEW HAVEN
Palace
Frank Work Co
McNally & Ashland
Lilietta Co
Bobby Randall
Gene Barnes Co
2nd half
Les Valedons
Barrett & Farnum
Dotson
"Oh You Sheik"
"Autumn 3"
Fid Gordon
LeMaire & Wm's
Runaway 4
Jean Southern
WILKES-BARRE
Palace
(Scranton split)
1st half
Orville Stamm
Annette
Stephens & Br'dux
Harry Burns Co
"Cell Mate"
WORCESTER
Palace
Jane & Miller
Betty Washington
Billy Miller Co
Fox & Britt
The Lamys
SPRINGFIELD, MASS.
Palace
"Autumn 3"
Fid Gordon
Jean Southern
Hardy & Cook
G Delmar Girls

BOSTON-B. F. KEITH
(Two to fill)
LYNN, MASS.
Olympia
Officer Hyman
H J Conley Co
Clifton & De Rex
Corlino & Himber
2nd half
Leon Vavara
Douglas & Earl
(Two to fill)
N. B'DFD, MASS.
Olympia
Officer Hyman
H J Conley Co
Clifton & De Rex
Corlino & Himber
2nd half

BOSTON
Boston
Patty Reat & Bro
O'Connell & Lewis
Newell & Most
Wells Virginia & W
Naynon's Birds
Gordon's Olympia
(Scollay Sq.)
May Miller Co
Margaret Ford
Adams & Morin
Ben Welch
(One to fill)
Gordon's Olympia
(Washington St.)
Whitney's Doll Rev
Willie Smith
Diers & Ett

CHICAGO
Majestic
Doyle & Cavanaugh
Olcott & Ann
Bobby McLean Co
Rice & Warner
"Bird Cabaret"
Gilbert Wells
Low Dockstadter
Roscoe Ails Co
MILWAUKEE
Palace
"Juvenility"
Fern & Marie
Joseph Regan
The Vanderbills

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CLARA MORTON
State Lake
Ruby Royce
Douglas & Leary
"Trip to Hittland"
"Juvenility"
Juliet
Friscoe
Howard & White
Jack Benny

JOHNNY SINGER CO
SAN FRANCISCO
Golden Gate
(Sunday opening)
Wellington Cross
Mason & Shaw
Cervo
Lola & Senia
Frank Wilcox
W & H Brown
ORPHEUM
(Sunday opening)
Edith Tallaferra
Margaret McKee
Sevell Sis
Kane & Herman
John Steel
Richard Coburn Co
3 Danols
Shattuck & O'Neill

BOB CARRIE

AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"
Moss' Broadway
Bobby Polson
Cabill & Romaine
Stan Stanley Co
Bob Hall
(Others to fill)
Moss' Coliseum
Lew Wilson
Anderson & Graves
(Others to fill)
2nd half
Anderson & Pony
Miller Girls
Toto
York & King
W Mantley Girls
Keith's Fordham
Autumn Trio
Smith & Strong
York & King
Gier's Musical 10
Anderson & Pony
2nd half
A K Hall Co
D D H
Anderson & Yvel
(Two to fill)
Moss' Franklin
Bowers Waltr & C
Maude Ditty Co
Bliding B Watson
Thornton & Squires
Phil Baker
Ballyhoo Trio
2nd half
Elly
Bigelow & Clinton
Swift & Kelly
"Gus Goldstein"
(Two to fill)
Keith's Hamilton
Loddy & Laddy
Jack Little
J R Johnson
(Two to fill)
2nd half

DETROIT
Temple
Wright & Dietrich
Louise & Mitchell
Venita Gould
Moran & Mack
Anna Vivian Co
Cassino Bros & W
Raymond Bond Co
Emma Stephens
HAZELTON, PA.
Feely's
Great Johnson
"Checkmates"
Dunham & O'Malley
(One to fill)
2nd half
Poster & Seamon
Connell Leona & Z
(Two to fill)
HOLYOKE, MASS.
Mt. Park
Gold & Edwards
Halliday & Willette
Pepper Box Rev
Tom Smith Co
Clown Rev
2nd half
Harry Rappi
Roger Gray Co
(Others to fill)
LANCASTER, PA.
Colonial
Gardner's Maniacs
Sherman & O'Rourke
Tom Brown Co
(One to fill)
2nd half
Gray Sisters
Three Bohemians
Wylie & Hartman
Wood's Mules
2nd half
Sherman & Rose
Ben Smith
Blackstone
(Two to fill)
WASHINGTON
B. F. Keith's
Gordon & Rice
Crafts & Healy
"Are You Married?"
Bob Albright
Eva Shirley Co
Ruth Budd

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HUGH HERBERT

HOTEL HARGRAVE
WEST 72d STREET, NEW YORK CITY
3 Wilson Girls
Bowers Waltr & C
Morton & Russell
O'Neill & Filppen
(One to fill)
Keith's Jefferson
"Bradbury & Scully"
M Montgomery
Abbott & White
Swift & Kelly
Morton & Russell
Anderson & Yvel
2nd half
Toney George Co
Fifer Bros & Sis
Honey & Morgan
Lew Wilson
Gier's Musical 10
Ballyhoo Trio
2nd half
Diaz Sis & Powers
Miller Girls
Al K Hall Co
Gus Goldstein
O'Neill & Filppen
Toney George Co
2nd half
"Bradbury & Scully"
M Montgomery
"O & A Parade"
(Three to fill)
Keith's 31st St.
Tuscano Bros
Diamond & Bren'n

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Venita Gould
Moran & Mack
Anna Vivian Co
Cassino Bros & W
Raymond Bond Co
Emma Stephens
HAZELTON, PA.
Feely's
Great Johnson
"Checkmates"
Dunham & O'Malley
(One to fill)
2nd half
Poster & Seamon
Connell Leona & Z
(Two to fill)
HOLYOKE, MASS.
Mt. Park
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Halliday & Willette
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Tom Smith Co
Clown Rev
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Roger Gray Co
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Crafts & Healy
"Are You Married?"
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BILLY GASTON AND CO.

IN HIS FAIRY TALE
"IN YEARS TO COME"
White Sis
Adolphus Co
Harry Holman Co
Mary Clinton
Keith's H. O. H.
2d half (13-16)
"Myrtle Gibe"
"Johnny Keene"
Jack Collins Co
Mosley Sisters
Tom Smith Co
Maydon & Ladd
(Others to fill)
1st half (17-19)
Bobbe & Nelson
(Others to fill)
2nd half (20-23)
Ziska
Innie Bros
Maude Ditty Co
Proctor's 125th St.
2d half (13-16)
Lawton
"Stolen Sweets"
Morrissey & Young
Frey & Rogers
(Others to fill)
1st half (17-19)
J & E James

DETROIT
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FRED B. MACK, Associate

30 TO 35 ACTS WORKING EVERY WEEK

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MAE WEST, B. F. KEITH'S PALACE
HARRY K. MORTON and ZELLA RUSSELL, FRANKLIN and REGENT
DAVE MARION'S VETERAN'S OF VARIETY, HENDERSON'S
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MORIN SISTERS and MURRAY MENCHER, PROCTOR'S, NEWARK
NEIL McKINLEY, COLISEUM and FIFTH AVENUE
LEDDY and LEDDY, B. F. KEITH'S FORDHAM
WILL J. WARD, B. S. MOSS' BROADWAY

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EXPERIENCE HAS TAUGHT US, THAT TO BE SUCCESSFUL
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 FIRST A SONG SECOND A SONG
 AND HERE

SUNSHINE

BY EUGENE WEST WR
 A SONG OF THE "OLD NEIGHBORHOOD" — A SONG INTERMINGLE

THE HEART

MUSIC BY OTTO MOTZAN AND HENRY SANTLY
 A SOUTHERN DANCE CREATION — A TYPICAL
 ANY ACT CAN "MAKE" THIS SONG

THREE LIT

WORDS BY JAMES BRANC
 A NOVELTY SONG OF RARE MERIT
 A BEAUTIFUL AND HAUNTING MELODY FOR MALE

FROM THE HOUSE

THE PHENOMENAL

AND POSITIVE

FOX-TROT
 HIT

TELL HER A

BY BERNIE GROSSMAN

TO OUR FRIEND PERFORMERS
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ONG THIRD **A SONG**
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 WITH TEARS AND LAUGHTER — IT'S FOR YOU AND YOUR AUDIENCE

OF VIRGINIA

LYRIC BY WALTER HIRSCH WRITERS OF "BRIGHT EYES," "MARIE," ETC.
 L DIXIE MELODY — AN ENTIRELY NEW IDEA
 AND THIS SONG CAN "MAKE" ANY ACT

LE WORDS

MUSIC BY PORTER BROWN
 R F E M A L E THEY WILL HUM, WHISTLE, AND SING THIS
 ONE WITH YOU — A NATURAL SONG HIT

E THAT GAVE YOU

LIVELY THE MOST SENSATIONAL
TWILIGHT OF TWO
 CONTINENTS

AND WILL DONALDSON

HEAR THE ABOVE, ALSO OUR OTHER SONGS AND DANCE MATERIALS FOR THE COMING SEASON

ROADWAY { HILTON BLDG. }
 BWAY & 48TH ST. NEW YORK

FIFER BROTHERS and SISTER

ALBERT, JEAN and RUTH

"BROADWAY'S YOUTHFUL STARS"

in "ORIGINAL DANCES"

Direction LEW GOLDER

ROUTE

1922	Sept. 18—Keith's, Syracuse, N. Y.	Dec. 4—Keith's, Toledo	Jan. 22—Keith's, Portland, Me.
July 20-23—Jefferson, New York	25—Keith's, Cleveland	" 11—Colonial, Erie, Pa.	" 29—Keith's, Boston
" 24—Garden Pier, Atlantic City	Oct. 2—Keith's, Columbus	" 18—Davis, Pittsburgh	Feb. 5—Albee, Providence, R. I.
" 31—Ocean City and Wildwood, N. J.	" 9—Keith's, Cincinnati	" 25—Colonial, New York	" 12—Riverside, New York
Aug. 7—Keith's, Philadelphia	" 16—Keith's, Indianapolis		" 19—Orpheum, Brooklyn
" 14—Shea's, Buffalo, N. Y.	" 23—Orpheum, St. Louis		" 26—Bushwick, Brooklyn
" 21—Shea's, Toronto, Canada	" 30—State-Lake, Chicago	1923	Mar. 5—Palace, New York
" 27—Princess, Montreal, Canada	Nov. 13—Majestic, Milwaukee	Jan. 1—Alhambra, New York	" 12—Keith's, Washington, D. C.
Sept. 4—Temple, Detroit	" 20—Palace, Chicago	" 8—Royal, New York	" 19—Maryland, Baltimore
" 11—Temple, Rochester, N. Y.	" 27—Empress, Grand Rapids, Mich.	" 15—Keith's, Lowell, Mass.	" 26—Keith's, Philadelphia

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

It took the running time of three acts before the audience filled the Majestic. Throughout the first three turns the crowds drifted in, diverting from the performers' attention and those already seated. Howard and Clark, on sixth, possibly were the favorites. Miss Clark has switched her opening impression of Marilyn Miller to that of Fannie Brice in "My Man." This Brice characterization is new to local vaudeville patrons, and with Miss Clark's own touch it leaped in for admiration.

Frances Kennedy, who preceded Howard, has, according to the billing, dribbled about with current topics and set them in a comedy vein of her own conception. Miss Kennedy appeared in a white, summery and chic gown, which she credits to the modiste Beaudry. It alone created chatter. Miss Kennedy did not stand upon dignity position or ceremony, but glided right in with a chummy line of flip remarks, all well chosen. A song.

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YOU'VE TRIED THE REST

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre
THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:
BOOSTERS FOR STEAKS
Harry Fox, Beatrice Curtis, Jesse Block, Francine Dunlop, Jack Lewis, Harry Sigmond and Evans and Leever.

BETTER THAN THE BEST SHOW IN TOWN
FRED MANN'S

RAINBO GARDENS

CLARK at LAWRENCE, Continuous Dancing—Vaudeville.
Frank Westphal and Ralston Orchestra. Amateur Theatrical Nite Every Friday.

with the audience whistling the chorus, concluded her offering.

High upon a pedestal the Florenis, man and woman, skidded through the opening spot with a series of poses, displaying equilibristic power gauged to a high speed. This duo work with a clock-like regularity. Fred Hughes takes credit in his billing as being "the Welsh Tenor" of the Columbia Graphophone Co. Hughes has a voice and is quite polished in his song presentations, giving six numbers to the audience's applause. Hughes sticks close to the Irish songs for his choice. On number 2 he was forced to a speech, but with his middle of the bill value, he left behind him the fact that his act was cut out for a more advantageous spot. Earle Brown is at piano for Hughes.

Billy Montgomery, assisting Minnie Allen, tried so hard to make their tomfoolery mean something to the crowd, and failed badly. Another woman in the act did not appear in the night show Monday. The answer seems to be the mood the crowd is in. It does not seem likely, though, that the Majestic audience could mark time to the silly mood required in order to appreciate Montgomery and Allen's offering. There was something radically wrong.

Morton and Glass walked away with the honors of the show. Their chatter is just fly enough to require experts to handle it in order to make

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it mean something, and Morton and Glass are two persons who whip each situation. Don Alfonso Zelaya galloped on after Howard. Zelaya expostulated upon vaudeville patrons' failure to appreciate classical music, and why they like jazz music. He flayed the audience unmercifully, and it was accepted in the vein Zelaya wanted it to be.

Five acts on the bill called upon the piano for assistance. Miss Juliet has Duane Bassett at the piano. She served her one girl revue to good returns and held her spot of next to shut with both hands to the wheel. Cansino Brothers and Marion Wilkens did not have an individual stand-up to go out. The brothers and Miss Wilkens worked hard and fast. The orchestra labored in heavy perspiration to play the difficult scores of music, but managed to do so without any mishap. Loop.

The State-Lake seems to be immune from most everything which tends to reduce grosses, patronage and the dignified name it has established. Business keeps on the same level, which is capacity. The current bill ran off in an acceptable manner, but did not prove unusual. Ritter and Knappe clipped a good volume of applause with their comedy heavy juggling. They set the ball a-rolling with a good shove off. Jesse Block and Francine Dunlop bounced in on their heels with a sweet piece of good vaudeville in their offering, entitled "Broke." A sprinkling of chatter, dance and song is well-seasoned throughout, with both performers tapping the finish line in excellent trim. No attempt is made by them to be a sensation, but they work breezily.

Norton and Meinotte occupied the trey spot. It's a fantastic offering they have, which permits both of the women to show to good advantage. Freis and Wilson, two men, served six songs, all of the comedy and eccentric order. Those which provoked the most approbation were dished out by the piano player. He has a knack about his style that got over with ease. Just two of the routine of songs hit the nail on the head and the other four could be supplanted.

David Schooler with his company of Pauline Chambers, Ellen Boyle, Ina Alcova and Peggy Vane made his act more of a house gathering. Schooler has concentrated his energies on playing the piano, which he does capably, and also upon adding a large portion of flourish to this, much on the order of a concert piano player. The offering is a credit to vaudeville, artistically costumed, staged, dressed and presented. The talent Schooler has surrounded himself with stands up to the class of the act in every way.

Venita Gould, next, shut the bill. A few weeks ago she was at the Majestic, and at the State-Lake she curved away from the routine presented at that time. Miss Gould omitted the Lenore Ulric "Son Daughter" scene at this matinee performance on Monday. The cause might have been due to the fine impressions she had already given, and it might have been due to the trouble this scene caused when the Choy Ling Foo troupe appeared on the same bill with her. It was evident that some of the characters Miss Gould portrayed were not familiar to this audience while others created an ovation upon mention.

Reynolds, Donegan and company, of Helen and Maudie Reynolds, and an unbilled woman, roller skated to an audience that remained intact.

Possibly Reynolds Donegan has one of the best drilled acts of this type, for some of the formations of the women were very picturesque. Donegan did not stay out of the picture but worked well and hard. Raymond Bond and Billy Beard were not seen at this show. Loop.

Burglar's broke into the Shakespeare theatre, a picture house at 942 East 43rd street, and appropriated the Saturday night receipts amounting to \$1,200.

Robert Clifton Long, was chosen to be the leading baritone in the Community Spirit play during the Pageant of Progress on the Municipal Pier here, July 9 to Aug. 14.

Charging that Barbee's Loop theatre management had failed to pay him \$100 salary due for a personal appearance at that theatre April 24, last, Josef Swickard, picture actor, brought suit against them in the Municipal Court to recover the amount. Swickard recently appeared in Will Morrissey's "Hollywood Follies" at the Playhouse.

Claiming that William Parent owed them \$150 salary chorus girls employed in the Billy Purl Revue at the Garden theatre were the medium that had Frank Dare, local representative of the Equity here, pull out the orchestra at the Garden theatre, a vaudeville and motion picture theatre, where the revue was playing.

A trio of new house managers will be assembled by the Shuberts for the new fall season. They will be placed at the Apollo, Central and Great Northern. Since the Shuberts are expected to only handle the Studebaker until Oct. 1 that house will be conducted out of the main office here. The Apollo is now being managed by the Shuberts auditing department. John McManus will remain as the manager of the LaSalle.

Bill Curley, managing editor of the afternoon Hearst paper, has been rushed to Atlanta to direct the Hearst paper there in a campaign against local strike conditions.

J. J. Nash, business manager of the W. V. M. A., may know L. L. Bryant, lessor of the Playhouse, but if they don't it isn't because they are not in the same class. Bryant was stung for \$100 about a month ago by a man who misrepresented himself. Nash read that story and went through a similar experience. It was a laugh all around on Bryant for permitting himself to be stung, but now it's his turn to laugh with the others' giggle at Nash. The man who pulled the wool over the eyes of Nash stepped almost as far away from Chicago for his story as did the man who fleeced Bryant. One Thomas Wallace oozed his way into making Nash believe he was the person he claimed he was, namely,

the press agent for the McCarthy interests. Nash not only believed him, but put his convictions in writing, unfortunately writing these convictions on the back of a check for \$70. The banks returned the check for \$70, drawn by Thomas Wallace and indorsed by J. J. Nash, not for the purpose of allowing Nash to keep the check as a souvenir, but because of fraud. The St. Regis Hotel was the next place Nash met Wallace, but not alone. Wallace is in jail pending investigation and charges. Nash got in touch with the McCarthy interests, who deny any Thomas Wallace authorized to represent them. So Nash is waiting for the punch curtain coxer of "who stands the loss?"

William A. Pinkerton and Lou Houseman have returned from their Californian trip. Mr. Pinkerton expects to leave in ten days for his annual visit to Saratoga.

That an unusual number of Chicago chorus girls found employment in Broadway shows last season is proved by the list of applicants that appeared for the vacancies in "For Goodness Sake," offering credentials for last season's appearances in New York shows, principally the Cantor show, and which had further reading as "spending the summer at home in Chicago." Some 60 applicants were received.

U. J. Hermann started Monday on his annual summer cruise, not intending to return until Aug. 20, when "Thank-U" opens at the Cort theatre.

Dick Green, president of the Stage Hands' Union, is suffering with a nervous breakdown with his whereabouts here kept a secret so that his rest will be complete.

Arthur Ebbitts, general director of stage equipment for the Selwyns, made a flying trip here, arriving Monday and departing the same day. His mission was to straighten out the switchboard layout at the new theatres.

"Lightnin'" and "The Hotel Mouse" (leading gross compilers) were even caught in the latest heat jam the first part of this week. Where the Apollo attraction played alone two weeks ago Sunday night to a grossed business of a few dollars below \$3,000, last Sunday's total business for all the houses in town barely reached this amount. Monday night's business was worse.

Francis X. Hennessy
IRISH PIPER—SCOTCH PIPER
Violinist (Musical), Irish Step and Scotch Highland Dancer. Play parts, Vaudeville, Would join Musical Art, Burlesque, Irish comedian, or Lady Singer, Partner. (Outliner preferred.)
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THANKS TO ERNIE YOUNG AGENCY

AND MANY THANKS TO THE BOOKERS OF THE W. V. M. A., B. F. KEITH (WESTERN) ORPHEUM CIRCUITS

FOR THE PAST SEASON'S ROUTE

NOW MAJESTIC, CHICAGO

MAY BE A BIT LATE, BUT JUST GOT UP

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It will call for a higher average than any of the shows have yet reached for the week-end trade this summer to prevent startling drops over the previous week's business. The first rain in many weeks came in the shape of a terrific thunder storm early yesterday morning, ending the heat wave.

Lester Bryant, manager of the Playhouse, accompanied by a party of four, including Mrs. Bryant, started on a motor trip to New York Sunday. The Bryant party will camp out en route. Bryant expects to return with his premiere booking for the Michigan avenue house.

SAN FRANCISCO
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PANTAGES THEATRE BUILDING

John Steel, headlining the current Orpheum bill, created interest in a well-balanced program. The tenor scored the biggest hit imaginable. Bill Robinson received the biggest reception and applause hit of the holdover acts, No. 4. Theodore Bekefi and Co., presenting a dance offering, secured excellent results in the closing position. Bekefi's fast work in a hornpipe and the neat dancing of Vera Karinska and Grace Imarova brought returns.

Kane and Herman, next to closing, with their booze cart and new talk

since their last appearance here, caused gusts of laughter and scored the soundest comedy hit of the bill. Ann Butler and Hal Parker proved a laughing success No. 2. The couple are deserving of a later position on the strength of their clean and wholesome material. Snell and Vernon opened on the rings. The man's back flip to a toehold made a decided impression. Flo Lewis, with her pretentiously presented singing and character bits, repeated big. Mildred Harris and Co. in "Movie Mad" also repeated well.

The appearance of Trixie Friganza as headliner proved a big boost for the Golden Gate. Her name gave considerable prestige to the junior house and had a convincing effect upon the clientele that the best features of the Orpheum are to be presented here. Miss Friganza was accorded the biggest reception heard here to date. She has added a costumed Russian number for her comedy dance that went for a howl. An enthusiastic hit was scored by the headliner, who was forced to beg off with a speech. Kennedy and Rooney furnished good comedy No. 4. Kennedy's knockabout work and falls at the piano elicited laughs. Ben Nee, One with good personality and delivery caught on strongly, his talk and stories landing solid laughs. A song in English and Chinese brought him back for a comedy recitation and speech. Hardy and Velay acquitted themselves creditably with good comedy talk and songs. Possessing good appearance they put their material over effectively. Cavana Duo, with comedy and dancing touching off their wire work, opened nicely.

Rinaldo Brothers, with poses, closed the show well.

Texas Guinan in the western playlet, "Spitfire," headlined the current Loew's Warfield bill. The sketch followed the screen showing of a western in which Miss Guinan is starred. The act proved a novelty and went over well. Bender and Armstrong, next to closing, stirred up laughs with kidding remarks regarding the sketch. Comedy bits and falls, including a couple of nifty acrobatic twists by the taller chap, gained returns. Downey and Whiting, a neat appearing mixed team, fared well No. 2. Aida, Earl and Lewis offered pleasing harmony work and guitar playing, with a Hawaiian dance injected by the girl. Leach La Quinlan Trio, with strong jaw wire stunts, proved a good closer.

Sinclair Lewis's "Main Street" at the Alcazar here last week has been held over for a second week.

Carrie Lanceley, Australian prima donna, stopped here on her way to London.

Ernest Young has been engaged by the Wigwam theatre to appear with the Ed Redmond Musical Comedy Company. Young offers a specialty that includes Chinese stories.

Emile De Recat and Errett Bigelow of the De Recat Corporation of Chicago have located in San Francisco.

Three picture stars headlined on vaudeville bills here last week. Mildred Harris was at the Orpheum, Dorothy Davenport (Mrs. Wallace Reid) at the Golden Gate, and Robert McKim at Pantages.

Nadge, who has been presenting an athletic act in vaudeville, has opened a sweater shop here for the Summer.

Max Dill is to produce tabloid musical comedies for Ackerman & Harris. He will not appear in them himself.

Eddie Moran has opened at Tait's.

Fanchon (Fanchon and Marco) is preparing to go to New York for a visit. There is talk that Fanchon and Marco are negotiating with the

Shuberts to revive their big "Sun-Kist" musical revue.

Hazel and Mildred Lamb have joined the Russell Company at the Century in Oakland. They formerly were with Kelly and Rowe.

James Santry, Helen Norton and Thomas Breen, all of whom were in the cast of "The O'Brien Girl," motored to the Pacific Coast. Santry and Norton filled in part of their visit out here by playing at the Golden Gate.

Jack Russell and his musical comedy company at the Century, in Oakland, is doing the best business of any of the popular-price houses.

The Golden Gate announces it has booked three Paramount pictures to be shown in conjunction with the vaudeville bills.

Since the Orpheum, in Oakland, closed for the summer, many Orpheum acts are playing at the T. and D. picture house in that city.

It is reported Alonzo Price, in "Be Careful, Dearie," to be produced on the coast, will be the first attraction in the new Shubert-Curran, due to open this fall. Among the players engaged are Frawley and Louise.

Oliver Morosco is well represented in the San Francisco theatres. He has "Abie's Irish Rose" at the Century and "So Long Letty" at the Casino.

Reiley Reilly, pianist with L. Wolf Gilbert, who recently was arrested in Oakland on a charge of being demented and placed in a sanitarium, was reported last week to have escaped. He has not been located.

Turner and Dahnker are building a \$200,000 theatre in Richmond.

INDIANAPOLIS

By VOLNEY B. FOWLER

Stuart Walker Co. in "Seven Chances" at Murat. Julia Hoyt and Myra Hampton in first local appearance.

Earle J. Marsh and Viletta T. Doss, local dancing teachers, broke into vaudeville at Keith's with their act, "The Exchange Hotel," last week. Dance novelty assisted by negro jazz orchestra. Well received.

Hoosier movie men find little to be happy over in the business situation this summer. Practically all local-houses report less than normal summer receipts. A. M. Jones shut up the Wild opera house and Olympic at Noblesville, leaving the town without movies for the first time in 11 years, and started on a motor trip to California. Hot-weather and automobiles did it, he said. Re-open the theatres Sept. 10. A week ago Columbus, Ind., movies gave up except Fridays and Saturdays.

The Franklin Theatre Co. will open a new theatre, costing \$100,000, July 20, with James Carrigan, of Louisville, as manager.

Fern Andrea, the movie star killed in Germany in an airplane accident last week, was the daughter of Mrs. Frank St. Clair, of Hammond, Ind. She went abroad with Bird Millman seven years ago.

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BALTIMORE

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CARLIN'S ARENA—De Wolf Hopper in "H. M. S. Pinare." **MARYLAND**—Keith Vaudeville. **GARDEN**—Pop vaudeville. **HIPPODROME**—Pop vaudeville. **CENTURY**—"Our Leading Citizen." **NEW**—"Sonny." **BLUE MOUSE**—"Don't Change Your Husband." **PARKWAY**—"Find the Woman." **PICTURE GARDEN**—"A Virgin's Sacrifice." **RIVOLI**—Closed until Monday.

The wretched business which the film houses have done here has forced the Strand to close for the summer, and the Rivoli is taking advantage of the hot spell to install a new organ.

Harry Van Hoven, publicity man for Carlin's Park, is in Chicago to see Ernie Young, whose shows will follow the De Wolf Hopper season of opera into the Arena.

The Century Roof, in an effort to maintain a clientele through the summer, is changing its program weekly. Instead of producing revues, Ernie Young started the roof on a vaudeville program, with an act appearing every 20 minutes. Recently, other roof gardens and roadhouses have been signing the acts up as soon as their Century Roof engagement is over. The Red Lantern, a roadhouse about 10 miles from Baltimore, has signed Marie Andre, danseuse, and the Chateau Hotel roof has Tex Ellis.

Sunday evening concerts have been instituted in the Arena at Carlin's Park, with Annette Stein, a local singer, as the first card. Business for the Arena took a tremendous spurt during the first week of the Gilbert and Sullivan opera.

The second opera of the Gilbert and Sullivan season, "H.M.S. Pinare," opened here Monday and did not arouse half the enthusiasm its predecessor, "The Mikado," had succeeded in doing. Although De Wolf Hopper gave an excellent performance as Dick Deadeye and Arthur Cunningham made an admirable Sir Joseph Porter, the remainder of the cast made things drag.

A large audience was on hand to greet the work, for it has been some time since it has been played professionally in Baltimore. And when it was all over, the impression remained that the best thing in the show was Hopper's recitation of "Casey at the Bat" between the acts.

The impression in Baltimore is that the season will be extended another week after "The Pirates of Penzance" is presented next and that "Ruddigore" will be the selection. Efforts are being made to have "Wang" revived.

CLEVELAND

By J. WILSON ROY

Jack Norworth is with the McLaughlin Repertoire Company this week as the visiting star in "La La Lucille." Norworth has been engaged for four weeks.

Keith's 105th Street have a mid-summer festival this week—12 vaudeville acts.

Summer burlesque stock still at Star. Tut Jackson is at this house.

Films—Allen, "Star Dust"; Stillman, "The Man from Home"; Park and Mall, "For the Defence"; Standard, "The Delicious Little Devil"; State, "One Clear Call"; Rialto, "The Song of Life"; Circle, "Don't Doubt Your Wife"; Alhambra, "Our Leading Citizen"; Heights, "The Ruling Passion"; Knickerbocker, "Peaceful Valley."

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "Up in Mabel's Room." **NEW GARRICK**—"One Clear Call" (film).

LYCEUM—"Orphans of the Storm" (film).

NEW LYRIC—"The Cup of Life." **ZELDA**—"Your Best Friend" (film).

Extremely cool weather worked to the advantage of all indoor amusements in Duluth last week. The

Mighty Doris Shows, all last week, under auspices of the Thomas B. Shaughnessy post, American Legion, was literally frozen out. The shows failed to open for afternoon performances during the latter half of the week, and the weekly attendance was negligible.

Beginning this week Duluth picture theatres are launching new drive for business, with all offering strong attractions. "One Clear Call" at the Garrick and "Orphans of the Storm" at the Lyceum brought out record crowds for the summer. Crowds were lined up for half a block at both theatres. The former was presented with a scenic prolog, with special singers and musicians.

The wider diversity of entertainment in Duluth of late has brought keener interest in all lines. Picture enthusiasm is evident for the first time this season.

James J. Hayden, stock actor-manager, is guest star of the Orpheum Players this week, and Manager Casey is conducting Jimmy Hayden week. Mr. Hayden managed the Brockton (Mass.) Players last season and the Omaha Players this spring, partner in both enterprises with Mr. Casey. He played two summers here in juvenile parts and is a prime favorite with stock fans.

Joseph de Stefani and his wife, Helen Keers, who played here many seasons, motored to Chicago and joined Fiske O'Hara's company. Miss Keers is a former opera singer as well as a stock actress. The two will travel with the Irish tenor next season.

"Miss Lydia Vane," recently written by Capt. Henry Arthur House of Duluth, will have its premiere at the Orpheum next week, with Martha Hedman in the title role. Capt. House is the son of E. E. House, president of the Duluth & Iron Range Railroad. The play has been accepted for New York production by Sam H. Harris, who will star Miss Hedman next season. Miss Hedman is Capt. House's wife.

James Mulhern, master electrician at the Orpheum, won the nomination for the State Legislature at the recent primaries, and Walter M. Johnson was nominated for Sheriff of St. Louis county. Both are active members of the local stage hands' union and polled a heavy vote.

KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—"Mid-Summer Follies." **TWELFTH STREET**—"Oh, You Wild Cat," Overseas Revue, second week.

MAIN STREET—Vaudeville. **PANTAGES**—Vaudeville.

GLOBE—Vaudeville. **PHOTOPLAYS**—"The Wall Flower," Liberty; "The Man from Home," Newman; "Love's Masquerade," Mainstreet; "Going Straight," Globe; "The Vermillion Pencil," Pantages.

With the temperature some 20 degrees lower than that of the preceding couple of weeks, business at the three vaudeville houses looked up a bit, with the Mainstreet, as usual, getting the biggest end of the cash last week. The big crowds, however, sought the out-of-doors amusements, and the parks and bathing beaches were jammed. At Electric Park, the night of the Fourth, the gates were closed for the first time in the park's history.

Manager Gabe Kaufman refusing to admit hundreds.

Rumors are persistent that the Pantages will not go through the summer. Notice has been up at that house for some time, but unless business gets worse an attempt will be made to get by. There are also rumors that Loew's Garden will not open this season, and that is very likely.

Lawrence Goldman, president of the Kansas City Motion Picture Exhibitors' Association, has requested the Park Board to refuse permits to carnivals to show on the Parade, a wide thoroughfare in the central part of the city. The board advised Mr. Goldman that no permits had been issued, but informed him to take the matter up with the city council.

MONTREAL

By JOHN M. GARDINER

IMPERIAL—Vaudeville. **LOEW'S**—Pop. vaudeville. **DOMINION PARK**—Open air. **PICTURES**—Capitol, Capitol Opera Co., "The Woman Who Walked Alone"; Allen, Allen Concert Co., Eva Tanguay in person; Strand, feature, "The Referee."

Messrs. J. Arthur Homier and Maurice Castel, who have already produced a three-reel comedy, "Oh, Oh, John," will leave shortly for a trip to the Saguenay, taking with them a company of local actors, for the filming of their second production, "Mr. Flirt," a two-reel comedy.

PHILADELPHIA

By ARTHUR B. WATERS

Work is expected to start this week on the demolition of the old Bingham Hotel, 11th and Market streets, where the Stanley company is to erect a large new theatre for popular-priced vaudeville and pictures. Work is also progressing rapidly on the site of the new Fox theatre and office building at 16th and Market streets. Both will be completed, in all probability, by next winter.

The Walnut Street theatre is understood to be still looking for a summer play. The big success of "Spice of 1922" has encouraged the owner, Charles Beury, and the manager, Charles Wannamaker, to try for a summer continuance, but the lack of available shows stands in the way. Meantime house is dark.

The Mae Desmond stock, playing a spring engagement at the Cross Keys, in West Philadelphia, will close after next week. This was originally announced to be the final week, but at the last moment a continuance was decided upon, with "Sis Hopkins" as the attraction. The company has been doing quite well, and the closing is a surprise. It is understood to be the desire of Miss Desmond and Frank Fleider, heads of the company, to take a rest. The house will, in all probability, go

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CABARET

(Continued from page 11)
enforce a city ordinance. Goldenburg had brought action to shut up the music in the early morning hours at the cafe on the ground that it disturbed the neighbors.
The complainant himself was arrested July 6 on the complaint of Hazel Romaine, cabaret singer, who charged that shortly after midnight recently a score of tin cans were thrown through the window of the restaurant while she was performing. They came from the direction of Goldenburg's cafe next door she said, followed by a shower of milk and eggs.
Goldenburg denied the charge, but was held in \$500 bail when arraigned before Magistrate Paxson Saturday. Miss Romaine testified she recognized Goldenburg among the crowd throwing the missiles, and said that the shock of her experience had forced her to remain in bed for three days.
Hugo Wilke, who cut a considerable swath in the cabaret and au-deville field in Chicago as a pro-

ducer, has found it rather hard to carry the title of "millionaire" and be unable to meet his hotel bills. Several weeks ago he was arrested on the complaint of the Congress Hotel for failure to pay a bill of \$64.10, and this week found himself in the meshes of the law when he was unable to pay for a room at the La Salle Hotel. He was arraigned before Judge Gemmill on the latter hotel complaint and given 30 days in the House of Correction and a fine of \$1.
Al Sanders and his orchestra are at the Onondaga Roof, Syracuse, N. Y.
Reisenweber's, New York, is permitted to continue business for six months, at least, under an order issued out of the United States District Court in New York. The order is in the form of a federal injunction, restraining the operation of Reisenweber's as a public nuisance for one year, with the six months' "good behavior" leeway. At the expiration of the allowed period, an

application may be made by the restaurant to have the original order modified, if at that time the court receives a report Reisenweber's has behaved itself. The behavior includes no liquor to be sold, used or stored upon the premises.
The injunction, the first of its nature in the east, was granted upon application of the prohibition enforcement men after raiding Reisenweber's a couple of times. Several men and corporations were named as defendants including John Reisenweber, the original owner, and the present operators of the cabarets, Walter Kaffenberger, Danny Cederall and John Wagner. Wagner was a former partner of Louis Fisher. Fisher is John Reisenweber's son-in-law. Fisher owned about all of Reisenweber's after his father-in-law retired. He sold to the three partners for \$100,000, \$25,000 down in cash and the remainder in installments. Some of the installments since have been paid.
Tucker had some part of Wagner's interest in the restaurant. Wagner about two weeks ago, as the trial

was coming up in the federal court, is reported to have left for Mexico.
A story for some months now has said that John Reisenweber objected to the use of his name in connection with the restaurant, after Fisher sold out. Reisenweber became so insistent upon this point the name was nominally changed to "Paradise" but the use of "Reisenweber's" in connection freely continued, even following the liquor licensed Mr. Reisenweber, who had to bear all of the notoriety in connection with a restaurant he had no interest in whatsoever. The story carried another angle or so arising out of the same thing.
The court order demanded that if the restaurant should continue in business under the restrictions, it post a bond of \$1,000 to cover costs incurred in court proceedings. For some time the federal men, after the change of management to the present one, seemed to make a dead set for Reisenweber's. It was said the restaurant had somehow got in wrong, but in wrong with whom or what was never clearly disclosed.

Murray's, on 42nd street, has a daily tea dansant from 4 to 6.30, with dance instructors under the direction of Evelyn Creig, hostess.
Lou Holtz in blackface had a favorable opening at the Side Show restaurant last Thursday night as principal entertainer, with the Versatile Sextet as a musical performing combination for assistance. The cover was placed at \$1 p. p. The place held about 325 people the opening night. It had been running to about 40 people a night following the departure of Ted Lewis with drooping business. The Side Show was formerly known as the Ted Lewis Club. Holtz gave a sensible entertaining routine the first night. He sang several numbers, some on the floor and others on the musicians' stand, talked a bit now and then, and shortly before the close washed up, reappearing in white face and evening dress for a finale song with the band. It made a pleasing change of personality. Holtz will probably stick to the restaurant thing if finding he can draw

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them. It is likely he will and when gauging the restaurant better for effect will attempt an intimate style that should be a card. He is getting an even split of the covers.

The Arthur Williams Orchestra is at Powell Inn, Watervliet, N. Y.

While chased by customs officers, an automobile containing three alleged bootleggers went over a steep embankment at Spruce Hill, about eight miles north of Elizabethtown, N. Y. The trio escaped, but blood on the front seat of the car indicated that at least one had been injured. The officers received a tip from Plattsburgh the car was going through with booze aboard, and they started after it. As the rum-running machine reached Spruce Hill, it shot over the precipice. When the customs officials reached the spot, the men had flown, leaving behind 443 quarts of Canadian beer. The beer was confiscated.

That Canadian beer and liquor are not the only popular beverages up-State is indicated by the statement of a junk dealer in a small city that he gathered 3,000 empty

Jamaica ginger bottles within a period of three weeks. Police say that although imported booze and home brew are responsible for much of the drunkenness prevalent in these supposed days of aridity, "Jakey," as it is known in the parlance of the initiated, has the desired effect upon those who cannot afford to pay 50 cents for a drink of whiskey.

The p. a. of Murray's Roman Gardens on West 42d street, New York, heralds that the place will entertain the entire cast and chorus of "Sue, Dear," which opened at the Times Square theatre across the street Monday.

Two more Broadway cabaret parties were spoiled this week by the intrusion of derailed rum raiders who arrested the manager of the Cafe des Beaux Arts, 50 West 40th street, and three guests of the Marlborough grill, 36th street and Broadway, for having liquor in their possession. Inspector Underhill and staff made the arrests shortly before midnight Monday. John Johnnitis, manager of the Beaux Arts, was arrested by Lieut. James Brady as he was serving a party of four a round of drinks on the second floor of the restaurant. Johnnitis and hooch bottle were escorted to the West 47th street station. The party re-

sumed its meal. At the Marlborough, three petty officers of the "New Bedford" were taken to the West 30th street station, one for violating the Mullen-Gage law and the other two for disorderly conduct and resisting an officer. The host of the trio, who was serving the wet goods, argued that he does not sell liquor, nor did he purchase it, and wanted to know how he was violating the law. The others insisted they be let in peace, but Detective Morris queried, "Have you a prescription?" They didn't.

Shanley's in the Putnam Building discontinued its dance hall policy this week. The main portion of the former restaurant is not in use, with the grill room on the 43d street side still utilized for eating purposes. The dance hall policy was installed in Shanley's early in the year with a general admission charged. It failed to catch on largely due to competition at lower prices along Broadway. It is reported the Shanleys have disposed of their lease on the Putnam Building premises to Famous Players, the owners of the property, which contemplate remodeling the building into a picture theatre.

The dance music at Castles, Long Beach, is supplied by Paul Whiteman's Collegians. The boys are really college men, all Cornell students. At the end of the college year the band, which was the jazz organization of the Ithaca university, came to New York and rehearsed two weeks under Whiteman, thereafter going to the Long Island resort. The boys have learned some of the Whiteman tricks. In the afternoon they play in the Castles pavilion under the boardwalk with a dance space provided for bathers. Whiteman is summering at Long Beach and frequently leaves the beach for a spell and leads the collegians in his bathing suit. Castles is now being run by Gil Boag, the same Gil who got the only \$5 cover p. f. at the Rendezvous for a while that New York ever stood for.

The Flotilla restaurant at 6th avenue and 55th street, New York, has been taken over for a term of years by Julius Keller, Bill Werner and Percy Elkeles, with Messrs. Werner and Elkeles to be the active managers. The lease was secured this week from Dr. John A. Harris, Commissioner of Traffic, who conducted the restaurant himself last season, its first. The Flotilla was newly built by the commissioner and given the design of a ship's interior. The main floor restaurant seats about 600 people, having a dining room on both sides of a stage on which the new management will continuously present a floor show. Possession will be taken about Sept. 15.

Mr. Keller is also interested with Mr. Werner in the Chateau Laurier, at City Island, besides having his own hotel and restaurant (Canoe Place Inn) at Codd Ground, Long Island, the only class resort of its kind in that fashionable section of the island. The Chateau is a summer place only, allowing Mr. Werner to devote his entire attention in the different seasons to each restaurant.

The Sunrise Inn, at Hewlitt, L. I., formerly Holly Arms, is now being managed by Mr. and Mrs. Frank G. Holly, Jr.

Ferol Fairman, dancer at a Chicago amusement park, was named as correspondent in a divorce action brought by Mrs. Marguerite

Rose, daughter of John T. Connery, politician, and part owner of the Edgewater Beach Hotel, Chicago, against Dr. Charles M. Rose. Dr. Rose, a member of the faculty of Rush Medical College, is charged with becoming enamored with Miss Fairman on April 2, 1921. This friendship, it is said, kept up until February 15, 1922, when suit for divorce was instituted by Mrs. Rose. Judge McDonald in the Circuit Court indicated, after hearing testimony, that he would grant a decree of divorce to Mrs. Rose.

The biggest "stag" raid conducted by the local police in many years was staged last week, with the result that 542 men were arraigned in the morals court charged with witnessing an indecent show at the Emile Solo Club, 3437 Ogden ave-

nue, Chicago, and were fined \$1 and costs by Judge Heap. The cases of Ruth La Mar, Mae Williams, Ruby Thompson and Viola Kelly, entertainers, and Don Taylor, ventriloquist, and Harry Cohen and Louis Meyers, alleged promoters of the show, were continued until July 18. According to Lieutenant McCarthy, who conducted the raid, the "show" was scheduled to feature "women dressed in sandals and that's all." The show had just reached that stage, he declared, when he and the uniformed police entered and introduced themselves. Besides two girls, who appeared in the show that escaped when the prisoners were brought into court, it was said that four municipal court judges, several Aldermen and other public officials, said to have witnessed the show, were not in police custody.

IN LONDON

(Continued from page 3)

Henry Carlisle, Tony de Luna, Philip Reeves, Ethel Lodge, Ellen Hare, Margaret Mason, Francesca Della and Laura Wallis Mills. The piece is being produced by Harold V. Neilson, who is also running Viola Tree and the Royalty company in "The Eleventh Commandment" and the repertory season at Exeter with Madge Macintosh as leading lady.

All the Manchester legit houses are closed for the summer months as well as several of the Broadhead theatres. Four Glasgow houses are sharing the same fate, as are many other first class provincial ones.

The Conciliation Board, composed of representatives of the Society of West End Managers and of the local branch of the Musicians' Union, has been unable to come to a satisfactory agreement. All musicians therefore in London have received notices to terminate their engagements July 8.

This is the outcome of trouble arising out of the managers attempting to reduce the musicians' pay. Artists, stage hands and everybody connected with theatreland have had their pay reduced, the musicians alone refusing to come to terms and insisting on carrying on according to the agreement made in January, 1920. The managers have posted the following notice:

"Notice to orchestras. The Conciliation Board, composed of representatives of the Society of West End Theatre Managers and of the Musicians' Union, having adjourned with agreement, notice is hereby given that the employment of all musicians at this theatre will terminate on Saturday, July 8. Unless other rates are agreed to by the society and the union in the meantime the minimum rate of employment subsequent to July 8 will be as follows: Leader, 20 shillings; principals, including repeteur, 12 shillings and sixpence; other musicians, 10 shillings. In entracte orchestras sub-conductor leader, 15 shillings.



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London is promised in the near future a genuine British musical comedy as an antidote to the many translations from the German it has had, to say nothing of productions from allies which may have suited their native land, but left the Britisher cold. This is "The Island King" and is the work of Peter Gaythorne and Harold Garstin, the two of them being responsible for the book, the lyrics and the music. Peter Gaythorne will produce. The company already engaged includes Courtice Pounds, C. M. Lowe, Townsend Whitting, George Bishop, Kathleen Hilliar, Sylvia Leslie, Phyllis Joyce and Louie Pounds. The theatre is not finally settled. Gaythorne is well known as an actor, and his collaborator has done much good musical work.

Dion Boucicault and Irene Vanbrugh will start on an extended tour of Australia in June, 1923, under the management of J. C. Williamson, with South Africa to follow.

Rehearsals are about to start for "Phi-Phi," the Parisian musical show, with which C. B. Cochran will follow his present vaudeville season at the Pavilion. In the cast will be Alfred Lester, Jay Laurier, Walter Williams, Clifton Webb, Evelyn Laye, June Vera Freeman and "the most beautiful woman in the world," Trini.

Another attempt is about to be made to combat the lethargy of the (Continued on page 32)

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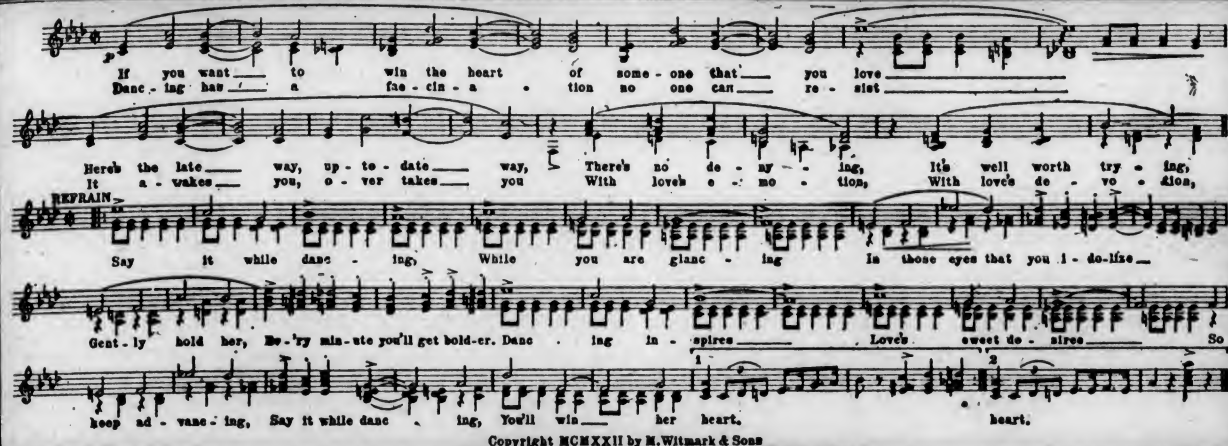
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DENVER.

Denver has completed a week during which it went wild on amusements. Most of the stores and places were closed Monday as well Tuesday (July 4) and great crowds went into the mountains for recreation on four days. It looked as if everyone had gone out of town and on all picture theatres downtown and the parks in the outskirts of the city were packed to capacity all day long. There were free gates several parks. The Denver Post gave a free picnic at Elitch Gardens and the "News and Times" had an airplane stunt at Berkeley, one of the city parks. After the big holiday there was a action and business was off for a day or two, but came back strong toward the end of the week. The mountains are more opposition at week-ends in Denver than the ocean in seaboard towns and it is only a tourists that keep summer Sundays from being very dead. As it is, there is only one downtown theatre (Denham) open with nothing but films. The Elitch Gardens theatre in the suburbs gets good play during the week, but never has a good house Sunday night.

The Williams' Jubilee Singers will make their seventh annual appearance at the Municipal auditorium. These colored entertainers have established themselves through past performances and the advance sale indicated they played to a packed house. That means 3,500.

The picture theatres are finding after business in July than in June. Several weeks were very in and attendance was off at all theatres. Now there is a decided improvement generally.

The Wilkes Players opened at the Denham Sunday in "Just Suppose."

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Several changes in the line-up this season. Ivan Miller is the new leading man and made a good impression on the opening day audience. Oreta Porter remains as leading woman. The new members of the company are Howard Russell, Rex Cherryman and Ann Berryman.

The bill for the week opening Sunday, July 9, at Elitch Gardens is "The Boomerang." This is the first time the piece has ever been seen in Denver. An excellent performance was given by the company and Rollo Lloyd, the director, is due for more praise from the Denver theatregoers. His company has made a decided hit. It opened in "Three Wise Fools" to a little less than \$5,000, and came up (in spite of a lean house on the Fourth) to over \$6,000 the second week with "The Man Who Came Back." The top at night is \$1.10. "The Boomerang" is a great bill in this spot. It is particularly well played by Ernest Glendinning, who has gone over big here, and Helen Menken. The leading woman was slow in starting, though she gave a beautiful performance, but has shown increasing popularity each week. Her emotional work is the best that has been seen at the famous old theatre in years.

DETROIT

By JACOB SMITH

Harry Scott has resigned as Detroit manager for First National, after four years, to take a rest.

John H. Kunsky has closed the Columbia until August. It has been playing pop vaudeville. First time in seven years to close during summer.

Arnold Johnson and band repeat for two weeks at Capitol; \$1,200 for act.

The son of Walter Shafer, manager of the Washington, was killed last week, having fallen out of the car while Mr. Shafer was on a return motor trip to Detroit from Indiana.

The Broadway-Strand is playing "South of Suva" this week; Capitol,

"The Dust Flower"; Fox-Washington, latest Mix feature.

David Nederlander will probably reopen the Shubert-Detroit several weeks before the official opening set for Sept. 17, as announced in Variety. This week playing "Wild Oats" and doing business.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "Going Up."
TEMPLE—Manhattan Players in "The Nightcap."

The Lyceum Players finish their season this week and from now on the Manhattan Players will break the summer calm alone.

Fred Sarr, for several years manager of Fay's, will next season manage Fay's Boston house.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville.
BASTABLE—Professional Players in "The Chimes of Normandy," featuring Jefferson De Angelis, Eva Olivetti and Detmar Poppin. Next week, "The Royal Rogue."

STRAND—"Sonny."
EMPIRE—"Perjury."
SAVOY—"Fifty Candles."
ROBBINS-ECKEL—"The Criminal Challenge."

The Syracuse theatrical map underwent new modifications this week with the Westchester Players giving up at the Wieting and Keith's turning to a "2 in 1" policy, with a radical reduction in the admission scale.

The Professional Players at the Bastable ran into storm clouds last week. R. R. Edwards, one of the organizers and assistant manager, posted a notice Saturday that the chorus would be paid Tuesday. The notice was so worded misconstruction was possible, and the chorus members interpreted it as meaning there were no funds available to meet salaries. There was a rumpus back stage immediately, but the management finally reassured the chorus, all local people, and they went on for the second and third acts. Meantime the board of directors' executive committee had words with Edwards, and the latter resigned on the spot. Edwards, who was business manager of the

old Syracuse Opera Association, claims that he was insulted and that others were attempting to use him as a "goat." The costumes and effects for "The Chimes of Normandy," this week's show, were delayed in transit from New York, and the company could not open Monday. The audience took it good naturedly, however, and the opera was presented Tuesday night. The board of directors, at a special meeting Monday, turned over the entire business management back stage to Nace Bonville.

The Symphony, Binghamton, cut its scale this week, with "School Days" as the offering. The matinee price was dropped to 10 cents and the night price to 15, a shaving of a nickel.

Andrew H. Goettel, of this city, for several seasons orchestra leader at the Crescent and Savoy here, has accepted a contract as director of the Avon theatre orchestra at Watertown. He replaces Ray La Bounty. George Neyenhouse is also out of the Avon orchestra, going to the Plattsburg theatre orchestra. Neyenhouse handles the drums and traps.

The theatrical slump in the 19 up-state counties forming the Syracuse Internal Revenue district during the fiscal year ending June 30, is evidenced by the drop in theatre and amusement tax receipts on the report just completed by Cashier Earl Normal, of the local revenue headquarters. For the fiscal year ending June 30, 1921, the theatre and amusement taxes netted \$999,033.31 in central, southern and northern New York. For the year just closed the figures were \$762,630.47.

Peter Eckel, founder of the Eckel-Nye Steel Company, and builder of the Eckel theatre here, now owned

by Nate Robbins, died July 8, after a surgical operation at the Syracuse Memorial Hospital. Funeral services were held on Monday.

The curtain dropped on the summer dramatic stock season of the Westchester Players at the Wieting Opera House here on Saturday, the company closing after a run of five or six weeks. The troupe, controlled by B. L. Feinblatt, was brought here from the Westchester theatre at Mount Vernon. The closing notice went up at the end of the first week, but Feinblatt continued to run. For one week, toward the close of the run, the company played for half salaries.

Poor business management apparently entered into the company's failure to win success. Syracuse is a stock town that demands the featuring of the leading man. The Players tried the opposite. Scrimping as regards production also was a factor in the failure to get patronage. Syracuse for five years has been taught to expect stock staging that approximated road outfits.

The final blow was the withdrawal of Leslie Adams, leading man, who claimed grievances covering months. When a local paper "broke" the story, Feinblatt withdrew his advertising. This hurt, for Syracuse theatregoers closely follows the local dramatic columns.

Amusements at Eldridge Park, Elmira's recreation center, were ordered closed by Mayor Wood when liability insurance was refused.

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and James Rule

IN LONDON

(Continued from page 30)

railway companies and tram service, who seem to have a rooted objection to people coming from the suburbs to see shows in the West End. They don't mind them coming, but they hate taking them back home. July 3 will see the inauguration of a motor transport service, which will, it is hoped, supply the deficiencies of the other means of "getting back." The Samuelson company, who also make films, will run a service nightly from the Alhambra. They will also bring Alhambra-goers in and provide a reserved stall for the sum of eight shillings and sixpence, as well as taking them home. If the experi-

ment succeeds with the Alhambra it will be carried to other theatres.

"The Barnstormers," a company of players engaged by a syndicate, with Ernest C. Rolls as managing director, should have opened at Cardiff June 12. They rehearsed in London for three weeks without pay of any kind. Sunday, June 11, the day on which they should have traveled, some received telegrams sent late the night before canceling the train call, others traveled to the London terminus only to find that all arrangements had "fallen through. Among the artists engaged were Morris Harvey, Ouida MacDermott, the Royal Welsh Ladies' Choir and Misses McCann and Kitty Trevor. Action will probably be taken, but, unfortunately, it can only be a civil case. Terrible as it might be to the "West End, the night clubs and dance halls, the matter should be in the hands of the police.

Manchester will see the production of the Oscar Strauss musical play, "The Last Waltz." It will open on August Bank Holiday and will run in the Cotton City for six weeks. The star will be Jose Collins, and Billie Leonard will also probably be in the cast. After the

Manchester run Robert Evett will bring the piece to the Gaity.

Sybil Thorndyke, in association with Mary Moore (Lady Wyndham), will begin her season at the New July 25. Her opening piece will be a modern play by an English author, the promised production of Henry Bataille's "Le Scandale" coming during the autumn. She will also do a series of matinees of Greek tragedies, including the "Medea" of Euripides and almost certainly "The Trojan Women."

Sue Harvard scored an emphatic success at her first London appearance at the Wigmore hall last week. She sang in English, Welsh, French, Italian and German, and took London's high-brow musical world by storm.

Teddie Gerard, having recovered from her recent indisposition, returns to the cast of "A to Z."

It is definitely settled that the "Co-optimists" finish their long run at the Palace July 22. Before reopening in London's West End they will undertake a provincial tour.

Maskelyne's, the "home of mystery," which has its own clientele and is little advertised or even heard of by the general public, closes July 15. The need of a summer vacation is the reason officially given, but the magicians have no more escaped the slump than have their less occult brethren. Country cousins form a large portion of the audience, and it is the summer which brings them flocking to London.

With George Graves back in London Gus Sohke is busy with the revival of the revue, "Then and Now." The new version will be seen in the music halls under the title of "The Virgin Queen." George Graves' principal support will come from Claire Romaine and Charles Stone.

After a very brief return to the stage Lily St. John is retiring from "Whirlled Into Happiness" at the Lyric. She will be succeeded by Margaret Campbell. Another newcomer to the James "George Edwards" production is Derek Oldham, until recently one of the stars of the Carl Rosa opera company.

"Phi-Phi" will be tried out in the provinces the week commencing Aug. 7. It comes to the London Pavilion Aug. 16. Jay Laurier, a

vaudeville favorite, will be in the cast, which is largely composed of what might be called the C. B. Cochran revue stock company.

The future of the Empire is still a matter of conjecture and discussion. One scheme centred round the formation of a home of first-class boxing, and Sir Alfred Butt has been seriously considering a return to vaudeville. The latest story is that the theatre will be reopened in the autumn with a big American spectacular drama.

C. B. Cochran has been making attempts to sign up Yvonne Prin-temps for a revue production, but Sacha Guitry has replied that she will only appear under his management in plays of his own writing.

"Chuckles," although packing the Oxford every night, was not doing too well at matinees until C. B. Cochran started his half price matinee scheme. A stall can now be booked for the American success for three shillings and ninepence, whereas 15 shillings was the price during the run of the "League of Nations."

The misfortunes of Ernest C. Rolls continue. At Marlborough Police Court he was found guilty of committing an act of misconduct at a window of his flat in Malda Vale. The charge was supported by three women and two constables, Rolls declaring his innocence. His wife, Jennie Benson, giving evidence, said he was a decent-minded, respectable man. Sentence of three months' imprisonment was passed. Notice of appeal was given immediately and Rolls was released on bail.

After four years James Bernard Fagan has terminated his association with the court. He will resume activities at another house with a more central position, his first production being a comic opera written by himself, with music by Franco Leonl. Among his other arrangements are the adaptation of a French play for Irene Vanbrugh and the long-promised version of R. L. Stevenson's "Treasure Island" for Arthur Bouchier and Alexander Aaronsohn.

The wave of economy which has struck vaudeville managers has

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also proved to several big vaudeville acts just exactly what the managers do think of them as box office magnets. During the years of boom and mad competition the heads of the different circuits snapped up these people, signed them on at exorbitant salaries and generally created a false impression of value. Now that the music hall house is being set in order to avoid general bankruptcy, these people are being faced with new contracts, showing their real worth. As a result there is much weeping and wailing. Many are retiring from the business and others are going on protracted foreign tours. Many American acts are being faced by the same thing. Having worked the few weeks they come over with, they come up against the managerial new order of economy and look up the next boat for home.

Scott and Whalley are producing a new sketch, "The Fox Hunt," at the Victoria Palace, July 3.

Two thousand five hundred pounds sterling was the result of the Hippodrome gala performance of "A Review of Reviews" on June 26. Another of the series of "combined hospital appeal matinees" was given the following afternoon at Wyndham's, at which many of the big legitimate and vaudeville stars helped. The Winter Garden did its bit on June 29 with a special performance of "Sally." "Tons of Money," at the Shaftesbury, will contribute on July 4, the company having, in addition, especially adopted St. Thomas' hospital for the run of the piece.

The amusement world generally is likely to have another blow aimed at it within the very near future.

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Prohibitionists and all sorts of "antis" are at work, and there is every sign of a religious revival on a large scale. Already the anti-Sunday amusement agitation people have got busy and have succeeded in stopping the band which played during the Sunday baseball matches at Stanford Bridge.

Vaudeville houses and suburban theatres are not affected by the complete rupture which has broken down all negotiations between the West End Managers' Association and the Musicians' Union. They may strike in sympathy, but such a course would be suicidal as things are.

Hugh J. Ward is here looking for plays and stars for his Australian circuit, which controls 22 theatres in Australia and New Zealand. These are run in conjunction with Sir Benjamin Fuller's enterprises. Among the plays he has already acquired are "Tons of Money," "The Wheel," "Bulldog Drummond," "The Safety Match" and "The Faithful Heart." He has also arranged Antipodean tours for Cyril Maude and Marie Tempest.

Not very long ago a first-class provincial management put on a fine revival of "Maria Martin; or, The Murder in the Red Barn." The production and acting were excellent and the show coined money. Now it is said that Arthur Bourchier contemplates reviving such "blood and thunder" masterpieces of long ago as "Sweeney Todd, the Demon Barber of Fleet Street," and "The Bleeding Nun of Nuremberg," which was originally produced at the Haymarket in 1797.

There is considerable disappointment over Charles B. Cochran's decision not to prolong his vaudeville season at the Pavillon beyond the original four weeks. Variety artists had hoped he would be able to re-establish the house as a West End music hall, but, unfortunately, he did not give vaudeville sufficient trial for properly creating a paying clientele. His night business is excellent, but in the brief space of four weeks he was unable to get paying audiences for the matinees. His expenses are altogether too heavy, as he selected his entire bill from acts that headlined in the provincial houses, and which cost him a gross of £900 per week. He pays a rental of £500 per week for the house, and with his extensive advertising and executive staff his gross running expenses are close to £2,000 per week. It is felt here that these expenses could have been cut materially until such time as he had established a paying vaudeville patronage.

H. V. Neilson is rehearsing a new play by Brandon Fleming, author of "The Eleventh Commandment." This is entitled "Down and Out." The leading man will be Dennis Neilson Terry, the leading woman, Mary Glynn. A company of 24 will travel.

Arthur Bourchier and the "Old Vic" company are both contemplating productions of "New Way to Pay Old Debts" by Massinger. It is hoped Russell Thorndike will be able to play in the "Old Vic" production.

The forthcoming production by Arthur Bourchier of Baron Henri de Rothschild's "La Caducee" at the Strand is arousing a good deal of antagonism in some medical quarters. The doctors do not relish seeing one of their calling featured publicly as a criminal. Few doctors in this country have been criminals, but when they have been they have out-Heroded Herod. Neil Cream, who was hanged at Newgate in 1892, was an American, but his trade in murder collapsed here. Palmer, the Staffordshire physician and race track owner, with poison as a side-line, was another, and Chapman, whose real name was Klosowski had thrown up medicine for the public house trade. Having spread a trail of murder throughout Europe he settled down as landlord of the St. George's distillery in the borough. There he made a specialty of first ruining his barmaids and then poisoning them, did it once to often, was caught and hanged. Dr. Crippen was an American dentist married to a once well-known English music hall star. He was captured on a liner when about to land in Canada, brought back and also hanged. When doctors go in for murder they do their job very thoroughly. The careers of any of the above would provide material for half-a-dozen melodramas much more thrilling than anything the Melvilles ever wrote and produced. The author of "La Caducee" is also a doctor, so it can be taken for granted he knows what he is writing about.

The first production at the Apollo under the Aaronsohn management will be a new musical play "Listening In," with Herman Darewski as

one of the stars. It will be followed in the autumn by a new production with Maurice Moscovitch.

Prices are coming down at the Savoy where "If Four Walls Told" reached the total of 75 performances June 19. On this occasion the gallery was reduced to one shilling and threepence and the pit to three shillings, tax included. "If Four Walls Told" was threatened with extinction, but was relieved owing to a sudden hopeful jump in the takings.

Having suffered from a breakdown, Teddie Gerrard is out of "A. to Z." at the Prince of Wales and is recuperating on the coast.

It is said Mrs. Patrick Campbell contemplates producing a new play by an American author entitled "Voodoo." This deals with Haitian rites and superstitions and there will be a dream scene going back 2,000 years. Mrs. Campbell will play the white owner of a Louisiana plantation and also the chieftainess of a savage African tribe. As Norman Macdormott's name is associated with hers in the rumors, the Everyman (Hampstead) seems to be the house. Either fortunately or unfortunately the stage at this "toy" theatre is scarcely adapted for any great realism.

Oscar Asche is leaving for Australia to present "Calro" and a revival of "Chu Chin Chow" as well as one or two Shakespearian comedies. He will take several members of the original casts with him and will be absent for about a year. Asche is a native-born Australian and has a very big following "down under."

After a great deal of advance publicity "Babs" of Beattie and Eabs has been married to R. G. Henley. Beattie was married some time ago to Colonel Tickler.

Victor Tandy, a West End character man, sails on the "Adriatic," September 2, to play in the New York production of "Loyalties" under Charles Dillingham's management. His contract covers three

years. Dillingham has also engaged Felix Aylmer.

Frank Van Hoven is in more or less of a "mess" with respect to his English bookings, which he failed to fulfill for the past year. It is claimed he failed to notify the management that he intended to remain in America. If this be so, he is liable for the face value of the contracts as liquidated damages. Van's defense is understood to be that his health wouldn't permit of his return this year.

Walter Wanger is rapidly turning his big Whitechapel (East End) cinema into a West End resort. At the moment he is staging a revue, "Rivoli Varieties," which holds a full company of 22 on the stage and a beauty chorus.

Sam Wilson, an "East Side" New York negro, who sings rag-time melodies in Yiddish, is a big attraction and will probably be snapped up for the West End unless Wanger keeps a tight hold on him for the Whitechapel district. His costumes for this revue are from the "Midnight Follies" at the Metropole, and his beauty chorus consists of imported West End theatre "front row" girls.

PARIS

Plateau having sublet the Cigale for a summer lease the new people revived an operatic farce by R. Dieudonne and Rip, music by Claude Terrasse, entitled "Le Cochon qui Sommeille." The paying public did not bite, and the theatre suddenly closed last week, one of the amateur directors having skipped and left the troupe awaiting settlement, with the Syndicate watching the performers' interests.

Another summer show is rehearsing under the management of V. Dantu and A. Auer.

Biscot, a local comic, has assumed the direction for the summer of the Gaite Rochecouart, and will produce a revue by Henry Moreau, "Veux tu monter?"

Camille Corney will give a short season at the Oeuvre, first presenting "Le Retour d'Ivering" by Rosa Holt.

The Vieux Colombier closes for the season July 8. "La Mome" is being withdrawn from the Theatre Sarah Bernhardt Sunday, July 2, after a short run.

"La Famille Benoiton" replaces "Arsene Lupin" at the Ambigu next week. The Porte St. Martin is reviving "The Lyons Mail."

NEWS OF THE DAILIES

(Continued from page 10)
at the same house it closed, Colonial, Boston.

Billie Burke (Mrs. Florenz Ziegfeld, Jr.) and her daughter Patricia left for York Harbor, Me., where they will spend the balance of the summer. Mr. Ziegfeld will join them when he returns from Europe.

The Selwyns will open their new theatre in Chicago Sept. 15, which they have named Selwyn, with John Drew and Mrs. Leslie Carter in "The Circle."

"Greenwich Village Snapshots," by Paul Dupont and Arthur Gutman, will open at the Greenwich Village theatre, New York, on Aug. 1.

Mary Hay, wife of Richard Barthelmess, was operated on the early part of the week at the Roosevelt Hospital, New York. The nature of her ailment was not disclosed.

Richard Carle will be featured in "The Blue Kitten" when it starts its tour, Aug. 28, at the Court, Springfield, Mass.

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DANCER

MAYME

GEHRUE

PAST SEASON FEMALE LEAD WITH GREENWICH VILLAGE FOLLIES ON TOUR

BINGHAMTON, N. Y.
October 22, 1921
By far the hardest working member of the feminine contingent is Miss Mayme Gehrue, the ingenue. Her first duet with Joe Sherry, "The Stolen Melody," is one of the best things in the show, and she scores heavily in "The Critics Blues," with which she would make any critic want to say something nice about the show, but she reaches the best of her work when she sings "At the Bobbed Hair Babies' Ball" and follows it with some of the best clog dancing ever seen by either male or female entertainers.

NEW ORLEANS, LA.
States, January 15, 1922
Mayme Gehrue Charming
Miss Mayme Gehrue is also in the cast and she is as stunning and saucy as ever. Mayme was always a topnotcher as a comedienne and she lacks none of the pep and fire that won her first honors. As the queen of Greenwich Village she is charming and her Spanish dance was a thing of beauty. Again she appears in several steps and is ever fitting in and out of the play adding to its zest.

NEW ORLEANS, LA.
Item, January 15, 1922
Mayme Gehrue, she of the superb figure, wonderful smile and enormous eyes, runs the Hickey Brothers a close second for favor. Her "Ben Bolt" number in the first act, and "The Stolen Melody" met with enthusiastic response. Her drumming and dancing caused an uproar of approval.

ELMIRA, GAZETTE.
October, 1921
That merry charming and agile rascal, Mayme Gehrue, whose pleasing personality has graced many a musical production, does much to make the "Follies" attractive. Snapping her fingers at old Father Time, the old joy-killer, who goes around town wearing whiskers, a scythe and a gloomy look, she is quite the life of the production, when she is on the stage. And when, dressed in red tights, she dances on top of a drum, she displays two additional reasons why she is justly popular.

ERIE, PA.
Herald, April 22, 1922.
I might say that the Hickey Brothers, aided by Mayme Gehrue, almost put the show by themselves. Of course, there are plenty of other shining lights in the large cast but their brilliance is dimmed by the trio mentioned above.
VICKSBURG, MISS.
Herald, January 13, 1922
Miss Mayme Gehrue, a talented, beautiful woman, of exquisite figure, was a whole show in herself and was a hit in every scene. Her work as the Drummer Boy, being especially fine, while her beauty had a perfect setting in the "Critics Blues."

ENTERTAINING OFFERS FOR NEXT SEASON

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AUSTRALIA
(Continued from page 4)
Co. Preston and Perrin, Bradley and Hamilton, Gus Dean, Raymond, Ancaster.
OCTAGON.—Pictures.
Christchurch
ROYAL.—"Merrie England."
OPERA HOUSE.—Harem Scarem Girls, Huley and Bent, Victor, Honolulu Four, Padgen and Stanley, Hal Raie, Hartley and Wright, Emerald and Dupree.
LIBERTY.—"Carnival."
QUEENS.—"The Silver Horde."
"The Bat" opens in Sydney in July.
Ada Reeves opens at Fullers' in "Spangles" in two weeks. Show runs three hours. The Tivoli will be the only house playing vaudeville.
"Maid of the Mountains" doing business in New Zealand.
Fullers' Theatres, Ltd., has had to vacate the Grand opera house. The theatre has been bought by George Marlow for £100,000 from B. F. Rofe. Marlow will produce drama at pop prices. The Fullers were vacated by a Supreme Court decision.
Wee George Wood, an English star, has had an immense success in Melbourne. Wood is playing the Tivoli circuit.
It is reported Williamson-Tait are to lose the Criterion. The story says the theatre has been claimed by the city railway for a sub-station. Williamson-Tait have the theatre on lease. The house has been used for dramas.
"The Sheik" is playing all over Australasia to enormous business. Picture is the outstanding hit of 1922 season.
Hugh J. Ward is expected back here next month. Fullers, Ltd., has purchased a site opposite their vaudeville house in Castlereigh street. The Fullers paid £100,000 for it. Building operations will start at once. The new theatre is expected to be finished in 12 months. The house will be used for Ward productions.
Stanley Wright, general manager Haymarket Theatres, Ltd., leaves for a tour of America this week.
"Broken Blossoms" doing great business at Strand.
Spencer Barry, producer for the Tivoli Follies, has been replaced by Leyland Hodgson. Mr. Barry was imported from England.
Judgment of four claims by the Australian Theatrical and Amusement Employees' Association and one by the Actors' Federation of Australia against J. C. Williamson, Ltd., and others was delivered by Justice

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THIS WEEK (JULY 10)

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Powers. The court decided to include the King's birthday on the list of holidays in the award in addition to all other days which might be proclaimed by the federal government as holidays. As to Good Friday, Justice Powers said the whole claim could be dealt with later on. It appeared the respondents deducted one day's pay for Good Friday from the wages of weekly employees when the latter did not work on that day, even when the respondents could open on that day, or when they were ordered by material regulations not to do so, although employees were willing to work. The court would disallow a day's pay when weekly employees were willing to work. The name of Union Theatres, Ltd., was added to the list of respondents. In the case of the Actors' Federation vs. J. C. Williamson, Ltd., Justice Powers refused an application to fix the hour for beginning rehearsals at not before 10 instead of 10:30 a. m., and to finish on or before 4 p. m. instead of 3 p. m. on the same day when a performance was to be held.

BILLS NEXT WEEK

(Continued from Page 22)

TACOMA
Pantages
O'Hanlon & Z'bnl
Bob Pender Tr
Jim Thornton
Gladys Green
Coscia & Verdi

PORTLAND, ORE.
Pantages
Pettit Family
Judson Cole
Mme Rhea Co
Britt Wood
"Love Nest"

TRAVEL
(Open week)
Lockett & Laddie
Bryant & Haig
Carl McCullough
B Bouncer's Circus
Marion Gibney

SAN FRANCISCO
Pantages
(Sunday opening)
Lipinski's Dogs
Jones & Crumley
Pantages Opera Co

Emily Darrell
Rulowa Ballet

OAKLAND
Pantages
(Sunday opening)
"Oh Boy"
Emile & Willie
Callahan & Bliss
Royal Revue
Telaak & Dean

LOS ANGELES
Pantages
LaFrance & Byron
Will Morris
Nada Norraine
Robt McKim Co
Bryon Girls
J Elliott's Girls

SAN DIEGO, CAL.
Savoy
"Time"
Novelle Bros
Pickford
Bowman Bros
Clinton & Cappell

L/G BEACH, CAL.
Pantages
Brown & DeLure

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Early & Early
Seymour & Jean'te
Jack Conway Co
Clark & Verdi
Erford's Oddities

SALT LAKE
Pantages
Hori & Nagami
Beeman & Grace
Hibbitt & Malle
Powell Quintet
Lulu Coates

OGDEN, UTAH
Pantages
(29-22)
Mrs R Jansen

Walter Brower
Craig & Holtsworth
Kuma 4
Ford & Price
Chas Rogers Co

DENVER
Pantages
Cosmopolitan Co
Moie Jesta & M
4 Popularity Girls
Nelson & Madison
Everette's Monk's
Mack & Lane

COLORADO SPRINGS
Pantages
(17-19)

(Same bill plays
Pueblo 20-22)
Watson & McAvoy
Cinderella Rev
Duval & Symonds
4 Errettos
Little Jim
Waldman & Freed

OMAHA, NEB.
Pantages
Farrell & Hatch
Futuristic Rev
Lady Alice's Pets
Dunley & Merrill
Miller Kilat Co

Moran & Wisner
KANSAS CITY
Pantages
Tom Kelly
Stanley & Jeffery
"Breeze" Buddier
Koia Jackson Co
"Country Village"

MEMPHIS
Pantages
Joe Thompson Co
LaPine & Emery
Carter & Cornish
Skipper Kn'dy & R
"Petticoats"

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YVETTE RUGEL'S MISSIVE FROM LONDON

TO MY MANY FRIENDS AND FELLOW ARTISTS:

I wish to express my sincere regret because of being unable to say "Au Revoir" to each and every one of you in person, but my departure from America was a hurried and most exciting one.

Since my opening at the London Coliseum I have met with greater success than I did when here last season—and my ovations have been most inspiring. The London press has been wonderful to me and I feel certain that my ten-week stay in London will be a delightful engagement, as our audiences are most appreciative, and every effort is exercised to make the stay a pleasant one.

I know many of you will be glad to learn of my success. I think every American, artist or otherwise, who was in London, either sent me a wire of congratulation or appeared in person, and many did both.

In brief, I've been royally received by all concerned.

Through my success at the theatres I have been engaged to appear in the Metropole "Midnight Follies," following Miss Sophie Tucker, who is returning to America to fulfill her contracts.

Please accept my hearty best wishes for a successful coming season and may all your routes be joyful ones as well as prosperous.

Sincerely,

Your Own Miniature Prima Donna

YVETTE RUGEL

P. S.—I still have little **LEO FEINER** at the piano.

Y. R.

London, England, July 4, 1922.

MUSIC MEN

(Continued from page 10)

quent encomiums in the newspapers. He was one of the founders of the Hartford Lodge of Elks and a member of that body at his death.

Last week Edward Nelson, composer of "Peggy O'Neill" and "Pretty Kitty Kelly," began a Municipal Court suit against the A. J. Stasny Music Co. to recover \$1,000 royalties alleged due on the latter song. The Stasny firm countersued for \$150, which they allege was overpaid the song writer on other composition. A few days later in the New York Supreme Court the Stasny company filed action for \$50,000 against Nelson alleging that "Peggy O'Neill" was written while the song writer was in their employ as professional manager and writer. Leo Feist, Inc., published "Peggy O'Neill." Nelson is now employed on the Feist professional staff. Stasny's grievance is that Nelson, while under exclusive contract to them

as a writer, failed to turn over "Peggy O'Neill" but placed it with another house. Goldie & Gumm are acting for Stasny. No answer has been filed as yet by Nelson.

William Maxwell of G. Ricordi & Co., publishers of all of Giacomo Puccini's works and owners of the world copyrights thereon, deny a cable in a morning daily dated July 1 from Rome, Italy, that the composer has closed a deal with an American publisher for the privilege of jazzing the music of "La Tosca." The sum of \$120,000 is mentioned as figuring in the deal. The Ricordi house states that any such deal made by Puccini is invalid and that they would prosecute. Particularly they have no intention of permitting anybody to jazz an opera they own and control.

August Dreyer sailed on the Bengaria July 11 for London on a number of theatrical missions, the prime motive being in the interests of an American music publisher to arrange for a London clearing house

of American publications. The American music men find that their London representatives are not as efficient in "plugging" and exploitation as the native song promoters, and the attorney's visit to the British capital will be in the nature of a general survey for the purpose mentioned. Mr. Dreyer will return in September, being due in Brussels in August to straighten up some foreign theatrical accounts.

The Grand View Farm, Yulen, N. Y., owned by Ed and Saul Bornstein (Irving Berlin, Inc., executive), was the scene of an annual frolic last week produced by Bobby Crawford, general sales manager of Berlin, Inc. The show had a specially written opening, including in its cast Millard and Marlin, Monroe Silver, Harry Garland, Frances Kahn and Bobby Crawford, who surprised everybody by unsuspected histrionic ability. The Schenker Kiddies and Mulgeady children also appeared. An audience of 1,500 attended.

A number of music publishers have brought suit through Gilbert & Gilbert against the Cardinal Phonograph Co. and the Royal Record Co. for unpaid royalties due. They include Witmark, Waterson-Berlin-Snyder, Shapiro-Bernstein, E. B. Marks, Feist, Berlin, Inc.; Fred Fisher, Harry Von Tilzer and F. J. A. Forster of Chicago.

The M. P. P. A.'s title registry bureau has extended the period for which a title can be protected from six months to a year. A registered song title if not used on a published number within that space becomes common property once more.

Albert Von Tilzer and Neville Flesson have written a song around "In the Name of the Law," which opened at the George M. Cohan theatre Sunday. It will be used as the theme song of the picture.

Gus Goldstein, who has achieved popularity the last year or so as a maker of Yiddish records for the talking machine companies, is to enter vaudeville as a single, opening next week around New York.

Mrs. Louis Cohn, wife of the general manager of S. C. Caine, Inc., left for Europe last week on a vacation trip.

The mother of Maurice Rosen, Pennsylvania representative of Jerome H. Remick & Co., died in Pittsburgh last week.

Irwin Dash is now associated with the Remick professional staff.

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TOM BASHAW, Chicago

HERALD EXAMINER

Jack Osterman steps out in front and grabs the rail early in the race and if the majestic crowd is any criterion, he pulled up an easy winner in the Smiles Sweepstakes. The crowd liked a lot of things about his unpretentious little offering of fun and nonsense. His ("Mammy") songs burlesque, his dissertation on the galloping dominoes, his stories about that uncle of his, his little gem of a Morvich story, with here and there a little joke about some of the "passing shows," at the expense of the dainty Peggy Worth or himself—it all seemed to take mighty well with the audience.

Direction **HARRY WEBER**

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IKE ROSE

RETURNING FROM EUROPE ON OR ABOUT JULY 20th

S.S. "AMERIKA," with

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MIDGETS
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20 GENTLEMEN

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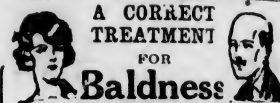
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THE FAST MAIL

William Fox release, from the Lincoln J. Carter melodrama. Premiered at Strand, New York, this week. Directed by Bernard J. Durning. Eileen Percy and Charles Jones featured.

Walter West.....Charles Jones
Mary Martin.....Eileen Percy
Lee Martin.....James Mason
Pierre LaFette.....William Steele
Cal Baldwin.....Adolph Menjou
Henry Joyce.....Harry Dunkinson

"The Fast Mail" is a box office picture, so full of meat as a meller that for weekly release it measures up to super requirements. The picture will advertise itself anywhere upon opening and can stand any kind of advance booming.

As a thriller, and it is a thriller of the nth kind, "The Fast Mail" misses nothing. It has everything, even to fire engines with horses that should be one of the biggest novelties just now. But that is only a novelty. This Fox film goes in for thrills, the melodramatic kind that is, of every kind, from racing horses in rescues to horse races (steep-chase), to wild auto rides, dashing mail train, a thrilling leap to the engine of the fast mail from a hand car running alongside, and again from the same fast mail that won't slow up to another swinging auto on the other side; then to Vicksburg, and one of the several thrilling fist fights, and this after a race down the Mississippi river between two river steamboats with one blowing up through high pressure of steam to escape the other.

Swift action! Boy, when that picture gets going it runs right overboard. There probably never has been a picture made with so rapid and continuous action.

The action surrounds a thrilling plot to throw the rider of the favorite in the steeplechase. They threw him and "they" were the brother of the girl he loved. That led to the murder of a gambler who stood in on the frame. His murderer started for Vicksburg in a car, while the hero chased the other fellow down the Mississippi, over the railroad tracks, into Vicksburg, busted with his car right into the Hotel Carrie and whipped his whole gang while the three-story wooden hotel kept on burning up.

Then it was quiet again, as it had been at the outset when Walter West (Charles Jones) and Mary Martin (Eileen Percy) called upon "Mammy Loo" to have their fortunes read in a tea cup. Mammy guessed it right. She said they would be happy, but they first would see trouble. Walter didn't have much faith in Mammy's tea leaves, but Mary got a hunch Mammy had inside info.

For a feature of this description the direction is superb. Mr. Durning never lost a second nor any part of the situation, while whoever cut the film knew his business, up, down and backwards. For the cast there wasn't one miss, even on appearance. Of the many villains, Adolph Menjou as Cal Baldwin played so perfectly there was no one who shaded him, for he will be more hated than even Mary will be loved or Walter will be liked.

The picture people will marvel at Fox producing this one, after all the others, the mellers, the westerns and everything else, to find that "The Fast Mail," following all the others, leads them all.

Sime.

IN NAME OF THE LAW

Emory Johnson five-reeler presented by P. A. Powers at the Cohan, New York, for four weeks' run. Released through Film Booking Office.

Patrick O'Hara.....Ralph Lewis
Mrs. O'Hara.....Claire McDowell
Mary (at age of 6 years).....Josephine Adair
Mary (at age of 15 years).....Ella Hall
Harry O'Hara (at age of 9 years).....Benny Alexander

Harry O'Hara (at age of 22 years).....Emory Johnson
Johnny O'Hara (at age of 8 years).....Johnny Thompson
Johnny O'Hara (at age of 20 years).....Johnny Walker
Mr. Lucas.....Dick Morris

With really unusual exploitation, including a tie-up with the New York Police Department, P. A. Powers presented "In the Name of the Law" at the Cohan, New York, for a four weeks' run, starting Sunday. The picture is a sob-sister meller that lines up as a possible winner for the releasing company. If the exhibitor can work the picture as heavily through advertising and tie-ups as the releasing organization for its New York presentation, he may get some money, as the production, while not a world-beater in any sense, is a good commercial tear compeller.

The program states that the picture introduces "The Great American Family." If that is to be taken literally, then everyone in the country must have had a cop for a father. It is the story of a policeman in San Francisco, who, with his wife, two sons and an adopted daughter, make up the little home circle. The earlier scenes show the family at a time when the boys are eight and nine, and the latter scenes are when they are in their early twenties.

It is a picturization of the struggle the average American family of scant means makes to have its offspring better equipped through education for the struggle of life. In this case, it is the mother who by self-denial sends one of her sons through law school, while the other boy is a bank teller and the girl works as secretary to the treasurer in the same institution.

The boy in law school is the first

care that comes to her. He is accused of theft, but later cleared. This accusation almost disrupts the family, threatens to bring about the downfall of the girl, the death of the other boy and finally his arrest on the charge of murder. In the end the elder boy, having graduated from law school, defends his younger brother, and through the suicide and confession of the real culprit he is cleared.

The manner in which the tale is developed on the screen will make the majority of screen audiences feel for the mother and also have great sympathy for the girl and the boy accused of murder.

In picturizing it the father is at times shown as a lovable, kindly character, and at others a hard enforcer of the law. He is a policeman, first and last and has no use for a crook, even though it be his own flesh and blood. He typifies "Once a cop, always a cop." Ralph Lewis plays the role remarkably well, while Claire McDowell as the self-sacrificing mother created an impression second only to that of Mary Carr in "Over the Hill." The grown-up youngsters were by Johnnie Walker, who gave a corking performance; Ella Hall as the daughter, and Emory Johnson as the elder son. As kiddies these roles were played by Josephine Adair, Benny Alexander and Johnny Thompson. Except in the case of Walker, the kiddie actors were better than those who took up the roles later on.

Fred.

ALWAYS THE WOMAN

Goldwyn five-reeler, with Betty Compson as star. By Ferley Poore Sheehan, directed by Arthur Rosson. Reincarnation story.

Celia Thaxter.....Betty Compson
Mrs. Boone.....Doris Fawn
Reginald Stanhope.....Gerald Rine
Mahmud.....Richard Ross
Vaudeville Manager.....Arthur Delmore
Kelim Pasha.....Macey Harlam

This is the second picture Betty Compson has made as a Goldwyn star. It was completed about 18 months ago and has been on the shelf ever since. Incidentally, it brought about the parting of the ways between Goldwyn and Miss Compson's own producing company. As a program picture it is one that will interest the average audience, especially as Miss Compson has gathered considerable advertising since she switched over to the Paramount side. The support is good and the story at least different. It is based on reincarnation, with Miss Compson as a former Egyptian Princess back on earth as a small-time vaudeville dancer. She, with her "manager" is on a steamer bound for Cairo, and the action for the greater part takes place on shipboard. All of the principal characters, with the exception of one or two, figure in the reincarnation end of the story.

The little vaudeville dancer performs on shipboard and one of the natives, who believes he is the reincarnation of a priest of ancient Egypt who betrayed the Princess centuries before, sees her, declares she is the Princess come to life again and warns her of the attentions of an Egyptian Prince among the passengers, at the same time constituting himself her slave and offering to lead her to her original burial place, where she will find great treasure.

Before the party lands, it is disclosed there is a drug addict aboard who has been forced to the use of narcotics by a pleasure-loving wife who has married him for his wealth. He is supposed to be the reincarnation of the priest-lover of the ages ago. The "manager" is wished out of the picture when a globe-trotter of the Prince's party proposes to the dancer and is accepted.

All start on a hunt for the treasure and the Prince reveals that in reality the globe-trotter was his tool and proposed to the girl only that she might go with the party without the manager "on the job," so that the Prince might have her. This disclosure comes after the girl has confessed that originally she and her manager had proposed to snare the globe-trotter into a proposal and then compel him to buy off her contract.

When the Prince discloses his real aspect, the dope fiend, who has been encouraged to pass up the hop, comes through 100 per cent, and rescues the girl after his wife and the Prince have both been killed.

The tale is a rather weird one, but it holds. Miss Compson gave a realistic performance as the little double-crosser, who in turn was the heroic drug addict, and Doris Fawn his wife. Both nicely delivered. Macey Harlam played the heavy effectively, while Arthur Delmore as the hick manager got a few laughs early in the picture.

The direction is rather fair, with some very good desert touches.

Fred.

TENSE MOMENTS FROM OPERA

London, July 4. Made by Masters and owned by Gaumont (British), these pictures are a fair example of trying to put a quart into a pint pot. The result is a good deal of disappointment. Although called "Tense Moments," an attempt has been made to put the greater portion of each opera into the capacity of a one-reel film.

The operatic music is really the only excuse for these small features, which will probably form a useful

"All up" in kinemas where the orchestras are really good. In some cases the production work is not good, some of the "Rigoletto" scenes being very obviously affairs of baton and canvas. In other features it is quite good.

Throughout the acting is far above the material value of the pictures, and less expensive artists would have done quite as well as the well-known people who have been employed and given remarkably little chance of showing their histrionic ability.

The series consists of 12 pictures, and of those shown to the trade and press this morning Flotow's "Martha" is quite the best. It is well staged, well dressed, well acted by Dorothy Fane, Moyha Nugent, Alec Hunter, and James Knight. Verdi's "Rigoletto" is not so well staged, but has some exceptionally good acting from A. B. Imeson and Booth Conway. "The Bride of Lammermoor" also is lacking in reality and power, although Olaf Hytten, Gordon Hopkirk and Vivian Gibson, the Lucy, get all they can out of it.

William Shaw's performance of the adventurer-lover of Lucy is bad. He neither looks a soldier of fortune nor anything else. There is very little pull in these short features, ambitious though the idea is.

Gore.

IF YOU BELIEVE IT, IT'S SO

Paramount feature in five reels, with Thomas Meighan starred. Story by Pearley Poore Sheehan, directed by Tom Forman. Script by Waldemar Young. Regeneration story, slightly "Miracle Man" like in treatment.

Chick Harris, a crook.....Thomas Meighan
Alvah Morley, a country girl.....Pauline Starke

Era Wood, a patriarch.....Joseph Dowling
Sky Blue, a confidence man.....Theodore Roberts
Colonel Williams.....Charles Ogle
Tessie Wingate.....Laura Ansan
Frank Tint, a really agent.....Charles French
Bartender.....Thomas Kennedy
Constable.....Ed Brady

Thomas Meighan is the star of this picture, but it is Theodore Roberts who runs away with the acting honors and creates the best impression. The picture is a corking program offering, and Meighan stands out to advantage in it. In some touches it suggests "The Miracle Man," with Meighan as the big-town crook whose regeneration is brought about in a small country town through a girl. The general plot holds interest, while there is sufficient comedy relief to make the production good entertainment.

The action opens at the Grand Central station with a rube touched for his leather as he gets off the train. As the crowd gathers to hear his tale Meighan is among them. He follows the cop and the victim to the stationhouse, and after the latter's "squeal" is booked he takes him out to find a hotel. The old man's actions are so pitiful that Meighan finally turns over the wallet which he "lost," and on the strength of the old man's recital of country life he decides to "go straight" and get back to the soil.

As a peddler of soap he hits a small town and makes good to the extent of being offered a job in the local real estate and insurance office. As he is making his way, having fallen in love with the niece of the old colonel where he is boarding, one of his former crook companions turns up in the guise of an evangelist to "do the town good." The hero is between the devil and the deep blue as to whether he will let an old pal operate or protect those who have lately been his friends. He works this out satisfactorily and, incidentally, the small-town crook for whom he has been working is caught with the goods.

Pauline Starke plays the lead opposite, getting a country girl characterization over in nice shape. Charles Ogle as the old colonel scores.

The story is cleverly developed, with Tom Forman staging a corking fight scene between Tom Kennedy and Meighan in a barroom scene. The slum stuff in New York is rather well done for studio work.

Fred.

SON OF THE WOLF

R-C northwestern feature, with a squawman theme, written by Jack London and directed by Norman Dawn. Five-reeler with Wheeler Oakman featured.

Scruff Mackenzie.....Wheeler Oakman
Chook-Ra.....Edith Roberts
Father Roubenau.....Sam Allen
Ben Harrington.....Ashley Cooper
Malemute Kid.....Fred Kohler
Chief Thling Tinner.....Thomas Jefferson

This Robertson-Cole feature is a little different than the average run of northwestern features as far as story is concerned. This one, authored by Jack London, is a saleable product for the exhibitor. The London name is the biggest box office asset. As far as action goes, it has all the usual snow stuff, the dog teams, a 'couple of fights and, of course, a dance hall scene. It is a picture, however, that will go into any of the daily change of program houses and satisfy fairly well. On Broadway it was at Loew's New York on a double feature bill, with Paramount's "The Spanish Jade" providing the other half of the entertainment.

The London story relates to a pair of gold prospectors in Alaska who return to a small camp after having been snowed in. One has a cabin furnished against the time he should find a wife. The daughter of the chief of a tribe of Indians has had his younger daughter reared from childhood by a priest. It is this girl

one miner picks up and she returns his love. He makes a trip to Dawson to buy wedding finery and gifts for her father, but while there falls victim to the wiles of a dance hall girl, with the result that the Indian girl follows him down the trail to win him back. In the end she believes her fight is useless and returns to her tribe, the hero following, and finally bringing her back to civilization as his bride.

Wheeler Oakman is a fairly pleasing hero, while Edith Roberts makes her mark as the little Indian girl. Otherwise the cast contains few worthy of mention, except among the Indian characters. Here Thomas Jefferson as the chief and Fred Stanton as "The Bear" manage to make their respective roles works of distinction. Stanton puts up a great knife fight with the hero in one of the later scenes.

Scenically, the picture contains some very pretty shots, but there are one or two places where the editing is faulty and it should be either clarified by a title or snapped up in cutting.

Fred.

THE UNDERSTUDY

R-C production, with story by Ethel M. Hadden; scenario by Beatrice Van. Directed by William A. Seiter. Joseph Dubray, photographer. Doris May star of society comedy-drama.

Mary Neil.....Doris May
Tom Manning.....Wallace MacDonald

A very mild affair is this comedy-drama based on a story that would be second-grade magazine stuff, but with adequate interior settings in which practically all the action takes place. There is scarcely an out-of-doors location except for the passage, rather well done, of a rain-storm at night.

The trouble with the story is that it is based on the deception. The heroine gains entrance into the rich man's home under a dishonorable pretext, then develops untold beauties of character and thereby wins the love of the young millionaire. The two things don't go well together. It's all very well for the girl

to undertake the masquerade in the first place, but thereafter it is difficult to accept the genuineness of her nobility. The other characters are pure fiction, especially the comedy father, who schemes to get his son married off to the masquerading actress. Otis Harlan shines at broad comedy effects, but in the present case the part is a misfit.

The best comedy role is held by Arthur Hoyt, as a decadent, dissipated society "tame cat," played with a good deal of finesse. Wallace MacDonald is the young hero, played in rather too emphatic a key. The reality of the personage seldom registers. Always he is a film actor intent upon his pose.

Perhaps it is unfair to require any of the players to support a real illusion in a play so thoroughly theatrical, although Doris May, whose part is the most unreal of all, comes nearest to securing an effect of actuality.

Mary Neil is persuaded to impersonate a chorus girl who has ensnared a young millionaire, visiting his father's office to receive a check in settlement of the chorus girl's claim on the young man. The father is impressed with Mary's gentility, and requires that she come and live in his home in order that he may determine whether she will be a desirable daughter-in-law, the son meanwhile having packed off to Montana.

Mary wins her way into the affections of the elder couple, and the father becomes a schemer for a match with his son. He goes so far as to trick the young people to the marriage license bureau and a justice of the peace, and then hurries them by auto to a remote mountain cottage, where they are stranded until a new suitor, unaware of the marriage, comes in pursuit of Mary. The young people borrow his machine without his consent and return through a raging storm to the city, but their adventure has brought them really together, and the closure shows them contentedly slumbering in the home armchair, exhausted by their journey.

Rush.



Grab Your Flivver And Book This Quick

Jackie Coogan's Biggest and Best
Jackie Made Your Patrons Love Him in
"Peck's Bad Boy" and "My Boy"
He'll Steal Their Hearts in This One
A Riot of Fun in 5 Reels, with a Big
Heart That'll Bring a Tear and a Sob, as
Well as a Ray of Sunshine

Sol Lesser Presents

Jackie Coogan in "Trouble"

A Jackie Coogan Production and a
First National Attraction

INSIDE STUFF

ON PICTURES

It looks as though Winnie Sheehan might insist on Fox doing a picture "glorifying Mexican Pete." Reports from the financial district are to the effect Mr. Sheehan cleaned up something in excess of \$300,000 on the Mexican Petroleum quotations within the last few weeks.

Rodolph Valentino issued a statement last week in Hollywood, published in a New York daily. Valentino went into detail as to how he reached this country, what he did after he got here, and who his parents were in Italy. He said the statement was necessary to remove impressions left about his early American life that were uttered, the overnight picture star claimed, with malice. As to his change of name, Valentino dared anyone to properly pronounce the name he is alleged to have first borne.

A tale has to do with the sale and the resale of the screen rights to "The Fast Mail," developed into a whirlwind thriller by the William Fox organization. Originally the rights were purchased by Louis B. Mayer for \$1,000, who, after holding the script for a while, decided that it would not do and in turn sold it to Fox for \$3,000. Fox later refused an offer of \$25,000 from an independent producer who wanted to states right the picture. The indications on the first run bookings of the picture over the country are that it will gross \$1,000,000 in the U. S. alone.

Local theatre vigilance following the Knickerbocker, Washington, disaster became particularly stringent in many cities. A middle western town inspected the only legit house in it, with the fire and building inspectors recommending improvements that would have cost \$100,000. The management of the house informed the mayor it would close the theatre and allow it to remain closed in preference to paying out that amount. The mayor agreed, and the theatre will be altered to suit actual requirements at a cost of about \$5,000.

The book, "The Sins of Hollywood," that has been talked about, but not yet issued, is reported to have been written by a Los Angeles printer who also printed it. The cover calls for a sale price of 50 cents. So far but a very few have gotten into circulation. Those that have are said to have many stories, without names; however, easily identified by the picture colony on the coast, as they will be by other picture people. The book is said to hide nothing. In a few instances it delves deeply not alone in the Hollywood record of the people it speaks of, but of their complete past. It should give Will H. Hays a world of information about some of the people in pictures.

An illuminated parchment of welcome was tendered Irving Berlin when the composer returned from Europe aboard the "Majestic" Tuesday. The document was signed by Sam H. Harris and all those in the executive office, and the members of the "Music Box Revue." The parchment's flowery greeting was: "To Irving Berlin, America's uncrowned monarch of melody, super-maestro of syncopation and right royal renderer of ravishing rhythms."

The circus style of the welcome was first charged against Wells Hawkes, but that individual denied it was his stuff, giving all credit to Paul Block's advertising crew. Block is an intimate of Berlin's. J. J. Shubert and Hassard Short also returned on the "Majestic."

A general line on conditions in exhibiting and likewise in the distributing end of the industry may be gathered from the experience that one exhibitor, controlling some 30 to 40 theatres in the middle west, had within the last week. The distributing company had granted him a credit of 30 days on his service. Then the head of the sales organization decided on a collection drive. He was willing to extend a further credit of 60 days in the event the exhibitor could pay for the 30 days' service already received, "just to make a showing on the collection end." This seemed fair enough to the exhibitor, who, being in New York, wired his auditor to take care of the matter. The answer by wire was: "Haven't money enough to pay the bill."

There is a film title writer and editor around New York whose annual income is said to figure out at better than \$50,000. He has a contract with one producer which pays \$700 a week and does a lot of free lance work on the side. Juicy little items like this add to his earnings. An independent producer had a completed picture on his hands that needed a lot of fixing, such as jazzing up of titles and recutting. The work would take about six days. The producer approached this princely expert and in reply to an inquiry got the fixed price of \$4,000 for the job. The producer couldn't see that figure for six days' work and the deal was called off. The same title writer is said to have been let in on a flat fee and percentage of profits on several "salvaging" jobs. Some of the bigger producers once in a while get a dead one on their shelves that can't be coaxed to move. They call in the first aid specialist who illuminates the picture with flashy titles and otherwise revamps it so that it can be shoved into popular consumption. For this service he gets a flat sum and a cut in on the rentals over negative cost, depending in amount on his skill and previous record as a "salvage man."

Despite the reports from the coast that "things are getting better," the low down was expressed by one who formerly was a screen leading man with a salary from \$300 to \$400 a week but now is getting \$30 as an advertising solicitor and glad of it. When the jam occurred about a year ago in Los Angeles, and the rank and file of small part players were starving, some of the higher salaried actors eked out an existence for a few months through playing small parts, but eventually this means of getting enough money was denied them. They finally had to look for real work.

This young juvenile lead pocketed his pride early in the slump and went to work driving a bread delivery wagon, getting up at 4 a. m. and driving the route until 4 p. m., with the weekly wage at \$25. He stuck to that for a while, until he got into the classified advertising department on one of the Los Angeles evening papers, and he is there yet, going along nicely. Within the week he let friends know in New York he was very much satisfied with what he was doing.

That doesn't indicate that things are getting very much better in the studio section of Los Angeles. A brother of this same leading man, who always made a living around the studios, has for some months past been glad to get his three squares a day and \$17 a week as a dish gatherer in one of the cafeterias.

COAST PICTURE NEWS

Los Angeles, July 10.
Herbert Rawlinson is doing the Bernard Hyman story, "The Rainbow Chaser," for Universal, with Harry Pollard at the megaphone.

Jack Wagner has joined the Schenck production forces at the United studios as general assistant manager to Lou Anger. He replaces Al Werker, transferred to Buster Keaton's unit as assistant to Director Eddie Cline.

"The Man Who Saw Tomorrow," an original story by Perley Poore Sheehan and Frank Condon, will be the next vehicle for Thomas Meighan, under the direction of Alfred Green.

Wallace Reid is finishing "The Ghost Breaker" under Alfred Green's direction, supported by Lila Lee and Walter Heirs.

William De Mille's "Clarence" is in production at the Lasky lots. The Booth Tarkington story has been adapted by Clara Beranger. Agnes Ayres, Wallace Reid, Theodore Roberts and May MacAvoy head the cast.

Sylvia Ashton has been engaged by Metro to support Billie Dove in a new picture.

Viola Dana is busy with "Page Tim O'Brien," her latest for Metro. Harry Beaumont directs. John Moroso, author; J. G. Hawks, adaptation; Cullen Landis, leading male.

If Jack Pickford and Marilyn Miller are married this year the event will be held here in Los Angeles at the Pickford home, probably next month, when Jack will have

finished his new production, "Garri-son's Finish." There is some talk that Miss Miller will enter pictures out here, following the completion of her contract with "Sally."

King Vidor is director for "Peg o' My Heart," the famous J. Hartley Manners stage play, which Metro will make this season, with Laurette Taylor in the starring role.

Claire Windsor has been signed to a long term contract by Goldwyn and is now working on a big special at the Culver City lots.

Florence Roberts and her husband, Frederick Vogeding, have been added to the cast of "Gimme," the new Rupert Hughes picture.

Norbert Brodin, a Los Angeles boy, is photographer for Norma Talmadge's new picture.

Charles Parrott is directing a new series of "Snub" Pollard comedies for Hal E. Roach.

Baby Peggy, the Century star, will make "Little Red Riding Hood" and "Jack and the Beanstalk," Julius Stern announces.

"On the High Seas," the second sea story to be done by Irvin Willat for Paramount, finishes this week. Dorothy Dalton is co-starred with Jack Holt.

Charles Maigne will direct Mary Miles Minter in "The Cowboy and the Lady." Tom Moore plays the male lead.

June Mathis' adaptation of John Ames Mitchell's story "Amos Judd," which will be released by Paramount as "The Young Rajah," starring Ro-

dolph Valentino, is nearing completion by Director Phillip Rosen.

James Cruze is finishing "The Old Homestead."

Bull Montana is on his second of a series of 12 two-reel comedies for Metro. "On Fifth Avenue" is the title of the new comedy.

Rodney Pantages, son of the theatrical magnate, is organizing a jazz band to be known as "Ye Harmony Hounds" for a tour of the Pantages circuit.

William Gillespie is a permanent stock player at the Hal E. Roach lots.

Norman Taurog is reported to be organizing his own company for one-reel comedies. Taurog recently severed connections with Larry Semon.

The stork is expected soon to visit at the William S. Hart home.

Arthur H. Jacobs, for the past year general manager for the Preferred Pictures, Inc., has resigned to re-enter the production field on his own account. Mr. Jacobs made films several years ago under the old World Film Corporation.

Walter Anthony, music editor and newspaperman of the Coast, has resigned as music editor for the Grauman theatrical interests to devote his entire time to the pictures. Mr. Anthony is handling the publicity for the Nazimova productions and is official title writer for Jackie Coogan, Western Features and Jack Hibbard comedies, besides being correspondent for a number of Coast dailies.



THE SWINDLER WHO OFFERED HIM MILLIONS



ADOLPH ZUKOR PRESENTS

Thomas Meighan

"If You Believe It, It's So"

A Paramount Picture

THE GIRL WHO OFFERED HIM LOVE

"A gem—as refreshing as a cool breath of air on a sultry day. It restores our hope and faith in pictures again. So thoroughly human, so filled with a big, appealing idea, and so masterfully done, that it deserves to rank as one of the best, if not the best, picture Meighan has appeared in. Pleasing, delightful, well told. Cast is 100 per cent. perfect."

New York Mail

By Perley Poore Sheehan. Scenario by Waldemar Young. Directed by Tom Forman.

(Three Col. Adv. Mats at Exchanges)



WILLIAM FOX ATTRACTIONS

Special Super Productions

Fox Film Corporation will release during the season now approaching a number of special productions of highest calibre, suitable for the best-grade theatres. Among these have been announced:

MONTE CRISTO

The superb presentation of ALEXANDRE DUMAS' world-renowned novel and drama of the same name

Directed by EMMETT J. FLYNN

Eleven weeks' run at Tremont Temple, Boston, five weeks at Mission Theatre, Los Angeles

"A mighty avalanche of dramatic action."—*Boston American*.

"Convincing realism, and in all its beauty and dramatic force."—*Los Angeles Examiner*.

A FOOL THERE WAS

Based on PORTER EMERSON BROWNE'S stage success of the same name
Inspired by RUDYARD KIPLING'S poem, "The Vampire"
Staged by EMMETT J. FLYNN Scenario by Bernard McConville

A modern down-to-the-minute screen drama produced at the Fox Studios in California in 1922. A cast of power and distinction, with Estelle Taylor as the Vampire and Lewis J. Stone as the Fool.

Now beginning an engagement at Mark Strand Theatre, New York

SILVER WINGS

IN WHICH MARY CARR SCORES AGAIN

Now in its season run at the Apollo Theatre, New York

Directed by Jack Ford and Edwin Carewe

A human drama of thrills, laughter and entertainment

"Hats off to William Fox! The cleanest, finest picture ever seen."—*Philadelphia Public Ledger*.

"The kind of picture you want to write home about."—*New York World*.

MY FRIEND THE DEVIL

Based on Georges Ohnet's novel, "Doctor Rameau"

By arrangement with the Societe des Auteurs et Compositeurs Dramatique of France

Directed by Harry Millarde, who made "Over the Hill"

Foremost exhibitors have seen this picture in the projection room and sat spellbound through the unfolding of this Story of a Man Who Did Not Believe. "My Friend the Devil" is a big picture. It will prove sensational in popularity, big in box office takings, tremendous in demand.

NERO

Now in the tenth week of its sensational engagement at the Lyric Theatre, New York. Acclaimed by press and public the greatest screen achievement

"Acme of the spectacular in motion pictures. Be sure to see 'Nero.'"—*N. Y. Evening World*.

"Breath-taking beauty. The climax of motion picture progress."—*New York Sun*.

"Mammoth, colossal, big, tremendous, huge, enormous and any other synonym you can think of. Then multiply by two."—*New York American*.

Story by Charles Sarver and Virginia Tracy

Staged in Rome, Italy, by J. GORDON EDWARDS

THE FAST MAIL

Based on LINCOLN J. CARTER'S famous stage success of the same name
Directed by Bernard Durning

This high-class American melodrama is designed for presentation in every first-class motion picture theatre. It is clean throughout, but nothing overdone.

Following engagement of Mark Strand Theatre, New York, now playing Mark Strand Theatre, Brooklyn

A LITTLE CHILD SHALL LEAD THEM

Directed by J. SEARLE DAWLEY

Do you love children? Do you love dogs? Do you love pleasure—luxury?

This play is a dramatic masterpiece

Perhaps the finest screen drama yet presented by the house of Fox—certain to win the plaudits and golden opinions and popular attendance of theatregoers the country over.

LIGHTS OF NEW YORK

Once again we are privileged to peep behind the curtain and meet life in New York face to face, stark and undisguised.

Directed by Charles J. Brabin

The successor to "While New York Sleeps"

In addition to these eight productions, Fox Film Corporation will release during the season 1922-1923 six more special super attractions now made or in process of completion. Included will be:

THE SHEPHERD KING

By WRIGHT LORIMER

Staged by J. GORDON EDWARDS in Egypt and Palestine.

THE TOWN THAT FORGOT GOD

Written by the anonymous "Mr. X," whose identity remains unrevealed. Directed by HARRY MILLARDE.

IF WINTER COMES

The William Fox screen presentation of the A. S. M. Hutchinson story of the same name. Produced in England with a cast of players of recognized excellence. Directed by HARRY MILLARDE.

Stars of Proven Drawing Power

In pictures which reflect nineteen years of Fox experience in the film business.

WILLIAM FARNUM

TOM MIX

CHARLES JONES

JOHN GILBERT

DUSTIN FARNUM

SHIRLEY MASON

WILLIAM RUSSELL

for SEASON 1922-23

Fox---The House of Short Subjects

LUPINO LANE Comedies

A new star in the comedy firmament is this favorite comedian of Great Britain and the Continent. He will be seen first in "The Reporter," directed by Jack Blystone.

CLYDE COOK Comedies

Picture theatres the world over resound to laughter created by this eccentric comedian. He is funnier than ever in "The Eskimo," directed by Slim Summerville, his first picture next season.

AL ST. JOHN Comedies

This funny fellow has a place in the hearts of millions of fans because of his unfailing drollery. He was never better than in "All Wet."

WILLIAM FOX Sunshine Comedies

A standard contribution to the world's entertainment. More carefully made now than ever before. Released every second week.

**Mightiest
of All**

FOX NEWS

**The All-American
Pictorial Record**

Released Twice Weekly

We advise every first-class motion picture showman to insure the best news-reel service by signing a contract for the season 1922-23, thereby securing a bona-fide franchise. We will present only live news events. Propa-

ganda advertising will be thrown in the scrap heap.

Having a larger staff of cameramen stationed all over the world than all the other news reels put together, FOX NEWS is prepared to give

unprecedented service to the exhibitor and to the public. The staff of editors, title writers and cutters is the largest engaged in news reel production, and the mammoth Fox laboratory can turn out the finished product more quickly than any other.

MUTT AND JEFF Cartoons

This season these inimitable fun-makers will appear every second week in the finest Mutt and Jeff pictures ever released.

VAUDEVILLE'S DARLINGS

JANE AND KATHERINE LEE

COMEDIES

Hundreds of thousands of theatregoers will be glad to hear the welcome news that they will once again see in pictures those prime favorites of the screen and headline attractions of vaudeville—Jane and Katherine Lee—famous the country over as the "Baby Grands."

During the coming season Fox will offer the Lee Children in two-reel comedies which more than ever before will endear them in the hearts of their followers. The first two of these short, typical Lee kid entertainments are "A Pair of Aces" and "Kids and Skids." Both motion picture theatres and vaudeville houses are advised to book now through a Fox Exchange these proven magnets of screen and stage, who have smashed box office records at all leading "big time" vaudeville theatres.

FOX FILM CORPORATION

WILLIAM FOX, President

West 55th Street

NEW YORK CITY



B'WAY GETS MOST OF WEEK'S GROSS IN ONE DAY, JULY 4TH

Capitol Got \$9,000 on Day with \$37,000 for Week— Good Break Until Wednesday, This Week, When Heat Returned

It would have been a week replete with naught but grief to the Broadway exhibitors had it not been for the break on the Fourth, which enabled them to bolster up the gross receipts. The general aspect Sunday and Monday of last week was that the houses were practically going to starve as far as attendance went, but on the Fourth the weather not only packed the matinees in all the legitimate theatres, but gave an overflow of such proportions that made it look like a mid-winter Sunday afternoon in the film houses. The night receipts on that day also held up, with the result the majority of the houses got about a normal mid-summer week out of the one day.

The Capitol, with a \$9,000 day on the Fourth, did \$37,000 on the week with an ordinary Goldwyn picture. Other houses along the street held their own in like measure.

One of the helps the holiday rush proved to be was noticed in the houses running the specials over the summer. At the Apollo and the Lyric, where Fox has "Silver Wings" and "Nero," respectively, considerable increase on the week's business was reported. The Central, with "The Storm" having its first week of second run on Broadway, also did a corking business for that particular house. The Rialto and Rivoli got their usual share, while the Strand with a cheap picture did a little better than the previous week.

The current week did not start off in any particularly auspicious manner, with the exception of "The Fast Mail" at the Strand. That house had an exceptionally big Sunday business, but the others failed to get the usual. One of the events watched was the presentation of "In the Name of the Law," the Robertson-Cole feature at the Cohan, which the company has leased for four weeks. It was given as good an advance exploitation as any feature that has come to Broadway for a run in recent years, and on the first three days drew about \$3,500. Of this \$1,900 was on Sunday, the opening day, with an average of \$800 daily Monday and Tuesday, the heat Wednesday taking a cut from the business.

Estimate for last week: Apollo—"Silver Wings" (Fox special). (Seats 1,200; scale \$1.65; 9th week.) Picture picked up little last week on holiday break, getting gross of \$3,200.

Cameo—"Sherlock Holmes" (Independent). (Seats 550; scale 55c.-75c.; 4th week.) Going along and doing fair business; after having opened to week with \$6,000 has dropped down to little under \$4,000. Capitol—"The Dust Flower" (Goldwyn). (Seats 5,300; scale, matinees 55c.-55c.-85c.; evenings 55c.-85c.-\$1.10.) Although fearing worst, Fourth of July break made it possible for house to pull surprising week's business, with gross going to \$37,000; \$9,000 day on Fourth.

Central—"The Storm" (Universal special). (Seats 960; scale 55c.-75c.; 2d week.) Opening week, after having been shown at the Capitol two weeks before, drew \$7,500, considered mighty good for this house, where average on season has been under \$5,000. Especially strong exploitation by Marc Lachman helped to great extent.

Cohan—"In the Name of the Law" (Robertson-Cole-F. B. O.). (Seats 1,111; scale 30c.-50c.-85c.-\$1; 1st week.) Opened Sunday with special tie-up with local police department picture in for four weeks. Business not particularly good, even with unusual exploitation. P. A. Powers is presenting production and advert was given intensive campaign in advance.

Criterion—"The Five Dollar Baby" (Metro). (Seats 886; scale 55c.-99c.; 3d week.) Weather hitting this one rather hard; got under \$4,000 last week.

Lyric—"Nero" (Fox special). (Seats 1,400; scale \$1.65; 8th week.) July 4 business, when this house got large part of overflow of matinee business on Forty-second street, gave week's gross boost. Production is to stay here until Labor Day. Last week's business just topped \$5,000.

Rialto—"While Satan Sleeps" (Paramount). (Seats 1,960; scale 50c.-85c.-99c.) Pulled fairly good week's business, all things considered; around \$17,000.

Rivoli—"The Dictator" (Paramount). (Seats 2,210; scale 50c.-85c.-99c.; Wallace Reid.) Combination of Reid's name and picture's title drew very good week's business, with holiday break helping. Gross over \$15,500.

Strand—"God's Country and the Law" (Arrow). (Seats 2,989; scale 30c.-50c.-85c.) Got \$15,000 last week, little better than week previous. Picture had been generally released through country, but not shown in New York. James Oliver Curwood's name partly responsible for draw. This week house looks like big winner with Fox special, "The Fast Mail."

BUFFALO HAS GOOD WEEK AGAINST ODDS

Car Strike Tieup, Horse Races and Heat—Night Business Off Downtown

Business last week picked up. With a street-car strike and complete tieup, hot weather, and the annual horse races at Fort Erie, the week was figured on all sides to develop into the worst in months. Several breaks helped tide over the situation and the end of the week saw business as usual.

Week started Sunday with the first day of the trolley strike. All downtown houses dropped like a plummet, grosses falling for a Sunday low record. Excellent jitney service brought people out after Monday and a cool Fourth helped swell the gate. As a result of car tieup, neighborhood houses went to capacity, several reporting standers for first time in months.

Business was far from anything remarkable, but, considering drawbacks, the week compared favorably with spring and summer business. Nights off at downtown theatres. This is due both to strike and to race track opposition.

Loew's continues to turn in heavy matinee business with nights somewhat off. Running to heavy attractions, picture bills keeping mid-winter pace. Hippodrome plodding along playing excellent features, but not getting any more than its share. Lafayette remains an enigma, its real business being carefully guarded. Extravagant claims being made for house, but even most enthusiastic admit falling off. Some curtailment noticeable in advertising. Sticks to 50-cent top and getting extraordinary play, all things considered.

Estimates last week: Loew's State—"The Cradle" and vaudeville. (Capacity 3,400. Scale, mats., 20, nights, 40c.) Excellent picture with strong appeal to feminine contingent. Vaudeville up to house's standard, which means much during summer. Nights show weakness. Unusual business last week in face of obstacles. Close to \$7,500. Hippodrome—"Turn to the Right," first half, and "The Ordeal," second half. (Capacity 2,400. Scale, mats., 20-25, nights 30-50.) Running along nicely and apparently satisfied on present business. Plans now in line for next season will probably place it among local leaders. "Turn to the Right" well spoken of locally and proved good attraction despite breaks. Around \$5,000.

Lafayette Square—"Love's Masquerade" and vaudeville. (Capacity 3,400. Scale, mats., 20-25, nights, 30-50.) Fell off considerably this week, starting with one of the worst Sundays since opening. Turned in good Fourth of July business, which helped boost week's takings. Organ is still leading feature of house and playing no small part in draw. Between \$3,000 and \$9,000.

FILMS TOO ORDINARY FOR PHILLY'S TRADE

Downtown Houses Take On "Strays"—Business Accordingly Slumps

Philadelphia, July 12. Most of the downtown houses have been suffering recently from ordinary program quality films. It's been a case of drawing names but weak vehicles, and with the combination of hot and rainy weather, business has suffered accordingly.

Last week the weather conditions reached a climax for wretchedness. Without any such big fellows as "Sonny" to attract, all the houses slumped.

This week, featured heavily by the Stanley company as "Go-to-the-Movies" week, may see a turn for the better, as a number of the bigger houses have good box office attractions. The Stanley especially is making a determined effort by booking in both "Our Leading Citizen" with Thomas Meighan and "Nanook of the North," cut from six reels to less than four. Last week, with "Over the Border," this house dropped a good bit from the gross of the previous week with "Sonny." "Over the Border" was quite well spoken of by the dailies, but was generally credited with being a program picture more fit for the Arcadia or Palace than the Stanley. "How to Make a Radio for Sixty Cents" was a shorter subject that got special advertising.

The Kariton, which has reverted to its former policy of first-run features, did miserably with "The Ordeal" with Agnes Ayres. She has not proved star drawing power here as yet, although well liked as a leading lady. "The Ordeal" was not liked.

The Aldine, with "The Real Adventure," featuring Florence Vidor, continued in its slough of despond. Everybody wonders how this house keeps pegging along with this sort of program thing. This week special emphasis is being laid on the fact that the author of the main feature is a local man. The feature is "The Power Within," and the author is the Rev. Robert Norwood, pastor of St. Paul's Church, Overbrook, whose rather unconventional and breezy sermons often get in the news. A personal appearance by Pauline Garon is also being used in connection. Miss Garon won kind words by her work in "Sonny." Next week the Aldine wakes up a bit, booking "The Isle of Zorba."

The Palace, running "The Woman Who Walked Alone," which had built up a rather nice business a couple of weeks ago, thanks to a lively advertising campaign, had a nice week, but the Victoria, with "Yellow Men and Gold," a picture with all sorts of possibilities in this house, fared only so-so. The Arcadia, showing Irene Castle, who has not appeared on local screens in a long time, was uneven and showed the effects of the weather, but picked up as the week went on.

With the slackened summer output, the numerous Market and Chestnut street houses are having a hard time to get pictures, and as a result of a number of "strays" which generally hit only the suburbs have been shown downtown. This has resulted in unlooked for changes in the middle of the week and has not helped business any. The only brand new pictures of any importance underlined for the near future will come to the Stanley. They include "Primitive Lover" and "The Dictator."

Estimates for last week: Stanley—"Across the Border" (Paramount). Seemed bit out of place at this house; distinct let-down from "Sonny." Gross only about \$24,000, lower than for some time past. Abominable weather prevented possible pickup late in week. Surrounding bill, with radio novelty, featured in ads, indifferent. (Capacity 4,000; scale, 35-50 matinees, 50-75 evenings.)

Aldine—"The Real Adventure" (Associated Exhibitors). No particular pulling power, and as neither house nor exchange tried any unusual stunts, film just naturally died despite some fairly kind words by critics. House expects to recoup with "Power Within" this week by emphasizing author is local clergyman. \$5,000. (Capacity, 1,500; scale, cents straight.)

Kariton—"The Ordeal" (Paramount). Picture not liked by fans and Agnes Ayres not strong card here. Picture not type that could

COOL AT CAPITAL

Picture Business Accordingly Helped

Washington, D. C., July 12. The cool weather last week coupled with the big business of July 4 aided the picture houses.

Estimates for last week: Loew's Palace—(Capacity, 2,500. Scale, 20c., 35c., mats.; 35c., 50c., nights.) "Reckless Youth," drew best of local pictures; around \$10,000.

Loew's Columbia—(Capacity, 1,200. Scale, 35c., mats.; 35c., 50c., nights.) "Come on Over," "Pleasing business. Looked like \$7,500.

Moore's Rialto—(Capacity, 1,900. Scale, 30c. mornings; 40c., afternoons, and 50c. evenings.) "The Man Unconquerable," did not hold up from indications. May have done \$7,500.

Crandall's Metropolitan—(Capacity, 1,700. Scale, 20c., 35c., mats.; 35c., 50c., nights.) "Domestic Relations," About \$8,500.

K. C. HAS GOOD WEEK OF COOL WEATHER

Break and Extra Attractions Hold Up Box Offices—10c. House Makes Showing

Kansas City, July 12.

Strong feature pictures, extra added attractions, and a week of cool weather all combined to help business at the picture theatres last week. The biggest surprise was the showing made by Dorothy Dalton in "The Woman Who Walked Alone" at the Newman. The management hardly expected the picture to draw as well as "Fascination," the previous week's bill, through the lavish billing and publicity given the later picture, but with the assistance of the weather business was better. At the Royal, the Newman's third house, an overseas revue, "Oh, You Wild Cat" was an added feature to the regular picture, and with the night prices tilted to 30 cents, the box office returns showed a healthy increase.

The management of the Regent, a ten-cent 12th-street house, put one over for a few days. An old thriller, "The Face at Your Window," was dug up and advertised as "All About the Ku Klux Klan," "The Invisible Empire." The quoted titles were heavily displayed and created a sensation, as all films dealing with the Klan are under a ban. City Censor Larkin compelled all references to the Klan and the name on the electric sign to be taken out. For the current week the big four downtown houses will try to keep 'em coming with "The Man from Home" and a condensed version of "Carmen" at the Newman; "The Primitive Lover," Royal; "Strange Idols" and Overseas Revue at the Twelfth Street; "The Wall Flower," Liberty.

Last week's estimates: Newman—"The Woman Who Walked Alone." (Paramount.) (Seats 1,980. Scale, mats., 35c.; nights, 50c., 75c.) Dorothy Dalton. Picture well liked; business increased during week. Christie comedy and Richard Bold and Lillian Decker, vocalists, completed enjoyable bill. Grossed around \$12,000.

Liberty—"Cup of Life" (Thomas H. Ince production.) (Seats 2,000. Scale, 35c., 50c.) Hobart Bosworth and Madge Bellamy. Title failed to appeal as expected. Sixth round of the "Leather Pusher" snappy fight picture, added about \$6,800.

Twelfth Street—"The Broadway Peacock" (Seats 1,100. Scale, mats., 25c.; nights, 35c.) "Oh You Wild Cat," overseas revue, running hour, extra feature. Night prices were boosted a dime and most of advertising devoted to tab instead of picture. Business around \$2,500, good for the prices and capacity.

Royal—"Come on Over" (Goldwyn) (Seats, 900. Scale, 35c., 50c.) Colleen Moore. One of the most appreciated pictures here in month. Near \$5,500.

The Kansas State Board of Motion Picture Censors this week eliminated a title in a weekly news reel connecting union labor with the Herrin, Ill., coal mine troubles. The eliminated title read, "Union Men Set Fire to Coal Loaded on Cars; Mechanical Equipment of All Kinds Demolished." The censors announced they feared the title might lead to discussion, which in turn might cause serious results, if shown.

build up patronage for this rapidly falling house. \$3,500. (Capacity, 1,000; scale, 50 cents straight.)

BALABAN & KATZ KEEP CHICAGO TALKING

Roosevelt Real Opposition to Chicago—McVicker's Will Further Complicate

Chicago, July 12.

With interest centering on the development of the Balaban & Katz Roosevelt under the new regime, it seemed as though every other loop house was obliged to sidestep for this event, especially as it was the first week of the new management. The first day (July 1) was a double capacity turnaway, and this kept up Sunday. From Monday on the lobby held its quota of standees, while there was no outside line until about eight in the evening. Business beyond question was capacity for the first week, but the other side is the comparative business done under the Ascher management. The top figure the Roosevelt did in the past was \$16,000 during the engagement of Eva Tanguay, and "Fool's Paradise," the latter film attraction holding over for three weeks, the longest established record at this house.

The current attraction at the Roosevelt is "Orphans of the Storm," a 12-reel production, while the "Paradise" film is only eight. This means the "Orphans" film can run less shows a day, which mount up to a significant sum of shows short (in comparison) on the week, with that much less gross. The operating expenses may be less under the new regime because of dispensing of certain overhead as competitive bidding (strong factor previously), presentations, prologs, specialties and the like. It would require a lesser gross now to make a profit than in the past.

It was also noticeable that B. & K.'s Chicago, which housed a good drawing card ("Our Leading Citizen"), had to content itself with a moderate patronage, meaning there was no line outside nor a foyer full of standees. Though the gross on the Chicago stands up pretty well as against other weeks, it is not the top amount "Our Leading Citizen" could have drawn were it not for this firm's premiere week of the Roosevelt.

There are three important theatres operating at this time, among which the Chicago and Roosevelt, both belonging to Balaban & Katz, are numbered. The Roosevelt contemplates running a picture two weeks at the least, which says this house may get the pick of contracted films B. & K. have made for it and the Chicago.

Just how this will work out is even more puzzling when Jones, Linick & Schaefer's McVicker's opens with a first run Paramount program. Placards already announce a duplication of the B. & K.'s Chicago program to the extent of lavishness in presentations, prologs, specialties, and a large symphony orchestra. McVicker's will add to the situation by drawing patronage from the Chicago, because of its similarity in program presentation. The Balaban & Katz firm must battle a three-cornered affair.

The week was favored with sunny weather, and a holiday which lasted two days. Local events which would ordinarily tend to draw on the business affected the grosses in a small degree. Estimates for last week:

"Orphans of the Storm" (Roosevelt). First week. Corralled capacity every day. Film was well press agented with one trick turned since first Chicago showing. Fay Marbe, appearing in "The Hotel Mouse" at the Apollo, legit house, did special dance in one of the pictures, which was played up strong in the dailies. Business reached between \$12,000 and \$14,000 with an overflow of patronage. (Seats 1,275; mats., 39c.; evenings, 50c.; holidays, 60c.)

"The Lost Trail" and "Going Straight" (Randolph.) (Fox.) Zane Grey, author. Locally Zane Grey gets lights every time one of his film stories plays. "Going Straight" is a 12-year-old reissue with Mary Pickford and King Baggott. Dailies took it up for little comedy. Topped close to \$5,000. (Seats 825; mats., 39c.; nights, 50c.)

"Our Leading Citizen" (Chicago). (Paramount.) Thomas Meighan. George Ade comedy got good notices, all playing up Ade's sub-title writing. Did not pull full quota due to local events. Around \$19,000. (Seats 4,200; mornings, 39c.; mats., 55c.; nights, 65c.)

CATCH AS CATCH CAN FINANCING OF INDEPENDENT PRODUCTIONS

Old Banking Channels Practically Closed to Film Promoters—Supply Is Kept Up Only by Business Men of Other Lines Taking Flier

The financing of independent picture productions which steadily has been getting more difficult, has now reached a state of practical stagnation as far as the former banking channels are concerned. The bankers say they are already committed to film production as far as they care to go, and will advance no more money except where the negative has been at least partly made, in most cases sufficiently advanced to form the basis of judgment upon the probable value of the picture.

For the present there is sufficient independent production in the field financed under the former system of advancing capital, but independent operators declare a shortage is in sight when this supply is used up. Unless some new system develops for supplying capital for outside production, it is said exhibitors who have no contact with the big companies will have to depend upon the smaller companies and the low-priced reissues.

The reissue and the smaller producing companies are already feeling the pressure of exhausted production. During the long slump in the producing business the three leading companies have been making fairly consistently good pictures, and the output of cheaper product has been commanding so low a price as to compete with the reissues.

Certain capitalists with a detailed knowledge of the film game had their eyes opened a few months ago when a number of hard-pushed producers brought them almost completed negatives which they stood ready to pledge as collateral for enough money to complete the picture and carry the charges of exploitation. These film backers conceived a new twist to the financing system. The producer commonly borrowed around \$40,000 and found that when that amount was used up he still had more work to do and the exploitation to accomplish. Ordinarily the original financing came from some business man in another line who was impressed with cited profits of "The Birth of a Nation" and other sensational money makers and was willing to "take a flier," specifying that he should have some voice in the selection of the story and the making of the picture.

A dispute arose later, when the original purse was emptied or in some other way the venture came to a deadlock. Then came the appeal to the regular film financier. He could get a good rate on his loan and in addition could insist upon a cut in on the net profits. Out of this experience apparently has come the rule of lending money only on partly completed pictures. If the whole enterprise is tottering, the lender finds himself in a position to insist upon terms which substantially amount to a partnership, his investment being safeguarded and himself able to draw down a special return in addition to the regular interest on the loan.

Because of this tightening up of money for picture enterprises (although commercial loans by Wall street banks are said to be plentiful and cheap for other lines) several important film company promotions have been blocked for the time being.

C. C. Burr has started work at the Glendale (L. I.) studios on the Johnnie Hines feature, "Sure Fire Flint," from the magazine story by Gerald Duffey, who has also done the screen adaptation. Dell Henderson is directing the picture. The Glendale studio clash with the Stage Hands' union has been adjusted, and the lot is now working on an open shop basis.

The Troy (N. Y.) Lincoln Theatre Co. was incorporated at the Secretary of State's office last week. The capital is \$100,000, owned by Abraham and Hyman Symansky, of that city. A theatre now in the course of construction on Third street near the City Hall, will be operated by the corporation. It is expected that the theatre will be opened about August 15 with pictures.

BOSTON BETTER

Got Weather Break With Rest Last Week

Boston, July 12. Although things did not look very good for the picture houses in town at the first of last week, when a hot wave descended on the city and gave indications of remaining, the weather, which does more to make or break houses during the dull months here, stepped in and saved the day. Business was about normal for the summer weeks, the gross receipts being some off, but not enough to hurt or discourage. Monday the heat kept many away, but with Tuesday, the Fourth, turning out badly, many who planned to stay away over the holiday came home and helped to keep the box offices busy.

Loew's State (25-50c.; capacity 4,000). About \$9,500 last week, with Jack Holt in "The Man Unconquerable" and "The Spanish Jade" underlined. Business very good for this time of year. Thomas Meighan in "Our Leading Citizen" and Marie Prevost in "Her Night of Nights" relied upon for current draw.

Modern (28-40c.; capacity, 800). Business last week about same as general neighborhood of \$4,000. Used "The Understudy," with Doris May, and "When Romance Rides" for films last week, with Betty Compton in "Always the Woman" and George Walsh in "The Serenade" the attraction this week.

Beacon. Capacity, bill and prices same as Modern and business last week within a few hundred dollars of what the other house did.

The Lyric, Memphis, is for lease or sale, owing to the Consolidated Amusement Company declining to renew its expiring three years' lease. The Consolidated has lost money each year while conducting the theatre, according to report. Memphis and Houston managers are negotiating for the theatre. Air-raid all over Memphis this summer has ruined the indoor business.

FILM ITEMS

The United States District court today (Friday) is to be the scene of the trial on the question of granting an injunction against "I Am the Law," which the Affiliated Distributors is marketing. The action is brought in behalf of the International Film Service Corp. (Cosmopolitan), it being alleged that the Affiliated production infringes their picture, "The Valley of Silent Men." Nathan Burkan, who is acting for the International, asked for an injunction several weeks ago, but Judge Knox stated that he preferred the matter go to trial instead of his giving a decision on briefs submitted.

Marc Lachman, who is handling the special exploitation for "The Storm" at the Central, New York, for Universal, effected a tie-up with the "Evening Mail," whereby there is a contest running for ten days on the women's page. To help the stunt along the "Mail" gave him 30 of their delivery wagons for a parade on Monday night. The usual red fire, a band and all the regular trimmings were furnished by Marc. Fred Fletcher, the editor of the fishing and hunting department of the "Mail," worked on the exploitation with Lachman.

Pola Negri is slated to come to the Long Island studios of Famous Players to start work on a number of productions. An arrangement between Famous and the Hamilton Theatres Corp. of Berlin was effected by Jesse Lasky while he was abroad whereby the Polish star is to make the trip to America.

Alfred S. Black, head of the Black theatre circuit, just taken over by the Famous Players, has become president and chairman of the board of directors of Ice Poles, Inc., a corporation owning patents and controlling licenses for the manufacture of an ice cream and chocolate confection.

AUSTRALIA FILM NEWS

Sydney, Australia, June 15. The picture men here have formed a Masonic lodge which is called "America." Its membership thus far is entirely confined to those active here in films.

Geoffry Nye, who has been handling the United Artists productions in the antipodes, has been released by cable by Hiram Abrams in New York. No successor has been named as yet.

Stanley Wright and Howard Bolton, both of the directorate of the Haymarket Theatres, Ltd., sailed for the States June 8. They are on their way to New York to complete arrangements for the purchase of a number of pictures for this part of the world.

Claude Corbett, editor of the Sydney "Times," should be in New York by the time this appears. He is the son-in-law of Hon. Hugh McIntosh, and is buying a number of 110c presses.

There is a movement on foot here pointing to an amalgamation of exhibiting interests and independent exhibitors along the lines of the Associated First National Circuit in America. Recent developments in the renting field have brought the exhibitors to a realization that some sort of combination for their protection is an absolute necessity.

The suburban exhibitors in the territory surrounding Melbourne and Sydney are making a howl against the extended runs of special features in those two centers, stating that it hurts the value of the pictures at their box offices when they are finally released for general showings. As examples, "The Sheikh," which had a run at the Globe theatre here, and "Way Down East," which was presented for a long run in Melbourne, are cited. General opinion, however, is that while a picture of the calibre of "Way Down East" will obtain enhanced box office value for the smaller exhibitor through the medium of an extended run, such productions as "The Sheikh" will not stand the test.

A reduction of film rental prices and a like reduction in admission scales are being agitated. The exhibitors state that at the time the rate of dollar exchange was at 3.15 the film rentals were increased 15 per cent, with the understanding that when the exchange reached normal at 4.40 there would be a reduction. The exchange is now at 4.45, but the rentals are not being reduced, and consequently the exhibitor is paying double the prices that he formerly did, which is compelling him to maintain a price of admission at his theatre that is keeping away patronage.

The Lake Cliff Casino at Dallas, Tex., has been leased by the Denroy Picture Company (Roy T. Farmer and Ben D. Wilson), which will use the place as a picture studio.

The Chaplin-Mayer Pictures Co., Inc., secured a default judgment for \$3,329.05 against Mildred Harris for bill on a \$3,000 note, dated June 20, 1921. The note was for money loaned and rental on the Louis B. Mayer studio on the Coast.

Jack Stebbins, associated with Lou Rogers in the Rialto Productions, retired from that corporation last week after disposing of his interests to his partner.

William Farnum and Herbert Brennon of the William Fox forces returned from Lake Placid, where they have been shooting some northwest stuff.

Adolphe La France fell from a ladder July 4, while cleaning the front of the Regent theatre, Montreal, and died shortly afterward.

T. Hayes Hunter, in New York for about six weeks, has practically completed the financing arrangements for a producing unit.

Jack Dillon has started work on a feature production in which he is to feature Arthur Houseman.

The Cozy theatre at Merkel, Tex., has been completed. Its estimated cost is \$38,000.

LONDON FILM NOTES

The Hepworth Film Co., which has practically ceased production, has just shown what has been looked upon as a "mystery" film to a distinguished audience of statesmen, politicians, officials and literary men. This film, which is called "In Three Reigns," is really a photographic record of the reigns by Queen Victoria, King Edward VII. and King George V. It is also a record of the growth of the cinematographic camera and of the Hepworth firm. Most of the earlier scenes were shot by Cecil M. Hepworth himself. Commencing with Queen Victoria, they show the momentous events of her reign after the birth of the moving picture camera, and her funeral. The same applies to Edward VII. and the reign of the present King carries up to the investiture of the heir apparent as Prince of Wales at Carnarvon. Deeply interesting are the pictures showing the ex-Kaiser and other European monarchs on their visits to England, William of Germany having a special review of troops all to himself. Among the other scenes are Whitehall without a single motor vehicle on the occasion of the postponed coronation of Edward VII, the winning of the first Gordon Bennett motor trophy by a German, and scenes showing the making of old comedy features by the Hepworth company. Among the speakers were Hilaire Belloc, Sir Henry Arthur Jones, Paul Kimberley, and W. T. Read, an American financier, who is engaged in the reconstruction of the Hepworth company. Although Cecil M. Hepworth, the pioneer of the British film industry, was detained by serious illness and therefore could not speak, it is generally understood the company has weathered the storm and will soon begin producing again.

Very slowly the idea of "presentation" is getting a hold among showmen in this country, the pioneer of the big staged prologues in this country being Leon Pollock. A little while ago he staged an exceptionally fine dance prolog to an exotic South Sea film and followed it up last week by one for "Man, Woman, Marriage," the first big picture shown here by the British branch of First National. If anything the prolog was somewhat too short, lasting only five minutes, but it was an exceedingly clever and artistic reproduction of one of the scenes in the film. The scene was a dinner party at the house of one of the swell mob, a debauch, with dancers lowered to the tables by flower-garlanded swings. The tables were glassed topped and red lights filtered through as the dancers, George Morley and Joan Goodie, did a Bacchanalian dance. The whole was a fine bit of stage management, especially as everyone was dead beat, having been rehearsed on the Alhambra stage all night. As a relief to the orgy, a transparency showed a mother and her two children. If anything the "presentation" was better than the ornate and lurid picture which it introduced.

Great efforts are being made to make ex-enemy films popular in this country. Producers, players and cameramen returning from engagements in Germany are loud in their praises of the treatment meted out to them there, the hospitality, friendliness and organization, and now an attempt is being made to capture the press. Invitations are being received to attend from "the Committee of the German Film Week," Munich, to visit that city.

INHERITS ESTATE OF \$75,000

All heirs of Miriam Oestrich, the mother of Muriel Oestrich, the film actress, were last week directed by Surrogate Cohalan to show cause Aug. 22 why her will, disposing of an estate estimated at about \$75,000 in personality, should not be admitted to probate by him on that day. Mrs. Oestrich, who had been in ill health, died July 3 as the result of a fall from the window of her room on the eighth floor of the Hotel Wellington, Albany, N. Y. She was the widow of Abram Oestrich, a clothing manufacturer, who died April 15, 1920. Under his will she was named sole legatee and executrix, and an inspection of court records discloses that she inherited, free of all inheritance taxes, \$75,807.38.

Under her will, executed Sept. 10, 1920, which was filed for probate in the Surrogate's Court on July 11, Mrs. Oestrich, after making specific cash bequests of \$10,000, as well as jewelry, furniture, books, etc., to a sister, brother, uncle, two nieces, two nephews, two cousins, a brother-in-law and three friends, and ordering also in addition to this that \$2,000 be set aside for the care of her plot, named her daughter the residuary legatee.

Miss Oestrich, who in private life is Muriel Oestrich Brady, the wife of Frank Brady, an architect, resides at the Hotel Belleclaire, Broadway and 77th street.

between Aug. 4 and 11 to study Bosch film productions on their native heath. The invitation concludes with charming naïveté, "Besides a journey to Munich won't mean a big expense for you in view of the German rate of exchange. That's why we are sure you won't miss visiting the German film week, to which 100,000 visitors have already promised to attend."

The great Gaumont Bryon film, "A Prince of Lovers," has gone into the Philharmonic hall for an indefinite run. There will be two performances daily and musical instruments of the period will be included in the orchestra. This latter attraction will probably leave London cold. Great musical enthusiasm will be wanted before the graceful tinkling of the spinnet arouses the same coursing of warm blood as does the insidious jazz band. As a further attraction a collection of Byronic relics will be shown in the foyer. As London is on the eve of a puritanical revolution it is hoped that these will be carefully censored. An expose of the ravelling kit of a lover like Byron might get everybody into trouble.

Anglo-Hollandia starts work immediately at its Haarlem studios on the filmization of "Bulldog Drummond." The stars in this will be Carlyle Blackwell and Evelyn Greely. Oscar Apfel will produce. The rest of the cast will be the usual Anglo-Hollandia-Granger-Binger mixture of Dutch and British artists. The rights of "Bulldog Drummond" were bought over the heads of several British producers for £5,000. The new Anglo-Hollandia program foreshadows a change in the policy of the firm. Up to now they have made wonderfully fine pictures from original stories and "best sellers." They are now out to screen versions of popular international plays.

Work on the new super-kinema which will replace the Beaux Hut now on the site of the famous old Tivoli music hall commences June 3. The building will cost over £100,000, and will include a cinema with a seating capacity of 2,800, a luncheon bar, an American bar and swimming baths. Bertie Crewe, one of the foremost architects in theatre construction in this country, who is mainly responsible for the plans, boldly states the kinema will be the finest building of its sort in the world. The original plans included Walter Wanger as general manager, but his success in Whitechapel at the Tivoli may keep him from the West End.

"When London Sleeps," which Astra have just reshown to the trade, is merely a retitled "Cocaine." All the melodrama is there, the only difference being the title. The story is supposed to be founded on the "exposure" by Lord Beaverbrook's "Daily Express" of the drug traffic, and it was the title that caused the trouble. As frank "blood and thunder," staged regardless of expense, it is quite a good showman's proposition; as an antidote to drugging it cuts no ice. Despite the big "star" cast the big work is done by Tony Fraser as a semi-paralyzed Chinese dope agent. This particular performance is one of the best ever seen on the home screen.

Adelqui Megliar, until recently an Anglo-Hollandia and Granger-Binger "star," is at the head of his own company and is making his first film, "Pages from Life," in London. The supporting cast is of the international order and includes: Jack Trevor, Dardo de Mart, R. M. Turner, Gertrude Sterndal, Sunday Wilshin and Luis Hidalgo.

The Famous-Lasky studios at Islington, with which the American firm was going to do wonderful things but did not, have been taken over by Graham-Wilcox Productions, Ltd. Its new picture is entitled "Flowers of Passion" and will be directed by Graham Cutts, who made the other two pictures. Mae Marsh will play the lead.

The complete cast of the Stoll production of "Dick Turpin" includes Matheson Lang, Isobel Elsom, Malcolm Tod, Cecil Humphries, Lewis Gilbert, Madam d'Essterre, Norman Page, James English, Lily Iris and Somers Bellamy. Maurice Elvey is producing.

The wretched state of the business continues, and last week showed a list of over 135 kinemas whose owners wished to get out while they had a little money left.

Another new British company has been formed under the title of Universal Scenes to produce one-reel features dealing with the beauties of the British Isles.

Kinemas still continue to close, 46 reported closed in and around Newcastle-on-Tyne.

Irish Photoplays, Ltd., is a new concern which will make Irish films with Irish players in Ireland.

FAR REACHING DECISION IN NEWS REEL CENSORING

Appellate Division of New York Unanimous in Opinion Against Pathe—Can Go to Court of Appeals—Films Are "Spectacles"—Decision Verbatim

Albany, N. Y., July 12.

Now that the Appellate Division of the Supreme Court of New York State has upheld the State Motion Picture Commission in its contention the censorship board has the right to examine news reels, the avenue is opened for the Pathe Film Exchange, Inc., of New York City, which brought the proceeding to test the validity of the censors' claim, to bring the matter to the highest tribunal in the State—the Court of Appeals.

With the consent of the Appellate Division the Pathe people may now take the case to the higher court to determine the constitutionality of that section of the picture censorship law passed by the Republican legislature of 1921, under the whip of Governor Miller and Majority Leader Clayton R. Lusk, relating to the censorship of news pictures. Such consent is generally given after the Appellate Division hands down an adverse decision in a case, according to the custom.

Since the decision of the Justices of the Supreme Court Thursday last, the Pathe people have made no move to carry the case to the highest court in the State, so far as is known. No official of the Pathe Exchange has even given a hint the matter will be taken to the Court of Appeals for a final decision in the case. The decision, considered the most far-reaching one made in favor of the censor board since the latter came into existence a year ago next month, was not a surprise here, as it had been rumored for weeks that an opinion against picture people would be handed down by the court.

The Pathe Exchange brought the proceeding against the commission when the censors deleted a bathing girl scene from a news reel, alleging it was immoral. Pathe claimed the film board had no right to eliminate anything from a news weekly, which, it was maintained, was in reality a newspaper published in celluloid form.

Unanimous Opinion

According to the decision of the Appellate Division, it was held that the publishers of news reels are compelled to submit their films of current events to the commission to be censored, the same as other film productions for public exhibition in the State of New York. A unanimous decision was handed down, all justices concurring in directing judgment in favor of the commission, which is comprised of former State Senator George H. Cobb of Watertown, chairman; Mrs. Helen May Hosmer of Buffalo and Joseph Levison of New York City, secretary.

In his argument against the action of the censors, Attorney Frederic R. Coudert, appearing for Pathe, maintained the news reels are photographs of transpiring events and not a portrayal of imaginary scenes by actors staged for the purpose of making pictures, and are no different than newspapers publishing news, except that they are shown in photographic form.

"The law violates the constitutional guaranty of the freedom of the press, denies the equal protection of the laws, and takes property without due process of law," Mr. Coudert asserted. "Censorship deprives the reels of news value by the delay in submitting to the commission and the payment of the license fees adds to their cost," he added. Mr. Coudert also said that the news pictorials are frequently shown in private homes, army camps, public halls, churches and schools for their educational value.

Appearing for the commission, Deputy Attorney-General Arthur E. Rose contended that the censorship of news reels only applied to films to be exhibited at places of amusement, for pay, and in connection with a business, and was within the police power of the State in the regulation of public exhibitions.

The justices concurring in the unanimous decision were Presiding Justice Aaron V. S. Cochran and Associate Justices Harold J. Hin-

man, Henry T. Kellogg, Michael H. Kiley and Charles C. Van Kirk.

The Court's Decision

Justice Hinman, writing the opinion of the court, said:

"If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same category as a newspaper and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws.

"To determine whether these two are in the same legal category, we must inquire whether they are in the same practical category; whether there is a proper and justifiable distinction between them, considering the character, extent and purpose of the law; whether there is such a difference in the situation and circumstances of the two as suggests the necessity or propriety of the distinction made; whether the character of business of the one lies at the root of the evil aimed at, as distinguished from the business of the other; in short, whether this moving picture business in that phase of it which is sought to be restrained by this legislation is a part of the press of the country, or an organ of public opinion within the meaning of the Constitution.

"We cannot say that the moving picture is not a medium of thought, but it is clearly something more than a newspaper, periodical or book and clearly distinguishable in character. It is a spectacle or show rather than a medium of opinion, and the latter quality is a mere incident to the former quality. It creates and surveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

"The newspaper offers no particular attraction to the child, and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination. But the moving picture attracts the attention so lacking and carries its own interpretation. It reproduces the life of the world as it in fact exists, and as it is portrayed in fiction, the evil as well as the good. Its value as an educator for good is only equaled by its danger as an instructor in evil. Current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily the one way or the other, according to the sentiments conveyed. Nothing is left to the imagination as with the printed page.

Film a Spectacle

"Expression of thought does not characterize its essential quality. Its characteristic feature is that it is a 'spectacle,' and it is because it is a spectacle or show that spectators are attracted to see with their eyes the thing already published in the press. The purveyance of thought and instruction is just as incidental to the show in principle as it is with the circus or any theatrical performance. It is the fact that it is, in each case, the performance of an actor which characterizes the thing done, and that 'acting' is the essential quality of the business.

"Moreover, it is not the news that is the essential thing privileged by the Constitution. It is freedom of expression of thought, involving conscious mental effort, not mere action. It is the right to 'publish' one's sentiments on all subjects to which the Constitution expressly refers. It is the show or spectacle

which is aimed at by the statute, and is certainly not an essential incident to the conduct of the press. It is a thing separate and apart from it. We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in a public place of amusement, is a part of the press of the country. It is, therefore, subject to the regulation of the act in question."

TRIUMPH IS AFTER TRIANGLE FILM STOCK

New Concern Proposes Exchange at 10 Shares to 1 of Delaware Company

Following the settlement of the Triangle-Aitkens-Winik suit in the New York Supreme Court a new phase of what has the appearance of a complicated Aitken operation came out this week, when Triangle stockholders disclosed a roundabout effort to persuade them to trade their Triangle stock for stock in a \$2,000,000 Delaware corporation called Triumph Pictures Corporation, on the basis of 1 share of 8 per cent. "cumulative dividend participating preferred stock" in Triumph for 10 shares of Triangle common stock or equivalent in voting trust certificates.

A letter describing the terms of exchange was mailed to a large number of Triangle stockholders. The invitation to exchange was a circular affair on the letterhead of the Trinity Finance Corporation, signed by C. A. Huntoon, and enclosed was a statement of assets and liabilities of Triumph, of which C. A. Huntoon is secretary. Both companies have offices in the World's Tower Building on West 40th street, New York.

The history of Triumph relates that about a year ago when the Aitken Brothers formed a truce with the new Triangle management an out-of-town lawyer was called into conference and drew up incorporation papers for a new holding company (Triumph) which took over a lot of properties operated by the Aitkens, together with the Aitkens' holdings in Triangle, issuing in payment certain notes. The Aitkens did not appear in Triumph. Apparently the Trinity Corporation was formed to underwrite the Triumph flotation.

It was about the last week in May, 1922, when the Triangle suit against the Aitkens and others was about to come up for trial that the exchange of Triangle for Triumph stock was proposed to Triangle stockholders by letter from the Trinity Finance Corporation.

WILL CONTEST BEING HEARD

Los Angeles, July 12.

The suit of the relatives of the late Matthew P. Burns to set aside his will under which he left his entire estate to Mrs. Adeline Swanson Burns, mother of Gloria Swanson, came to trial before Judge Rives yesterday. Burns died last August.

The contesting relatives allege the wife and Gloria Swanson, her daughter, conspired to bring about the marriage and later schemed to get a will in favor of the film star's mother. The greater part of the testimony on the opening day in behalf of the side of the plaintiffs comprised direct accusations hurled at the picture favorite and her mother.

LESTER LIVINGSTON KILLED

Kansas City, July 12.

Lester Livingston, 25, a traveling representative for the United Artists' corporation, a film exchange with offices in the Film Exchange building here, was killed July 7, near Commerce, Okla.

The automobile in which he was riding was struck by an interurban car.

Picture Marriage in Syracuse

Syracuse, July 12.

John Dunfee Cummins and Eleanor Jean Amundsen were married here July 8.

Mr. Cummins, born in this city, is in pictures. His bride is the daughter of the explorer.

APPEALS TO T. O. C. C.

Nixon-Nirdlinger Asks Support in Local Fight

Fred G. Nixon-Nirdlinger of Philadelphia sent an appeal to New York this week to the Theatre Owners' Chamber of Commerce, asking the moral support of the organization in the fight he is making in the courts in Philadelphia against the Film Board of Trade. The communication was read at the meeting of the T. O. C. C. Tuesday and referred to a committee.

At the same meeting the T. O. C. C. ratified the policy of the State organization to run one advertising slide a week in their theatres, with the revenue to be devoted to the treasury of the State organization.

The question of the uniform contract was not brought up at the meeting, but it is understood the committee having the matter in hand is practically in accord with the producers on the contract, with the exception of the price to be charged to exhibitors on replacements of lost, stolen or destroyed film. The M. J. T. O. A., of which Sydney Cohen is president, has conceded the point of the producers and distributors that replacements were to be paid for at the rate of eight cents a foot. New York State's organization and the T. O. C. C. contend the actual cost of prints at approximately four cents a foot would be an equitable basis on which to work.

While the T. O. C. C. did not offer readily to lend its support to the Nixon-Nirdlinger fight in Philadelphia, it was stated after the meeting the battle that was being fought in the courts there was also being fought here at this time, and that the exhibitors here were undertaking to bring about the change in the present regulation through a series of conferences with the members of the F. I. L. M. Club, who are parties to the joint arbitration board which is now actively functioning in New York.

The question that is causing the trouble is whether or not in the sale or transfer of a theatre the new owner must accept the responsibility of booking contracts made by the former owner.

Philadelphia, July 12.

More than half of Philly's Film Exchange row appeared in court here Monday when Fred G. Nixon-Nirdlinger and Thomas Love brought a suit in equity against the Film Board of Trade of Philadelphia.

Nirdlinger, who controls picture houses in addition to his legitimate and vaudeville interests, recently acquired the Ambassador, 56th street and Baltimore avenue, from the Felt Bros., who had been running it independently. Mr. Nirdlinger closed others of his West Philadelphia film houses for the summer and contemplated transferring the bookings of these houses (principally Rivoli) to the Ambassador, which had bookings for several weeks made by the Felt.

The Film Board refused to sanction Nirdlinger's action and refused to allow the proposed switch of bookings, declaring he must fulfill the original contracts of the Ambassador. This he refused to do, hence the suit.

Nirdlinger and Love claim discrimination and unfair methods against them by the defendants, who, they say, comprise, together with the American Releasing Corporation and other associations and individuals in this city, an illegal combination or trust. Nirdlinger claimed that the Film Board "undertakes to arrogate to itself the right to dictate regulations and methods for the conduct of the business."

The court was asked to grant an injunction against the action of the Film Board and its allied interests. John M. Patterson, former judge of the Common Pleas Court, pleading

CONNICK SEARCHES FOR MRS. AITKEN'S JEWELRY

**Wife of Former Triangle Head
Misses Trinkets Worth
\$16,000**

State police on duty between Roanoke and Seacraft, L. I., are still searching for rings and other jewelry valued at \$16,000, lost by Mrs. Harry E. Aitken during a visit to the Glenwood Lodge in Nassau county. They were informed of the missing jewelry by H. D. Connick, former chairman of the Famous Players financial committee and now associated with Dr. John H. Harriss in the promotion of a new theatre on Broadway between 57th and 58th streets and Eighth avenue.

Mr. Connick was Mrs. Aitken's escort on the Fourth of July motor trip to the Glenwood Lodge. When the jewelry was missing, after they had started back to the city, he took a leading hand in the search. State police on duty nearby were called upon. So were County Detective Burns, who lives at Seacraft, and the insurance company which carries a policy upon the jewels.

The roadhouse proprietor said Mrs. Aitken believed she had left the jewelry in the washroom, and several score of other patrons of the Lodge had been there between the time Mrs. Aitken left and her return to report her loss.

Mrs. Aitken, who has been separated from her husband and has been in litigation with him over the payment of a judgment, gave her address as 125 East 56th street, New York.

FRANK HALL'S CHAIN

**Latest, Capital, Most Expensive
Theatre in Jersey**

The Capitol, a twin theatre being built in Union Hill, N. J., by the Frank Hall corporation, will be ready for opening Labor Day. There will be two houses under one roof, a theatre with 2,500 capacity playing vaudeville, and the other accommodating 3,000, offering pictures. The cost of the Capitol is estimated at \$1,500,000, said to be the most costly theatre in New Jersey, outside of Newark.

The Hall corporation, in which a number of New York showmen are interested, is establishing a chain of theatres in northern Jersey cities, close to the Hudson. Local business men in the various communities are also stockholders. Houses now operated by the company are the State and Ritz, Jersey City, and the U. S. theatre, Hoboken.

his first case since he resigned from the bench, explained the reasons for and benefits of the Film Board and made a motion for the dismissal of the suit. Judge Monaghan refused both motions and ordered the parties to prepare further testimony for another hearing at a future time.

Hot words passed at the hearing, which was heavily attended. At one time Patterson made the statement "Nirdlinger is no lamb," whereas Arthur Arnold, attorney for the plaintiff, replied: "The defendant's attorney is correct; Mr. Nirdlinger is no lamb. If he were, he would be about as safe around the exchanges at 13th and Vine as a rabbit in a den of hyenas."

On Wednesday when the case of Nixon-Nirdlinger against the Film Board of Trade came up for hearing, and while the trial was in progress, negotiations were being carried on to bring about an amiable settlement of the differences existing without the trial being completed. Finally the opposing factions came to an agreement whereby the case was adjourned until a formal settlement was arrived at by them.

LAY OFF NEW YORK

Sooner or later Will H. Hays is going to get a squawk from the New York Chamber of Commerce (if there is such a thing) because all of the pictures made to show a crook center pick on New York. While it is admitted that New York is not the safest place in the world for the unwary, still it isn't any worse than any of the big cities of the world, and why should it invariably be selected as the one place where the weak sister and brother from the hinterland are sure to meet their downfall, turn fast or crooked, become drug addicts or booze hounds and finally "go up the river"?

If the "home of the motion picture," Los Angeles, were forever depicted as the location of all that is wicked in the world, the picture folk would hear something from the C. of C. out there that would stand them on end.

If pictures can't get along without a crook town, then it would seem advisable to switch it about a bit. Don't blame it all on New York.

PICTURES

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Friday, July 14, 1922

RUSH FOR MELLERS
ARRIVING TOO LATE

"Fast Mail" Does It—Few
Draws Available—Script
Prices Going Up

The success of the Fox production, "The Fast Mail," has started another rush on the part of a number of picture producers to secure the rights to screen certain melodramas of the old 10-20-30 days. They are finding that the market has been pretty well cleaned, and that there are only about six real mellers of box office wallop calibre available anywhere, held for a price at present.

The old mellers taken late last year, already produced or in course of production, will pretty much have the jump on those decided on at this time.

The Fox people got off in advance of the others with meller productions, and while the "Mail" picture is a terrific wallop, as may also be the next four or five that come along, the chances are that when the big crop of mellers appear the entire market will have slumped.

INCE STARTS

Leaves for Coast—No Distribution
Connection Announced

Thomas H. Ince left for the coast Tuesday, where, according to his representative in New York, he will put the finishing touches on the productions that he intends to release during the coming season. Just where and through what channels the Ince productions are to be marketed next season is not announced as yet, but it is intimated that within the next few weeks a statement to that effect will be made.

The fact that work has been abandoned at the Ince studios at Culver City is one of the reasons that producing will be resumed immediately after his arrival there.

For the coming season the first of the Ince pictures to be released will be "The Hottentot," Willie Collier's stage success, in which Douglas McLean and Madge Bellamy will appear. Of the other features for the season there are named "The Brotherhood of Hate," with Frank Keenan; "When She Marries," "Someone to Love," "Bellboy 13," "Sunshine Trail" and "The Man of Action." The latter three are also McLean productions.

KESSELS' SUIT HALTED

The two suits against Triangle by Adam Kessel, Jr., and Charles Kessel arising out of certain stock transactions were halted before Justice Finch in the New York Supreme Court Monday by the dismissal of a preliminary motion made by the plaintiffs.

When the case came to trial some surprise was expressed by the appearance of Arthur Butler Graham, Triangle attorney in the Aitken suits, for the Kessels; while the Triangle interests were looked after by an attorney from the offices of O'Brien, Boardman, Parker & Fox, who previously were attorneys for the two Aitkens after they retired from active participation in the Triangle management.

When the Aitkens and the new Triangle regime agreed to part about a year ago the agreement stipulated that the O'Brien, Boardman, Parker & Fox should continue to act as general counsel, both for the Aitkens and for Triangle. Accordingly, E. R. Earley was assigned from the law firm to handle Triangle and Aitken matters.

Subsequently, Mr. Earley retired from his connection with the Aitkens and represented Triangle, and it was for this reason that he took no part in the Triangle-Aitken court tangle which was recently settled, except to explain his position on the witness stand. The Kessel affair does not involve anything to prevent Earley from appearing for Triangle. The Kessels merely retained Mr. Graham because of his knowledge of Triangle affairs.

Dave Swartz, Chicago, Very Ill
Chicago, July 12.

Dave Swartz, owner of the Milda and New Apollo vaudeville and motion picture houses, is confined to his home seriously ill and not expected to recover.

HAYS ATTACKED—CENSORSHIP DEFENDED
BY PENNA. EXHIBITORS' GROUP

Unit of Cohen's National Organization Takes Unexplainable Stand—Gives Statement to Pittsburgh Dailies—Terms Hays' Efforts to Date, "Self-Evident Failure"

Pittsburgh, July 12.

The Executive Committee of the Motion Picture Theatre Owners of Western Pennsylvania is out with a direct attack on Will H. Hays and his administration of the affairs of the Producers and Distributors, Inc., as far as he has gone. It attacks the theories advanced by Hays and states his work thus far is "a self-evident failure" in a letter published in the daily papers here.

The Hays opposition to censorship of the screen is assailed as a fallacious method of ridding the films of alleged filth, and that the employers of Hays have it in their power to strangle such filth at the source.

A series of questions is asked of the head of the industry. They are: "Is Mr. Hays willing to apply the remedy to the pictures made and distributed by his employers, the Motion Picture Producers and Distributors of America, Inc.?"

"Is he willing to personally review each picture his employers produce and say whether or not they meet the standard he espoused in his Chautauqua speech?"

"Is he willing to tell the General Federation of Women's Clubs and the public at large which pictures made and distributed by the M. P.

Producers and Distributors, Inc., they should taboo?"

"Is he willing to say to motion picture theatre owners that they need not pay his employers for pictures which he may advise the public to stay away from?"

The statement then goes into an attack on Hays' opposition to censorship and points out its inefficiency in Pennsylvania, concluding with "the complete answer to Hays' opposition to censorship and his advice to the public to refuse to patronize undesirable pictures lies in the fact that the men who pay him his enormous salary are the men who have it entirely in their power to provide good or bad pictures, 70 or 80 per cent. of the time at least, and that percentage by the force of its dominating influence will soon effect a full 100 per cent."

The officers of the M. P. T. O. of Western Pennsylvania elected last April were: President, Jerome Casper; vice-president, John Newman; treasurer, H. Goldberg, and secretary, Fred Herrington. Three members of the board of managers elected at that meeting were Max Engleberg, Harry Handel and William R. Wheat. One of the former active members of the Western Pennsylvania organization is M. J.

O'Toole of Scranton, where he was managing one of the Commerford houses, now the head of the Public Service Department of the M. P. T. O. A. and the campaign manager for Sydney S. Cohen in the recent Washington convention which caused a split in the ranks of the M. P. T. O. A.

Despite Sydney S. Cohen, after a number of conferences with his executive board recently in New York, has evidently been acting in co-operation with Will H. Hays on the matter of a uniform contract for the exhibitor, the attack on the former Postmaster General on the part of one of the State units of the organization under the domination of Cohen came rather as a shock, but not as a surprise to those who have watched the inner activities of the organization for some time past.

Whether or not the educational program which Mr. Hays seems to have in mind via the screen had anything to do with the sudden attack on him is a question raised in New York. That an exhibitor organization should come out at this time with a brief in defense of censorship was the wallop that practically no one in the motion picture industry can quite fathom.

The attack first appeared in the house organ of the Western Pennsylvania exhibitors called "Information." That publication is edited and published by Fred Harrington, secretary of the organization.

At the Hays office it was stated no one there took the article seriously and the general feeling was it had been inspired in New York, although who it may have been that did the inspiring was unnamed.

CRANDALL WILL BUILD
ON KNICKERBOCKER SITE

New House Called Ambassador—Final Arguments on
Indictment Demurrers

Washington, July 12.

Harry M. Crandall will erect a theatre on the site of the ill-fated Knickerbocker, where nearly 100 persons lost their lives last January. The new theatre is to be called the Ambassador.

It is understood that a letter had been received at the Crandall offices from the chief engineer of the district that some immediate action would have to be taken regarding the site as to either removing the debris or rebuilding.

The legal battle to quash the indictment against the five men held responsible for the crash of the Knickerbocker is still proceeding. Former Justice Daniel Thaw Wright presented his arguments in behalf of Reginald W. Gear, the architect, and claims practically the same grounds as did the attorneys for the other defendants—that the indictment is bad for duplicity and because of a misjoinder of parties.

It is understood that the final arguments on the demurrers will be completed during the coming week, and that Justice Siddons will hand down his decision shortly.

"MRS. CHARLIE CHAPLIN"

San Francisco, July 12.

Mildred Harris was headlined at the Orpheum here last week in a sketch and the Orpheum people billed her heavily all over town as Mrs. Charlie Chaplin. The billing had to be covered up, as it is understood part of the agreement made by Miss Harris in her settlement with Chaplin was that she would not use the name "Mrs. Charlie Chaplin" for exploitation purposes.

AUSTRALIANS HERE FOR FILMS

San Francisco, July 12.

J. McLeod Bolton, chairman of the Haymarket Theatres, Ltd., in Australia, and Stanley N. Wright, general manager of the company, are in San Francisco.

They are on their way to New York for a conference with some of the leading film producing organizations regarding the Australian market for American films.

'SUNDAY' ACQUITTAL
FOR NEWARK THEATRE

Jury Throws Out Case Against
Fox's Terminal—Case
a Test

Newark, July 12.

A victory for Sunday performances of vaudeville and pictures was won here yesterday when a jury of six men in the First Criminal Court before Judge Boettner found Ray Deusern, manager of Fox's Terminal theatre, not guilty of having violated the state vice laws in keeping the theatre open Sunday.

The case was in the nature of a test which was brought after Director of Public Safety Brennan issued a permit to the Centre Amusement Co. to operate its theatre in the Roseville section, while all of the downtown houses were refused permits.

AUSTRALIA'S FILM EXPO.

Sydney, June 10.

Australia has had its first Motion Picture Exposition. It was at the Town Hall for three days, starting June 7, promoted by W. J. Howe, president of the Federated Showmen's Association of Australia.

The affair was one of propaganda, as the desire of the motion picture industry to impress the powers the industry had grown to such proportions it was deserving of more dignified treatment than had been accorded it in the past.

Facts that were driven home were that the total of picture entertainments in the commonwealth in 1920-1921 had grown to 159,472, and that taxes to the amount of 258,670 pounds had been paid through motion pictures in a year, and that 68,000,000 paid admissions had been recorded in the same length of time.

The Premier officially opened the exposition.

STAR'S "DOUBLE" INJURED

Albany, N. Y., July 12.

Thomas Hicks fractured his leg when the Queen's horse in making a leap slipped and fell during a scene in "When Knighthood Was in Flower," making by the Cosmopolitan Company at Rifton, a hamlet near here.

Hicks was taken to the Albany City Hospital and after a few days will be able to go to his home in the Bronx, New York. He was doubling in the scene for Marion Davies, star of the picture.

\$2 FILM OUT

Exhibitors Say Low-Price All-Day
Grand Brings Returns

Film distributors affected to find significance in the fact that most of the mid-west picture houses playing at high scale are closed while the low-priced establishments continue to make a profit on the all-day grind.

In Chicago Balaban & Katz have announced a 50-cent top sale for next season.

It is pointed out that of the nearly two-score houses operated by Finkelstein & Ruben about 25 are dark, almost entirely the houses with the higher box office scale.

It is declared that next year will see the end of the \$2 theatre exploitation of the special film, the William Fox deal with the Strand, New York, for first run of specials being a straw in the same direction. It was Fox who originated the wholesale exploitation of the high-priced special.

Now Fox's idea appears to be to get Broadway publicity for his major films through the Mitchell Mark house. Fox's "The Fast Mail" is at the Strand this week, and next week another new Fox production, "A Fool There Was," comes in. These are the first of a series running well into the coming season.

"WOMEN MEN MARRY"

Edward Dillon has completed his first independently produced feature. It is now being titled by Jack Lait and will be ready for release within a few weeks.

The picture has been called "Women Men Marry." In the cast are E. K. Lincoln, Hedda Hopper, Florence Dixon, Julia Swayne Gordon, Maude Turner Gordon, Mrs. J. Seddon, Charles Hammond and Cyril Chadwick.

M. S. Hoffman is to handle the business end of the productions and Mr. Dillon is to direct for the company, to be known as the Genius Film Productions. The picture is the first of a series the director has planned in which Florence Dixon is to be featured.

Miss Binney Coming Back

London, July 12.

Constance Binney, who has just finished in the screen version of "A Bill of Divorcement," left for Paris today via aeroplane. She will be entertained by the French Motion Picture Theatre Owners' Association, and will sail for America in about two weeks' time.

BIBLICAL PICTURE ROAD SHOW

"After Six Days," the Biblical picture which the Weiss Brothers presented at Woods, Atlantic City, for two weeks ending Saturday, is to be road-showed for the coming season. The picture is to open in the New England territory the first week in August and come into New York for a run at one of the Shubert theatres shortly afterward.

During the Atlantic City fortnight the picture got \$7,800 the first week and around \$5,500 the second.

B'WAY HARD PRESSED FOR FILMS;
DAILY CHANGE CONDITIONS

Capitol Takes "Shoulder Arms"—Strand Turns to
Fox's Specials—Loew's New York Plays Pictures
Shortly After Pre-Release Showings

FOX HOLDS LYRIC

Continuing Special Pictures at Shuberts' 42d Street House

William Fox has decided to continue the super-special "Nero" at the Lyric, New York, until Sept. 4, at which time he will present another special at the house entitled "A Little Child Shall Lead Them," to remain there indefinitely. It is also planned to keep "Silver Wings" at the Apollo until the week before Labor Day, when the Fox lease on that house expires.

Meantime "Monte Cristo" will be brought into the 44th Street for an indefinite run Aug. 21, with plans laid to follow that feature with others from the Fox plant.

With special Fox features at the Lyric and the 44th Street, the question arises as to where the Shubert unit attractions are to find their home on Broadway, unless it is planned to return them to the Winter Garden, which seems totally unlikely at present. It is possible the Shuberts will be able to make a switch when the Central returns to them Sept. 1, at which time the tenancy of the Universal ends. It is definite it will not renew its lease on that house.

The dearth of good feature productions for Broadway is apparent this week with the announcement that the Capitol has booked in the Charles Chaplin comedy "Shoulder Arms" for Sunday. There has been a mad scramble all along the line for pictures, with Plunkett at the Strand lining up the Fox specials for a few weeks, opening this week with "The Fast Mail" and following it with "A Fool There Was" for next week.

One of the phases of the situation is the question of what the daily change of program houses are going to do later in the season. Within the last week the Loew houses that change daily have been playing features that have had their pre-release showing on Broadway within as short a period of 10 days prior to their playing the Loew theatres.

Loew's New York within the last three weeks has been showing pictures at either the Capitol, Rialto, Rivoli or Strand within the two weeks previously.

These houses utilizing the pictures so early after the pre-release date is an indication it is only going to be a matter of a few months before they are going to be right up to the hilt on the available market on features, and will practically have to turn to playing almost everything offered in order to keep their doors open.

VARIETY

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RADICAL ORPHEUM CHANGES

MARILYN MILLER MAY NOT REJOIN ZIEGFELD'S 'SALLY' SHOW

Understood in Los Angeles Intention for Production Star to Take to Screen After Marriage to Jack Pickford—Controversy Over "Sally" Contract

Los Angeles, July 19.
It is understood here Marilyn Miller will not return to the co-starring title role of Flo Ziegfeld's "Sally," after her marriage to Jack Pickford, now set for August 1.
Pickford is said to have had the plan of Miss Miller, upon becoming his wife, to temporarily abandon the stage for a picture career, in which she is to be heavily starred from the outset.
The picture project for Miss Miller is reported to have been only a subject for discussion until the controversy in print broke out between Ziegfeld, on the other side, scoring Pickford, and the Pickford-Miller faction over here retaliating. That controversy, it is said, with Miss Miller's marriage to Pickford, will end the girl's engagement in "Sally."

Chicago, July 19.
Mrs. Miller, the mother of Marilyn Miller, left the Edgewater Beach hotel last week when the management objected to the noise made by an early morning party it alleged had been held in Mrs. Miller's suite.
Mrs. Miller entered a denial to
(Continued on page 29)

25 P. C. LOWER FARES LIKELY BY MILEAGE

Interchangeable Mileage Bill Promises Relief to Performers

The National Council of Traveling Salesmen's Associations this week issued a bulletin discussing the prospects for reduced railroad fares shortly through the new interchangeable mileage bill recently passed by the House and approved by the Senate.
It is predicted that "substantial savings" will be effected, "possibly as much as 25 per cent." of the current rates. It is pointed out that the measure will affect not only
(Continued on page 5)

MUSICAL COMEDY FOR RADIO ONLY

Daily Has First—Special Lyrics and Music—11 Principals

Kansas City, July 19.
What is claimed to be the first musical comedy written solely for radio presentation, was broadcasted by the "Star" from this city last week. "Jazz versus the Classics" was the title, by D. Kemper, who furnished the libretto, and Duke Yellman, the music.
The novelty was offered by a company of 11 principals.

45TH ST. BLOCK PARTY

Polly Moran Wants to Ginger Up Times Square

From some New Jersey resort where Polly Moran is developing an enveloping tan, she says that upon her return to New York there will be a block party on 45th street, between Broadway and Sixth avenue.
The block on 45th street selected by Miss Moran has the Palace and Princeton hotels, several rotisseries, a few delicatessen stores, several music publishers and the rear wall of the Hudson theatre.

TIRED OF PART

Sam Coit Leaves "Lightnin'" After Four Years

After playing almost four years in the original cast of "Lightnin'," Sam Coit quit that show last week. Coit wired the John Golden office asking a successor be appointed.
When reaching New York he explained to the manager he had played the sheriff role in the Bacon play so long it was impossible for him to continue in it. Sam Reed replaced him.

SMALL TIME IN THREE BIG TIME HOUSES

Majestic, Chicago; Majestic, Milwaukee, and Orpheum, St. Louis, to Play "State-Lake Policy" Next Season—Forerunner of Other Orpheum Events—Meeting in Chicago Last Week—Changes Said to Have Been Directed by Present Chicago Controlling Faction

ORPHEUMS, JR., HURT

A change of policy from big time to small time will be inaugurated next season in the Majestic, Chicago; Majestic, Milwaukee, and Orpheum, St. Louis. Four shows daily at popular prices, instead of two daily, will be the new order.
The innovation is believed by showman familiar with the inner workings of the Orpheum Circuit to be the beginning of the disappearance of big time policy from the circuit.
The houses mentioned will immediately adopt the "State Lake policy" which has proved so successful.
(Continued on page 5)

ETHEL BARRYMORE TURNS DOWN \$2,500

Demands \$3,500 Weekly—Unlikely Engagement Will Be Consummated

Ethel Barrymore has turned down a vaudeville salary of \$2,500 weekly to reappear in the Keith houses with a sketch. The price appraised by Miss Barrymore for her twice daily service is \$3,500 a week. Her demand has been rejected, it is reported, by the Keith offices.
When last in vaudeville Miss Barrymore was said to be receiving \$2,500 a week.

"SPICE'S" PERCENTAGE SYSTEM COSTS SHOW TWO PRINCIPALS

Adele Rowland and Jimmy Hussey Reject Salary Reducing Proposal—Most Principals on Percentage Arrangement for Salaries—31% of Gross

ARBUCKLE MAY HEAD NEW FRISCO SHOW

Oliver Morosco Denies Story—Jos. M. Schenck Presenting

San Francisco, July 19.
An intention to keep secret negotiations to bring Fatty Arbuckle here as star of a new show to be produced at the Casino was frustrated when a Los Angeles daily published a vague report of the project. Oliver Morosco, who has the Casino at present, entered a prompt denial, but the negotiations have been and are now on. They may result in the original plan being carried out.
Morosco has been disappointed over the showing of "Letty" at the Casino to a 75-cent top. Ackerman & Harris, who leased the house to Morosco, suggested taking it back or acting in conjunction with Morosco upon future productions there.
The conferences led to a proposal that a new show be made up for the Casino, with Arbuckle starred, as a test of his popularity, with Fatty's possible return, to public favor and the screen as a star through the engagement.
The proposition interested Jos. M. Schenck. It is understood if the deal goes through the billing will read "Jos. M. Schenck presents Roscoe Arbuckle in 'Live and Let Live'" (although title not definitely settled upon).
No terms are reported for the Arbuckle connection. He is now in Los Angeles directing the Buster Keaton comedies.
Paris, July 19.
Fatty Arbuckle is reported to have been engaged for the new Marigny revue here.
PARIS BUSINESS GOOD
Paris, July 19
Business is good just now over the national fetes.

Adele Rowland will retire from "Spice of 1922" at the Winter Garden tomorrow (Saturday). Jimmy Hussey left the same show last Saturday. Each rejected the proposal of the management to reduce salaries through a lowering of the percentage of the gross each had agreed to as their weekly share in lieu of flat salary.
The majority of the "Spice" principals when the show opened in Atlantic City were on a percentage of the gross arrangement. The highest was reported at 6 per cent. (to Valoska Suratt) and the lowest 1
(Continued on page 23)

LEONARD-TENDLER TICKETS \$35 EACH

Prizefight in Jersey Scaled at \$15 Top—Brokers Had to Pay Premiums

Tickets for the 12-round boxing affair, July 27, between Benny Leonard and Lew Tandler, the Philadelphia southpaw scrapper, are to be had "at a price" in the Broadway ticket agencies. Early this week ringside locations were quoted at \$35 each. The box office price for the best seats is \$15, but the brokers are frank in admitting having to pay a hefty premium to get the pasteboards.
Two entire sections of the arena called Boyles Thirty Acres in Jersey City (the same locale as for the Dempsey-Carpenter mill) were turned over to Jersey people and some of those locations are believed to have reached New York ticket men. Sales of good locations were not brisk up to Wednesday, but the ticket men say the few days prior to the fight is the time when the demand reaches the crest.
Estimates are that the gate will be as high as \$450,000, but capacity is not expected, nor is it necessary, for the show to be a financial success.

DEPLORABLE ACTORS' CONDITIONS IN LONDON REPORTED VIA MONTREAL

Local Paper Prints Special Cable, Describing Conditions—Thousands of Professionals Barely Existing—Some Personal Experiences

Montreal, July 19.

An extraordinary state of affairs is revealed among the theatrical profession in London, in a special cable to a Montreal paper.

In the course of this article it is shown that many actresses who have enjoyed widespread popularity are now face to face with the direst poverty and in immediate need of help. The despatch says:

"Thousands of actors and actresses, unable to find employment, are existing at this moment on the brink of starvation. Girls who, in gay raiment, with jewels on their breast, have stood in the bright glare of the limelight, receiving the rapturous approbation of delighted audiences, are now face to face with death—or worse.

"How many people realize that thousands of those whose calling in life it is to amuse the public are existing in the most wretched state of misery; that hundreds of actresses who have earned the unstinted applause of playgoers are now actually on the verge of desperation; that starvation, suicide or dishonor is staring them in the face?

"Inquiries made have resulted in the discovery of heartbreaking cases of distress. These cases would in the ordinary way never become known to the public. The sufferers are too proud to reveal their desperate plight; they strive somehow or other to tide things over, hoping against hope for an engagement. But their wasted forms and sunken cheeks tell a terrible tale.

"Here is the story of Ethel Ramsay, an actress of many years' experience, who is now living in Hunter street near Russell Square:

"Fifteen weeks of work in two years. That is my record," said Miss Ramsay to the reporter. "And most of that was understudy at a wage that was so small that I was not able to put by anything to help me when I was 'out.'

"I have had 14 years of successful experience on the stage. I have played in all branches. Now I am desperate. I have tried everything to earn money, except one way—they call it 'the easiest way'—but that is an impossible way out. At present I am existing by my needle. I make underclothing, and sometimes I earn a pound a week.

"Oh, I am still trying for a 'shop.' I saw one manager after waiting four weeks for an appointment. When I finally saw him, he said:

"I always ask three questions to every applicant for work in my productions. They are:

"Have you any private means?" "Do you or any of your relations appear in Debrett?"

"Have you someone behind you with plenty of money?"

"Actresses who have spent their lives learning their profession seldom possess such qualifications.

"My last engagement was in April at the Court theatre," continued Miss Ramsay. "I understudied Louise Hampton for five weeks. I played the part for ten days, and was congratulated all round and told that I had made a great success. But it has led to nothing.

"Meantime we are driven to desperation. My eyes are giving out from the long hours of sewing, to which I am not accustomed. My health is breaking down from the strain of living on a few shillings a week as I keep up the heartbreaking search for work.

"And when I have to give up my sewing, what is before me? I dare not answer my own question. . . .

"Another typical case is that of Yvonne Aptila, a dancer, who has had five years' experience:

"An aunt helped me till she died. That was 18 months ago. Since then I have been alone in the world," said Miss Aptila to the reporter. "During the last seven months I have not had a week's work, although I try day after day.

"I have sold everything—my few jewels and all my clothes except those which are necessary to keep up appearances in front of the managers. I have done all sorts of odd jobs. I have paraded the streets in

a mask and fancy costume to advertise a certain play. I have even sold papers."

"Other girls confirmed all that Miss Aptila had said.

"These are examples chosen from hundreds. Let the public grasp this fact. Let them realize that these actresses and actors, who have devoted their lives and their talents to giving others pleasure, are now out of work, penniless and hopeless, and that the public will surely bestir itself to help them.

"If help is to be given, it must be given soon, for every day their number grows greater, the need more urgent and their outlook more black."

STAGE AND SCREEN

Another Attempt to Link Both in Single Performance.

Paris, July 19.

M. Parolini is anxious to complete the many attempts at linking the stage and motion pictures and recently gave a trial show of his system.

The connection between the screen and the acted portions of the play is a transparent curtain backed by another of opaque material. When the latter is up the audience has a view of the stage set in the ordinary manner for performances, the roles being impersonated by living people as usual, but when it becomes interesting, from a dramatic standpoint, to follow the actors into the highways, the lights are extinguished and the action continued on the screen, accompanied by the actors' voices.

This eliminates scene-shifting, while the picture part is not silent. Several attempts have already been made in this direction and the only novelty of Parolini is apparently the disposition of the two curtains.

COMING EVENTS IN PARIS

Paris, July 13.

In the new work of Brieux entitled "L'Avocat," to be mounted at the Vaudeville in September, Armand Bour will hold the role of an aged attorney, other leads being Louis Gauthier and Mlle. Falconetti.

"La Pomme" is to be the title of a play by Louis Verneuil at the Potiniere in September, with Robert Hasty.

"David Copperfield," adapted by Max Maurey, from Dickens, created at the Odeon during the reign of Antoine, will succeed "La Famille Benoiton" at the Ambigu Comique the end of this month.

IN BERLIN

By C. HOOPER TRASK

Berlin, July 5.

The Berlin season is at its close, although not a single theatre has closed. The musical show and the farce set the tone, with only here and there, the State Schauspielhaus and the Tribüne, a mixture of the more serious fare. In reviewing a season which has generally been termed the worst in German show business (but neither did New York go wild over its own) there seems to have been a good deal to boast about. Of the commercial successes come first "Werwolf" at the Lustspielhaus, with some 300 performances, while the runs of "Die Wunderlichen Geschichten des Kapellmeister Kreislars" at the Koeniggruetzer, "Scampolo" at the Neues am Zoo, the bill of one-acters at the Intimes, and "Gretchen" at the Komodienhaus are not to be sneezed at.

Of the commercial and artistic successes are to be mentioned "Masse Mensch" at the Volktheater, "Napoleon" at the Schauspielhaus, "A Woman of No Importance" and "Das Weiße Land" at the Residenz, "Blau Vogel," a cabaret, "Hühnerhof" at the Kammerspiele, "The Mosaic Art Theatre" at Koeniggruetzer.

The enormous Grosses Schauspielhaus has been bringing in good returns all year, presenting classical revivals, such as Goethe's "Goetz

BERNARD FINDS FAULT; CALLS IT "LEG SHOW"

Comedian in London Laments "The Old Days"—Carrying Around "Grouch" at 59

London, July 8.

Sam Bernard is here. Unfortunately for the English-born comedian he is getting into rather bad odor not only with the managers but with the players. His last performance in London was in "The Belle of Bond Street" at the Adelphi with Ina Claire in 1915. In 1922 he is a man with a very bad grouch against things in general. He laments the old days and their "stars," and penalizes revues as "merely leg shows, a jumble of spectacle at which there is little to laugh." In the old days, he says to his reviewers, they used to talk to him about New York and its shows in answer to which he referred people to the Oxford, the Tivoli, the Empire, where you could see 18 turns, all of them "top-liners." Curiously enough he forgets the Pavilion and also that the Empire was mainly devoted to spectacular ballet—the grandmother of revue. Now he complains one star takes the money and the rest of the bill is padding. This is true in practically only one case and its effects are transitory.

Bernard complains about everything and everybody. Incidentally he says that the "stars" of the good old days he wishes we were back in got £10 a night for working six turns. He acknowledges that things are bad here, but says they are as bad in America. He personally knows £150 to £200 a week actors who are walking about New York with nothing to do. Personally he has thoughts of retiring but he may do another show when he returns to America. There, he says, you may have had a good reputation for 24 years and lose it in 24 hours.

The American public has no loyalty and if he thought he'd make any kind of a failure he wouldn't go back. He would take a part in London, if it suited him, probably even in a "leg show," and he gives his age as 59.

STAR OF "WINTER"

Owen Nares Selected—Joe Coyne with Charlot

London, July 19.

"If Winter Comes," the stage production, opening Aug. 3 at Margate, will have Owen Nares as its star. The engagement necessarily withdraws Nares from "Quarantine."

A fall production by Andre Charlot will have Joseph Coyne in it.



Frank Van Hoven! I was just thinking, Frank Van Hoven! He makes me sick. Frank Van Hoven! Who ever heard of Frank Van Hoven? I think he's awful! Frank Van Hoven, the unfunniest man in the world to me. Frank Van Hoven! Wilkie Bard "yes," but Frank Van Hoven—he's at Keith's, Washington, next week (July 24). Heaven help poor Mr. Harding.

FRANK VAN HOVEN

HIGH-BROW SEASON OVER

"Spanish Lovers" Closed at Kingsway—"Old Bill" Revived

London, July 19.

Benrimo's high-brow season ended July 15 at the Kingsway with the finish of the run of "Spanish Lovers," although the usual about reopening in another theatre duly appeared.

At the Lyceum a week ago "Old Bill" was revived by the Melville Brothers. They embraced the publicity opportunity of the enthusiastic reception the piece provided.

"BROKEN WING" AT YORK'S

London, July 19.

George Choo and Gordon Bostock will produce "The Broken Wing" August 15 at the Duke of York's theatre.

Thurston Hall will come over from New York to appear in it. Some of the principals will be cast from English players.

Negotiations for the piece to appear at the Queen's failed, through the Americans failing to arrive at an understanding with Sir Alfred Butt for that house.

BERETTA FOR MOULIN ROUGE

Paris, July 19.

Raphael Beretta has secured a lease of 45 years for the Moulin Rouge, destroyed by fire some years ago. He will start rebuilding shortly, hoping to have the famous resort ready for the public next March.

Leon Volterra expects to have the Casino de Paris open in October, when he will mount a new revue with Mme. Mistinguett as star.

MAURICE IN NURSING HOME

Paris, July 19.

Maurice, the dancer, is now in a nursing home at Deauville, where he was reported seriously ill following a fainting spell while on the stage.

While it is rumored Maurice is threatened with tuberculosis, no mention of the ailment afflicting him came with this report.

"POLICHINELLE" AGAIN

Paris, July 19.

Pierre Wolff's comedy, "Le Secret de Polichinelle," was successfully revived at the Theatre Renaissance, with Mlle. Genin and R. Lyons in the principal roles.

ZIEGFELD WINNING FRANCE

Paris, July 19.

Flo Ziegfeld, Jr., is reported to have won 1,000,000 francs at Monte Carlo. He is now at Aix-les-Bains.

REORGANIZING EXCHANGE

London, July 19.

Hiram Abrams of United Artists (pictures) is here to reorganize the English exchange of the concern.

AMERICANS WILD WITH ADVANCES AND BONUSES

Edgar Selwyn in London Says So—Has German Novelty Play—Brady's Piece

London, July 19.

American managers have gone wild in paying heavy advances and bonuses for American rights to foreign plays, says Edgar Selwyn, who has arrived here from a continental trip.

Mr. Selwyn has secured the rights to a German novelty play, "Remarkable Adventures of Conductor Krieger," a piece celebrated on the continent. Mr. Selwyn also has rights to several pieces yet to be written by foreign authors. Mr. Selwyn intends sailing for home July 22 on the "Aquitania."

American rights have been secured by William A. Brady for a continental play somewhat along the lines of "Chanticleer," and "Woodland," with its characters, bugs, beetles, etc. It was originally produced in Prague.

"LAWFUL LARCENY" CO. SAILS

A. H. Woods is sending a company abroad tomorrow (Saturday) on the "Homeric" to present "Lawful Larceny" in London.

Ruth Shepley is to appear in the role created in this country by Margaret Lawrence, while Morgan Wallace is to have the Lowell Sherman part. The company is scheduled to open in four weeks at the Globe, London.

The arrangement for the house was made by Mr. Woods while he was abroad recently.

GERMAN "P. & P."

Prague, July 19.

"Potash and Perlmutter" is being played here at the Neues Deutsche theatre, a house largely supported by the Jewish element.

Siegfried Hofer plays Potash, and Wilhelm Heim is a German officer-like Perlmutter, the latter role consequently losing much of its congenial charm.

DIALOG TOO AMERICAN

London, July 19.

Lynn and Howland, opening Monday at the Victoria Palace, got over nicely, but their dialog needs to be Anglicised.

At Newcross, Monday, Dooley and Storey repeated the success they registered last week in Liverpool.

GALLO IN ROME

Rome, July 19.

Fortunato Gallo, of the San Carlo Opera Co. of America, is here developing his project for a permanent home of Italian drama in New York.

MANAGERS-MUSICIANS SETTLE

London, July 19.

The threatened trouble between managers and musicians has been settled on all points.

Terminating notices by the musicians have been withdrawn.

Bentham Traveling

Paris, July 19.

M. S. Bentham, the New York theatrical agent, has left London. He is coming here and then proceeding to Brussels and Berlin among other continental cities to be visited by him.

SAILINGS

July 22 (from New York). Dr. John Stewart and his wife, Olga Petrova (Homeric).

July 22 (from New York). Mrs. B. D. Stair of Detroit and Mrs. George Nicholai of Great Neck (Homeric).

July 22 (from London). Edgar Selwyn (Aquitania).

July 22 (from New York). Al Lewis (Homeric).

July 13 (from New York). Robert Woolsey (Mauretania).

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IN LONDON

London, July 10. The dispute between the managers and musicians remains at the same deadlock as it did when the negotiations broke down and the managers put up the band notices. The trouble runs round a reduction of two shillings and sixpence per performance. At Daly's and the Lyric, both theatres controlled by James White, the notice has been extended for another week, until July 15. The other notices expire as originally arranged. The terms offered by the managers were less than those paid in suburban theatres and four shillings a performance less than paid in the provincial houses. This statement is made by L. Batten, secretary of the London branch of the Musicians' Union. Knowing the provincial theatres, their managements and their players, we cannot but think he has been badly misinformed.

Trouble is likely to break out again between the Touring Managers and the Actors' Association. The T. M. A. recently decided to revise the existing scale of salaries and the conditions under which actors work as set down by the standard contract. The A. A. would not agree, but put the matter to ballot, the result being heavy adverse voting. Should the managers refuse to fall into line a boycott of provincial theatres is threatened, which is unlikely to worry the managers much, but will add a lot of A. A. members to the ever growing list of theatrical unemployed.

The "salary cut" proposals of the managers having been rejected by the majority of the members of the variety profession, the executive committee of the Variety Artists' Federation have now turned it down officially. This occurred July 6. The proposed reduction covered all salaries over £10 a week, and it was proposed to keep it in operation for a month. Probably the executive committee, all alive to the benefits of its members, saw in the managerial proposal the thin edge of a wedge that would make cuts permanent.

Today "top-of-the-bill" salaries run from £50 weekly to £400 a week on an average, although there are many tops at less than £50 and many artists who would take even less to get there for a week or two at decent halls. The maximum is also elastic, one comedian in the West End drawing £500 weekly, while Lauder can get £2,000 and a percentage of the takings in the provinces even.

Edward Laurillard is engaging the cast for another German musical piece, designed for presentation at the Empire next month—or, more correctly speaking, an English adaptation from the German. It is not yet titled for local consumption. He is in active negotiation with Harry Tate and Ella Retford to head the cast. Among others spoken of for the supporting company are Billy Carroll, Fred Leslie, Mabel Green, Connie Ediss. Gus Scholke will stage the piece.

Francis, Day & Hunter have taken over for a period of five years, commencing July 1, the Remick catalog, heretofore held by B. Feldman & Co.

Walter Wanger has booked Goldwyn's filmization of "The Christian" for the Rivoli in the East End, and for its engagement there will bill it as "The Goy." The Rivoli is in the heart of London's Ghetto.

"Lass of Laughter," the play which Sir Alfred Butt saw in a minor provincial theatre and brought to London for production at the Queens, having soon after to bolster up his failing business by the "pay if you like the play" stunt, has been secured for America by Henry W. Savage. There is competition for the Australian rights and several film producers are said to be negotiating. Serial rights for the story of the play are in the hands of two Scotch and one English newspaper. As a novel the story will be published by Scribner in America.

Lily St. John is about to be married to a wealthy Park Lane resident, Raymond Pollak. Rumors of this engagement have been current for some time, but have been denied. Lily St. John was granted a divorce last year from her first husband, the Norwegian airman, Major Gran. Before becoming a West End favorite, she was a member of the Jackson troupe of dancers.

A very notorious bogus manager, agent, and amusement caterer, as a reward for his activities, has received five years penal servitude. Ernest Akroyd was known by many other names, has been several times previously convicted, and his last effort to make money quick was by advertising motorcycles on the installment system. In 1918 he appeared as "Hodgson's Al Fresco and Theatre Productions." This was followed by a reappearance in 1919 as "Reginald Ernest Akroyd" when he was rewarded with six months hard

labor at Carlisle for fraud. His theatrical activities principally consisted of advertising in theatrical papers for artists (generally beginners) from whom he required the sum of three pounds 10 shillings as a guarantee of good faith. Having obtained his company and their guarantees he played so many nights and then absconded, leaving his companies stranded. The police evidence showed a long record of this class of offence throughout the country, coupled with which was the betrayal of women in his employ, and the assumption of military rank to which he had no right.

Ackroyd wept bitterly while making an appeal for leniency, but the court paid no attention to either his tears or his promise to be good in the future.

"Belinda," revived at the Globe, July 3, is out for a run and not for a limited period as rumored in some quarters. When the run is over, Marie Lohr will return to produce "Le Retour." It is not likely, however, she will again take possession of her theatre until September.

The all-Indian show, "The Goddess," is occupying the Ambassadors where it will remain as long as it proves a sufficient novelty to attract a public to the box office. It was announced to move to the Duke of York's this week, but something happened.

The English version of "Phi Phi" will be produced by C. B. Cochran about August 16. The English version is by Fred Thompson and Clifford Grey. Prior to coming to London it will be tried out at Portsmouth.

Sir Charles Hawthrey will be associated with Robert Evett in the production of Oscar Strauss' "The Last Waltz" at the Gaitey. In addition to the Manchester production the piece will first of all be seen at Olympia, Liverpool, the Hippodrome, Leeds, and the Royal, Birmingham.

Arthur Shirley and Henry Chance Newton of the "Referee" are writing a play on the domestic life of the poet and playwright, Charles Dibdin, but for whom they will not divulge. As well as being a literary man, Dibdin was an actor. A popular piece of his, "The Waterman," was produced at the Little theatre in the Haymarket in 1774 and afterwards at Drury Lane. Among his hundreds of songs and poems perhaps the most widely known is "Tom Bowling," which is still being printed and sold.

Julian Frank, responsible for the production of "Back of Beyond," at the Garrick, returns to West End management in the autumn with a musical play "The String of Pearls." This was the title used for several of the "Sweeney Todd" plays, another of which Arthur Bourchier is threatening to revive. The adventures of the murderous barber of Fleet Street are no more gruesome than the story of many a West End play, only Todd belongs to the provinces and the old "mumming booths" and therefore automatically becomes "blood and thunder," while the others, being West End, come under the category of "High Art."

After much advertising the gala performance at the Coliseum in aid of the hospitals was cancelled. The reason given was that the time allowed did not give the management much change of making adequate preparations. It is probable the astute Sir Oswald Stoll considered the public were getting a little tired and decided to await a more propitious opportunity.

George Grossmith and J. A. E. Malone have acquired the rights of the American play, "The Cat and the Canary," by John Willard, and will produce at one of their West End houses.

"Sally," like every other show in London, has been suffering and at one time it was feared its days were numbered. Business having momentarily adjusted itself, however, the piece will run on at the Winter Garden until such time as the plans for the production of its successor, "The Cabaret Girl," are more advanced.

Sybil Thorndyke's first production at the New will be St. John Irvine's play, "Jane Clegg." This was first produced in Manchester in 1913, afterwards having a short run in London at the Court. Sybil Thorndyke and Lewis Casson, her husband, being associated in the London production. The piece was produced in New York last year at the Garrick by the Theatre Guild.

The Wylie-Tate concern is about to produce a new revue in the provinces, "King Solomon, Jr.," and will have Fred Duprez as principal comedian.

WANGER'S BIG HOUSE.

American Takes Regent, Brighton, England's Finest Picture Thea.

London, July 19. The Regent, Brighton, known as England's finest picture theatre, and seating 3,000, has been taken over by Walter Wanger, the American, who will operate the house.

Wanger has made a striking success of his large East End picture place, causing it to be talked about all over London. The Wanger East End house has drawn from every local section, a startling surprise to the English showmen, who thought the Whitechapel or East End section would be shunned by the general public outside of it.

Wanger's methods of presenting a picture show are frequently adopted in whole or part by native film men.

AMERICANS IN EUROPE

Paris, July 10. In Paris last week: Ralph Pulitzer, Mrs. Cornelius Vanderbilt, Richard Ordynski, Giovanni Martinelli (Metropolitan Opera Co.), Robert H. Jones, scenic artist; Kenneth McGowan, critic; Peggy Wood, Guy Crosswell Smith, Owen Magg Ivney, Constantine Yon (organist), Fred C. Quimby, Vane Featherstone, Hasker Hole (of Chicago), Mme. Frances Alda, operatic singer; George O. Boldtmann, violinist, of New York; Arthur Kraeckmann, baritone; Easthope Martin, song writer; Anna L. Case, Eleanor Woodruff ("Back to Methuselah"), Elsie Ferguson, I. R. Samuels of New York.

In Berlin: Sada Cowan, pictures; George Middleton, playwright; Edna Ferber, Madge Lessing, with husband, George McLellan, Edgar Selwyn, Alex Woolcott, A. E. Huebsch (Transocean Film Co.), Ralph Kohn (Famous Players), Edgar Lewis, Ben Blumenthal, Albert A. Kaufmann.

V. Clark Silvernail, actor, is en route to Palestine with a party of friends, including Norman Morrison and Floy Murray. Jascha Heifetz, violinist, is touring Belgium and Germany. Otakar Bartik, ballet master of Metropolitan, New York, is in Carlsbad for a cure. Jeanne Gordon, contralto, is traveling in Germany. Charles Hubbard, tenor, is touring Spain.

Reports from London state Mrs. May Isabel Fish, authoress, is engaged to marry Captain Malcolm C. Johnson.

Returned to America last week: Marguerite Clark, film star; Walter Damrosch, James Forbes, playwright; Neysa McMein, artist-writer of New York; Grace Moore.

5 FOREIGN ACTS ARRIVE

Several of the foreign turns contracted for the Shuberts by A. E. Johnson during his recent trip abroad have arrived in New York, with others sailing this week. A group of five are the Four Mackweys, pantomimists; Three Hohlfeid Brothers, gymnasts; Hooc and Pauley, comedy pantomimists; Natal, described as a "man monkey," and Max and Moritz. The latter is a chimpanzee act of four people and four monkeys. Natal is a Frenchman who works over the tops of orchestra chairs and along the balcony rail.

It has not been definitely set where the foreign acts will be placed. Several will be assigned to Shubert vaudeville unit shows, with others going into productions. Two of the imported turns are listed for the new "Passing Show."

OFFER FOR GERARD'S FOLLIES

London, July 19. An offer is reported to have been cabled to New York by Charles B. Cochran for Barney Gerard's "Follies," a Columbia burlesque wheel attraction of last season. No answer has been received up to today.

Cochran is reported negotiating with the May Wirth act (Wirth Family) for a continued engagement on this side, offering the Wirths \$1,500 weekly. It is understood they are booked for summer and fall fairs in the States, intending to sail back August 5.

LASKY HAS NOT SPANIARD

Paris, July 19. Although reported, Jessie Lasky has not engaged Mme. Raquel Meller for film work in the United States, her agents state to a Variety representative.

five claims to meet. This year, up to the present, there have been 32. The lowest amount paid was £51 in 1914, the highest £9,110 in 1920. The levy for 1920 was the highest on record, amounting to £2,276 odd shillings.

AMUSEMENT STOCK GROUP INDEFINITE IN TENDENCY

Prices Are About Steady, but Little Interest Is Shown—Orpheum Makes Good Showing in Recovery—Goldwyn Advances to 8

For the most part old prices were repeated within narrow range among the amusement stocks during the week. Levels were maintained and the tone was steady and quiet. No definite tendency developed, with the possible exception of Orpheum, which was back around 18½ after its dip to 17 last week. The rest of the market had scattered strong spots and generally was on the constructive side. The bear pressure was apparently removed, and a number of substantial issues made new tops or got within a short distance of former peaks. It was just a specialty market in which the amusements were not considered.

No Out-of-Town Buying

One of the things that probably contributed to the dullness was the entire absence of interest out of town. A good deal of the impetus of forward movements originates in buying for Southern and Western account by the big "wire houses" which have chains of branch offices in other cities. Many a tire and rubber flurry has started with transactions from Ohio towns, just as Pittsburgh gives the cue to steel. From coast to coast and gulf to border, the small towns and the big towns are dotted with dark theatres and it is difficult to inspire in local residents an optimistic outlook for theatre stocks.

It isn't only the specific buying of the country that furnishes the motive power, but rather the consideration that a major advance can be engineered only with difficulty when the rest of the country won't play, and Wall Street operators regulate a lot of their campaigns by the index of out-of-town buying. When it is dull they hold off, and when it is brisk they are likely to nurse it along.

Toward the middle of the week Orpheum gave a good account of itself, getting back fractionally under 19, after its dip from 19 to 17 during the meeting of the directors in Chicago last week. What happened at that meeting has not yet officially come out, although it is presumed that sooner or later a report will be communicated to the stockholders. One report had it that a proposal had been made to take care of the competition that has developed in Orpheum stands like St. Louis and Minneapolis, where both Senior and Junior Orpheums are in competition one with the other. This situation has long been present in the trading position of Orpheum, and anything done to dispose of it ought to be favorable to the issue.

Another report was to the effect that the officers of the company had voluntarily agreed to a reduction of their salaries, including Martin Beck. It goes without saying that such a thing ought to fit into the reported scheme of the Chicago group, which is for retrenchment, efficiency and economy, and hasten the time for the resumption of dividends. All the reports reaching New York about the meeting have been entirely unofficial.

Famous Above 83

Dealings in Famous Players probably made a new record for volume of transactions. In four successive business sessions the total turnover was less than 3,000 shares, or a normal day's volume of business. Nevertheless, the dullness did not have any effect upon the price, which held within a fraction of 8. and on Wednesday was a fraction better than flat. Thus it appeared that it took only a minimum of buying to move quotations up or hold them even in the absence of any initiative on one side or the other. Only one sale of the preferred came out following the closing of the transfer books, and that at 93½, compared to 95½ while it carried the quarterly dividend. This is a net change of minus ½.

The situation in Famous Players would appear to be that the pool ac-

quisitions have pretty well absorbed the floating supply, and small, weak accounts have been pretty well cleaned up. Such a position would have the effect of "pegging" the price somewhere around where the pool accumulation was accomplished. There isn't much surplus capital around among showmen with which to play the market, and interest in the amusement leader is at ebb.

Loew Concentrated

The concentration of Famous Players' stock in few and strong hands is also true of Loew. It has taken a long time to get the small lots in outside hands liquidated, but probably that has been brought about by now. It will be remembered that there was general buying of Loew a year ago all the way down from 21 to 10, with averages running around 13.1-5. A few well financed holders may still be standing pat for a future profit, but it is reasonable to presume from customers' room talk that the bulk of such holdings have been liquidated. The stock this week made a fair showing. The majority of deals were at or better than 15.

No move in Goldwyn. The view is generally taken that if there is to be a forward move in the issue it will not take place until the stock gets its listing on the Stock Exchange. The major league listing and the announcement of the Goldwyn-First National deal are expected to be announced at the same time. A jump to 8 on Wednesday was taken as an indication that the First National announcement was close at hand.

The summary of transactions July 13 to 19 inclusive are as follows:

STOCK EXCHANGE					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L...	800	82½	82	82½	— ¼
Lo. pf.....	100	95½	95½	95½	— ¼
Loew, Inc.....	1,000	15½	15	15½	— ¼
Orpheum.....	100	18½	18½	18½	— ¼
Boston sold 100 Orpheum at 18½.					
Friday—					
Fam. Play-L...	800	82½	81½	81½	— ¼
Loew, Inc.....	2,900	15	14½	14½	— ¼
Orpheum.....	2,100	18	17	17½	— ¼
Boston sold 50 Orpheum at 17½.					
Saturday—					
Fam. Play-L...	200	82½	82	82	— ¼
Loew, Inc.....	700	15	15	15	— ¼
Orpheum.....	1,200	18½	17½	18½	+ 1
Boston sold 100 Orpheum at 17½@17½.					
Sunday—					
Fam. Play-L...	600	83½	82½	83½	+ 1¼
Lo. pf.....	100	93½	93½	93½	— ¼
Loew, Inc.....	800	15½	15	15½	— ¼
Orpheum.....	200	18	18	18	— ¼
Tuesday—					
Fam. Play-L...	4,900	83½	82½	83	— ¼
Loew, Inc.....	1,800	15½	15½	15½	— ¼
Orpheum.....	600	18	17½	18	— ¼
Chicago sold 100 Orpheum at 17½.					
Wednesday—					
Fam. Play-L...	800	83½	82½	82½	— ¼
Lo. pf.....	200	92½	92½	92½	— ¼
Orpheum.....	1,000	18½	18½	18½	— ¼
THE CURB.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn.....	900	7½	7¼	7¼	— ¼
Friday—					
Goldwyn.....	2,800	7½	7	7¼	— ¼
Saturday—					
Goldwyn.....	1,400	7½	7	7¼	— ¼
Sunday—					
Goldwyn.....	1,700	7½	7¼	7¼	— ¼
Tuesday—					
Goldwyn.....	1,300	7½	7¼	7¼	— ¼
Wednesday—					
Goldwyn.....	4,000	8	7¼	7¼	— ¼

Workmen have begun to demolish the Beaver Hut which stood throughout the war on the site of the old Tivoli music hall in the Strand. This to make way for a new super-kinema in connection with which T. E. Dawe is a moving spirit.



"111"
cigarettes

10¢

They are GOOD!

WEBER AND FIELDS SIGN SHUBERT UNIT TERMS

Herk and Beatty Guarantee Famous Pair \$3,000 Weekly

Weber and Fields will head a Shubert unit show next season, the title of which will be "Weber and Fields" in "Reunited." I. H. Herk and E. Thomas Beatty of the Affiliated Theatres Circuit secured the joint signatures of the famous comedians to a contract calling for \$3,000 weekly guarantee, Wednesday.

Lew Fields was to have headed his own unit, but will engage a "name" for that unit and appear under the management of Herk in the latter's attraction.

This is the first time Weber and Fields have reunited since the dissolution following the engagement at the Broadway, New York, in 1909, at which time they appeared together with Lillian Russell and Willie Collier.

At the time of signing the contract with Herk, the comedians suggested that their first week's salary as features of the unit be used to start a fund to erect a memorial to the late Lillian Russell, who was associated with Weber and Fields in the old days at their music hall.

The present engagement will be the first time they have ever jointly appeared under another management than their own.

LIGHTS' BENEFITS

Theatrical Club Financially Tightened—Initiation Fee Reduced

The Lights' Club Freeport, L. I., is reported in tightened circumstances because of the circus fizzle as a result of which Frank Tinney will stage a Lights' benefit on Broadway to replenish the exchequer. This will be in addition to the show at the Strand Par Rock away early in August, house donated by B. S. Moss.

A drive for membership is under way, initiation having been cut from \$17.50 to \$10.

The Lights' Club roster consists of professionals mainly recruited from the Long Island summer colonies.

An agreement was reached this week between the Lights Club and Wirth, Blumenfeld & Co., whereby the club is to settle for the circus outfit supplied by the agency for the recent "cruise," designed to make money for the club. The agency agreed to take \$3,500 in payment of its bill, which at the rate of \$750 per day totaled \$5,000. It was claimed the concession wiped out the profits on the booking, and in addition the agency stated to lose \$1,200 in advances made on the lot. At the office of the agency it was also said the sum agreed on was due the performers. Certain advances were made by the Lights to agency representatives, which may figure in the settlement price.

The Lights are said to have lost \$8,000 on the venture. It was a failure mostly because of rain on four out of the seven days played. The agency took care of the transportation of the outfit, accomplished on motor trucks. It was said the biggest item of expense to the Lights outside of the show cost was the cook tent. The club also paid for the licenses in the various stands.

At the annual election Sunday, Tommy Dugan was elected angel of the Lights, George McKay retiring after serving for two years. Harry Ellsworth, Sr., was elected secretary, succeeding N. E. Manwaring, and Geo. Barry treasurer. Victor Moore was chosen vice-president.

The Board of Directors has Jas. P. Conlin, James Diamond, J. E. Isaac, Geo. McKay, Will Philbrick, Morris Tableporter, Walter Clinton, Harry Ellsworth, Jr., Bert Leighton, Geo. P. Murphy, Harry Fuck, Franker Woods, Walter Coyle, David Feinman, Frank Leighton, Harry Norwood, Harry Sullivan, Herbert Williams.

Constance Farber, Single Turn
Constance Farber, formerly of the Farber Sisters and more latterly with "The Demi-Virgin" (A. H. Woods) at the Eltinge, New York, will return to vaudeville as a single act in a special turn written by

HIRSH TRAVESTY

Lights Club Has Fun Over "Shooting-Up" Affair.

The Lights Club of Freeport, L. I., composed of professionals who mostly live in that town, selected the recent Hirsh shooting affair as the skit for their Clown Night last Saturday.

Only male members participated in the burlesque, which was hastily arranged but provoked a great deal of merriment among members and guests, who were familiar with the details of the Hirsh's shooting, also of other local matters the travesty aimed at.

The men were all dressed in their wives' apparel, and made up as far as possible to resemble them. An interior set was of a store with an extensive display of guns. It was stated the guns were of all sizes for all causes of complaints by wives against husbands. As the purchaser entered the store for a gun, "she" was asked why "she" wanted to shoot her "husband." The various sized guns were distributed accordingly.

For the finish, a woman who has been of late voicing a high-pitched grievance against her husband (and who was impersonated on the stage, but not by her husband) was handed a small cannon.

Tomorrow (Saturday) night the Lights may stage a "trial," at which the "shooters" will be called upon to defend themselves, with fines or sentences meted out.

The Hirsh shooting affair is now on the criminal docket of Nassau county through Mrs. Hazel Hirsh having been indicted, charged with having shot her husband through the mouth about three weeks ago. Several Freeport professionals were mentioned in the accounts of the shooting, through it having occurred on the lawn of Reine Davies' home late at night, following a lawn party in the afternoon given by Miss Davies. Several of the professionals were invited to it among others. Neither of the Hirshes is in the show business.

"HELLO, MISS RADIO" CAST

The cast for the Shubert vaudeville unit, "Hello, Miss Radio," under the direction of Eddie Dowling, has Vera Michlena, Fred Hillebrand, Four Entertainers, Jules Saranoff, Frank Jerome and Jack Cameron, I. Linn, with Patricia O'Hearn, Three Dancing Demons, 16 Radio Girls.

Mr. Dowling is furnished the book for the revue portion of the performance; J. Fred Coats has composed the music for the lyrics by Raymond W. Klages.

SARANOFF SECURES DISMISSAL

Jules Saranoff's motion to dismiss the divorce action begun against the vaudeville violinist by Blanche Saranoff was granted by default.

Frederick E. Goldsmith, acting for the defendant, moved to dismiss on the ground the time in which to serve a complaint had elapsed, in addition to the extension of time granted.

BELLE BAKER WITH KEITH'S

Notwithstanding a flood of reports during the past month, many sounding inspired, Belle Baker this week signed contracts to again headline over the Keith circuit next season.

Miss Baker is reported receiving under the new agreements \$1,750 weekly.

BILLY MONTGOMERY ILL

Billy Montgomery is in a private sanatorium in Chicago, says his wife, who was in New York Monday.

Mrs. Montgomery stated her husband is suffering from a nervous breakdown, which attacked him on the stage of the Majestic, Chicago, July 12.

Ruby Royce in Single Act

Ruby Royce is doing a single act at the State-Lake, this week. Miss Royce formerly teamed with Jack Rolls as Rolls and Royce.

Rolls became ill during his last local engagement practically retiring then and leaving for Arizona. This is Miss Royce's first appearance here as a single.

Starring Sadie Burt

George Whiting will star his wife, Sadie Burt, in an intimate musical show next season. The book, score and lyrics are under way, but the details are being withheld.

CON'S BEAUTY PARLOR FOR A. K. BALL PLAYERS

Scheme Will Keep 'Em in the Majors Until They Die of Old Age

Binghamton, July 19.

Dear Chick:

I wrote you last week about Sweeney knockin' me out of a lot of jack by gettin' caught in a rain-storm and havin' the dye in his hair run all over his pan while he's pitchin' a ball game for me. Well, after the scouts in the grandstand had made him out and remembered that he was nearly a civil war veteran, I begun figurin' that somethin' ought to be done for these oldtimers that are still there but who can't get anybody who knows their ages to believe it.

You know there's many an egg run out of the big leagues who has years of good baseball left in him. After you're up in the big show for eight or nine years, the boys begin watchin' to see you start slippin'. The first time you go down to first base and get beat a step on a slow hit ball, they put their heads together and murmur that the old boy is slowin' up and he would have beat that one last season, etc. If a youngster does it he has a sore leg. But the oldtimer is slippin', so off to the minors he goes.

A whole lot of them may be worryin' about the wife and the good-lookin' egg that bowed to her that day, but that don't alibi when the o. t. loses a fly ball in the sun. It wasn't distraction; it's his lamps goin' democratic.

I know a lot of them that should be up in the big league yet, and I got an idea that I think will work. You know Bonesetter Reese made a fortune takin' the creaks out of the ball players' soup bones and kept many a one in the big leagues that would now be down in the sticks. Well, my idea is to get Cuthbert and Algy to open a beauty parlor for ball players to keep them young.

Do you get the idea? I grab the old boys as they're slippin' back, and to the world they disappear. Pretty soon the big league scouts begin to take notice of John Glutz, who is burnin' this league up and who reminds them of Fred Merkle the way he climbs into fast ball and plays first base. I sell John for a nice piece of sugar, and no one knows but me and my two partners and John that he is the same oldtimer who was put on the skids a season back. John's pan has been lifted, the wrinkles ironed out, his grey hair is dyed with dye that will take rain without runnin', and he is all set to stay in the big orchard until his bones rattle like a dice game or he drops dead from old age.

Those big time managers are a lot of chumps anyways, and if a guy looks young, young he is. They will take some youngster who is havin' an awful battle hittin' the size of his hat, and hold him in preference to some poor sap who has been maceing the apple around .300 for eight or ten years, just because the old boy was thinkin' of where to send his son to school and absent-mindedly swung at a bad third strike.

The only thing I'm afraid is that Cuthbert's wife will crack about the racket, for it's a cinch she will get an earful about it from him. She has a system of checkin' that baby up that would make William J. Burns look like a strikebreaker. She's such a flat tire that the first listener she met or the first battle she and Cuthbert staged she would scream out what she knew to the world without usin' no periods.

If I can muzzle that dame and get the thing started, I think we can peddle a few old fossils back into the big show under phoney monnickers, so don't be surprised if you see a guy who reminds you of Amos Rusie out there pitchin' for the giants some one of these days. I'd hate to stick an old pal like McGraw, but in love and baseball there's no sentiment.

Keep this all sub rosa, for I wouldn't crack it to anybody in the world but yourself. I am comin' into town in a week or two to try and get Tomato a fight at one of them open air clubs, and we will look you up. You would never know the kid the way he's growin'. If he keeps on I'll have a middle-weight on my hands the first thing I know. All he does is eat and rush that queen of his'n. He bought a

AGENTS HARD HIT

Chicago Men Instructed to Remain at Offices Until 4 P. M. Daily

Chicago, July 19.

The boxoffice men at the Cub and Sox ball parks, beginning this week, will find it a little easier in checking off the passe. of the agents that book on the W. V. M. A. and B. F. Keith western booking exchanges. This is all due to an order issued by the "bosses" the agents will have to be on the floor every afternoon until four o'clock, and that they cannot be represented by proxy.

Since the start of the ball season agents have been scarce in the State-Lake building afternoons.

The boys are talking of chipping in to get an electric machine which will show the game play by play. It is said the betters, too, will have a hard time in getting odds in the "loop" that in any way resemble those offered at the ball parks.

SING SING SHOW

Ossining, N. Y., July 19.

The entertainment committee of the Mutual Welfare League submits the following appreciation:

The time at Sing Sing would, indeed, seem long to the men confined there were it not for the generous hearts of the good folk connected with the theatre, who take every opportunity to bring a bit of cheer into the lives behind the high walls.

Friday, July 14, another party of vaudevillians visited the prison and spent an hour giving amusement to the 1,200 men assembled in the auditorium. Through the kindness of Messrs. O'Neill and Briggs, managers of the Victoria, Ossining, the trip was made possible.

The hit of the evening was made by one of the actors playing in that familiar sketch "A Day at Ellis Island," in the person of a very young violinist, one Sammy Shepherd. He was followed by Ahearn and Peterson, who gave a few minutes of much appreciated song and joke. Murray Samuels' "Rosa" was followed by Joseph Barrett, whose Irish wit caught the fancy of the men, as did the clever antics and songs of Potter and Gamble, a kid act.

The vaudeville was closed by Art Smith, who told witty stories in a splendid manner. Universal's "Out of the Silent North" was the feature picture.

BENEFIT AT FREEPORT

A benefit will be given Tuesday evening, July 25, at the Auditorium, Freeport, L. I., for the benefit of the St. Christopher Church (Father McGoldrick) of Baldwin, the adjoining town.

The benefit performance is under the direction of Grover Walsh of Baldwin and George McKay (McKay and Ardine).

Among the acts who have so far volunteered are Eddie Foy and Family, Pat Rooney, Burns Bros., Irving Fisher's Band, McConnell and Simpson, Lew Pistel and Co., Chas. King and Co., Eddie Carr, Duffy and Sweeney, Joe Laurie.

GAITES' REVUE WITH WATTS

The Jos. M. Gaites revue, intended as a Shubert vaudeville unit show, will have a condensed version of the piece Gaites did some time ago with Kitty Gordon as its star. It started for the road and remained out briefly, not reaching a big city.

James Watts is reported engaged by Gaites to take the Gordon role, Watts doing a "dame" throughout the performance. Watts is now with "Spice" at the Winter Garden.

THE BARRYS DISSOLVED

Jimmy Barry has been signed by E. Ray Goetz as a rural comic in a legitimate piece, "The Hayseed," now being written by A. E. Thomas.

This means the dissolution of Mr. and Mrs. Jimmie Barry as a vaudeville team. The Barrys have been a big-time turn for the past decade, recently concluding their annual tour of the Keith and Orpheum Circuits.

Mitchell roadster, and works harder kickin' it around than any chauffeur you ever met. However, that's better for him than Eekie up the maulage, and keeps his two brain cells occupied.

Don't sell your Liberty Bonds, and be good. Your pal,

TWO RECENT MARRIAGES OF FORMER PARTNERS

Milton Francis and Mary Jayne One Couple; J. Harold Murray and Dolly Hackett Other

Former partners in wedded life but separated by the divorce courts, remarried about a month ago, the two former couples forming the two latest pairs going under the marriage vows.

Milton Francis and Mary Jayne are one of the newly weds; J. Harold Murray and Dolly Hackett are the other.

Mr. Francis and Miss Hackett were one until Miss Hackett procured a divorce. About the same time in both instances Mr. Murray and Miss Jayne were man and wife, Miss Jayne losing her then husband by a decree. Previously Miss Hackett had been the wife of Billy Morrissey, from whom she also secured a divorce.

Immediately following the Francis-Jayne marriage, the Murray-Hackett wedding occurred, Miss Jayne has been appearing in vaudeville with George F. Moore. She is reported engaged to appear under individual contract in the new "Music Box Revue." Mr. and Mrs. Murray were principals together in "The Whirl of New York" (Shubert vaudeville unit show) last season.

FRAUD ORDER OUT

M. P. P. A. After Spurious Music Publishers

A fraud order has been issued by the Post Office Department to investigate the music publishing activities of Edward Trent, Reaper Block, Chicago, and the Legters Music Co., 189 North Clark street, Chicago. It is alleged Trent, through national periodicals, advertises he can secure the publication of amateurs' songs by a New York or Chicago publisher after setting the music to their words. The Legters Music Co. assumes to publish a limited edition of the song. It is alleged Mr. Trent operates also as the Legters company.

The Music Publishers' Protective Association, through E. C. Mills, secured the fraud order in line with its campaign against alleged spurious music publishers.

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SHUBERT VAUDEVILLE PLAYING IN SOME TOWNS AT 50C. TOP

Cities Not Designated—Scale to Prevail in Theatres of Unusual Capacity—Percentage Sharing Running from 50 to 70 Per Cent.

While neither side of Shubert vaudeville will name the theatres, it is known the Affiliated Theatres Corporation (the I. H. Herk operative branch of the unit shows) has designated some towns where the admission scale for Shubert vaudeville will not exceed 50 cents top.

The theatres designated are said to have a capacity of from 2,600 to 3,000. At the scale twice daily, the theatres can play to between \$20,000 and \$22,000, full capacity each show.

In other cities on the circuit, excepting New York and Chicago, the scale will be \$1 top. In the exceptions it may be \$1.50.

Neither would the unit people discuss the percentage sharing scales for next season, to be placed in effect between the shows and theatres. It is reported the sharing terms will run from 50 to 70 per cent. for the show. New York and Chicago, with perhaps other cities, will play on a 50-50 basis, to a certain amount, with a sliding scale upward. Other towns will have varying terms, although the cities where 70 per cent. will be allowed the traveling attraction have not been mentioned. They are believed to be the smaller towns, or split weeks.

Reports of the Herk office considering appointments as censors were also around this week. Mr. Herk stated he had been giving the matter some thought, but had made no selections. Three censors, it is said, will be appointed for Shubert vaudeville, none interested in it, an attraction that might decide final decision as to the merit of an attraction that might decide its standing will be uttered by a committee of officers of the Affiliated. The censors may survey the Shubert units in rehearsal, and submit their opinions on the probabilities of the performances before the shows start out.

A drawing for routes on the Shubert time will shortly occur. Each show will receive its starting point through a numbered slip taken from a hat, and will rotate from the opening city over the entire line of consecutive Shubert travel. Shubert vaudeville units at the Central on Broadway next season will play to a scale of \$1.50 top for the downtown house, with the same shows playing to \$1 top at the Harlem opera house. The remodeled opera house will have a capacity of around 1,600. Sunday night performances will be given at the Central with receipts for that day included in the gross for the week. The Central with 14 performances at its scale can play to between \$13,000 and \$14,000.

MORE BALL PLAYERS

Planning Acts Now for Vaudeville Next Season

An invasion of vaudeville by baseball players this fall is already planned. Jack Bentley of Baltimore (for whom Jack Dunn is demanding \$50,000 from the big league clubs), Styles, Baltimore; Frank Kane, Buffalo, and McClellan of Jersey City (all International leaguers) are readying a singing specialty.

Nick Altrock and Al Schacht, the Washington clowns, are to try vaudeville again in a new comedy vehicle being written by Ring Lardner.

MAMIE SMITH'S ACT

The Okeh record (disk) singer, Mamie Smith, has framed a vaudeville turn shortly due for a showing in the Keith route around New York.

Miss Smith will have a band with her. It will be her vaudeville debut.

HARRY FOX'S EVENT

An event for the Harry Fox family is looked forward to.

Mrs. Fox is professionally Beatrice Curtis, appearing with her husband in their vaudeville act.

N. Y. LATE OPENINGS FOR KEITH'S BIG TIME

Change in Policy Possible—Royal, Alhambra and Colonial Spoken Of

Three of the Greater New York big time Keith houses now dark are scheduled for later than usual openings, according to report. The houses in question are the Royal, Alhambra and Colonial.

The future policy of the three is also causing speculation, the Colonial in particular being linked with reports of change of policy. It suffered a severe falling off in business the latter part of last season. The house won't open until Aug. 1 or after, it is said.

The Royal, the Bronx Keith house and the only big Bronx big timer, is rumored as a possibility for a split week or three-a-day policy. The Royal fell off in attendance after the opening of Keith's, Fordham, above it, and B. S. Moss's Franklin, a few blocks below. Both of the latter are Keith's split weeks, playing three shows daily at popular prices.

The future of the Alhambra remains undetermined, but the loss of the Harlem opera house playing Keith's pop vaudeville, around the corner, and the announcement that a new Keith house is to be built on 125th street indicates the Alhambra may change from big to small time policy when the new house is completed.

SHUBERT ROUTES

Drawings Monday, When List of Theatres to Be Announced

It was stated at the Shubert vaudeville booking office this week the drawing of routes for the Shubert unit shows for next season, to travel on a rotating system, will be made next Monday (July 24).

At the same time it was said the list of theatres playing Shubert vaudeville next season and so far compiled would be announced, along with the routes as drawn.

Each Shubert route will correspond to a number, with all numbers placed in a hat. Each will be drawn out. The name of the show opposite will be given that route, taking the starting point (city) as the beginning of the season's travel.

HITCHCOCK WANTS MORE

Raymond Hitchcock wants more than \$2000 weekly for remaining in vaudeville next season. His engagement at Keith's, Washington, is at \$2,000 for that week only. Providing the try is successful and Hitchcock proves a drawing card, his agents, Lewis & Gordon, will present a request for a larger sum weekly for a big time route commencing in the fall.

The Shuberts this week asserted Hitchcock will appear in a show especially to be produced for him early in the fall, and that Hitch is to appear next week only as a vaudeville attraction.

A difference of opinion arose this week as to whether W. C. Fields would play Keith's vaudeville next season or go with the Shuberts-Hitchcock production. The Shuberts claim the dispute resulted in a decision by Fields in their favor.

UNIT ENGAGEMENTS

Henry Dixon's "Midnight Revels," a Shubert "unit" attraction, has engaged Whipple and Huston, Stan Stanley, Claire De Vine and the Three Chums.

Mr. Duffy and Mr. Sweeney have been signed for the Spiegel unit next season.

Barr Twins, for Ed Beatty's unit.

EQUITY LAYING OFF THE SHUBERT UNITS

Will Not Interfere with Principals or Choristers—Issues Ruling

It has been decided by Equity and a ruling issued to the effect, that the organization will not interfere with any Shubert vaudeville unit show as to principal or choristers.

Equity by its ruling apparently accepts the Shubert vaudeville shows as of the vaudeville classification. No jurisdiction is allowed Equity over a variety company.

The Musicians' Union in New York has ruled the minimum salary for a Shubert unit orchestra leader shall be \$90. This is looked upon as a concession, through traveling musical comedy orchestra leaders being rated at around \$125 weekly. In burlesque the minimum for leaders on the road is \$78.

BRICE MONOLOGS

Blanche Merrill's Special Material for Victor Records

A series of monologs, especially written by Blanche Merrill, will be placed on Victor records by Fannie Brice. The comedy talks are for the records only.

Miss Brice has already recorded her Indian number and "Becky at the Ballet" of her present vaudeville turn by Miss Merrill, for the Victor people.

FOUR IN AUTO SMASH

Cincinnati, July 19.

Earl Sheehan, 34; Bertha Startzman, 27, his wife, and Carl Deloto, 27, who appeared in an act in Chester Park, were severely injured Sunday when their automobile was sideswiped by another machine near Sandfordtown, Ky. The trio were on their way to fill an engagement at Roanoke, Va.

Miss Startzman was bruised on her head and her back was injured; Sheehan's legs were bruised, and so was Deloto's body. H. A. Novak, of Cincinnati, the driver of the other car, was arrested on the charge of reckless driving. He said his steering gear was damaged and the accident was unavoidable. The actors were able to renew their journey.

25 PER CENT LOWER FARES

(Continued from page 1)

commercial travelers, but baseball clubs and theatrical people.

"The bill directs the Interstate Commerce Commission to require the issuance of an interchangeable mileage book, good on all roads," said A. M. Loeb, president of the National Council.

"Heretofore the commission indicated when appeals were made for a moderation of rates that it was not vested with the power constitutionally to authorize a general lowering of rates. Now the constitutional authority has been given to the commission, and it is hoped and expected that immediately following the signing of the bill by President Harding the commission will act without delay.

"One of the outstanding features of the new book, when issued, is that the traveler will not be compelled to carry a number of different books inasmuch as the one from will be used universally.

"According to the amended bill now in the President's hands, it is optional with the Interstate Commerce Commission to order the issuance of either mileage or script books; the latter, if adopted, will be sold containing a number of coupons that will either be exchangeable for transportation at the railroad ticket offices or acceptable for transportation on all roads. It is expected that the books will be offered for sale at a substantial discount. Possibly a book containing \$100 in script will be sold for \$75.

"By this process whether the owner travels over one of the leading transcontinental lines or upon a short line, where the rate per mile is more than 3.6 cents a mile, the actual percentage of saving will be the same."

It is announced that further important legislative and organization measures will be formulated at a convention to be held by the National Council at Cincinnati, Oct. 9, 10 and 11.

RADICAL ORPHEUM CHANGES

(Continued from page 1)
cessful at the State Lake, Chicago, and which is believed to have decided the heads of the circuit upon the move. Another factor is said to be the success of the Junior Orpheum houses which have been paralleled to the big time Orpheums and which are reported to have cut into the two-a-day receipts heavily, with State Lake policy vaudeville at popular prices.

The Junior Orpheums are new houses with large seating capacities, especially built to accommodate this type of vaudeville, five, six, or more acts with four performances daily, so arranged that only one act on the bill does four performances. This is achieved by two acts remaining out of each show.

This arrangement protects the Orpheum people in their bookings for next season on the contracts already out. At Orpheum headquarters in New York it was stated the present Orpheum contracts contain a clause that allows the circuit to change its policy to three-a-day and to switch an act from a two-a-day house into a three-a-day. This clause was originally inserted for the convenience of the Junior Orpheum bookers, who have frequently played acts previously appearing at the regular Orpheum houses within short periods.

The switch from two to four-a-day may remove the houses included to the Orpheum Chicago booking office and probably mean the fulfillment of the predicted Orpheum migration to Chicago.

The rumored changes in the Orpheum big time theatres leaves the Palace, Chicago, for the local big timer with the opening of the season. It has been booked along with the three other theatres mentioned by George Gottlieb in the New York booking office of the Orpheum. Gottlieb has also booked the Palace, New York, with the State Lake, Chicago, and Palace, Milwaukee, the latter being the "State Lake" Orpheum house of St. Louis. Exactly how the New York bookings of Orpheum houses named will be affected is unknown as yet. At the Orpheum's New York office it was said the new plan, if carried out, will not be arranged for in detail before next Monday (July 24).

The New York office of the Orpheum Circuit books the big time Orpheums from New York to the Coast. The opinion appears to prevail in New York just now that the present move of the Orpheum's heads is a forerunner to a general three-a-day or pop vaudeville policy along the line of the entire Orpheum Circuit, sooner or later.

Following the meeting last week in Chicago, the New York office suspended issuing contracts under instructions, although continuing to negotiate with acts. Up to Wednesday the contract-issuing suspension was still in force, and it was then said no contracts would be given out in the office until the matter of adjustment of policies has been settled upon.

It is also believed in New York the Chicago faction of the Orpheum direction, including Finn & Helman and Mrs. Kohl, who seem to be in active control of the entire Orpheum Circuit direction, is responsible for the policy change in the important mid-Western Orpheum theatres.

The remainder of the Orpheum Circuit has had to contend of recent years with the pop vaudeville of Loew's, Pantages, and coast circuits. While it was anticipated by the Orpheum heads their Junior houses in the large cities would squeal, through a larger capacity and superior performance for the admission, the opposition pop vaudeville, they had not calculated the extent the Junior theatres would have upon their own big time theatres.

Kansas City has often been quoted as an illustration of the condition of two local Orpheums. Before the Orpheum, Jr., house (Mainstreet) opened in Kansas City the big time house had been doing about \$14,000 to \$15,000 weekly. With the opening of the Mainstreet the big-timer is said to have dropped off to \$8,000 or \$9,000 a week, while the Mainstreet played to about \$16,000 weekly in season. The comparison was the investment of the Mainstreet with its weekly operating expense as against the former steady profit of the big time Orpheum at its larger gross, the claim having been made that had the two houses been pooled following the Mainstreet's opening, the net profit of both would have been less, it was said, than the net profit

the big time Orpheum formerly made when by itself.

One of the biggest blows to big time Orpheum business in cities where it had Orpheum, Jr., competition (other than in Chicago) was playing acts featured in the big Orpheum, later at the Junior Orpheum house. It had a result comparative to the attempt to play pictures at \$2 and draw in cities or neighborhoods knowing the picture could later be seen elsewhere at a lower scale. One or two headline acts refused to accept Orpheum, Jr., engagements on the plea they could not afford to appear in a theatre with a 50-cent top, if expecting to headline in vaudeville houses charging \$1.25 or more.

The Orpheum has about 10 houses open during the summer. Most of them are of the Junior class, although the big time houses on the Pacific coast are in operation.

An unofficial story that reached New York this week concerning the Chicago directors' meeting was that practically all the officers had voluntarily agreed to a greatly reduced salary, including Martin Beck. The stock dropped to a low mark of 17, while the directors' meeting was on last week. During the extreme decline on the issue in all markets during January it was reported several times the competition of the big time and small time houses was one of the obstacles in the way of price recovery. Quotations were as low as 12 and a fraction at one time, just after the passing of the last quarter's dividend of 1921.

Chicago, July 19.

The big time Orpheum theatre at Duluth, Des Moines, and Lincoln, Sioux City, Salt Lake, may take on the "State-Lake" policy for next season. The cities mentioned are looked upon as the weakest for big time shows on the Orpheum circuit, but the change in policy may extend to other Orpheum cities.

The local Majestic is among those listed to take on the State-Lake idea. It is said here. Through the remodeled McVickers', Chicago, having announced a picture policy only upon reopening, the switch of the Majestic playing policy was made. The Majestic is the oldest big time house in the city. With its reversion, the Palace only will be left here with the better vaudeville of the Orpheum circuit. It is also reported the Majestic, Milwaukee and Orpheum, St. Louis, will undergo the same change, although the localities can not understand the St. Louis switch, since there are two other Orpheum houses there now (Rialto and Grand) playing the second string Orpheum bills.

The executive meeting of the Orpheum circuit continues to meet daily to decide what houses are to be selected for a change. The list will likely not be actually set before Monday next.

The Orpheums, Jr., are to be re-routed with all opening Sunday, closing the week Saturday.

From 15 to 20-week contracts are being given out here to cover the Orpheums, Jr., and association's houses. The entire bills for the Orpheums, Jr., are being booked from the association's offices. It will not be unexpected if the Orpheum's change of policy is sweeping enough that all Orpheum bookings will come to this city. Most of the other general departments, formerly at the Orpheum's headquarters in New York, have of late been transferred to Chicago.

The Keith's western bookers have not been present at the association's booking meetings through the Keith western line-up not having been completed for next season.

The Orpheum's local coterie believes acts can be secured cheaper in Chicago than New York. With a switch in playing policy that will largely enter. It has had an outstanding effect, according to reports upon the net of the middle western Orpheums, Jr., the past couple of seasons.

Martin Beck, president of the Orpheum circuit, motored here last week from New York to attend the semi-annual meeting of the circuit and also attend the Skokie America can golf open championship matches.

TRAMPS CAUSE FIRE

Tramps sleeping in the balcony of the Gauthier theatre at Gouverneur, N. Y., are believed to have caused the fire that wiped out that theatre and also the Union building to a loss of \$100,000.

EIGHT-DAY SPLIT WEEK MADE OF CHICAGO'S BOOKINGS

**Cedar Rapids and Davenport Joined by Association
to Play Four Days Each Half—Each Full Week
Vaudeville Stand Last Season**

Chicago, July 19.

A split week of four days each, making the playing week eight days, is the odd arrangement arrived at by the Western Vaudeville Managers' Association for the vaudeville booking of Cedar Rapids and Davenport, Ia., for next season.

The Majestic, Cedar Rapids, will open on Sundays, playing vaudeville until Wednesday, when the entire bill will transfer to the Columbia, Davenport, opening Thursday and closing in that house Sunday night.

Through this arrangement it becomes necessary to book acts for the opening show at Cedar Rapids out of houses that close Saturday and start their new bills Sunday, while it is also required to book the acts out of Davenport into houses that close Sunday and open Monday. The Sunday and Monday openings around this section are about evenly divided.

Last season the same theatres played a full vaudeville week (seven days), booked through the association. The Majestic is independently owned; the Columbia is listed among the Orpheum, Jr., theatres.

PANTAGES' START AND FINISH

Chicago, July 19.

Instead of starting their season in the fall at Minneapolis the Pantages circuit has asked the railroad officials here to make a tentative route which will begin the tour at St. Louis and end it at Minneapolis.

According to the present plans, or the tentative route, the acts will play St. Louis, Kansas City, Omaha, Denver, Salt Lake City, then go to the coast via Lower California, north through that State into British Vancouver, and continue the tour through Canada, closing at Minneapolis. It is figured that through this means time and money will be saved the acts working the circuit.

ADMITS NEWARK CHANGE

Newark, N. J., July 19.

That the Schubert vaudeville unit shows will play Keeney's here next season was admitted this week by the local Keeney interests. Heretofore, they have persistently denied Keeney vaudeville to vacate the theatre.

Frank Keeney may use the Strand for his vaudeville until a new house Keeney claims will be built for him is ready. If the Strand goes to Keeney, it will oblige the Maude Fealy Players (stock) to take the Orpheum. It will be the only house available other than the Lyric. The latter is not considered desirable.

DES MOINES' DOUBLE POLICY

Chicago, July 19.

Through a carefully worked out plan, a satisfactory arrangement has been made between the Orpheum circuit, and the Sherman, operated by the Sherman Theatre, Co., both of Des Moines, whereby the Sherman will house the vaudeville of the Orpheum circuit, playing an Orpheum junior policy, while the Orpheum, which originally played the vaudeville bills, will be the haven for legit productions.

ASSN. RENEWS CONTRACTS

Chicago, July 19.

McCarthy Brothers, who own a chain of vaudeville and picture houses in the Dakotas and Minnesota, have renewed their booking contract for another five years with John J. Nash, business manager for the Western Vaudeville Managers' Association.

The theatres in Dubuque and Cedar Rapids will also be handled by the Nash offices for another five-year period.

FIRST A. & H. BILL AUG. 6

San Francisco, July 19.

The first Ackerman & Harris vaudeville bill to be assembled since that firm regained their chain of houses from Marcus Loew, is scheduled to open at Seattle, Aug. 5.

N. V. A. ELECTION

Vaudeville Society Has Meeting in New York Clubhouse

The National Vaudeville Artists held an election July 14 at its clubhouse in New York with the following official family named as a result. J. Irvine Southard was chairman of the nominating committee.

A report of the club's finances and operations for a year was read, and a vote of thanks was given to managers for co-operation:

President, Fred A. Stone; treasurer, May Irwin; secretary, Henry Chesterfield; first vice-president, Hugh Herbert; second vice-president, Bob Albright; third vice-president, Leo Carrillo; fourth vice-president, George McKay.

Board of Directors—Fred A. Stone, Harry Houdini, May Irwin, Elizabeth Murray, Trilix Friganza, Kate Ellmore, Ernie Stanton, April Young, James B. Carson, Leo Carrillo, George McKay, Jack Norworth, Gus Van, Joe Schenck, Hugh Herbert, Gus Edwards, Bert Fitzgerald, Henry Chesterfield, Wellington Cross, Ben Welch, Eddie Leonard, Pat Rooney, Bob Albright, Bob Hall, Emmett De Voe.

Advisory Board—Ted Lewis, James McIntyre, T. K. Heath, Eddie Foy, Barney Bernard, Joe Weber, Rose Coughlin, William Kent, Walter C. Kelly, Julian Ellings, Frank Tinney, Joe E. Brown, Julius Tannen, Robert T. Haines, Hobart Bosworth, Will Cressy, Lew Dockstader, Joseph E. Howard, Cecil Lean, Julia Nash, Gertrude Hoffman, Emmett Corrigan, Emma Carus, Bird Millman, Belle Baker, Kitty Gordon, Fritz Scheff, Carrie De Mar, Vera Gordon, Charles Grapewin.

Entertainment Board—Frank Hollis, Jack Kenney, Billy Dale, Sarah Padden, Nat Harman, Jack Kraft, Harry Masters, Frisco, Francis X. Donegan, Billy Glason, Karyl Norman, Irving Southard, Elizabeth Mayne.

Membership Board—Henry Chesterfield, Tony Hunting, William Carl Demarest, Henry Bergman, Rose Beaumont.

Finance Board—Tom Brown, Guy Weadick, J. K. Emmett, Sam Morton, Kitty Morton.

Legislation Board—Hon. P. Francis Bent, Nellie Beaumont, Jimmy Barry, Ernest R. Ball, Victor Moore.

Pension Board—James J. Corbett, Billy B. Van, Roger Inhoff, Stella Mayhew, Ed Morton.

Life Insurance Board—Hal Forde, Harlan Dixon, Valerie Berge, Al Shean, Ed Gallagher.

Arbitration Board—Frank McIntyre, Rae Samuels, Craig Campbell, Julian Rose, Andrew Mack.

Board of Protection of Material—Loney Haskell, Harry Cooper, Sophie Tucker, John B. Hymer, J. Francis Dooley.

Treasury Board—Chic Sales, Aileen Stanley, Val Stanton, Al Herman, Joe Jackson.

Board of Relief—Lillian Shaw, Joe Daniels, Bert Melrose, Harry Breen, Francis X. Bushman.

NEW SONG WRITERS' ACT

The song writers' aggregation that appeared in "Hitland" last season have formed a new combination in which six of the members of the former act are to appear. The turn is to be known as "The Words and Music Makers." Those comprising the sextet are Sam Ehrlich, Nat Vincent, Billy Frisch, Willy White, Will Donaldson, George Fairman.

JOE SCHENCK MARRIED

The marriage of Joe Schenck and Lillian Broderick occurred last March, according to the report concerning it. The place of marriage is not mentioned.

Mr. Schenck is of Van and Schenck; Miss Broderick is of Bryan and Broderick, in vaudeville.

Orpheum, Jr., Managerial Changes

Chicago, July 19.

The executive offices of the Orpheum, Jr., circuit announce changes in the managing personnel of its theatres for the coming season.

John Scharnberg, manager of the Orpheum, South Bend, Ind., will exchange with Hugh Flannery, manager of the Orpheum, Madison, Wis.; J. J. Finin will be placed in charge of the Empress, Decatur, Ill., succeeding Sidney Harrison, who was brought into the circuit's main office to occupy a booking position under Sam Kahl.

Garrick Now Mentioned for Units

Chicago, July 19.

Shubert unit shows will make their headquarters at the Garrick next season.

The weather alone will determine the stay of the Garrick's current attraction, "For Goodness Sake."

A. & H. COAST BOOKINGS EXPECTED IN CHICAGO

**Association and Diamond Wait
for Sam Harris—Circuit to
Have 12 to 16 Weeks**

Chicago, July 19.

All of the local booking organizations are awaiting the arrival here next Monday or Tuesday of Sam Harris from San Francisco, at which time he will confer with the various booking men regarding the supply of vaudeville for the Ackerman & Harris circuit of houses on the coast, until recently booked by the Loew office in New York.

Harris, it is said, has determined to have all of his bills booked out of Chicago and in doing so, it has been stated, is preparing to negotiate with two of the larger offices. One, the Western Vaudeville Association, which handled the booking of the A. & H. theatres for a number of years before the alliance with Loew, is reported in a most receptive mind to listen to overtures from Harris. The W. V. M. A. people feel that the A. & H. type of bills would in no way interfere with the type of show offered in the Orpheum or Orpheum, Jr., houses, and in that way some 12 to 16 weeks would be added to their books.

The independent agency which is a strong contender for the privilege of booking these houses is the Billy Diamond and Gus Sun circuit, which is the largest independent agency here, with Diamond at the helm. It is said Harris is favorably inclined toward presenting the Diamond type of programs in his theatres.

The policy of the A. & H. people will be to leave the entire booking arrangements in charge of the Chicago bookers, with the San Francisco or Coast office supplying the necessary fill in or emergency acts which may be required from time to time. Mrs. Ella Weston will continue in charge of the booking of acts on the coast for the circuit.

ORPHEUM BUYS IN DES MOINES

Des Moines, July 19.

The Orpheum Circuit has purchased from Elbert Getchell the lease on the Sherman theatre here. It will reopen as the Orpheum in August.

The house has been playing vaudeville and pictures since its erection eight years ago.

The old Orpheum has been secured by Elbert & Getchell and will be remodeled and renamed the Berchel. It will play the legitimate. The old Berchel, home of road shows and burlesque, will be renamed. Des Moines has been dropped from the Columbia wheel, and no burlesque will be played here next season.

There will be no change in management of official personnel of the new Orpheum and the new Berchel.

NEW PANTAGES, SAN DIEGO

San Diego, July 19.

Contracts have been given out for the Pantages theatre and seven-story office building here, to seat 2,000 and open by June 1 next. Estimated cost, \$1,000,000.

ILL AND INJURED

Bob Hardie (The One-String Wizard) was injured in a railroad wreck July 12 near Kansas City and was confined to bed in the Grand Avenue hotel, that city, until Monday of this week. He had a dislocation of the knee and injuries to the back. The Sunshine Limited shortly after leaving Kansas City ran into an incoming freight. Mr. Hardie was the only professional aboard. Several were killed and many injured in the accident.

Harry Carlin returned to his desk in the Keith family department this week after a three weeks' absence. The booking man was injured in an automobile accident and has been confined in the Rockville and Hartford, Conn., hospital, recuperating. The heat forced Green and Blyler out of the bill at the Greeley Square, New York, Tuesday. Lee and Van Dyke substituted.

Ed Wynn has his arm out of a sling. He sustained a fracture of the collarbone when he fell over a hazard on the Great Neck golf links three weeks ago.

Arthur Rigby was removed from the N. V. A. to the Lutheran Hospital Tuesday, suffering with heart disease.

KEITH'S RIVOLI

Toledo Houses Pooled—No Big Time Opposition

Toledo, July 19.

The Rivoli, the former Gus Sun house, has been acquired by the Keith interests and will play Keith vaudeville next season. Sun recently sold his interest to Ed G. Sourbier and a syndicate of New Yorkers, following which a merger of the Rivoli, Keith's and the Toledo theatres was effected by a pooling arrangement which will have Keith's playing legitimate attractions and the Toledo a stock policy next season. This leaves the Rivoli the only big time house in Toledo and without opposition. It culminates the "jam" between Sun and the Keith people which resulted in Sun leaving the Keith booking offices.

The new company will take over the property of the Rivoli Realty Co. and have incorporated as the Toledo-United Theatres Co. at Columbus, Ohio.

The Rivoli will play two shows daily except Saturday, Sunday and holidays, when three will be the policy. The Keith house will be renamed when it discontinues playing Keith vaudeville and begins dating road attractions.

HAMPTON-BLAKE ACTION

The Vaudeville Managers' Protective Association is preparing action against Earl "Checkers" Hampton and Dorothy Blake, a double act for alleged breach of contract in walking out of a theatre in a Southern city and failing to fulfil their engagement.

The couple are married and are said to have come to a parting of the ways. Hampton is reported as having packed his belongings and left the city, where they were booked, after a disagreement with his wife. She is said to have remained there a few days and then returned to New York.

It is reported Dorothy Blake is preparing a double act with Lou Reed (Reed and Tucker), and Earl Hampton is to do a single.

MARRIAGES

Reggy Mason, actor, procured a license to marry Florence Nunsinger, 24 years old, an actress, at Crown Point, Ind., this week. The date of the wedding was not announced.

Netta Packer to Robert Murphy, non-professional, of Los Angeles, July 14, at Wildwood, I. J. The bride is of the vaudeville team of Harry Anger and Netta Packer.

Patti Harrold, daughter of Orville Harrold and star in "Irene," was married to Jack A. McElroy of New York City at the First Methodist Episcopal Church, Waukegan, Ill., June 16. The bride announced the marriage last week, while visiting her mother in Muncie, Ind.

Norris B. Holt, house superintendent of the Frolic theatre, San Francisco, was married last week to Juanita Buckhannon, known in St. Louis's musical circles.

Maude Fay to Captain Powers Symington, U. S. N., last week in San Francisco.

BIRTHS

Mr. and Mrs. Marty Ward, at their home in Brooklyn, N. Y., July 15, daughter.

Mr. and Mrs. Julius L. Karty, at the Swiney Sanitarium, Bayonne, N. J., July 17, son. The father is in the Shubert financial department.

NEW ACTS

Bonnie Gaylord and Gertrude Valerie in a full-stage blackface comedy act, "The Apple Sisters, Seaside and Cora."

Johnny Geier (White Way Trio) and Jimmie ("Bugs") Hodgins (Hodgins and Norrie Sisters) in skit.

La Bernicia, Spanish dancer, in dancing act, including girls with special scenery.

IN AND OUT

Sully and Houghton left the bill at the Brighton after the show Tuesday, due to throat trouble of one of the team. Harry and Emma Sharrock took the vacancy Wednesday.

An elevator in the Fitzgerald building, Broadway and 43d street, dropped four stories Monday morning with no injuries sustained by any of the passengers. The car was checked at the ground floor by a safety device which brought it to a sudden stop and resulted in the occupants, who filled the car, being jounced but not injured.

VARIETY'S CARNIVAL WARNING

BELOW IS A LETTER SENT OUT THIS SUMMER TO EVERY CHAMBER OF COMMERCE, BOARD OF TRADE OR TOWN COUNCIL, AND EVERY CHIEF OF POLICE OF EVERY CITY, TOWN AND VILLAGE IN THE UNITED STATES AND CANADA

KEEP OUT BAD CARNIVALS!

There are many BAD carnivals. Too many of them. They injure the reputation of all show business because they call themselves shows, and their disreputable owners call themselves showmen. These bad carnivals also call themselves "circuses" when it suits them better. They do that to get into towns that would bar them out as carnivals.

Variety is trying to clean up the dirty outdoor outfit that calls itself a show. The genuine circuses and the good carnivals are with Variety in this campaign. Variety has been after the bad outdoor shows for over a year. It has caused them much trouble; it has stopped their raw and crooked work in many towns and we want to stop them in all towns.

That is why we are sending this notice to the Chamber of Commerce, or Board of Trade or Town Council and the Chief of Police, in every City, Town and Village in the United States and Canada.

Variety has a "White," "Blue" and "Black" list of Carnivals.

The "Black" list carries the names of the Bad Carnivals, those that could not be on the level if they tried. These are the crooks of the open air amusement field.

Wire or write Variety, New York City, when you want to know about a carnival. Variety will wire a report to you about that carnival if you guarantee prepayment of telegraphic reply. It is a report collected by the staff of Variety. It is authentic and may be depended upon. If a carnival has a title you don't recognize, chances are it is a bad one.

No charge whatsoever by us for this service to you.

As for the standing of Variety as a theatrical newspaper, we refer you (Board of Trade or Chamber of Commerce particularly) to any theatrical manager in your town.

If your town is on the level with itself, through your officials, there is no excuse for you to allow a brazen, vulgar, diseased, crooked gambling carnival with its lewd women and thieving followers to invade your city. Drive them off the map. Aid Variety and the decent showmen that want to see them driven off. Don't take anyone's word for a carnival you don't know about. If there is a Civic League in your vicinity inquire about the bad carnivals. Every Civic League knows. When you want to know specifically, ask Variety, now or at any future time. Keep this on file.

Variety's carnival lists are not public. Our reports to you will be considered confidential by us, on your part. Please so observe them. But those reports will be in full and may be relied upon.

Variety for over a year nearly every week has had stories about the bad carnival. They have commenced to bear fruit. We have had many inquiries from the police, mayors and reform societies about carnivals. That suggested this way of advising the entire country carnival information can be secured from us.

We know nothing against genuine circuses. The genuine circus to us is real entertainment operated by genuine showmen.

We are after the rotten, diseased carnival that menaces everything in the show business, and the youth of the country.

VARIETY

"IRISH" AND "GERMAN VILLAGES", CARNIVAL RELICS OF PAST

No More Beer, Hootch and Intoxication—Carnival Business Not Improving—Fairs' Prospects Not Bright—Co-operation Suggested

While carnival press agents and midway show owners are broadcasting tales of good business, from the inside comes the reverse.

A general review of the carnival situation, covering the country from Maine to California, shows that with the exception of a few sports in the extreme west, business is bad—very bad.

Carnival managers have gone deeply into debt to keep their shows running and many a hard story of unpaid salaries is going the rounds. This even applies to the general agents who make the contracts ahead of the show and who are considered the carnivals' most important executives. Several of these agents have resigned, it is said, while others are anchored in different towns, refusing to budge until funds are forthcoming.

Many managers have struggled along hoping the fairs will save the situation, but here again hope seems to have deserted them, for present indications do not point to a big fair season. A number of old established fairs have already decided not to operate this year.

Variety continues to receive many letters from carnival owners, managers and general agents. One writer says the long passed "Irish Village" and "The German Village," another relic of the past, were two big money getting features in the old days of the street fairs and civic celebrations, but their run was short lived. These attractions were huge cabarets under canvas, where beer was the main feature in one and whiskey in the other. Orchestras and entertainers were the inside-ballyhoos. They attracted the crowds while beer and hootch kept them inside of the tent, until all were in a state of hilarious inebriation. Constant fights and general disturbances soon drove these "dives" from the carnival midway and it is many years since the last was seen.

Another evil was the confetti, always the cause of fights and trouble. Picking dirty confetti from the streets and throwing it into the faces of women brought forth protest from their male escorts. These brawls often ended in a free-for-all. Confetti is rarely permitted on the carnival midway of today.

One writer complains bitterly of the ravings of would-be writers on the subject of carnivals and more especially of a story which appeared in a leading rural journal recently. In this story was told of a concessioner who used red ink to make his pink lemonade. Nobody in the outdoor show business accepted this article seriously and none believed a man would use red ink to color his juice, when vegetable colorings are so much more effective and cheaper.

The same story told of the misdeeds of "sheet writers" with carnivals.

Sheet writers are circulation agents who sell subscriptions for weekly and monthly magazines. They are often irresponsible and independent workers who purchase credentials and a book of receipts from one of the various circulation agencies. They proceed to collect money and give receipts for the subscriptions collected. Where these men are reliable the purchaser gets his paper for the term stipulated, but more often the pirates collect the money and fail to report to the publisher.

Some carnival managers in the past and especially at the smaller fairs, did sell privileges to this class of trade, but it was rare and unusual, although many concession agents traveling with carnivals do write sheet from house to house in towns where the show plays, in the mornings and afternoons when there is nothing doing on the lot.

Provided the sheet men are on the level there is no harm to anyone from his solicitation.

The same writer, who is the general agent of the representative eastern carnival, complains further of a story headed "The Carnival Menace," appearing in a weekly,

sponsored by a wealthy manufacturer and which contained many imputations against the carnival which carnival men say are both false and ridiculous.

This writer to Variety agrees that some changes are necessary to insure the continued existence of the carnival business, but says: "For goodness sake, let us be told of our mistakes by someone who knows at least as much about the business as we do ourselves, and through the columns of our own trade journals, if those trade papers are on the level." He also refers to previous stories in Variety in which it was pointed out the feeling of dissatisfaction among individual show owners and concessioners, the showmen complaining because of the many obstacles set before them and of the high percentages demanded by carnival managers; concessioners complaining about high concession rentals and generally unfair treatment. To the mind of this correspondent there is no real cause for grievance. He blames the condition to poor business, and maintains they are all good winners, but poor losers.

He agrees no carnival could conveniently exist without a certain quota of legitimate concessions, and he believes the one essential to the other. He proposes each carnival should carry a certain number of concessions, according to its size. He contends there are more concessions than there are places for them and he believes the concession man will gladly book with a recognized carnival, without quibbling over the rental charges. He disputes the statement of the concessioner from Dallas and who referred to carnival agents as liars, accusing them of grossly misrepresenting conditions in towns ahead, thereby misleading concession men to make a big jump with material and merchandise, at much expense, only to experience a "bloomer" and consequent loss. Says the correspondent: "I do not believe the statement of your Dallas correspondent. The carnival agent of today does not stoop to sending lying telegrams nor misrepresenting to his manager. He is too big a man in methods and principal and he is equally held in high esteem by those he does business with."

He agrees there are far too many carnivals, but he believes the solution is close at hand. He is strong for the theory of the survival of the fittest, and therein lies, in his opinion, the entire remedy.

The crooked, the crude, the unprincipled and the incompetent are already lashed to the skids and are on their way down the chute, he said. Well ridden of these, there will remain but the honest, conscientious and ambitious carnivals. These united will quickly regulate all conditions and evils, lifting the carnival to a newer and better plane.

How this is to be fully accomplished is not explained. Neither the small-show owner with his merry-go-round, his side show and his string of concessions told how he is to be dealt with. While the territory is becoming more and more limited, there will always be a spot, here or there, for the little fellow to creep into. As long as there are crooked officials and local politicians with power, so long will there be grafting, money gambling and immoral shows.

Some big form of organization with a qualified head and executive staff, competent and honest road representatives, and a permanent central headquarters appears to be the solution. A mammoth carnival circuit with a logical and co-operative plan and all under one governing body, would mean a great deal.

San Joaquin Fair, Nov. 25-Dec. 5

San Diego Cal., July 19.

The second annual San Joaquin Citrus Fair will be held at Visalia, Cal., Nov. 25-Dec. 5.

"HOME TOWN" CIRCUS

Sells-Floto Circus Still Claims Kansas City

Kansas City, July 19.

The Sells-Floto circus, which has always claimed Kansas City as its home town and which, despite the outfit is now sailing under orders of a new management, advertised its engagement here as "Home Again," filled its annual two-day date July 15-16. Numerous changes were noticed since its last season's appearance, although many of the familiar faces were present in the rings and on the stages.

The fainting female impersonator who clowns the "Hip" track before the show was very much in evidence, and caused much amusement to those who enjoy such buffoonery. The opening pageant, "A Night in Cairo," with its richly caparisoned animals and gorgeously costumed performers, was the most magnificent offering of its kind seen here in many years. It is a huge affair and more on the order of a brilliant stage production than a circus spectacle.

The performance is all circus, but one wild animal exhibit, trained elephants. The big feature is the act of the Hannefords, with "Poodles" given all the time he wanted to take. The Great Shubert, Beatrice Sweeney and Herberta Beeson are also featured.

Everything about the show seemed in first class order and the stock, both draft and ring, were in first class condition.

The attendants were unusually courteous and the four large crowds handled without confusion. One thing noticeable which showed the management was out for every dollar in sight was the closing of one end of the big top, one-half of the "blues," until everything else was filled. As both sides of the tent were reserved at 75 cents, this only left one end for the general admission crowd. The closed section was opened just as the performance started Saturday night.

CARNIVAL NEGRO OUTRAGE

Greensburg, Pa., July 19.

It is reported from Monessen that during the showing of Gloth's Greater Shows, four negroes attacked Emma Nibbitt, 13. She stated the negroes had kept her hidden on the carnival grounds after attacking and beating her.

The girl was on her way to the carnival when one of the colored men approached her. He made promises and took her to a tent, after calling in three companions.

Of four negroes arrested, the girl could identify but one, who was held in \$1,000 bail at the Washington county jail.

OUTDOOR ITEMS

Gerald Fitzgerald, former press agent with the Wallace Shows and other circuses, is now in the insurance business at his old home town, Ogdensburg, N. Y.

There will be no fair at Clarksdale, Miss., this year.

Reports have drifted into Chicago that the Cooper Rialto carnival has closed for the season. As far as it was possible to establish the cause was the poor business the carnival met with.

LIBEL ACTION ALLOWED

Court of Appeals Decides Against Supt. of N. Y. Civic League.

Albany, N. Y., July 19.

Under a decision of the Court of Appeals of New York, George H. West, superintendent of the law and order department of the New York Civic League, must face trial for alleged libel contained in a letter to the district attorney of Washington county.

Charles Pecue, who formerly conducted a saloon in Granville, Washington county, started the action against West, alleging the law and order man sent a letter to the district attorney of Washington county, which according to the decision handed down by the court, contained the following:

"Charles Pecue, Potter avenue, formerly proprietor of a saloon, has been and is keeping girls for immoral purposes. One was taken to the hospital sick and another taken to the hospital off the street. The place is Granville, Washington county."

Mr. West, according to the decision obtained his information from a certain Mrs. Collins and failed to make any verification of the matter therein contained.

Pecue on being advised of the contents of the letter by the district attorney, commenced a Supreme Court action, in which he was nonsuited on the ground the matter contained in West's letter was a privileged communication to a law enforcement officer. The Appellate Division confirmed this decision by a divided court, while the highest court under the opinion of Justice Andrews has now decided that he has the right of action.

It is anticipated that this decision will have a salutary effect upon the New York Civic League and other similar organizations in their utter disregard for the rights of the individual.

NOT EASY, KILLING SNAKES

Gloversville, N. Y., July 19.

A box of snakes sent from Snakeville, Tex., to the Sells-Floto circus gave the police of this city a rattling time. The snakes were condemned by the circus officials, who wired to the express company manager here to kill them.

The wire crate containing the snakes was placed in an express wagon and Howard M. Pedrick, a motorcycle policeman, was assigned by Police Chief Smith to guard the box. Pedrick rode his motorcycle behind the snake wagon until an automobile hit in between. Pedrick hit the auto, was thrown off and slightly hurt.

Meantime a blacksnake escaped from a box in the express office. All employees took to desk tops, chairs and other lofty perches while they clubbed and fanned at the reptiles with umbrellas and other weapons. The reptile was finally subdued and attention was again turned to the rattlesnakes.

They were placed in the gas box and the committee on execution gave sighs of relief as the gas was turned on. That was about 2 o'clock in the afternoon.

When they uncovered the box to take out the dead reptiles, at 3:30 o'clock, the rattling was terrific. Down went the cover again. At 3:45 the snakes were still having a rattling time.

Then the committee resorted to chloroform and that settled it.

Jefferson Co. Fair Without Carnival

Watertown, N. Y., July 19.

The Jefferson County Agricultural Society has voted against engaging a carnival company as a midway attraction this year for the Jefferson County Fair at Watertown.

CIRCUS ROUTES

Ringling Bros.-B. B.
July 21-30, Grant Park, Lake Front, Chicago.

Sells-Floto
July 21, La Junta, Col.; 22, Pueblo; 24-25, Denver; 26, Colorado Springs; 27, Greeley; 28, Cheyenne, Wyo.; 29, Casper; 30 (Sunday), Theropolis (matinee).

Hagenbeck-Wallace
July 21, Connorsville, Ind.; 22, Anderson; 24, Springfield, O.; 25, Newark; 26, Lancaster; 27, Chillicothe; 28, Portsmouth; 29, Ironton.

John Robinson
July 21, Beatrice, Neb.; 22, Manhattan, Kan.; 24, Wichita; 25, Arkansas City; 26, Pawhuska, Okla.; 27, Tulsa; 28, Barlesville; 29, Cushing; 31, Oklahoma City.

Walter L. Main
July 21, Riverhead, Long Island; 22, Greenport; 24, Farmingdale; 25, Port Jefferson; 26, Huntington; 27, Glen Cove; 28, Hempstead; 29, Far Rockaway.

Al G. Barnes
July 21, Portland, Ind.; 22, Lima, O.; 24, Zanesville; 25, Cambridge; 26, Wheeling, W. Va.; Parkersburg; 28, Huntington; 29, Charleston.

BAD BREAKS AGAINST FREEMAN BERNSTEIN

Girls with Show Cross Him in Hayti—Tough Streak—Known All Over

"Back and clean! But I am going back there again whether I come back white or dirty."

It was Freeman Bernstein talking. He was smoking a cigar and looking reflectively at the Times building. "There's a hunch," said Freeman. "That Times building is known all over the world, ain't it? I bet I could have sold it three times in Hayti. Ain't the breaks getting awful. I sold everything else down there I could think of."

"Kid, slip me and I'll declare you in on anything I get on my next trip. Why did I come back? Why? How? Thought they was going to grab me certain. And not my fault, either. If there's a jam around not working, it sets right on me wherever I am."

"Did you ever hear of a guy with a tougher streak when it starts running. There was no use of me coming back now. They know me too well at the track. I am sewed up for credit with every Broadway restaurant and hotel, the gyps around here who might be good for a stake are asking for it themselves, so there wasn't a thing to bring me back. In fact, that's why I left, it looked so dull for a fast worker like Freeman."

"Well, kid, I left. You remember. Wasn't that a frame for the Southern country. It was all looking pretty and I was sitting easy. I had everything, gals, outdoor stuff, shows and I could see the coin waying to me as the boat pushed into the harbor."

"But those dames! I always said dames was out with me forever. They're no good to a show. But they bulled me into it, so I took 'em along. On the way down to Hayti, I says to them: 'Girls, now, behave yourself down here. This is a fine country and you can get anything by holding out. Stick to me and the show, take care of yourself, don't do anything without talking it over with me first and I'll send you home looking like a branch of Tiffany's.'"

"You know those dark-skinned guys down there? Sure. Wasn't that the advice. Of course I knew the chances of holding them were about 50-50, but I filled them up with a lot of other stuff, too, about Spaniards being handy with the knife, how jealous they are, and how easy they toss you once they get you. The gals listened and it looked good as we landed."

"The lot was near the beach, right next to a nice-looking little estate with a large white house on it. We got to work the first day and it was going great. The day was hot, and when the show was over in the evening the girls came to me asking me if they could go in swimming. I said, sure, and I'd like to have went in myself."

"Well, that was all right. They went in for all I knew or cared and I stuck to the lot figuring how I could take the town faster and blow. In about half an hour the chief of police showed. Nobody had made a squawk, everything had been on the up and up the first day, not a wrong dollar so early so I couldn't understand. I thought the guy was sore because he had nothing on and wanted his bit just the same."

"He walks over to me and says I had some girls with the show and I says yes, I have, the best from the United States, all blondes and all nice dames, I picked them myself without even asking May to help me. He says nice girls, yes, they are in swimming off the lawn of that white house and they have nothing on, and a priest lives there and he phoned us and you had better take yourself and your nice girls right out of here because it will cost the city too much to feed a bunch like you brought down."

"And here I am. And the girls went over to Porto Rico. And there's the breaks. No more women, no more gals, no more dames, I'm going back with only dumb acts, all men."

CARNIVAL IN TROUBLE

Utica, N. Y., July 19.
The Crouse Carnival, playing Mohawk under the auspices of the World War Veterans' Association, ran afoul of the authorities. The county officers confiscated such part of the apparatus that could not pass the censorship.

One concessionaire, John F. Smith, was arrested and fined.

GRIFTY GRIEF IN A JAM

Jungleville, Mo., July 14.

My Dear Old Pal:

Should have written you before this, but things started to happen last week in "quarters." The paper houses (banks) suddenly closed on the old man. There was some talk stepping to locate Peoria Tom to send on some fixing dough so we could move.

Finally arrived, but instead of pulling to the first town three days early, to give Death Valley Pop a chance to get the rag in the air and hold school, it was daylight of the opening day when Two-Gun Whitey sent the pole wagon down the runs for the first time, and as Hell Roaring Casey hooked an eight-horse team to it the season started.

Despite the handicap, Pop had the flags flying early, and Hooked Nose Kelly, who is doing the mending this year, was in a jam.

It all happened this way. LoLita, the muscle dancer, had the previous season wiggled her way into the heart of the chief of police. As the long yellow train pulled into town, there he was, all shined up in a new gold star to greet her. This same LoLita is sure some Bimbo. Even my own dainty Juanita (who, by the way is doing a lady principal this year) acknowledges it.

LoLita steps gaily from the Pullman, throws her arms around the chief's neck, gives Hooked Nose, who is standing by, the icy stare and starts to gently lead the Law straight up the main drag toward City Hall. Two-Gun Whitey is having an argument with Windy Smith, the 24-hour man, about the crossing. While Two-Gun's language was healthy, it was none too delicate. Windy's retort is scandalous and Two-Gun starts a swing from his toes, which Windy sidesteps, but it lands straight in the middle of Sweet LoLita's kisser. She takes the count of nine in the Law's arms. Just then the city's wagon comes by, ringing its way from the lot loaded with shines who were none too friendly with some towners. The chief stops it long enough to add Two-Gun and Windy to the collection.

By this time Hooked Nose, whose friendship with LoLita is on a sliding basis, begins to get nervous and starts uptown after the wagon. As he passes me, he gives the high sign to open up, and me, I pass the joyful tidings to the other boys, and we all start for the lot. The grounds were crowded. I grab my little table, and in two minutes I have at least 10 monkeys trying to locate the little black pea.

Reach-Over Sweeney, the connection worker, after a long hard winter is mingling in the crowds that's feeding peanuts to the bulls. Being anxious to start the season right, he slips an Ingersoll out of the righthand corner pocket of a hunkie's vest. Either Reach-Over was clumsy, or his long layoff had affected his ability, because the Polack felt the to-oh and let out a holler that stamped the bulls.

By this time LoLita and the Law were on the lot. While she goes to her dressing-room he goes against my play. Sundown Hogan was doing the boosting, with Overland Murphy steering.

The Law lays me twenty he cops. Sundown, seeing the gold shield, yamps. I give Overland the sign to split the suckers out, leaving the chief and me head and head. He wins the first round and lays a century, which I get. We play on. At last I have him with a grand on the board.

The crowd is fifty deep. I give him a flash of the little black pea and let him put his finger on the shell to be sure he knows which one it is under. I am just going to make the switch, when LoLita pushes through the crowd, grabs the grand, and in a voice like Bernhard tips the gimick on the joint. The Law takes her in his arms, and hollers: "Go get him, boys!"

Meantime Sundown, when he vamped, made straight for the animal tent, grabbed a hay fork, opened a lion cage, and started to work on a big one. In a minute everybody was stampeded. All you could hear was "Lion is loose. Lion is loose!"

That took the attention away from me, and I exited by the way of a cornfield. It started to rain. In the midst of the excitement a big yellow car buzzed on the lot and

Peoria Tom stepped out, followed by Hooked Nose, Two-Gun, Windy and the shines that had been sprung after Peoria had spread some fixing dough.

Taking in the situation, Peoria grabbed the Old Man and yelled, "Tear her down!" which all hands proceeded to do.

In less than an hour it was all on the train, and everything was going nicely, when the mayor, who happened to be at the runs, recognized Peoria Tom as the guy who sold him some land a couple of seasons ago. He let out a squawk, and in a minute hell broke loose. The Old Man crawled in a possum belly. Peoria beat it down the flats, opened a lion cage, kicked a couple of the Kings of Beasts into a corner and locked the door.

I am hunting wildly for my Juanita. Toot, toot, snorts the engine. Guns are starting to bark when Juanita comes running up. She has been in a grease joint uptown. I was sure glad to see her. She throws her arms around my neck, and just as she goes into a faint yell:

"My Gawd, Sully; they've soaped the tracks!"

As ever, Grifty Grief.

AWAITING EQUIPMENT

Yankee Robinson Playing Small Michigan Towns

The Yankee Robinson circus has finally got on the road and is playing a route of Michigan small towns with a new top, but much of its equipment thrown together out of odds and ends and for temporary use.

Sooner or later in the season the show probably will hook up with one or the other of the Muggivan-Ballard properties, but which one has not been decided.

Officers of the M.-B. firm are due in Chicago next week for a conference at headquarters when this and other matters will be passed upon. The campaign for state fair contracts also will be taken up, but rather as a preliminary for next season. The middle western fairs will begin in a few weeks.

MOTORIZED MUSICAL COMEDY

Kansas City, July 19.

Manager Seeman, of the "Oh, You Wildcat," musical comedy company, announces that his attraction has been selected as the official show for the annual convention of the American Legion at New Orleans next October. The company has been the attraction at the Royal here for the last couple of weeks, and opens at Topeka for its sixth appearance in the last year.

Manager Seeman has motorized the show, which now travels in five automobiles and uses a large truck for the trunks. The jump here was made from Salina, Kan., some 200 miles, leaving that city after the Saturday night performance and reaching this city at eight o'clock Sunday morning.

BILLPOSTERS' CONVENTION

Kansas City, July 19.

The International Alliance of Billposters and Billers in convention here last week signed a two-year agreement with the managements of the leading circuses and transacted much routine business.

The delegates reported it was the aim of the members to assist in keeping the billboards clean and decent and free from any possible criticism.

Officers elected: John J. Jilson, Chicago, president; David Roberts, Springfield, Mass., vice-president; George Abernathy, Pittsburg, Pa., treasurer; William McCarthy, New York, re-elected secretary.

The next convention will be held in St. Louis, in December, 1924.

UP-STATE FAIRS

Auburn, N. Y., July 19.

Dates have already been set for some of the county fairs in the eight counties of the Finger Lakes region. The Ontario County Agricultural society will hold its fair at Canandaigua Sept. 14-16; Naples Union Agricultural society, at Naples, Sept. 6-8; Corham Agricultural society at Reed's Corners, Sept. 28-30; Yates County Agricultural society at Penn Yan, Aug. 29-Sept. 1; Dundee Fair association at Dundee, Oct. 3-5; Steuben County Agricultural society fair at Bath, Sept. 26-29.

KANSAS FAIRS

Fifty-nine Have Dates — Many Choice Ones in List Below.

Kansas City, July 19.

According to the report of the Kansas State Board of Agriculture, there are 59 fairs which have set their dates for the present season. The season will commence in August and continue some two months. Many of the dates are considered among the choicest of the year by the amusement managers who seek bookings, either in the local theatres, or play the town under canvas during the fair.

The list of the fairs, with the names of the secretaries, and dates follow:

Kansas State Fair—Hutchinson, A. L. Sponsler, Sept. 16-22.

Kansas Free Fair—Topeka, Phill Eastman, Sept. 11-16.

International Wheat Show—Wichita, Horace S. Ensign, Sept. 25-Oct. 7.

Allen County Fair—Iola, F. S. Beattie, Aug. 28-Sept. 1.

Barton County Fair—Great Bend, Fred Haus, Oct. 3-6.

Barber County Fair—Hardtner, J. M. Molz, Aug. 31-Sept. 2.

Bourbon County Fair—Uniontown, W. A. Stroud, Sept. 19-22.

Brown County Fair—Hiawatha, Blair Syster, Aug. 28-Sept. 1.

Brown County Stock Show—Horton, H. W. Wilson, Sept. 28-30.

Chase County Fair—Cottonwood Falls, W. A. Sayre, Sept. 6-9.

Cherokee County Fair—Columbus, O. J. Pruyn, Aug. 8-11.

Clark County Fair—Ashland, T. R. Cauthers, Sept. 13-16.

Clay County Fair—Clay Center, W. E. Need, last week in September or first week in October.

Coffey County Fair—Burlington, C. T. Sherwood, Sept. 19-22.

Cowley County Fair—Burden, W. T. Mahan, Sept. 6-8.

Comanche County Fair—Coldwater, A. L. Beeley, Sept. 5-9.

Crawford County Fair—Gilard, Parker Bailey, Sept. 12-15.

Doniphan County Fair—Troy, C. R. Hewins.

Douglas County Fair—Lawrence, O. J. Lane, Sept. 19-22.

Ellis County Fair—Hays, H. W. Chittenden, Sept. 26-29.

Ellsworth County Fair—Wilson, C. A. Kyner, Sept. 26-29.

Ford County Fair—Dodge City, M. W. Drehmer, Oct. 10-15.

Franklin County Fair—Ottawa, P. P. Elder, Sept. 5-9.

Gray County Fair—Cimarron, J. W. Phelps, Sept. 20-22.

Greenwood County Fair—Eureka, William Bayes, Aug. 22-25.

Harper County Fair—Anthony, O. F. Morrison, Aug. 2-5.

Harper County Breeders' Ass'n—Anthony, M. V. Stanley, Oct. 25-28.

Jackson County Fair—Holton, C. W. Porterfield.

Jefferson County Fair—Valley Falls, Lou Hauch, Sept. 26-29.

Kearney County Fair—Lakin, J. J. Nash, Sept. 28-30.

Labette County Fair—Oswego, C. Montgomery, Aug. 29-Sept. 1.

Lincoln County Fair—Lincoln, E. A. McFarland, Sept. 26-29.

Sylvan Grove Fair—Sylvan Grove, C. W. Krotzman, Oct. 3-5.

Linn County Fair—Mound City, C. J. Strong.

Lyon County Fair—Emporia, Frank Lostutter.

Marshall County Fair—Blue Rapids, J. N. Wanamaker, Aug. 29-Sept. 1.

Meade County Fair—Meade, T. N. Walters, Aug. 29-Sept. 1.

Mitchell County Fair—Beloit, N. Tice, Sept. 26-30.

Montgomery County Fair—Coffeeville, Elliott Ervin, Aug. 21-25.

Nemaha County Fair—Seneca, J. C. Crindle, Sept. 5-8.

Neosho County Fair—Chanute, G. K. Bideau, Sept. 26-30.

Norton County Fair—Norton, A. J. Johnson, Aug. 29-Sept. 1.

Osage County Fair—Overbrook, J. A. Kesley, Sept. 28-30.

Pawnee County Fair—Larned, H. M. Lawton, Sept. 27-29.

Phillips County Fair—Logan, W. W. Chestnut, Sept. 12-15.

Pottawatomie County Fair—Osage, C. Laughawort, Sept. 20-22.

Rawlins County Fair—McDonald, Bert Powell, Sept. 27-30.

Republic County Fair—Belleville, W. R. Barnard.

Rooks County Fair—Stockton, D. F. Burlin, first week in September.

Russell County Fair—Russell, H. A. Dawson, Oct. 3-6.

Rush County Fair—Rush Center, T. C. Rundick, Sept. 6-8.

Saline County Fair—Salina, C. H. Bren.

Smith County Fair—Smith Center, J. I. Morehead, Aug. 29-Sept. 1.

Stafford County Fair—Stafford, E. A. Briles, Oct. 17-20.

Trego County Fair—Wakeeney, S. J. Straw, Sept. 5-8.

Washington County Fair—Wash-

WALTER L. MAIN CIRCUS

There is weight of billing in the show this season, for in addition to the name fixture of the Walter L. Main Circus, there is attached Andrew Downie's Wild Animal Shows. Last season the aggregation attracted attention by presenting May Wirth and the Wirth Family for about two months. Without a "name" the program this season is featuring several animal turns, opening the arena performance with a lion display. It's the same formula of the Ringling outfit, though, of course, does not pretend to vie with the leading big tops.

The Main outfit reached the outlying metropolitan section last week. July 14 it played Mount Vernon. Its three weeks' trail from lower Canada and the New England stands was one of continuous rainfall. When it arrived in Mount Vernon it butted against the remains of the deluge of the day before and gave the two performances on a lot literally a quagmire. Off to the usual eight o'clock start, the show was over at 9:45, shortened about 15 minutes because of the risk of the sagging reserved seats giving way on one side. Canvas men drove spikes into the soggy earth during the evening performance. The management figured it was taking chances even then, with a capacity crowd in. It was claimed there were 6,000 and more present and that meant all seats occupied. The track races at the finish were not attempted, for there were six-inch mudholes made by wagons and the tread of elephants. However, for a 60-cent gate admission it was a good show.

The opening display was a five-lion turn, worked by Leon Blondon, who is the show's equestrian director. There followed a riding lion, worked by Mrs. Harry Wilson. Wilson himself had the side show. A trained seal act took the platform, counting as one of the animal features and standing up as such. The turn is Fred Solomon's, a trainer who has broken in such displays for the Ringling shows. A three-bear turn took one of the rings and probably belongs to Downie's own group of animals, which include the lions (broken in at Havre de Grace last winter in the Main show's winter quarters), four big elephants and two baby bulls. Downie's elephants worked with Powers' act, the leading animal feature of the show.

The Powers elephant act is the most expensive display with the circus. It has been with the outfit since the start of the season, but is due to leave after the current week's tour of Long Island. Three of the four mammoths in the Powers group appear to handle the main routine. Best of the stunts is the baseball bit, and it is amusing to see two of the clumsy brutes "whispering" as would pitcher and catcher in a real ball game. "Jennie," the best of the Powers herd, "singled" with a shimmy dance, drawing particular attention. Downie's own elephants in the other ring (two rings and a platform in addition to the steel arena ring) did well. In parade the eight big elephants and two babies have given the show quite a flash and about the biggest of that sort yet for this show.

At Mount Vernon Downie's work elephant was called in to push the animal wagons out of the mud. The bull was under perfect control and performed his tasks with such ease and precision his attendant hardly had to direct him. Struggling horses did the pulling and the bull pushed with his head from behind—the usual method of an elephant doing such work. Watching the elephant doing his stuff was as good as the regular displays.

Without a name feature, Downie is presenting the outstanding single performance of the outdoor season. How the big tops missed grabbing Cahauga de Ortega, a Spanish girl, who is a wizard on the tight wire, is one of the mysteries of the show business. She hails from Brazil, the showmen say. It's just possible Senorita de Ortega was farmed to the Main show for this season, but it is more likely Downie took a chance with the artist and the chance panned out all gold.

The senorita rightfully belongs with the Ringling-Barnum-Bailly show, and that attraction could have used her beautifully this season. Several of the Ringling staff journeyed to Mount Vernon to see Cahauga, and it was reported she had signed for the Ringling circus for next season. Senorita de Ortega has no feminine peer so far as this country is concerned, and it is doubtful if any wire artist in the world can rate equal with her—man or woman. She is a flash on the wire. But her speed is not directed in dashes along the "silver line," but in actual work upon it. She works without balancing pole or parasol. At the beginning of her exhibition a skip step described as the "Maxixe," with only her arms for balancing purposes attracted attention of showmen who saw her

for the first time. As she continued to work without any pretense of moving toward the supports for a rest the Spanish girl caught the attention of every one. She is working longer on the wire without support than any artist ever seen here.

In the five or six minutes (it seemed longer) that she continuously performed, she went to the upright at one end but twice. Once to secure a small whip such as a child might play with. She carried it in one hand and it may count as balancing material. The other time she did a rope skipping bit. An amazing routine, however, in total, with the wire given slightly less tension (merely enough for leeway) she started a slide swing, continuing that for over a minute and the while turning completely around on the wire—not once, but four or five times. That was some speed stuff. It was the finale of the turn. This girl for vaudeville during the winter will command featuring. She is wearing a knee length frock and perhaps can dress a mite more chic. But there doesn't seem to be any way that Cahauga can be stopped.

The Spanish girl is one feature. Powers' elephants another, and Johannes Jossensen and his Glimma troupe the third that only the city stand circuses would ordinarily contract for. Cahauga may be a bit of good luck, but the other two attractions were engaged at a price. Jossensen is given the spot and makes his wrestling variation, which is somewhat akin to jiu jitsu, stand out very well. His three assistants are the same as used with the Ringling outfit and in vaudeville, with the powerfully muscled negro attracting much notice.

As is usual with the main show, acts other than the features doubled. A pretty good acrobatic lineup attained with five aerial turns in action at one time. Marguerite and Hanley, with iron jaw and perch; Loos and Loos, a foreign teeth act (said to be new here); the Misses Leher and Barlow, contortionistic and equilibristic; the International Nine; Arabian acrobats; Bates and Bates, with cycling tricks; the Cowdens; Barlow's Dog Circus, were in ring, platform or in the air at various times.

The butterfly work was really single in the hands of Nellie Clark. Her slide of more than 100 feet with an iron jaw hold furnished one of the stunts that the Jupiter, with a casting routine, actually closed the show. Friday night it was no exceptional performance. However, the four bar work was a novelty. It was explained the elder of the two men was working with a sprained ankle.

William and Rose Wallett of the riding family of that name had most of the equestrian work. High school stepping horses were particularly (Continued on page 23)

SELLS-FLOTO FOR COAST

Moving Through Colorado, Apparently Headed for Western Canada

Two interesting items came out of next week's installment of circus routes. It becomes more and more apparent that Muggivan and Ballard have substituted the Sells-Floto outfit for the Hagenbeck organization for the Pacific Coast trip. Its movements for next week make it seem likely that the Sells-Floto aggregation will get into Coast country earlier than the Ringling show.

This week Sells-Floto is going north, up the middle of Colorado and into Wyoming at Cheyenne, apparently on its way into the Canadian Northwest, where it will be in a position to strike out for Vancouver ahead of the Ringling outfit and play down the seaboard. In these travels it will be entirely unsupported by any other of the five M.-B. shows. For a time it looked as though the John Robinson circus might co-operate with Sells-Floto, but the latter show has now turned south and is due in Oklahoma via Kansas late next week.

The other item was the routing of the Al G. Barnes circus, which will be within a short distance of Atlantic tidewater, playing as far East next week as Charleston, W. Va., and evidently still moving toward the rising sun. This takes it out of opposition with any of the Muggivan-Ballard properties, with one or the other of which it has been in contact almost from the opening of the big top season.

NO BAIL FOR MRS. BRUNEN

Newark, N. J., July 19.

An application for bail for Mrs. Brunen was denied here this week by Justice Kalisch.

Mrs. Brunen is in the Burlington County jail, charged, with Harry C. Mohr, with the murder of her husband, John Brunen, March 10 last. The murdered man was the owner of the Mighty Doris carnival, formerly the Ferrari show, now under the management of Mrs. Felicia Bernardi, who recently purchased it.

ington, J. C. Morrow, first week in October.

Wichita County Fair—Leoti, Hugh Glen.

Wilson County Fair—Fredonia, W. C. Cantrill, Aug. 15-18.

COLUMBIA ROUTE ISSUED; INCLUDES FIVE NEW STANDS

Wheel Has 38 Weeks and Shows—Three Weeks Instead of Two in Chicago—Out of Albany—Preliminary Dates Arranged

The official route of the Columbia Burlesque circuit for next season includes 38 weeks. The circuit opens Aug. 29. Several new houses have been added to replace the Empire, Albany; Star and Garter, Chicago; Park, Indianapolis; Hyperion, New Haven; Lyric, Bridgeport, and the Bastable, Syracuse. These houses have been supplanted by the Imperial and Empress, Chicago; Lyceum, Ithaca; Lyceum, Elmira, and Stone opera house, Binghamton, N. Y. (one day each); Grand, Worcester, Mass., and Majestic, Scranton, Pa.

The half week tri-split, Ithaca, N. Y.; Elmira, N. Y., and Binghamton, N. Y. (one-day stands), including Utica the last half, replaces Syracuse.

The Gayety, Minneapolis; Gayety, Milwaukee; Grand, Worcester, and Majestic, Scranton, all Columbia stands next season, were last season on the American Burlesque circuit.

The route as it will rotate follows: Columbia, New York; Casino, Brooklyn; Empire, Newark; Orpheum, Patterson; Majestic, Jersey City; Hurtig & Seamon's, New York; Empire, Providence; Casino, Boston; Grand, Worcester; Miner's Bronx, New York; Newburgh and Poughkeepsie (three days each); Empire, Brooklyn; Majestic, Scranton; Casino, Philadelphia; Palace, Baltimore; Gayety, Washington; Gayety, Pittsburgh; Colonial, Cleveland; Empire, Toledo; Lyric, Dayton; Olympic, Cincinnati; open week; Gayety, St. Louis; Gayety, Kansas City; Gayety, Omaha; open week; Gayety, Minneapolis; Gayety, Milwaukee; Columbia, Chicago; Empress, Chicago; Imperial, Chicago; Gayety, Detroit; Empire, Toronto; Gayety, Buffalo; Gayety, Rochester; Lyceum, Ithaca (one day); Lyceum, Elmira (one day); Stone opera house, Binghamton (one day); Utica (last half); Gayety, Montreal; Gayety, Boston.

DAMAGES FOR CHORUS GIRLS

Buffalo, July 19. Dorothy Reed and Elsie Rhodes, members of the chorus of the "Greenwich Village Revue" (burlesque) last season, who brought suit against United States Commissioner John Klein, of Buffalo, for \$10,000 for injuries received in an automobile collision here last winter, were awarded \$1,100 and \$500, respectively, by a Federal Court jury at Jamestown, where the case was tried.

While playing at the Gayety, the two girls went riding with William McCall, of Buffalo, and Klein's car ran into them in the early hours of the morning. The case was complicated by the fact that McCall received a settlement and signed a release to the insurance company.

Both girls were quoted in the newspapers to the effect that the award was insufficient, and that small-town juries were too close. Miss Reed's home is Jersey City and Miss Rhodes' Boston. The latter was formerly a model in New York.

CHICAGO STOCK REOPENING

Chicago, July 19. The stock burlesque season at the State-Congress on State street is to reopen Aug. 28. The company is now being assembled. J. Goldsmith, Jr., one of the owners of the project, is at present in New York securing further costumes for the organization. Last season after the promoters of the stock playing plan had sunk \$40,000 in the house and company they made a turn in the affairs of the theatre and started to show a winning, with the result the season closed to a profit. "This year the chorus is to be enlarged from 18 to 24 girls and several additional principals added to the cast."

BURLESQUE ENGAGEMENTS

Florence De Vere, for J. Herbert Mack's "Maid of America." Miss De Vere is from vaudeville.

Shirley Mallette, soubrette, for Rube Bernstein's "Broadway Flappers."

Mary MacPherson and The Three Voices, singing trio, for Frank Finney's Revue.

HEADLINERS' REEL

Brighton Theatre's New One for Next Week

The Brighton at the beach will have an addition to the regular vaudeville program next week when a one reel comedy picture "Brighton Actors' at Play" will be shown. The picture was made at Brighton. It includes Van and Schenck, Ted Lewis and Band, D. D. H., and Arnaut Bros., all of whom have played the Brighton this season.

So far as is known it is the first time this stunt has been pulled. It allows the house an opportunity to utilize the names of the headliners in the picture cast in addition to the regular bill, on the house paper.

Jack Conway, the Irish comedian, has filed suit against the Union Pacific railroad for injuries sustained by his wife while the couple were traveling from Los Angeles to Salt Lake City July 5. A spread rail was responsible for three cars overturning on the Utah desert. Several people were injured, among them the comedian's wife. Conway was on the observation car when the accident occurred. He escaped injury, as it was one of the few on the train to hold the rails. Fred Lowenthal is representing Mrs. Conway.

Trixie Friganza played her own road show for two days at San Diego, July 3-4, with matinee. Gross reported at \$6,000. Miss Friganza had vowed never again for a road show of her own, but being at her Hollywood home for the summer, she couldn't resist the Fourth and San Diego.

OBITUARY

LOUIS McCLELLAN

Louis McClellan, the vaudeville producer, died July 17 in the New York hospital following an operation on his kidneys. The deceased had been operated upon previously for a bladder disorder and had been confined to the hospital for three weeks prior to his death.

He is survived by a widow, who was associated with him in the producing of vaudeville acts and who will continue the business in association with Sammy Wilson. McClellan was one of the leading factors in supplying free entertainment for the soldiers in the camps during the war and was head of the War Hospital Entertainment bureau; which is still active in supplying entertainment for wounded veterans in the army and navy hospitals.

MARY KILCOYNE

Mary Kilcoyne died July 12 at a hospital at Allentown, Pa., where she had been removed following a stroke that left her prostrate in the bathroom of the room where she was living during her local engagement with the Morton Opera Co. Miss Kilcoyne had been with the Morton Co. for about 12 years. She held an enviable record, and her sudden death greatly saddened the company. Complaining of an ill feeling for several days, Miss Kilcoyne continued to appear until her roommate, Georgia Hewitt, found her unconscious on the bathroom floor. Calling aid, Miss Kilcoyne was immediately taken to the hospital. Miss Hewitt left the Morton company Saturday, and opens next week with the musical stock at Poll's Palace, Hartford, Conn.

HERBERT S. KEIT

Herbert S. Keit, at one time an agent and brother of Joseph Keit, general manager of Jerome H. Remick & Co., died Monday morning in St. Luke's hospital, New York. He was the son of J. J. Keit, superintendent of the Columbia theatre building.

Herbert S. Keit was 22 years old and was unmarried. About six weeks ago he as operated upon at St. Luke's for appendicitis and was discharged apparently entirely recovered after spending three weeks in the hospital. He was taken ill late last week apparently with some internal complication due to activity before he had completely regained his strength.

ANN DUANE

Ann Duane and Jean Russell died July 8 at Bellevue Hospital, New York. Both had taken bichloride tablets with suicidal intent. Though

unknown to each other both occupied adjoining beds and were buried side by side at Evergreen Cemetery last week.

Miss Duane played the maid in "Cave-Man Love," a vaudeville act last season. She said she was destitute when taken to the hospital, and her parents who reside on the

IN FOND MEMORY
OF MY LOVING FATHER
REV. E. J. COLBORN
Who Passed Away July 12, 1932
MRS. BILLY "SWEDEN" HALL

coast sent word they were unable to pay for burial. One of the principals in the act raised the necessary money to provide decent interment, with the Actor's Fund contributing \$65. Miss Russell at times did picture bits. She had made a previous attempt at suicide via the bichloride route. The final try was in the Capitol theatre, New York.

JOHN EDMUND COMERFORD

John Edmund Comerford, 60, actor and manager in the legit, died in Boston, July 16, after a long illness. The deceased was at one time leading man for Clara Morris and Mrs. Langtry, also playing the lead in "Claude Melnotte" and appearing in "Leah," "Camille," "The Honeymoon," and "Don Caesar."

Mr. Comerford later managed Boston theatres, retiring three years ago to devote his time to the breeding of collie dogs at his Idle-dale Kennels. He owned "Bayard of Melton," said to be the largest collie in the world.

CAPT. THOMAS GRAY

Capt. Thomas Gray, retired actor and former chief of police at Ogdensburg, died at the St. Lawrence County Home at Canton, N. Y., July 15. Gray appeared with Denham Thompson in "The Old Homestead" and also was in "The Two Sisters" and "In Old Kentucky" among others of the oldtimers.

GERTRUDE KEITH

Gertrude Keith died July 5 in Chicago, from an intestinal ailment after 10 days' illness. In private life Mrs. Robert Brister, Miss Keith had been for several seasons with "The Bird of Paradise," also in stock and vaudeville. She was 32. Her husband survives.

The father of Mrs. Billy Swede Hall died in Indianapolis July 12. He was buried from his home in Peoria, Ill.

WITH THE MUSIC MEN

The exodus of music publishers, professional managers and a proportion of their staffs to Blackpool, the Lancashire seaside resort, indicates the summer campaign is now in full swing—in fact, the congregation of managers, vaudevillians and agents at the Metropole hotel is reminiscent of the Cavour in Leicester square in the winter season.

In Lancashire the folks make holiday en masse, and the natives of a whole industrial centre like Bolton or Blackburn will go for a week's holiday at the same time.

This particular week is known as "Wakes Week," and is the star week in the year. For 51 weeks in the year the mill workers, lads and lassies, pay a weekly subscription into the Wakes Club. No matter how hard times are and whatever the workers go without, this subscription is a first charge on their wages, and a short time before the Wake Week the various clubs in a moderate-sized town will pay out over \$500,000 to the holidaygoers.

During that week the town is almost deserted—all factories are closed, mail and car services are curtailed, and only those stores remain open necessary to supply the needs of the limited number left behind. A good proportion of the holiday makers go to Blackpool year after year.

The northerners are very fond of dancing, and it is at Blackpool where they get the best opportunities. They commence at nine o'clock in the morning on one of the open spaces provided on the Central Pier and finish at 10 o'clock at one of the big ballrooms, like the Winter Garden, the Tower or the Palace.

When they are not dancing they congregate around concert parties and music demonstration stalls to hear the latest popular songs, and purchase copies of the hits that take their fancy.

This is the magnet that attracts the publishers. On every pier and along the promenade there is a music kiosk or demonstration stall. So keen has competition become stores and buildings are being bought by publishers to convert into demonstration parlors.

B. Feldman, Lawrence Wright, Francis Day & Hunter and Sharples & Son control directly or indirectly something like 30 "pitches." The Herman Darewski Co. and several small publishers are on the outside, but not making much headway.

Feldman recently offered £2,000 a year rent for a desirable store next to one occupied by Wright. The latter heard about it. At midnight he took a taxi to the private residence of the owner of both stores, woke him up, and in an hour had purchased the freehold of both, paying a deposit on account of the purchase. Whilst these negotiations were in progress a representative of a third publisher arrived and was shown into another room, and when told Wright had purchased the property offered a profit of £2,000 on the deal, which was rejected.

From statistics at present available, it is figured the publishers will lose enough in Blackpool this year to pay the interest on the national debt.

Woolworth's has a very good music department in its store at Blackpool, and publishers' representatives are allowed to demonstrate there. To avoid civil war and the destruction of the store each "song plugger" works on a time table. Never in the wildest American tin pan alley days has store demonstration been carried to such an extent. They start at the opening of the store and continue incessantly during the day until closing time, each "plugger" checking the time of the other to see he doesn't work in excess of the allotted time.

At present the Feldman catalog is the strongest with "Moonlight," "Drifting," "Crooning," "Roaming," "The Sheik," "Ma" and "Ain't We Got Fun?"

Wright has the biggest organization and is putting over "Rainbow" and "Golden Dream Boat," and has probably the best selling sixpence edition in "Sally."

Francis & Day has not such a strong organization, but will probably have the biggest selling two-shilling number in "Peggy O'Neil," others being "Tippy Canoe," "Vamping Rose," "Say It With Music," "Pucker Up and Whistle" and "Mello Cello." In the sixpence edition its three numbers at present are only fair: "Julius," "Wherever You Are" and "Weep No More, My Mammy."

At night those publishers on speaking terms foregather in the lounge of the Metropole, and after the fourth highball discuss schemes for getting together to eliminate wasteful competition. They then retire to their rooms and figure out where they can get another store to beat their competitors.

The song boosters of Chicago during the past week or so have been resting on their "oars." This is due to the fact Rocco Vocco, the dean of the tribe, has become a golf enthusiast. Why Rocco ever made for the golf links has been a mys-

tery to the mob. It is said Rocco was informed it was a good way to talk and influence acts to use songs is to get out on the links with them. Last week he appeared in regulation golfing costume at the Harlequin links. With him were all of his professional staff and a score of actors. They all attempted to officiate as "kibitzers," advising Rocco how to make his start. Having been in the song plugging racket for a long time, Rocco was heedless to their advice. He set his ball on the green and made his drive for the first hole, 265 yards away, in one shot. He accomplished the miracle with the result he is now on the links the greater part of the day, getting acts, while the evenings are spent in narrating how he navigated the course.

The Handy Bros. Music Co., colored publishers of "blues" compositions, has evolved a stunt to create a demand for their wares with the record people. Under the direction of W. C. Handy, the firm will manufacture its own records of its own songs and supply the various disk companies with a sample record. In this way the disk manufacturers will get an idea of how the composition sounds in "canned" form without going to the trouble of making a test record. The Handys will also market some of the disks for sale, but will not make any records of songs other than their own catalog. The idea is a direct result from the wastage of professional copies, orchestrations and regular copies which are not sold and only gather dust on the shelves. "Blues" compositions particularly are notoriously poor sheet music sellers. Being dance tunes, the revenue is derived from the roll and record royalties.

Feist last week started a new means of accepting songs for publication. After Phil Kornheiser, the professional manager, had selected some fifty odd manuscripts for further determination they were played and sung before the board of directors of the company and accepted by a vote. Those manuscripts accepted are to be "worked on," although the writers know nothing of this until they are actually ready for the printers. As a result some hundred odd songwriters (on the theory it takes two to do the words and music) are in doubt as to the fate of their songs. As a rule the acceptance of a song has been solely up to one or two executives of each firm.

The Edward B. Marks Music Co., p. a., announces Mr. Marks has been busy of late interviewing songwriters and lining up a new fall catalog. The firm has accepted Walter Donaldson's "Way Down Home," "At the Darktown Flappers Ball," by Bernie Grossman and Irving Maslof and songs by Benny Davis, Pete Wendling and Max Kortlander. The Marks' house also will publish Gus Edwards' "Wonderful You" and "Let's Mend the Crack in the Liberty Bell."

The Starr Piano Co., which also manufactures the Gennett phonograph record, is arranging to facilitate singing, musical and talking acts, as well as dance orchestras, to widen its sphere of exploitation. An act makes a number of records at the Gennett laboratories and sends them to booking agents and managers, and thus literally gets a "hearing."

Dave Lewis is suing Joseph Herbert, co-author of "Honeydew" and the Jerome H. Remick Co. for \$904.40. Lewis is not a songwriter, but was assigned a 10 per cent interest in Herbert's royalties from the sale of the music for a cash loan. Lewis received a statement for \$95.60 and asks more to make it an even thousand.

Marion Harris is reported on the verge of signing a contract to record exclusively for the Brunswick records in the future. She has been under contract to the Columbia, that agreement now expiring. The Brunswick-Harris negotiations have been pending for some time.

Will Rossiter, the Chicago publisher, will reissue Shelton Brooks' "Some of These Days" in the fall. The song has suddenly become popular once more in Chicago dance halls and cabarets, the musicians playing it from memory.

The Talking Machine Men will hold their annual outing next Wednesday, July 26, at Karatony's hotel, Glen Head, L. I. The party will leave by special buses at 9 a. m. from 57th street, between First and Second avenues, New York.

Harry D. Squires, staff writer and professional manager of the Joe Morris Music Co., will be married early in August to Eleanor Young, with whom he has collaborated on a number of songs for the Morris catalog.

Through an oversight, Kendis & Brockman were omitted from the list of publishers in last week's Variety. The song they are to concentrate on this fall is "Babbling Brook."

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The motion made by Malvina Reichman's attorney to inspect the grand jury as a result of her indictment on a criminal charge was denied by Judge Mancuso in the Court of General Sessions last Friday. This inspection usually is a forerunner to dismissing an indictment. The actual trial of the charge against her, preferred by A. K. Nicholson, broker, will not come up for two or three months. The broker, through Attorney J. H. Gilbert of Fallon & Gilbert, charges Miss Reichman with holding him prisoner for three days, from March 24 to 27, in her apartment, 137 Riverside Drive, New York, and robbing him of a \$5,000 emerald pin, bank checks, a walking stick with a rhinoceros tooth handle, worth \$500, and \$300 in cash. The stick is said to be one of only two in existence. Two checks, one for \$5,000 and one for \$4,000, were presented at the 35th street branch of the Chatham & Phenix Bank, but were not honored, payment having been ordered stopped. Miss Reichman stated she was a picture actress, then recently arrived from Hollywood.

She is the wife of Harry Reichman, piano accompanist for Mae West (vaudeville), although living apart from him for some time.

Miss Reichman was held in \$5,000 bail by City Magistrate Levine for the grand jury.

"Moving Picture Sam," the manager of the Chatham theatre, a picture house on Chatham square and Pell street, New York, in New York's Chinatown, naively heralds the closing of his emporium for the month of July as, "I need a rest and also want my patrons to accumulate enough money to come more often." The house is closed until August as a regular picture house, although the Chinese Consolidated Benevolent Association has taken it over for a charity fete in the interim.

Ed Milne, who is to succeed Edward Fisher as booking manager in the local Pantages office, arrived in Chicago this week, en route to New York. Milne was expected to reach here the latter part of the week with Fisher to leave shortly after for the coast to assume his former position in the Pantages office in Frisco.

Henry has opened a new barber shop at 159 West 46th street, calling it Victor's Beauty Parlor. It is directly across the street from Henry's former shop in the Loew Annex building, which he had to abandon.

Frederick E. Goldsmith's suit against Alexander Carr for services rendered in the Carrs' marital differences has been adjusted out of court. After patching up the Carrs' troubles, in and out of court, the attorney sued for legal fees.

The Estate of Frank Gray, formerly manager of the Lyric, Memphis, is estimated at \$50,000. He bequeathed it to his widow during her life and for the benefit of his two daughters upon her death.

Arthur Vogetlin will produce a Fashion Show at the Fifth Regiment Armory, Baltimore, Aug. 7. Arthur Terry will present an elaborate roping act for it.

Lake Contrary, St. Joseph's (Mo.) only summer park, has as its free attraction, "The Bon-Ton Revue," under the management of Jack Crawford.

Pat Woods, Keith booker, is back at his desk in the Palace theatre building after a four weeks' vacation.

The author of the Josie Saxton and Jack Farrell new vaudeville turn is Eddie Nelson (Bobbe and Nelson).

N. Y. LIFE AND NELLIE REVELL

The New York Life Insurance Company, through what might be called a press sheet, signed by Thos. A. Buckner, vice-president, and dated "Home Office, July 15, 1922," relates how the New York Life, finding Nellie Revell was entitled to disability benefit on a policy issued by it to her, paid her that benefit, following expiration of grace of the premium, and refunded the premiums paid upon the insurance for 1920 and 1921. The sheet says: "The patient is receiving disability payments and will continue to do so until the full face of the policy is exhausted, without further payment of premium."

The press sheet neglected to mention the amount of that disability payment. It is \$200 a year. The sheet also overlooked some facts, as follows: Miss Revell paid the first premium in the fall when taken ill and since then confined to a cot in St. Vincent's Hospital, New York. The following year Sam H. Harris, trustee of the benefit fund, secured for and placed to Nellie's account, paid the premium. Last year the New York Life notified Miss Revell her policy would lapse through non-payment of premium. John Pollock phoned the company, asking if Miss Revell would be entitled to any refund through the lapse. The company replied she would not.

William Grossman, the attorney, called in a New York Life representative. They located Miss Revell's policy and discovered it carried a disability provision; that she had been properly entitled to a benefit of \$200 annually since the first premium was paid, and that premiums during the period of illness should have been suspended. The New York Life paid Miss Revell the amount due her for disability and refunded \$573, the amount of the paid premiums.

Recently Miss Revell in a radioed announcement said: "Anything that will awaken people to the advantages from insurance I cheerfully subscribe to. I regard it as the next best investment in the world. Friendship is the best." The New York Life features that statement in its sheet, having published it without asking or consulting Miss Revell.

Miss Revell used the amount received by her from the New York Life in payment for special nurses for her last operation. She believes the press circular of the New York Life with its vague language will leave the impression she is in receipt of a large annual income through disability insurance. It is to correct any such impression and to set forth she was not a party to the publicity scheme of the insurance company that Miss Revell requests Variety to make this statement for her.

TOMMY'S TATTLES

By THOMAS J. GRAY

This is just about the time of the lay-off season that most people need a new straw hat and fresh money.

That happy grin you wore when you closed in May has now turned to a look of worry, wondering whether or not you open in September.

Rehearsal calls are a great help to the post office. They help to stop that flow of summer post cards.

Prohibition has done a lot to curtail that "Having-a-good-time-wish-you-were-with-us" stuff also. "Those" places cannot afford to give away so many cards.

Some day someone is going to think of something new to write or print on one of those cards and the shock will be awful. Think of receiving a post card that had something different to this:

Jake's Lake, N. J.—Scene showing Main street, post office on left. "Hello, Minnie: Having some dandy time up here. All sorry you couldn't come. Alpha and the girls send love. Phyllis."

Woofwoof Woods, Mich.—Scene showing White Cap Mountain in distance. "Old Pal Bill: Great up here. Fishing, swimming and everything. Boys all miss you; drop us a line. How's the hooch there? O. K. here, Harry."

Taffy-by-the-Sea, Mass.—Scene showing fashion parade on boardwalk. "Dear Aunt Ella: Some place, this. Not a mosquito. Blankets on us every night. Sent you the salt water taffy. See your dentist. Lovingly, Gussie."

Cowslick Farms, Conn.—Scene showing cows on Zippy's Meadows. "Hello, Old Scout: How's the kid? Here we are, sunburned and all that stuff. Having great time. Try and run up. Plenty of milk and eggs; American plan; you cheer when each meal is over. Joe and the bunch."

Diehard Pines, N. C.—Scene showing largest pine trees in state. "Sweetie: Best vacation I have spent in years. Sorry you couldn't make it. No mail from you yet. Gained two pounds since arriving. Love, Laurence."

Raspberry Manor, Pa.—Scene showing Soldier's Monument in town square. "Dear Pop: Just came down to the village to write you. Great place here. Don't forget the check you promised. Mother writing long letter. Sonny."

Snoopstown, Del.—Rural scene showing barn, creek and two old rowboats. "Dear Al: This place is the berries. Full of rubes. My hair now all filled with hay seed. Miss you very much. Must be tough on you city chaps. Babe."

Elbow City, Ill.—Scene showing how new railroad station will look (if finished). "Say, you: What's the idea of not writing? How do you like our railroad station? Will be glad to get back. Meet me with the car. Maud."

Pills Mills, Kan.—Scene shows mill wheel trying to go around. "Dear Ed: Here with the folks. When do we rehearse, and do they pay fares to rehearsal point? If not get a new partner. Write, Charley."

Tinkle Sound, Cal.—Scene shows Music. House looking from east to west. "Dear Buddy: Too busy to write, so sending card. Look on back. Cross will show you where my room is. Now that you have the address, send that five. Your pal, Abe."

"I. S.—If you can spare five more you couldn't make me mad."

It is rumored many of the rehearsal halls are to be swept this season.

One rehearsal hall owner threatens to go so far as to have some of his pianos tuned.

First thing you know some will have chairs that have not been broken, and tables that have been dusted.

However, it is not probable that they will take down any of those signs reading "You Must Pay in Advance."

Abe Friedman of the Loew office left for his vacation Monday.

Hymie Goldstein celebrated the tenth anniversary of his wedding this week.

Harry Lorraine, the one-night-stand booker of the Folly Markus office, is on a two weeks' vacation.

Lester Allen has been given a release of his production contract by George White.

INSIDE STUFF

ON VAUDEVILLE

The similarity in titles of two published songs on the market just now, "Kicky-Koo" (Berlin) and "Koo-Ki-Koo" (Feist) has been adjusted through the addition of "You for Me, Me for You" to the first title, and making that the main stem. The buying public has been confused considerably of late through the similarity in titles of a number of songs. Starting with "Ka-Lu-A" (Harms), came "Kiki," "Ku-Hu," "Coo-Coo" and others. The man who keeps track of the publishers' title registry bureau says it's got him "cuckoo."

Henry Creamer of the song writing team, Creamer and Layton, who feature "Strut Miss Lizzie" at the Carroll, has his little troubles as manager of the troupe. One player has annoyed him by appearing in various spots during ensembles instead of the assigned position, and sometimes the fellow appears "in blackface and sometimes in tan." Creamer called the company together Saturday night when the Minskys stepped out of the management. Among other things Creamer desired regulation in the matter of individuals securing advances on salaries. He said: "Hereafter, ladies and gentlemen, 'draw night' will be on Thursday and Saturday. It'll be pay night." The house management stated that for conduct, cleanliness and care of dressing rooms the "Strut Miss Lizzie" show compares with any company on Broadway.

Flo Rheinstrom, a Putnam building agent, has posted a list of artists owing him commissions. The notice is displayed in his office under the heading, "Acts Who Owe Me Money." He explained acts that don't owe will tell those who do, and it will result in an effort on the part of delinquents to get off the list. That is the way he figures it. One of the posted turns has kicked in since the notice was put up, and beside the name is marked "paid." There are 20 acts in all, the highest amount being \$22.50. The total owed is \$267. Some of it has been due for several seasons, according to the agent.

A vaudevillian, head of a dance revue, who recently divorced his vaudeville dancing wife in Chicago, has returned to New York and taken up a common abode with her again. He sued on grounds of desertion and got his decree. They now share the same apartment, he in one room and she in another.

Scandal in the ranks of picture stars has become a secondary issue of late, due to the fact that it has spread to the ranks of their parents. The latest of this sort of scandal to appear on the surface was noised around in the "Loop" last week when it was learned that a couple who had been married for 30 years were separated. This couple were prominent as a vaudeville team at one time. What caused this couple to separate and live under different roofs is not mentioned. The mother is living around here on monthly allowance, while her husband has joined the Hollywood colony.

CABARET

A more complete list of prevailing liquor prices in New York, for a minimum of 5 or 10 case lots, has Beard rum at \$60-\$65 a case, with an inferior quality at \$30-\$35; French or Italian vermouth is \$40-\$42; Sauternes, \$40; Sherry, \$40; Port, \$35; Benedictine (genuine), \$150; Chartreuse (green or yellow), \$140.

It is claimed there is some genuine Gordon gin around to be had at \$40-\$45 if it can be located, but no guarantee goes with it. That is the quotation for any kind of gin nowadays. Peiper Heidsieck champagne, pre-war, is quoted at \$105 in 10-case lots. Peiper Heidsieck since the war has jumped into the lead of all champagnes. Shortly after prohibition \$170-\$200 a case was asked for it, in large consignments.

Scotch remains at \$90-\$95 in New York, guaranteed. As good a Scotch is bringing \$85 on this side of the Canadian border. Scotch in Canada in quantities (Dominion regulations prohibit purchase of more than one bottle at a time in Province of Quebec) is costing \$65 a case. With the staking across the border and down the line it runs the gross per case almost to \$80 for New York delivery, sending the lot price to its current quotations. Scotch may be purchased on this side of the border, principally around Rouses Point and down the road to Plattsburgh. It is in the warehouses around that section where the whiskey is doctored, or "cut." It brings about the same there as in Montreal, although it is said a bootlegger must give up \$5 a case to get his car load across the bridge (Canada).

Rye whiskey of first grade is \$90 a case, a price also asked for Canadian Club, a mild rye blend that in a pinch may be used as a substitute for Scotch. There is no call now for Irish whiskey, a sort of malt that previous to prohibition had quite a vogue among American drinkers.

The best liquor now selling in New York is coming off the boats from the Bahamas and surroundings. This whiskey when on the level is excellent. Some sales have been reported along Long Island Sound of the boat stuff at the rate of \$6 a bottle or \$72 a case, the purchaser to make his own delivery taking it off the boat.

The liquor arrest reported in Variety last week of a guest at a road house summoned before the Federal court for having a bottle of whiskey in his possession, seized

by the revenue men, was thrown out in the district attorney's office before getting to the court. It is said the district attorney's office stated it did not wish to be bothered with that kind of cases; that a man should not be arrested or summoned for having liquor on the person, and the revenue men making the charge were "bawled out."

A warning is given to restaurant men and should be passed along, of an impostor, alleging to be a representative of an actor's union, who is a Federal man. He displays a card identifying himself as a member of the "Actors' Union," grows friendly with the house staff, says he "will have the boys from the Equity come up to the place" and attempts to worm out a drink. A couple of arrests have followed his operations so far. There is no "Actors' Union." The Actors' Equity Association is affiliated with the American Federation of Labor, but no member of Equity would endeavor to win the good graces of any restaurant through exhibiting his membership card, nor would any professional belonging to any theatrical society.

The Salvin group has added the Club Maurice to its list, giving the Salvins their 12th New York restaurant. The Club Maurice will be reopened around Labor Day. Sam Salvin engineered the deal, buying the lease of the place. The former Club Maurice operating corporation is in bankruptcy. When the fixtures are ordered sold the Salvins will likely bid and if unsuccessful in securing them, refurbish the place. The Club Maurice was started by Jack Lanigan and Billy Lloyd. Recently Mrs. Lloyd sued her husband for divorce, naming Lillian Lorraine.

The Salvins this summer are also operating Castles-by-the-Sea, Long Beach, L. I. It is said the several members of the Salvin bunch are interested in the beach resort, the same as in most of all their restaurants, although when a new one is secured, each member is given the opportunity of buying in with the privilege of bowing out on that particular proposition if he wants to. Accordingly in a few of the Salvin restaurants not all of the group are financially concerned.

The Boardwalk at the former Cafe De Paris, and before that the Rector's, is something new and novel in setting and performance for the Broadway cabarets. The simula-

(Continued on page 30)

CITY COUNCIL PASSES BILL OVER MAYOR SHANK'S HEAD

Two Municipal Stocks Prohibited in Indianapolis—
City's Legal Department Will Fight Measure—
Mayor Promoted Open-Air Free Shows

Indianapolis, July 19.

The Common Council Monday night, by a vote of 6 to 3, passed the bill (over Mayor Lew Shank's veto) prohibiting two municipal stocks operating in this city, at Garfield and Brookside parks, both stocks playing in the open air and without admission for the benefit of the public.

The city's legal department will take up the fight against the ordinance backed by the Mayor. A battle will follow with the department attempting to kill the ordinance in the courts.

Councilman Wise, whose vote defeated the Mayor, denounced as false statements that local theatre men had used undue influence on councilmen.

The Stuart Walker stock company is now the only legit attraction here other than the two municipal stocks, each composed of professional players.

When the measure was first passed by the Council, Mayor Shank received an opinion from Corporation Counsel Taylor E. Groninger, who submitted an elaborate brief stating the Council had no power to curtail theatrical entertainment of any kind, unless it be immoral or dangerous. Acting upon this opinion, Mayor Shank, who had prompted the free shows, placed his veto upon the bill.

Meanwhile approximately 15,000 citizens signed petitions for retention of the theatres. Several thousand attended a mass meeting Sunday morning at the Brookside theatre at which the Mayor and others urged them to descend upon the Council en masse to block unfavorable action.

Two stock companies play the theatres. Performances are given every night but Saturday and Sunday. Cost of erecting the theatres and salaries of Director G. Carlton Guy and actors, will be \$30,000 for a 10-week season. Company No. 1 has Jackson Murray, Earle Crooks, Larry Arnsman, Larry Atkinson, Art Walton, Betty Murray, Irene Daniels, Bert Merling, Elsie Fowler and Jean Selkirk on the pay roll. In company No. 2 are Sidney Jerome, Harry Williams, Ray Porter, Frank Hawkins, Florence Lewin, Gene McDonald, Earl Ross, May Selkirk, Inez Wolfe, Arthur Barieault, Herman Ernest, Joe Gaumer and Marie Cogswell.

Plays which have been or are being presented are "Dr. Jekyll and Mr. Hyde," "The Man from Home," "Cappy Ricks," "Where the River Shannon Flows," "Lena Rivers," "Antonio" and "The Call of the Woods." In preparation are "The Manxman," "Tess of the Storm Country" and "The Storm."

In addition Director Guy has an appropriation of \$100 a week for vaudeville between acts.

AL LEWIS' MISSION ABROAD

Al Lewis, of Lewis & Gordon, sails tomorrow (Saturday) on the "Homeric" for Europe. Lewis and his partner are jointly interested with Sam H. Harris in the production of the new William Anthony McGuire comedy, "It's a Boy," at Atlantic City, this week. Accompanying Lewis will be his wife and two children.

One of the purposes of the trip is in connection with the production of "Welcome Stranger," now playing in England, and also to arrange for "Six Cylinder Love" in London. Both of these productions are also the joint property of Lewis & Gordon and Sam Harris.

TAB STOCK AND FILMS

The William Augustin Players opened Monday at the Majestic, Albany, as a tabloid dramatic stock. The Majestic has heretofore adhered to a picture policy and will continue the use of feature pictures in addition to the stock. The latter will run about one hour and give three performances daily. The stock bills will be changed weekly and will consist of tabloid versions of current plays. The feature pictures will be changed throughout the week the number of days at the house depending on their strength.

COLORED SHOW WITH EQUITY'S CONSENT

Playing at \$2 Top Under
Rental of \$1,000 Weekly
for House

The "Plantation Revue," the latest colored show on Broadway's list, opened at the 48th Street Monday at \$2 top, with Florence Mills starred. The syncopation songstress headed the revue when at the Plantation cafe. Her name was out in electric lights on the house sign alone until Monday, when the revue name in smaller letters was added. The booking of the colored troupe was made by Charles Miller, manager of the 48th Street, with a rental of \$1,000 weekly for two weeks.

Equity, through the Equity Players, Inc., which is to present attractions at the 48th Street on a co-operative basis next season, was interested in the booking of the "Plantation" show. The Equity society takes possession of the house August 1 for a year, but for the intervening two weeks W. A. Brady retains control. Miller, the Brady house manager, though acting for him, first submitted the proposition to Equity, since Miller is to continue in charge of the house through a provision in the lease inserted by Brady. The Equity people are said to have seen a performance of the revue at the Lafayette, the uptown colored belt house, and to have not only agreed to the booking but it is also understood the colored show management was offered a four weeks' rental of the house during August.

The "Plantation" show as given at the 48th Street is the same as at the Plantation restaurant, including principals and six chorus girls, with Shelton Brooks (colored) added as were inserted to fill out the difference. A few vaudeville acts once in running time between a stage performance and a cabaret entertainment, about one hour and a half.

Sam Salvin, of the Salvin group of restaurants, is representative of the ownership of "Plantation," which is programmed-presented by Lew Leslie, who produced the revue for the restaurant.

ASTOR FOR FILMS

Third Shubert House Taken Over
by Fox

Two more Broadway theatres are switching to special picture showings. William Fox has secured the 44th Street (at present dark) for a 21-week term, leasing the house from the Shuberts on a flat rental basis. Fox takes possession Aug. 14, the rental continuing until Jan. 7, and the house will definitely be off the legitimate list until that time. The Astor will also go into pictures, Metro having secured the house for "The Prisoner of Zenda," which will start July 30. "The Goldfish," with Marjorie Rambeau, the current attraction at the Astor, is to be switched again, the comedy being moved into the Shubert.

Fox is now in possession of the Lyric and Apollo, presenting "Nero" in the former, and "Silver Strings" at the latter house. The Apollo rental expires Aug. 14 and will not be renewed.

It was stated Wednesday Fox had extended the Lyric lease, and the understanding the house will be in pictures all of next season. According to the present plan "Monte Cristo" will be the special film offered by him at the 44th Street, with "The Shepherd King" held until Labor day to succeed "Nero" at the Lyric.

Ray Dooley in Dillingham Show
Charles Dillingham has engaged Ray Dooley for the leading comedy role in the new production for the Globe, New York.

SHOWMEN WATCHING RAILROAD SITUATION

Concerned Over Settlement of
Possible Tie-Up—East Not
Yet Troubled

The railroad situation is giving concern to showmen, though the strike atmosphere is expected to clarify before the new season actually swings in. As the opening dates draw near, however, and the preparation of itineraries continues, there is a constant reminder of possible trouble. All itineraries submitted by the railroads include red ink warnings that the schedules submitted are "subject to strike orders."

There has been comparatively little public attention paid the railroad situation in the East, as the roads have maintained their important runs. In the territory west of Cleveland interruption of schedules has been a daily occurrence for the past two weeks.

In theatrical circles this week the chances of the four brotherhoods joining the walk-out in sympathy with the pay cuts ordered in other branches of the service by the Railroad Labor Board were considered. The brotherhoods are the unions of the engineers, firemen, conductors and brakemen. If they walk out, all train service will cease. The shop crafts workers form the bulk of the strikers out to date. While the showmen do not actually operate trains, constant shop work is necessary, and the brotherhoods are opposed to any but the union men doing the repair jobs. If equipment becomes unsafe for use, the brotherhoods have intimated they will not risk their lives in taking out trains.

With the President now watching the railroad situation, it is believed a change looking toward settlement will be on the way by the end of this week. If more men walk out, it is conceded greatly reduced schedules will be in order.

The opening period for shows to take to the road is from Aug. 1 to Aug. 15, with the general opening period dated from then on. Attractions for Eastern stands are being prepared for opening regardless of the railroad situation, and tentative plans for the use of motor trucks have already been made by a number of managers.

EMMA HAIG'S INJURIES

In Plaster Cast as Result of Fall
into Orchestra Pit

Emma Haig is at Dr. Stern's sanitarium with the lower section of her back and thighs encased in a plaster cast. Her spine was injured when she fell into the orchestra pit at the Music Box while dancing in the "Music Box Revue" on Wednesday night last week. X-ray examinations showed that a fracture of the vertebrae was sustained. There was no sign of paralysis, however, and physicians expect the dancer's recovery in about four weeks.

Miss Haig was pivoting in the "Dancing the Seasons Away" number. While whirling she slid into the footlights and dropped in the pit, landing on the head of a piccolo player, who was also injured and out of the show for several days. Richard Keane also appears in the number. At the time he was holding the curtain back and was too far away to catch Miss Haig. The latter was rather far from the center of the apron, as proven by the fact that Pagano, the injured piccolo player, is next to the last musician.

Dr. Phillip Grausman and Dr. Marvin Peckner were called to the theatre, the dancer then being removed to the sanitarium. Miss Haig's work in the show has been divided, Ivy Sawyer doing one of her numbers and Rose Rolando dancing an extra number.

JACOBS' SHUBERT STOCK APPRAISED AT \$16.67 A SHARE

Return of Jos. W. Jacobs' Estate Before Surrogate—
Gross Value \$67,000—Jacobs' Mysterious Morbidity

NEW COLORED SHOW FOR 63RD ST. HOUSE

Corts Not In on Forthcoming
Production—Same Authors
as "Shuffle Along"

A new all-colored show without title as yet will be produced for the 63rd Street theatre within a month. Al Mayer, who promoted the successful "Shuffle Along," will put on the new show, having as partners Sissie and Blake and Miller and Lyle, who wrote the "Shuffle Along" piece. The same authors will write the new show.

The arrangement leaves out Harry and John Corts as interested in the new production, although they retain their share of the "Shuffle" piece, and also have control of the 63rd Street theatre that will play the company on sharing terms.

Among principals engaged for the forthcoming show are Chappelle and Stinnette (now with "Plantation" at the 43rd Street), George Cooper (formerly of Cooper and Ribson), Celo Desmond and Jim Burroughs. The numbers will be staged by Lida Webb, colored, who is said to have put on the numbers of "Shuffle Along," besides appearing in that piece as a chorus girl.

"Shuffle Along" reopens at the Selwyn, Boston, Aug. 31, and is expected to have a run there. On ending the Boston engagement, the entire company intact (the same as when at the 63rd Street) will leave for London, to open at the Palace under the direction of Charles B. Cochran on a weekly guarantee of \$5,000 as against 60 per cent. of the gross for the show. The London engagement and arrangement were made through M. S. Bentham, acting for the show. Transportation both ways for all of the "Shuffle" people, including the colored band, will be paid by Cochran.

"Shuffle Along" closed at the 63rd Street last Saturday, in its 60th week there, and after it had played 74 continuous weeks since opening. At the 63rd Street the total gross of the run was over \$500,000. It had been decided to close this coming Saturday, but requests for vacations from the principals caused the end one week earlier. That is the reason given by the management in contradiction of reports of the authors demanding statements and money last Saturday, causing the show to close immediately. The denial was jointly made by the management (Mayer) and the authors (Miller and Sissie).

Each claimed perfect harmony had reigned during the 63rd Street's engagement, and no more differences had arisen than might be looked for in a running hit.

COHAN'S SONGS

Witmark & Son Have Publishing
Rights to "Little Nelly Kelly"

The first songs George M. Cohan has written since the many tilled thespian wrote "Over There" during the war, are to be placed in "Little Nelly Kelly," the new Cohan production opening in Boston the end of July.

Mr. Cohan has turned out several numbers for the "Kelly" piece. The publishing rights to the music have been secured by Witmark & Sons.

By direction of Surrogate Cochran, at the request of the attorneys representing the executors, and with the consent of the attorney for the State Tax Commission, the estate left by Joseph Warren Jacobs, who was general manager and treasurer of the Shuberts' concern, appraised by one of the transfer tax State appraisers May 26, 1931, has been returned to the local office of the State Tax Commission to be reappraised.

Mr. Jacobs died of pneumonia Feb. 5, 1919. He owned 750 shares of common stock of Sam S. and Lee Shubert, Inc., which recently was sold by the executors to the Shuberts for \$12,500 (\$16.67 a share). The value of this stock, prior to its sale, could not be established at the time of the other appraisal, when the question arose to fix an inheritance tax. It was agreed to suspend the question of taxation upon this block of stock until it was sold.

Excluding this block of stock at the last appraisal, the gross value of the estate left by Mr. Jacobs was fixed at \$55,571.38. It consisted of cash on deposit with 14 banks, \$27,393.16; securities, \$11,644.55; bonds and mortgages, etc., \$12,729.67, and

(Continued on page 15)

"STRUT" NO SALARIES

Colored Show Now on Common-
wealth Plan at the Carroll

"Strut Miss Lizzie," the Craemer and Layton show at the Carroll, failed to pay salaries Saturday, and the Minsky brothers, with Arthur Lyons, who had had the show under management, did not put in appearance.

Technically, "Strut Miss Lizzie" closed, but is continuing at the Carroll under the management of the players, with Harry Creamer appointed to act for them. The attraction first opened at the National Wintergarden, an East Side roof theatre managed by the Minskys. In consideration of securing a Broadway booking, the Minskys were declared in on the show. The Times Square was rented for three weeks at \$1,250 weekly, and last week the Carroll was secured on terms of \$3,500 weekly for the house, "first money" guarantee. Business at the 42d street house was a bit under \$6,000 for the third week. Last week at the Carroll resulted in a gross of a little under \$5,000.

The arrangement with the Carroll called for the house getting the first \$3,500. The balance due the company was short about \$2,000 for salaries. The Minskys telephoned a check for that amount and was sent over Saturday night, but it was not received. The salaries are said to total about \$3,300.

Earl Carroll decided to give the company a favorable break as a performance was given Saturday night and because of the manner in which the colored players deported themselves. He has agreed to accept the first \$2,500, though if the house share is not more it means a loss, since the cost of operation plus rent is about \$900 additional. Among the claims said also not to have been paid is that of Max Scheek, who restaged the show and was to receive one per cent. of the gross.

There was a report that "Lizzie" and the "Plantation Revue" may be combined. The latter show opened at the 48th Street Monday, renting the house for a minimum of two weeks.

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EQUITY ARBITRATION IN DALY-GAITES CASE

Manager Demanding Return
of \$500—Counter Claim
of \$2,000

Claim and counterclaim between Joseph M. Gaites and Arnold Daly as the result of the latter having left the rehearsals of Crane Wilbur's "The Monster," which Gaites is producing, was placed before Equity for adjustment last week. Though Gaites is a member of the Producing Managers' Association, for some reason he elected to arbitrate direct through Equity. Both he and Daly signed agreements to abide by the decision rendered.

The producer claimed \$500 which he advanced Daly and also adjustment of printing, amounting to \$500 for paper holding Daly's name. Daly inserted a counterclaim of \$2,000 "consultation services," Mr. Daly stating he had conferred with the manager as to the casting of the play. The counterclaim was a surprise to Gaites, who said he only talked over the selecting of players for the cast with Daly on three occasions.

The regulation arbitration procedure was not followed. Fritz Williams was appointed by Equity to hear the contestants' stories and render decision. The usual committee method with one or more persons representing each side was not employed.

Present at the session were George Trimble and Will Deming of Equity. Daly stated his case, with Marcel Rousseau, assistant stage manager of "The Monster," who resigned when Daly walked out, verifying his story. Gaites had present Frank McCormack, a player Daly claimed had insulted him and who he demanded be discharged, and A. W. Batchelder, the company manager. It is claimed because Gaites refused to dismiss McCormack, Daly left the show.

Wilton Lackaye was announced Tuesday to replace Daly as the play's feature.

Mr. Daly's statement on the matter is that Lawrence Marston, the stage director, had attempted to rewrite the Crane Wilbur script too radically. When Gaites mailed Daly the play recently, when he was summering at Summit, N. J., it was suitable for Daly's use. When Marston attempted to put it in rehearsal, Daly says, it was quite another piece following the changes which had been made.

Regarding Gaites' contention that Daly was trying to run his (Gaites's) business, the actor states that only on the manager's request did he waste valuable time holding an "audition" of the cast and candidates. Daly did not want anything to do with the cast, but assisted on the manager's request, he said. Daly's contract called for a straight 10 per cent. of the gross salary, with a \$750 minimum guarantee, with the understanding should the gross fall below \$8,000, Daly was to receive \$500 only. Working on such basis, the actor felt he had some say in the piece, particularly when it concerned Marcel Rousseau, the assistant stage manager. Rousseau is a Frenchman born, and when Marston criticized him for his French, Daly interceded, he says.

Daly is bound by Equity rulings not to disclose what his \$2,000 counterclaim is for, although it is assumed it might be for the time spent in casting the piece. Mr. Daly speaks heatedly of spending five hours in Gaites's office one day, breaking an appointment with George M. Cohan and his dentist to do so, just to help select the cast.

Daly explains the incident of jumping over the footlights into the orchestra after Marston had ordered the orchestra door locked as a privilege not to be questioned of a star. The doorman, Mr. Daly assumes, did not know who he was and when refused audience entrance, he took the liberty of entering informally as he did. Daly continues that if Gaites had been there as agreed for the first three rehearsals, this would have been eliminated.

Mr. Daly opens next Thursday at Proctor's, Newark. He will do the "Farewell Supper" scene from Arthur Schnitzler's "The Affairs of Anatol." Galine Kopernak and Mr. Rousseau will be in support. Harry Weber is arranging the vaudeville bookings.

"DEAD CENTRE" OF SUMMER FINDS B'WAY AT LOWEST

20 Shows Still Playing—Season's Start Aug. 14 at
Vanderbilt—Last Week Bad for Grosses—Try-
outs Become Active

The Broadway summer season reached "dead center" this week and will remain stationary for the next three weeks. Within the 21-day period but one new attraction is in sight, and that not actually within the theatre zone. Box offices went to the lowest mark last week since hot weather set in. This week should see further declines with Monday's heat and Tuesday's theatre time deluge, making for the worst two days of the summer. Tuesday evening theatres played strictly to taxi and private motor audiences, with very few dollars taken in at the box offices.

Prediction was that the current mid-July week would find not over 16 attractions, but there are 20 in the going. The unfigured quartets are operating on lower grosses than were thought possible, while several attractions, including two recent entrants, are playing on a plan affording percentage of the gross to the leads instead of straight salaries. The list is almost sure to dip under 20 before it grows larger and that may occur Saturday. Several houses are resuming with attractions temporarily taken off to balance the number of closings.

The first new play prior to the season's customary start is listed for the Vanderbilt, "Lights Out," by Paul Dickey, produced by Mrs. H.

B. Harris. The piece is due about August 14. A revue is carded for the Greenwich Village theatre August 1, named "The Ginger Box." "Pinwheel," the Michio Ito revue of Village vintage, is a possibility for the Little theatre for the first week in August. It was at the Carroll for three or four weeks, but the Jap intends offering it again without Hitchcock and vaudeville. "The Ginger Box" is mentioned to move to the Little theatre in August. "Blossom Time," closed a month ago, has been set for reopening at the Ambassador August 7.

"Spice of 1922" made an excellent business mark at the Winter Garden last week, while everything else on the list declined. "Spice" went well over \$26,000 at its \$3 top and easily took second money orders to the "Follies" at the New Amsterdam. The Ziegfeld show was a few hundred off in the gallery last week and still grossed \$36,800. For the first six weeks ending last Saturday the "Follies" attained a total gross of \$227,700. That is nearer \$38,000 weekly than \$37,000, but the \$5,000 additional gained on the premiere is counted in.

For the first time, the "Music Box Revue" went under \$20,000. Last week's takings were about \$300 un-

(Continued on page 23)

NEW BUSINESS

Fred Block's Scheme for Theatre
Parties at Reduced Rates

Fred Block has started a new theatrical business, organizing theatre "clubs" and handling convention parties.

The plan is to advertise in the personal columns of the dailies to form a "collective bargaining" body of not less than 500 theatregoers, who will buy their seats in a block for a given night each week in a different house. Thus the house will give a discount on wholesale purchasing and still leave a margin of profit for the promoter.

If this is successful there will be five clubs, called the Monday, Tuesday, Wednesday, Thursday and Friday Theatre clubs respectively. These will take main floor seats to the fair successes and balcony seats for the bigger hits, all en masse. A small charge will be added for the privilege, something like a dollar a year.

In addition Block's bureau is working with conventions, lodges, clubs, commercial bodies, etc., for wholesale seat purchases. There will be no cut-rate selling to outsiders and no speculation in seats.

MRS. CASTLE IN CONCERT

Mrs. Irene Castle (Tremaine) has engaged to play in concert next season, with the opening set for about October 15.

It was reported George White had secured Mrs. Castle, also Whitehead's band for his new "Scandals of 1922." While closing the contract with Whitehead, White failed to engage Mrs. Castle through the concert arrangement.

Mrs. Castle is now at the Cayuga Heights, Ithaca, N. Y.

ROONEY SHOW ROUTED

The elaborated "Rings of Smoke," with Pat Rooney and Marion Bent the stars, has been routed by the Shubert office to open Labor Day at Hartford.

The production will be staged by Ivan Bankoff and Sammy Burns.

FLO MILLS AT MUSIC BOX?

It is reported Florence Mills, the colored singer, now with "Plantation" at the 48th Street, and formerly with "Shuffle Along," may be engaged to do two numbers in the new "Music Box Revue," appearing in the performance as a single turn in a specialty.

BAILEY WILL SUE

Accepts Decision on Lease—Wants
Damages from Mrs. Harris.

Oliver D. Bailey, former lessee of the Fulton theatre, New York, who last week acquired the Republic, has decided to accept the decision of the New York Municipal Court and a jury in a suit by the Clevelanna Corporation (A. L. Erlanger) to oust him from the tenancy of the Fulton. Instead, Bailey has instructed M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) to bring a \$100,000 damage suit against Mrs. Reine Harris.

The lease of the Fulton has been in litigation for some weeks. Mrs. Harris, who had leased the house from Erlanger had subleased it to Bailey for eight years. Erlanger's agreement with Mrs. Harris included a one year's cancellation clause. Bailey's lease with Mrs. Harris did not mention this cancellation clause, so that when Erlanger gave Mrs. Harris her one year's notice, Bailey refused to vacate. His lease had four more years to run. Bailey appealed to the Appellate Term, which body left it to the Appellate Division to adjudicate. Bailey refused to press this issue any further, but will start a new suit against Mrs. Harris.

PANS STAGE PLAYS

A. S. LeVino, a continuity writer, formerly a New York newspaper man, who lately returned from the coast and has spent about two months in New York, has put about half of the current plays on the pan. LeVino states that he has never seen such poorly constructed plays as "The Dover Road," "The Hairy Ape," "The Cat and the Canary," "The Goldfish" and "The Truth About Blayds," and had any picture author written and had produced a play on the screen that was as bad as any of these he would never have heard the last of it.

LeVino, on behalf of the Screen Writers' Guild of Hollywood, has been conducting a campaign in New York against the phoney schools which profess to teach scenario writing and also place the stories of their students.

"OH JOY," COLORED, OPENS

"Oh, Joy," a colored musical show under the management of Lou Rogers and Jack Goldberg, opened Monday in Asbury Park for three days. It is reported as having a company of 65 people.

TWO YOUNG WOMEN WORKOUT NEW IDEA

"Fisher and Starr" Attract
Showmen's Attention
by Letter

The attention of Broadway managers was recently called to a circular letter explaining a new profession called play-rating, and holding an address on West 85th street. The supposed firm name of Fisher & Starr was attached to the letter, which explained the team would furnish the producers with the lay opinion of new plays—to furnish an opinion on what the public may think about the new productions.

The letter read: "The great boggy that overshadows the nightmares of the producer is 'What will they think?' Is it not possible to find this out in some way before making the tremendous outlay of time and money required for production? That is our aim. We are 'they.' We represent the average audience. Our value to you lies in giving you, before the Broadway presentation of a play, the verdict of two normally intelligent people who feel that they know the tastes of the theatregoing public, because they are of it. Our point is that we are unprofessionals. We propose to make a profession of offering unprofessional opinions. After the first few weeks of rehearsal or at out-of-town tryouts, we view the play and give the fresh, unbiased, lay judgment. We base our proposal on the frequency with which we have found our verdict backed, not by professional critics, but by the actual fate of the play."

A showman recognizing the presence of an idea at least sent for the firm. He was anxious to learn if any one had accomplished what neither he nor any other manager had solved. Fisher and Starr responded. The manager was amazed after they were announced to see two girls, not over 18 years of age, walk into his office. They stated they had seen several new shows open in Washington and had noticed their opinion of whether it would land on Broadway had "invariably been correct," and they therefore decided to capitalize their talent. The manager was unconvinced, but offered the girls big money if they could prove their ability to deliver.

ALIMONY AND COUNSEL FEE FOR PEGGY UNERTL

Husband of a Night Claimed
He Was Drunk When Marrying
"Frolie" Girl

Baltimore, July 19.

Peggy Unertl, chorus girl from the Ziegfeld "Frolie," will get alimony from her husband of a night, Jack Montgomery, according to a decision handed down by Judge Lewin W. Wickes of the Circuit Court in Cecil county yesterday.

Miss Unertl was married to Montgomery as the outcome of a party held while the "Frolie" was playing in Philadelphia. Miss Unertl maintained she loved him when they were married, while Montgomery said that he was drunk at the time and knew nothing of it. Her contention has been he was sober and that his parents were responsible for his change of heart.

The couple were married in Elkton, Md., by a minister early in the morning. They later returned to Philadelphia. A week after the show came to Baltimore and with it came the black-haired Peggy. They trouble broke. Peggy spilled the beans and the scandal occupied the front page of the Galleys.

She maintained an injured air during the entire proceedings. She posed for "The Sun" here in a negligee several months ago. Judge Wickes rendered his decision at Elkton and said that pending a final decision counsel fees and alimony would be granted her.

A large crowd filled the court room during the trial and all were expecting "dirt to be dishd," but nothing happened.

PREMIERE AT ELMIRA, N. Y.

Syracuse, July 19.

It's reported the premiere of John Golden's play for Marie Tempest will occur August 7 at Elmira, N. Y., remaining there three days.

LOCAL OPPOSITION GROWING AGAINST CIVIC THEATRICALS

Managers Propose Taking Protests to Municipal
Bodies and Officers—Administration in Competi-
tion with Tax-Paying Theatres

FOUR STOCK TRYS

New Plays Presented This Week by
Stock Players

No fewer than four new plays are known to have been tried out in stock this week, all with an eye to ultimate presentation on Broadway. The Jessie Bonstelle stock offered "Mister Man" at the Majestic, Buffalo. The piece is based on the story of similar name by Frank R. Adams. Frank M. Thomas and Mona Bruns played the leads, the regular cast appearing in the play.

The Robbins stock at the Royal Alexandria, Toronto, presented for the first time a comedy called "Tommy Comes to Town," written by Roy Bryant.

"Dristol Glass" was tried by the McLaughlin Players at the Ohio, Cleveland.

The stock at the Spreckles, San Diego, Cal., presented "The Worm," by Austin Adams.

BIG BUYS BY MRS. COUTHOU

Chicago, July 19.

Mrs. Couthou returned from a trip to New York with the information that she has tentative plans with New York managers of shows headed for Chicago this fall that will develop into the biggest outright "buys" in years for the Couthou offices.

The leading broker will return to New York within a fortnight to close contracts.

Local theatre managers throughout the country have undertaken a campaign to meet the growing competition of the municipal opera and stock company which is finding a foothold in many communities. The out-of-town theatre men are working in co-operation with one of the national managers' associations. It is said their eyes were opened to the possible consequences of the growth of municipal ventures by those in St. Louis and Indianapolis.

The managers propose to carry their protests against civic invasion of the theatre to the mayors, common councils or commissions of their home towns, setting up the argument that municipal theatricals by professionals bring the city administration into active competition with the tax-paying theatre and local business generally. The managers have no complaint against occasional or regular performances by amateurs, but seek to establish the principle that when an actor becomes a professional he or she cannot properly play in a municipal show enterprise against the local commercial theatre.

STARRING CHORUS

Allan K. Foster and Jack Lait, director and author of "Spice of 1922," are at work on their next, a show to be called "Life." A novelty will be starring the chorus. The billing will read "The World's Greatest Chorus, in 'Life,' Supported by"—and then will follow the names of the principals.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (9th week). Moved Monday from Fulton, now dark. The "Abie" show ought to last at moderate gross. It has been getting better than \$6,500 weekly, with some two-for-one sales. Less last week.

"Captain Applejack," Cort (30th week). One of Sam H. Harris' trio. Only office with three attractions holding over into summer list. "Applejack" counted with leading non-musicals until few weeks ago. Between \$7,500 and \$8,000, about even break.

"Cat and Canary," National (24th week). This mystery play with cast not expensive probably making profit, though pace for summer has been between \$7,000 and \$8,000. Last week lowest of run, takings dipping to \$6,500.

"Chauve-Souris," Century (25th week). Nikita Ballet and his Russian novelty company one of big draws of year and show created new record for \$5 top attraction on Broadway. Morris Gest's winning attraction.

"Follies," New Amsterdam (7th week). Matinee of last Saturday bit off, though light sale was confined to gallery, and week's gross was slightly under \$37,000. Ziegfeld show has no money contenders.

"From Morn Till Midnight," Frazee (4th week). Play of foreign adaptation from which Theatre Guild is extracting small profit; house reopened to handle it, and another week or so is all management intended.

"Good Morning, Dearie," Globe (38th week). Plans continuance to Labor Day, and possibly longer. August tickets on sale this week. Last week's gross under \$19,000, lowest of run.

"He Who Gets Slapped," Garrick (28th week). Theatre Guild through moderate rent and salaries been able to prolong season.

"Kempy," Belmont (10th week). This comedy and one other ("Partners Again") really class as summer hits, both having been very late entrants. "Kempy" caught on from premiere and has been drawing around \$8,000 weekly, which counts as big business for house of this size. Off last week.

"Kiki," Belasco (34th week). Broadway's dramatic leader of regular season, holds place with ease during hot weather. Show on seven-performance basis, but getting between \$13,000 and \$14,000 weekly.

"Music Box Revue," Music Box (44th week). Schedule for Harris-Berlin musical smash running until Sept. 23, with Philadelphia first stand out of town. Went under \$20,000 last week for first time. Gross about \$19,800. August pace should be stronger.

"Partners Again," Selwyn (12th week). Weather got to comedy leader last week and management called off Wednesday matinee for time. Will return to eight-performance basis some time next month. Takings last week under \$12,000, shows low gross mark.

"Plantation Revue," 48th Street (1st week). Colored show which made sudden entrance Monday, getting house on rental. Show offered at Plantation cafe. Rent for two weeks, but attraction can continue through August on same terms.

"Shuffle Along," 63d Street. Closed suddenly Saturday, reported authors (also in cast) precipitated row with management. Stayed 60 weeks, record for colored troupe. Was to have wound up run this week.

"Six Cylinder Love," Sam Harris (48th week). Run leader of the 1921-22 season's productions also went to lowest mark since premiere, last week, when takings were about \$5,500. Will probably round out year before withdrawing.

"Spice of 1922," Winter Garden (3d week). Revue lived up to advance reports, playing to corking business despite bad weather for at least two performances last week. It got \$20,900, which gives it rating next to "Follies."

"Strut Miss Lizzie," Earl Carroll (5th week). Colored show dropped \$1,000 under previous week (played at Times Square), gross going under \$5,000. Loss brought about change in management, players running show on their own. Unless takings pick up attraction cannot stick.

"Sue Dear," Times Square (2d week). Musical entrant of last week, which did better business than premiere promised. Takings nearly \$8,000. Not expensive show and pace profitable. Some cut-rate aid, with agencies also selling.

"The Bat," Morosco (100th week). Century mark in continuous weeks will be attained Saturday. Mystery smash. Broadway's run leader has but four weeks more, at that time winding up two-year stay.

"The Dover Road," Bijou (31st week). Under \$4,000, last week's gross about lowest of run. Even on summer basis going weak, and further continuance uncertain.

"The Goldfish," Astor (13th week). Opened at Maxine Elliott, moving here month ago. Will be switched to Shubert at end of next week. Astor being leased for pictures. Last week little over \$6,500 for "Goldfish," figure lowest gross to date.

"Silver Wings," Apollo (10th week). Film.

"Nero," Lyric (9th week). Film.

YIDDISH CONFERENCES

Actors Meet Managers—Will Meet Again

The Hebrew actors and the Yiddish managers aired their grievances Tuesday in the threatened strike of the actors. The latter, through Reuben Guskin, manager of the Hebrew Actors' Union, Section 1, stated that the grievances of his organization was due to the fact they felt they could not make a living under the proposed conditions of the Yiddish Theatrical Managers' Protective Association. He declared that the proposed 20-30 per cent. salary reductions would work a great hardship on the actors, as would the change in the contracts which calls for a 34-week season as against the former 38. Mr. Guskin stated they were willing to compromise on 36 weeks. He continued that he expected a definite answer from the managers within the next five or six days and that if they did not agree with the position of the actors, the latter would tie up every Yiddish theatre in Greater New York.

The managers, through Charles W. Grell, executive secretary and counsel for the managers' association, stated in refutation that the conditions obtaining in Yiddish theatres the last two years had not only prevented any profits but had actually entailed financial loss.

His grievance against the five or six theatrical unions affiliated with the actors was that the managers, heretofore, through lack of organization, were forced to hire a complete chorus for the entire season when one was not wanted, to pay \$130 a week for the services of two ushers, \$50 a week for two doormen, and to keep more dressers engaged in the theatres than were necessary. He also said that many actors had forced salary increases in the last two years from 100 to 200 per cent.

At the Monday conference between the actors and managers, the latter stated they were willing to open their books for inspection, showing that one theatre had lost as much as \$50,000 and another \$25,000. "In other words," said Mr. Grell, "unless the actors come down from their high horse it will not be a question of a strike tying up the theatres. The managers will be forced to close them in order to keep from losing money."

It is expected that another conference in the near future will patch up mutual differences amicably without recourse to radical measures.

"GOODNESS SAKE" CHANGES

Chicago, July 19. "For Goodness Sake," which has had the stormiest trip over the theatrical seas here this season, is coming out of the storm nicely and the horizon gives evidence of calm from now on.

The cast has been changed about considerably with the latest changes being the engagement of Jesse Block and Francene Dunlop, replacing Fred and Adele Astaire, who left Saturday.

Johnny Byam was drafted for three weeks to take over the role played by Vinton Freedly. At the end of that time Byam returns to the Cantor show.

REAL SUMMER TRADE FOR CHICAGO HOUSES

"Lilies" Leaves—"For Goodness Sake" Keeping On—"Lightnin'" Fears Strike

Chicago, July 19.

"Lilies of the Field" went out at last at the Powers with the dying gasp carrying a smile—73 per cent. of the "missing week's salary" of several weeks ago being paid up on top of all bills marked paid since the commonwealth plan was instituted.

It was the gross business of the first two nights of last week (under \$500) that brought the decision to close. Powers will keep dark until "Bull Dog Drummond" arrives early in September.

All attractions in town got away to the smallest business of the summer season at the crack of the gun for the new week. Because of the Sunday and Monday houses all shows were inferior to their previous week's grosses. General Humidity held court on both nights arrayed in the heaviest regalia of the summer. The absence of rain, other than the thunderstorm of early last week, is now becoming exceedingly noticeable.

"For Goodness Sake" will now play at the Garrick until the third week in August, when it is expected to pick up hereabouts one night stand time of two weeks prior to week stands. No play in a decade has had the experience of the Garrick.

"The Hotel Mouse" fell below its \$12,000 mark, for even the Apollo attraction couldn't escape the early week slump. It is being hinted around Al Jolson won't pick up the intended August dates that are underlined for him at the Apollo, but will wait until after Labor Day, giving "The Hotel Mouse" a full summer run.

With the exception of Sheppard Butler and Fred McQuigg, the critics are dabbling with vacations. Ashton Stevens has been away since "Her Temporary Husband" premiere. "Doc" Hall turned over his column a fortnight ago to a staff man while he acted as managing editor of the Journal. He is now headed for the Wisconsin fishing grounds. "Good Morning, Dearie," at the Colonial will return the critics for the opening work of the new season.

Last week's estimates:

"Just Married" (LaSalle, 12th week). Came close to being obliged to tabulate the lowest gross of the engagement, suffering terribly at the start of the week. Laughed profit out, however, with \$8,900.

"Lightnin'" (Blackstone, 46th week). Will be hard hit if the railroad strike gives trouble; \$10,200.

"The Hotel Mouse" (Apollo, 8th week). Went into Saturday matinee and night further away from the \$10,000 gross of any time during engagement. Got best Saturday night play of town, hitting off \$11,018 for week. Returned to its average stride with the opening of the new week.

"For Goodness Sake" (Garrick, 6th week). Financially guaranteed to stick until the Shuberts plan to send new attraction middle of August. As now arrayed, attraction will make money if \$8,000 gross is done, and help to pay back bills. Peaceful atmosphere existing. Reported at \$7,840. Started off new week with big house.

"Her Temporary Husband" (Cort, 3d week). Took until Saturday's matinee for attraction to go over \$5,000. Turned a miniature profit with \$6,100 on week.

"Lilies of the Field" (Powers, final week). House management had last say after small Sunday night gross and week-end encouragement couldn't make house alter decision. Unusually fine Friday night house. Closed out at \$5,035.

EVELYN VAUGHN RETURNING

San Francisco, July 19. Evelyn Vaughn, former leading woman of the Alcazar, and who in private life is Mrs. Bert Lytell, is returning to the stage from which she has been absent for several years.

Miss Vaughn has been engaged to play opposite William Rainey in the "Pacific Coast production" which Rainey and Reginald Travers are to make shortly of "The First Fifty Years."

Rainey and Travers have just returned from the east.

BAINBRIDGE, F. & R. MGR.

Minneapolis and St. Paul Houses to Have Special Programs

Minneapolis, July 19.

With the appointment of A. G. Bainbridge as executive manager for the Finklestein & Ruben theatres, it is announced the State, here, and Capitol, St. Paul, will have a special feature act as additional attraction for their picture shows weekly. Mr. Bainbridge will be in charge of the picture productions.

It is questionable now whether Minneapolis will have a Shubert stock company next season. Some of the spoken drama local fans are behind a movement to insure a subscription list and Finklestein & Ruben against loss, if the firm will present stock at the Shubert. A group headed by Dr. C. A. Prosser of the Dunwoody Institute may install its own stock company.

BOOKING PLANS MAY NOT INCLUDE "FOLLIES"

"Sally" May Appear at Apollo—"Music Box Revue" Possibility for Colonial

Chicago, July 19.

Mail arriving from the New York offices this week proves that rapid efforts are being made to straighten out the booking situation for the early fall season. It now looks as if "Sally" won't play at the Colonial after all. Instead, the Ziegfeld show is headed to follow Al Jolson at the Apollo.

The "Music Box Revue" is a possibility for the Colonial, following "Good Morning, Dearie." Nothing has been definitely settled as yet, but the route sheets now hold tentative plans to not have local playgoers disappointed if "The Follies" don't come to Chicago at all next season. It is reported here Ziegfeld intends holding "The Follies" in New York as long as possible, with "Sally" being the representative Ziegfeld show of the year for the road.

AFTER 15 YEARS

Atchison, Kan., Will have Theatre for Road Attractions

Atchison, Kan., July 19.

Memorial Hall, costing \$200,000, will be completed in time for the legit road attractions playing Kansas City next season, to stop off here. It is 15 years since this city, with a population of 20,000, has had a theatre for road shows. Memorial Hall seats 25,000.

INCREASE OF WORKERS

Albany, N. Y., July 19.

A 2 per cent. jump in the number of workers in the factories of New York State was made last month as the result of increased employment in the manufacture of railroad equipment and building materials, in addition to seasonal increases in men's clothing, canning and beverage industries, according to the latest bulletin issued by the State Industrial Commissioner.

The statement, issued last week, stresses the fact that June ordinarily is marked by a falling off in employment. More than 440,000 workers are employed in 1,514 factories, the statement showed.

Large decreases in employment were reported by fashionable women's clothing factories, together with millinery establishments and flower and feather makers. There was also a decrease in the manufacture of radio equipment.

BREITIGAN WITH GOLDEN

Gerald B. (Jerry) Breitigan, former city editor of the New York "Evening Globe," has joined the staff of John Golden as general press representative.

Breitigan's previous experience in the publicity field was the opposite to theatricals, he having handled the campaign for the Methodist Centenary celebration three years ago. The Methodists aimed to raise a \$100,000,000 fund and succeeded in securing thirty millions over the quota.

Charlton Andrews is at work on the American adaptations of a number of plays A. H. Woods brought back with him from abroad recently.

ASTOR THEATRE'S RENT GOING BEFORE REFEREE

Shuberts Willing to Increase to \$75,000—Case Before Referee

Robert L. Luce was appointed referee by New York Supreme Court Justice Donnelly to "take proof and report" with his opinion thereon, as to whether the bids received by the defendant (Longacre Square Theatre Co., owners of the Astor), and in turn submitted to the plaintiff (Astor Theatre, Inc., controlled by the Shuberts) were bona fide bids, made by person with the intent of securing a lease of the Astor theatre for a new term commencing Nov. 1, 1922, or whether they were made merely for the purpose of creating a standard which the plaintiff must follow.

Lee Shubert, for the Astor Theatre, Inc., is seeking to enforce the performance of a specific contract which gives him an option on the renewal of the lease on the Astor, New York, for 10 years. The Longacre company, through B. K. Bimberg, advertised for bids last spring and submitted them to the Shuberts in accordance with the contract. The new bids, six in number, included one by George M. Cohan for \$75,000, and one for \$90,000 by the Select Pictures Corp. The Shuberts' company, through William Klein, contended that all but Cohan's bid were not bona fide and agreed to meet the \$75,000 figure. The Longacre Square Theatre Co. stated it had still higher bids and refused to disregard them.

A suit at law was started asking for a temporary injunction and the appointment of a receiver to determine whether the bids were or were not bona fide.

The Shuberts for 10 years have paid at the rate of \$38,000 annually. On the renewal question, the defendant stated it had performed all its provisions and that the Astor Theatre, Inc., sets forth no cause for action. It continues that the plaintiff was guilty of a breach and automatically forfeited its right to a renewal. The Shuberts alleged fraud, stating that some of the bids were fictitious and for the purpose of "jacking up" the rent for the renewal term.

CAST FOR DOWLING'S SHOW

People engaged for "Sally, Irene and Mary," by Eddie Dowling, who will be starred in the production to be done by the Shuberts, are Josie Intropodi, Maude O'Dell, Louise Brownell, Clara Palmer, Kitty Flynn, Kitty Kelly, Winfred Harris, Hal Van Rensselaer, Al Gerard, Burford Hampden, Stanley Ford, D. J. Sullivan, Frank Montone, Jack Ryan.

The show went into rehearsal this week to open in Atlantic City Aug. 15.

GARRICK THEATRE SOLD

Chicago, July 19.

The Garrick theatre building, which houses the theatre and offices of the Shuberts on West Randolph street, was sold last week at an unannounced figure to S. Buxbaum, wholesale jeweler.

It was purchased as an investment and the management of the theatre will not be interfered with.

ENGAGEMENTS

Marion Sunshine and Frank Davis for Dan Kussel's "Love and Kisses." Davis is half of the team of Davis and Darnell (vaudeville), which will dissolve partnership. Miss Sunshine was formerly of Tempest and Sunshine.

Barr Twins, Ed Beatty's Shubert unit show. Billy Gaxton, "Music Box Revue" (new).

Mabel Breen (Breen Family), new "Passing Show" (Shuberts). Ralph Morgan, for "The Cat and the Canary," Chicago.

Mae West, for "The Ginger Box," which Paul Dupont will show at the Greenwich Village theatre, New York, Aug. 1.

Gloria Dawn, as understudy for Julia Sanderson, in "Tangerine." Paul Kelly, for "Whispering Wires."

Coletta Ryan, with White's new "Scandals." Olive Tell, for "Whispering Wires."

INSIDE STUFF

ON LEGIT

The management of an out of town musical comedy stock company is presenting nine performances weekly and paying the principals a flat salary, with the chorus receiving an extra eighth for the ninth performance. The company is all-Equity, with the principals reported playing under Equity stock contracts and the chorus under Producing Managers' Association chorus contracts.

A chorus girl recently elevated in a Broadway production to a speaking role was given a \$10 bill by the stager of the show following her first performance. He told the girl the present was in recognition of her work and as an immediate encouragement in order that she might try to further advance herself. The young woman profusely thanked him. A rehearsal had been called for the following afternoon. The newly-made principal failed to appear. When arriving for the regular evening performance the stager asked her why she had not reported for rehearsal. "I had my mind on better things in the future," she replied. "Go and look for them right away—you are through now," answered her benefactor.

On a boat leaving New York was a producer with the star of the attraction he had sponsored on Broadway. On the same boat, unknown to the husband, was his wife, who secretly sailed, intending not to divulge her presence until two days out. The producer and his wife have been separated for some time, but Mrs. Producer said before sailing she was taking the trip "just to start some fireworks." No record of the explosion aboard has yet reached New York.

The Astor theatre, New York, was leased about ten years ago by Wagenhals & Kempner for \$38,000 yearly. They later subleased to Sam H. Harris at a profit, and Sam H. Harris, in turn, leased to the Shuberts, also at a profit, until the amount annually now paid by the Shuberts reaches around \$75,000. That is the figure the Shuberts wish to renew with B. K. Blumberg, the present owner of the house, who is demanding more. The Shuberts have thrown the rental matter into court. When subleasing the Astor for pictures the Shuberts have asked and received \$4,000 or \$4,500 weekly for the theatre.

Hard-boiled Lenny Bergman, boss of the New Amsterdam box office, dodged the ride over the pond to London. He had some pipe about fast refrigerator fruit boats, one of which was to take him and another to take him hence. One alibi was that when he reached the dock he remembered having two front row "Follies" tickets in his jeans and hurried back to park them, the boat sailing meantime. That was Saturday. The real story is he borrowed a fishing pole for a Sunday outing, but left the tackle in the box office and stayed away Monday to bull somebody he had gone abroad.

During the 14 months' run of "Shuffle Along" at the 63d Street the orchestra worked without a written score. Actually the musicians never needed the score after the first week. It is the only theatre orchestra ever turning that trick and it would have been a good press yarn, but was muffed for some reason. The musicians were colored, led by the composer, Noble Sissie. His partner, Blake, wrote the lyrics. The team was formerly in vaudeville as Sissie and Blake. They originally were with Jim Europe's band.

Morris Gest dug out a little publicity this week through the Moscow Art theatre. The stories said the Moscow theatre group might be shifted to New York. It might, too, if there were not so many ifs. A Moscow newspaper man was in New York for several weeks. He talked it over with Gest. That the Russian stock players would be an undeniable success here among those understanding Russian is conceded, but those understanding Russian would be found in the balcony or gallery. Mr. Gest wanted to ascertain how he could secure a daily capacity in the orchestra (probably at \$5) from those who don't understand Russian. To bring the Moscow people and equipment over would run up a transportation bill of \$50,000. While that nowadays wouldn't interfere with Gest, still it's \$50,000. Following the departure of the Moscowite (that may be a libel) and the end of the publicity, Gest will solely devote his soul to the "Souris" end of his enterprises, as far as Russia is concerned.

The divorced husband of a famous picture and legit star was arrested last week in New York, charged with having narcotics in his possession. His ex-wife bailed him out after his father had refused to turn a hand to save him from Blackwell's Island.

"The Cat and Canary" will be presented in London during the fall by Kilbourne Gordon, Inc. (American producers) in association with Malone and Grossmith, the English managers. The Shuberts will be interested in the English showing, although not named among the 10 individuals concerned in the mystery play here. Walter C. Jordan arranged the disposal of the English rights. There will be but two companies of "Cat and Canary" on tour next season, according to present plans. The original show now at the National, New York, will take to the road some time in the fall. Another company will be headed by Ralph Morgan, with an early fall start in Chicago planned.

LITTLE THEATRES

The Louis Hallett Community Players, a Little theatre organization, will open their season Sept. 4 (Labor day) in the prison theatre at Ossining, N. Y. The organization will play one day a week for the remainder of the season at the state penitentiary. The company will present tabloid versions of modern plays, and in addition furnish vaudeville acts each week, the entire show running about two hours.

The Playmangers, a group of professional actors and actresses in Chicago, have associated themselves with a number of the younger writers of Chicago and have established an open air theatre at 13 West Delaware place, on the outskirts of the "gold coast." Performances will be given every Friday, Saturday and Sunday evening. The first play presented was "As the Pines" by Edith Sondergaard. Another play that will see daylight shortly is "Cock o' Day and the Coffin Maker," by Sam Putnam, a local newspaper man.

After many reports, contradictions and rumors, it is definitely announced the Empress, Kansas City, has been secured for the coming season as the home for the

Drama Players' stock company, and will open Aug. 20, with "Polly with a Past." Last spring it was announced that the Drama Players had secured the house and advertisements of the change from the Grand, where the company was playing, to the Empress, were carried in the papers. A last-minute hitch occurred however, and the company remained in the old house for a couple of weeks, and then closed for the season. The Drama Players will be headed again this season by Theodora Warfield and Arthur Vinton, with W. J. Mack as director. New names announced by Manager J. L. Adams are Mary Hill, Alice Mason, Helen Empton, Alvah Simms and Joseph Stanhope. The bills for the first seven weeks will be "Polly with a Past," "What's Your Husband Doing?," "The Sign on the Door," "The Other Wife," "You're in Love," "The Tailor Made Man," and "At 9.15."

September 27 has been set by the San Francisco Theatre Guild as the date for its first performance in the redecorated and renamed Savoy, the play being, in all probability, "The Truth About Blayds." The house under the San Francisco Guild management is to be known as the Plaza.

Samuel Hume, the director, states the repertoire for the first season

STOCKS

The Proctor Players did not close at Troy, N. Y., last Saturday as expected. It is said that the stage hands felt they had no grievance against the management and decided not to walk out in support of the musicians' union in its controversy with the house over the number of men in the orchestra. A radical reduction in prices became effective Monday. A 30-cent top prevails matinee and night, with seats as low as 10 cents. "Within the Law" this week.

Addison Pitt, director of the Tom Wilkes's Majestic, Los Angeles, resigned last week to take the reins of the St. James Theatre stock, Boston.

The Strand, San Diego, Cal., opened last week with stock, in "In Walked Jimmy." Alfred Cross and Barbara Guernsey are the leads. George Mathison, Elizabeth DeWitt, William H. Locke, J. A. Angell, Ed Cunningham, Art Witting, James Dillon, Edward Ewald and Edward Gordon are the others.

Bessie Barriscale and Howard Hickman are advertised to do a special starring engagement at the Fulton, Oakland, Cal., following the Wilbur-Coubert engagement who have three weeks yet to go.

The Dick Wilbur Players fell down in Oakland, Cal., at the Orpheum, and have been replaced with pictures.

The engagement of Mae Desmond and her stock players at the Cross Keys, Philadelphia, ended last Saturday. The run was to have ended the previous week with "Parlor, Bedroom and Bath," but at the last moment the company decided to give "Sis Hopkins" as their swan song. The Cross Keys engagement was, on the whole, successful, and the Stanley company would have been willing to continue all summer, as originally intended, but it is understood Miss Desmond and Frank Fielder were not satisfied with the terms of their arrangement with the Stanley company, which they claimed gave them little chance for good profits, and made them practically salaried players only. A desire for a vacation was given as their reason for quitting in the papers. They will very likely be back in Philadelphia at some theatre next fall.

The Palace, Watertown, N. Y., formerly vaudeville, will play dramatic stock July 31 under the management of the Robins interests, which have been operating a company in Utica. The same company will be moved to a new house in Watertown, Labor Day, the new theatre being erected by the stock interests. The Palace will return to its former vaudeville policy at that time.

JUDGMENTS

(The first name is debtor; creditor and amount follow):

Jeane Eagles (now Mrs. W. H. Duncan); H. F. Piersons; \$92.12.
Kay Holding Corp.; Film Developing Corp.; \$833.46.
Same; same; \$635.69.
Harry O. Hoyt; Motion Picture News, Inc.; \$391.10.
Hopp Hadley; Craftsman Film Labs, Inc.; \$225.90.
Irene Castle; C. B. Dillingham; costs, \$119.40.
Century Amuse. Co.; Irene Castle; \$5,420.35.
Earl Carroll, Inc.; C. Sorhagen; \$547.89.
Grey Gull Records, Inc.; Q. Rice; \$540.41.
William Hollander; Reisenweber's, Inc.; \$52.40.
Frank Nestor; Paramount Publicity Corp.; \$86.27.
Arthur Guy Empey; L. W. Scudder et al.; \$467.26.
Florence I. Blake; Harry Collins and Harry Collins, Inc.; \$1,856.07.
David Lamar; C. Doods; \$2,643.33.
Sam Asté; 1433 Broadway Corp.; \$232.16.
Leslie W. Hamilton; National Assn. Bldg. Corp.; \$10,595.85.
Satisfied Judgment
Wilkins Amus. Co.; Property Operating Corp.; \$502.
Bankruptcy Petition
Sammy Burns Comedies, Inc., 701 7th avenue, New York. (Involuntary petition). Arthur Lewis is the receiver.

Chicago
Franklin Theatre; People; \$32.34.
Alhambra Theatre Corp.; E. K. Hardy, et al.; \$380.

will include besides the play already named: "The Rivals," "Heart-break House," "Lilliom," "Enter Madame," "The Hairy Ape," "The Skin Game," and "The Steamship Tenacity."

Professional actors will comprise the cast and the producing director is to be Irving Pichel.

JACOBS' SHUBERT STOCK

(Continued from page 12)
jewelry and personal chattels, \$1,304.

Included among this property were 22 shares common stock of Loew's Consolidated Enterprises, \$2,420 (\$110 a share), and 10 shares preferred of the same company, \$1,000 (\$100 a share). The Loew stock was of the former Loew concern before the reorganization.

A receipt for \$10, also of Loew's Consolidated Enterprises; 50 shares of Reis Circuit Co. and a \$100 promissory note were itemized of no value.

Against this sum, \$53,571.38, were deductions of \$4,994.38—funeral, \$618.58; administration, \$1,487; creditors, \$2,176.13, and executors' commissions, \$712.67—which made the net figure of that appraisal \$48,577.

With the \$12,500 from the sale of the Shubert stock now added the re-appraisal of the net estate should total \$61,077.

Under his will, executed March 31, 1914, Mr. Jacobs directed that his net estate be divided as follows:—

David C. Greenwald, of 109 Congress street, Bradford, Pa. (since deceased); Henry Leon, of 245 West 88th street; D. Edgar Strouss, of 466 Oxford street, Rochester, N. Y., and Dr. Oscar M. Leiser (who died on Dec. 8, 1917), and were his intimate friends, "each a piece of jewelry, as he may desire, as a remembrance."

Mrs. Lina Greenwald, widow of David C. Greenwald, the gold clock and the ornaments thereto, once the property of the testator's parents.

Joshua Jacobs, brother, now 64 years old, of 906½ Harrison street, Syracuse, N. Y., all jewelry, furniture and personal effects, valued at \$1,304, and \$500 in cash outright. Also a life interest in the remainder of the property, with the right to use as much of the principal as may be necessary for his proper comfort and support. What then remains at his death is to be divided as follows:—

Twenty-five per cent. of the principal equally between Lottie and Gussie Ross, cousins, both of 906½ Harrison street, Syracuse, N. Y.

Twenty-five per cent. to Mrs. Betty Schoener, of Syracuse, N. Y. (she predeceased the decedent). Mr. Jacobs provides if she be not living at the time of his brother's death, then one-quarter of her intended legacy is given to her daughter, Mrs. Henry Leon, and the remaining three-quarters to her other daughter, Mrs. David C. Greenwald.

Twenty-five per cent. equally between six cousins, Mamie Isaacs, Catherine I. Miller, both of 111 Comstock place, Syracuse, N. Y.; Sarah Markowitz, of 40 South Main avenue, Albany, N. Y.; Abbie Benewick, of 2229 Ammance avenue, Montreal; Deborah Van Vaalen, of Fort Washington avenue, The Porters, N. Y., and Harry A. Isaacs, of 215 West 88th street, New York, the children of Mrs. Julia Isaacs, a predeceased aunt of Mr. Jacobs, of Syracuse, N. Y.

Ten per cent. equally between the Jewish Orphan Asylum Association, of Rochester, N. Y.; United Hebrew Charities, of Syracuse, N. Y.; Hebrew Infants' Home, and Montefiore Home, the last two of New York City.

Fifteen per cent. to such of the trustees named, or to their next of kin in the event of the death of any such trustee.

The appraisal shows that Henry Leon, David C. Greenwald and Eugene M. Strouss, the latter of 726 Harvard street, Rochester, N. Y., were named as the executors; and Henry Leon and Eugene M. Strouss, also as trustees, and were directed "to sell, within three years after my death, in their discretion, 750 shares of stock, which I may hold or which belong to me, in the name of Sam S., and Lee Shubert, Inc., and also to sell as soon as in their judgment seems wise all shares of stock in corporations, of which I may die possessed."

Joe Jacobs had a remarkable and also sad career. Known to theatrical people all over the country as the right-hand man of the Shuberts, in private life he was an enigma to his closest theatrical friends in New York. These friends noted a depressed strain in Joe. They could not fathom it nor would he ever explain it. Some of his friends went so far in an effort to uncover and correct the cause, if one existed, as to inquire of Syracuseans who had known Joe Jacobs in his Syracuse days to explain the mysterious morbidness, if it were that, which could always be detected in Mr. Jacobs when away from his desk. But he

lived and died, a bachelor, without New York finding out.

A very lovable fellow among those he liked and he limited his intimates, they know that in the early days of the Shuberts when Sam was the artistic general, stage director and financial manipulator of what was destined to be and now is the greatest theatrical circuit in the world, Joe Jacobs had been a tower of strength. As the Shuberts developed, before and after Sam's lamentable death in a railroad accident, Joe handled the finances and swung the Shuberts along until such a time when manipulation became not so important. At Jacobs' death the Shuberts' finance system was fixed. While he continued as the active treasurer of all the Shubert corporations, he had also by that time, when relieved of his fidelity to the finances, become a predictor of possibilities of plays' prospects, before they had opened. His judgment was continuously in demand.

Joe Jacobs, during his life in Syracuse, attracted no attention of moment. This was not Joe's fault, but more the fault of Syracuse and its people of those days in the set the Jacobs belonged to. There were exceptions, however. Among the exceptions was Sam Shubert, though the Shuberts of Syracuse were not then in the Jacobs' set, as were not many another who neither thought nor cared about it. Joe was a clerk in one Syracuse store long before Lee Shubert clerked in another in that up-State city.

The Syracuse days were long ones for Joe. He left Syracuse when Sam Shubert called for him, came to New York, electrified the Shuberts and Syracuse through his latent ability with the opportunity given for it, until he became a part of the Shuberts, their organization and their success. And the "set" back there marveled, wondered and probably regretted.

LEGIT ITEMS

"Little Nelly Kelly," George M. Cohan's new show, now in rehearsal, opens at the Tremont, Boston, July 31. Elizabeth Hines is featured.

A route for the No. 1 company of "Nice People" has been laid out to the coast. The company closed its season in Chicago, with several of the people remaining in the middle west for over the summer. Some additions are to be made to the cast in New York, and they will be joined by the others in Chicago, the company to open in that vicinity.

The Newell, White Plains, N. Y., to be renamed the Palace, will play a one-night stand attraction policy commencing in September. "The Bat" is announced as the opening attraction. Attractions have not played White Plains for the past ten years. The Lynn, the new house, will continue with its vaudeville policy.

"Mom" Shaw, wardrobe mistress of the "Midnight Frolic" since its inception on the New Amsterdam roof, will travel with the Dave Marion show in a similar capacity. Usually one of the choristers is assigned to take charge of costumes. Marion purchased the Ziegfeld "Follies" costumes and Mrs. Shaw has been at work upon them for some weeks.

Augustus Pitou will start the season with five attractions. May Robson will appear in "Mother's Millions," a new play by Howard Kent Barnes, the piece having its premiere at Stamford early in September. Aug. 5 at the same stand Fluke O'Hara will open with Anna Nichols' "Land o' Romance." Pitou will also have on the road "The Intimate Strangers" and "Mr. Pim Passes By." The latter show will tour Canada and also has Southern bookings. It was originally put on by the Theatre Guild, but was under A. L. Erlanger's direction on the road.

Fred de Grassac is at work adapting "The Marriage of Kitty," which will be offered in musical form by Edward Royce as his first attraction at the Fulton, New York, which comes under his direction in the fall. Mrs. de Grassac will also author the Chinese drama to feature Sessue Hayakawa, the Japanese film star, who is to be seen on Broadway next season. Hayakawa is at present in Tokio. The play will be called "The Tiger."

OUT OF TOWN REVIEWS

IT'S A BOY

Atlantic City, June 19.

It is a tough problem for any author to sit down and repeat on a success. To follow similar plot lines and similar principal characters is still harder. But even the latter has been accomplished by William Anthony McGuire in "It's a Boy," the new Sam H. Harris comedy which made an initial bow at the Apollo Monday.

Much the same atmosphere as "Six Cylinder Love" pervades the tale. It revolves about a young married couple at the period of their first born. They have big ideas and in reaching forth spend freely. Then they meet disaster and have to learn the difference between quality and ability pitted against money in hand.

The story opens with a rich, promising, intriguing prolog, wherein the family byplay has plenty of opportunity to exercise its jealousies whilst the baby's coming is awaited. The play keeps on realizing the expectations of that excellent start. It reveals how a boy with great expectations in the ten-cent store business is led to join a big organization and take a salary. It tells how at the end of a year he has acquired expensive tastes, a luxury loving wife and is flattered out by the big corporation, they having secured all they desire from him. There is the same light spirit of comedy, the same interchange of situations, well set, that marked the success of last year's model.

The husband, not so gay as Mr. Trux is offering in "Six Cylinder," is Robert Ames, whose typical individual style puts a smile to the part. Petite Dorothy Mackaye finds a wifely role to her hand. It is not a very sympathetic part and it strains the happy smile and the gay little twinkling eye of this pretty actress to make it clever.

The more than usually handsome mountings of the play find Joseph Kilgour, John Daly, Murphy, Charles Lawrence and Hortense Alden among the favorite players upholding the laugh provoking qualities of William Anthony McGuire as a comedian. *Scheuer.*

A TURN IN THE DARK

Washington, July 19.

"Lu," Katherine Pritchard Jack ("Kick") Sylvester, Brandon Peters, Louis Bertello, George Henry Trader, William Wilder, Henry Goldstein, Estelle Van Kyl, Gary McGarry, Violet Van Kyl, Imogen Taylor, Eliza Turnbull, Gertrude Aucante, Mary Ellen, Ada Meade, Dan Ransome, Dennis King, Harvey Van Kyl, Edwin Trusheim, Mrs. Jacob Van Kyl, Mrs. Chas. B. Hanford, James Mabel, Granville Palmer, Rosey, Mary Bundy, Councilman "Brick" Mason, E. J. Bender, William Wilder, Jr., Henry Goldstein, Estelle Wilder, Jr., Katherine Pritchard.

"A Turn in the Dark" has possibilities, containing much that creates interest, and George Henry Trader, the author-director, has done his task of writing the piece exceptionally well. Handicaps which were not in all cases overcome marred the performance to an appreciable degree at times, even causing the loss of the trend of the story. Much to do with darkened scenes, a murder, wherein the victim was not killed, the hunt for the hidden pearls, with the plotters one moment in command of the situation and the next with those to whom they should rightfully belong holding the upper hand. Mr. Trader immediately picks up his story and has gradually built it up to what should be a gripping finish. This was one of the points sadly muddled Monday night, and although the idea of the author could be seen, it was so badly done the entire effect was lost.

The customary stock week at the Garrick could not be utilized for rehearsals, and the first performance was given without a dress rehearsal. The play has three acts, with five scenes and epilog.

The story has to do with the search for the plans of a hidden tunnel under an old mansion for pearls planted there by a great-grandfather who was a pirate. It is referred to throughout the play as the "oyster bed," which it is believed was the original title of the play.

The heroine is a girl rescued from the slums by the granddaughter of the old pirate, who raises her with her own two children as her own. It is this girl who rescues the sister, a dual role.

Ada Meade was splendid as the grateful girl. Another performance deserving unstinted praise was that of Imogen Taylor, daughter of L. Stoddard Taylor, manager of the house. Miss Taylor had the dual role and played it with an earnestness most convincing. Her one great opportunity, which could have been so easily overdone, was beautifully handled. Mrs. Charles B. Hanford is also deserving of praise as the grandmother, as is Brandon Peters as Sylvester.

When towards the end of the week the "kinks are ironed out," Mr. Trader, who is the director of the company and also one of the important characters, will have a much better chance to fully realize the value of what seemingly has the necessary attributes of an interesting mystery play. *Meakin.*

MONICA

Atlantic City, July 15.

Anita Taylor, Nydia Westman, Miss Tucker, Leila Bennett, Augustine Taylor, Theodore Westman, Jr., C. Peyton Brown, Hale Hamilton, Camilla Taylor, Grace La Rue, Van Courtlandt Taylor, Richie Ling.

John Golden in the second "first night" of his "new play" at the Apollo this week put forward Grace LaRue and Hale Hamilton. Unlike the promising recent "Seventh Heaven," this "Monica" failed to receive quite the same promise of success in its present form. Undertaken by John Golden it has elements of much interest which can be developed to greater advantage.

Grace La Rue, a wife, has been forsaken by her husband for five years or more. It is as a rather simpering lover who twines on her susceptible nature that Mr. Hamilton comes to the fore. The former is a routine society role, while the latter, in the overplayed manner which Mr. Hamilton chose, reminds more of the character English comedian of musical comedy than anything else.

This atmosphere is punctuated by the announcement of the demise of the husband and the arrival of his remains. It is also marked by the presence of a son with much self-esteem at less than voting age, a headstrong daughter who is in love with the gentleman who desires her mother's hand.

The father arrives in person instead of embalmed, plays on the feelings of his wife, but is discovered about to embark to Africa for a second time and thereby proves the falsity of his love. Miss La Rue, alias Taylor, thereby falls into the arms of Mr. Hamilton, alias Brown, and the curtain falls also.

It has yet to be recorded of the present day where a so-called comedy largely filled with funeral air overjoys the public. *Scheuer.*

DANGEROUS HOUR

San Francisco, July 15.

Crane Wilbur's new show, "The Dangerous Hour," opened at the Fulton, Oakland this week. It is a melodrama of the mellowest. Oakland likes that brand and the show went over big, with business fine.

"The Dangerous Hour" specializes in types and dramatic bits. Wilbur was fortunate to have for his premier a coterie of old timers in the stock world to take care of the striking character roles. Aside from these dramatic incidents and the types, there is little to recommend "The Dangerous Hour." It has a trite plot concerning the ruined girl trying to live down her past and forced to kill the blackmailer, the brother-in-law who accepts the blame for the crime and the business of freeing him from the chair. The play started off with a bang Sunday night. Frank Darien as the blackmailer and Georgia Knowlton as his battle axe of a servant "sweetie" got the house in good humor, and then came the dramatic fight with the subsequent shooting of the blackmailer.

The second act was perceptibly weaker, however, and only the sterling work of Wilbur in the leading role carried it through. This act and the next were saved solely through Wilbur's work, and he deserves more than passing credit for a first night in bad enough, let alone a premier with a stock company.

It was the fourth act, however, that nearly ruined "The Dangerous Hour." It was the big act for the leading woman, Mlle. Suzanne Coubet. To Mlle. Coubet's credit, she is constructed physically and temperamentally for light ingenues. Naturally she was at sea in this tensely emotional role. On her depended the success of a most illogical ending.

Wilbur is enough of a showman to realize the shortcomings of "The Dangerous Hour," and when he has completed his revision it might have a chance.

Those who won new laurels for successful performances were Emmett Vogan as the heavy, John Ivan in a bit, Vaughn Morgan, juvenile; Henry Shumer in a comedy bit in the second act, and Frank Wallace. The show was nicely mounted and the scenic and lighting effects, particularly in the storm scene, were well done.

WILD OATS LANE

Atlantic City, July 19.

Father Joe, Maclyn Arbuckle, Up and Down Kid, Richard Barbee, The Professor, Douglas Wood, Smiley Kirk, Daniel Davis, Jimmy the Fox, James Bradbury, Jr., Big Ed, John Ellis, Oregon Jeff, Thomas Dunn, Anthony Reynolds, Howard Nugent, Sweet Marie, Leah Peck, June, Edna May Oliver, Rose O'Connell, Hope Sutherland, Fay Reynolds, Camilla Lyon, Mlle. Helene, Judith Vosselli.

If the essence of a trial production for a play manuscript be to determine the presence of dramatic material appealing to the public, then George Broadhurst has proven such an existence in "Wild Oats Lane."

Introducing a theatre to the spoken drama for the "cent time" is a little hard. It is probably the most

difficult feat which the Broadhurst play has to accomplish at Woods'. Those who applauded so enthusiastically the curtain calls on the final act Monday night will testify to the holding qualities of the drama.

This tale of a priest and his hold on rich and poor and on the righteous and the down trodden with equal firmness has so many human touches, so much normal balance of right and wrong, that it feels an audience's pulse. There is enough sob and just a bit of laughter—sufficient to balance. The whole-heartedness of a big religion and a wide personality have their play in the good-natured priest about whom the play centers.

The priest is Maclyn Arbuckle, whose generous smile wins without encouragement. He was ideally placed. The good spirit, even though written a little too broadly of the understanding of the prison shadow men, still held dramatically.

As the "down-and-out kid," the principal character under the influence of the priest, Richard Barbee simulated the dope fiend and took on the aspect of toughness, still retaining the happy love-ending in his accustomed form. It was a role that savored less of sweet happiness, and it seemed to suit Barbee better than many of the things that have come to him. James Bradbury, Jr., as a high-voiced scout; Edna May Oliver as a homely housekeeper; Hope Sutherland, as a youthful Miss; Leah Peck, in the important role of leading lady retrieved from misfortune, and Douglas Wood, as the Professor, played well important parts.

As a trial production the play held an unusually good cast. *Scheuer.*

THE INEVITABLE

Long Branch, July 19.

Judging from the reception accorded "The Inevitable," the new play in three acts by Charlotte E. Wells, based on the novel of Louis Couperous, and presented by Fortune Gallo, the grand opera impresario at the Broadway here, the Cherry Sisters, "The Blue Flame" and other inconsequential theatrical concoctions no longer need to bear the brunt of odious comparison when bad plays are discussed. The offering introduces Maria Brazzi, an Italian actress, who is said to be making her American debut. It's a poor bet for Broadway. If it does reach the metropolis the chances are that the piece will meet an early and just demise.

Miss Brazzi appears youthful. She speaks English fluently at times. That is, when she decides to measure words and allow her accent to remain in retirement. Otherwise her diction is poor. Her mannerisms and gestures are often provokingly stilted and stagey. Her chief asset is a certain reserve. This eventually grows monotonous and leaves the auditor cold as the play progresses, or rather lapses into talk. Her performances failed to reveal anything that could not be excelled by an ordinary leading lady in stock. Maybe the play was to blame.

This, it is understood, is Mr. Gallo's first dip into the legitimate. Whatever the fate of his initial effort may be, he must needs deserve some praise in the selection of the supporting company and the production itself, particularly the setting in the final act, an artist's studio. The cast includes such capable performers as Alphonz Ethier, Carlilla Dalberg, Leouet, Leslie Austin and Helen Bolton. There's a hopeless task.

The offering, which appropriately might be called "Her Husband Still Pursued Her," because that individual insisted upon cropping up at every moment, and for no reason whatsoever, except to keep the characters moving, tells the story of an emancipated wife who has divorced her better half. She has numerous suitors, including a prince and a young American artist. The latter, Peter Stevens by name, wants to marry the lady, known as Cornelia De Retz, and interpreted by Miss Brazzi. She avoids the issue, repeating that she would rather be free since her first marriage turned out a disappointment.

Her former husband, Henry Drexel (Alphonz Ethier) pays repeated visits and begs her to remarry him, an honor which Cornelia stoutly and defiantly repudiates. Although she admits that Henry was her first love, she denounces him as a brute. There was Peter's mother (Grace Reals), who frowned on the impending alliance of her son to Cornelia. After many loquacious moments in which those concerned entered and made their exits for no plausible reason, the curtain fell with the husband winning the day and holding Cornelia in an embrace while seated upon a divan in Peter's studio.

The action of the play takes place in modern Rome. William H. Gilmore is accredited as having staged it.

The Palace, New York, placed an automatic umbrella checking rack in its lobby this week. The owner of the rain protector can place the umbrella in a slot, remove the meter, check and when replacing the check the umbrella is released.

Al Jolson returned to New York and is leaving for a stay in the Maine woods. He will reopen in "Bombo" during September.

ON BROADWAY

PLANTATION REVUE

"Shuffle Along" was the genesis of the wave of tan-colored shows on Broadway. It looked like a big wave for a time, but with "Shuffle Along" finally calling it a run and closing at the 63d Street, the shows left in the field count as residue. "Strut Miss Lizzie" made a flash for a short spell on 42d street. It is now at the Earl Carroll, but there is doubt about it being able to stick very long. The "Plantation Revue" made a stab at it at the 48th Street Monday night (July 17). It entered on a two weeks' rental. If it can make a longer stay a lot of wise birds will be surprised.

It is just the difference between the original and a copy. "Shuffle Along" was original. It was gemmed with a musical score, from which several numbers are still the vogue and will be. That show was parked in a house that fitted it to a tee, because it was close enough to the black belts to draw all the high browns and also on the edge of the Broadway theatre zone. When it was found that "Shuffle" was drawing beyond its native field and audiences were 90 per cent. white, other contenders with similar shows started to be heard from. But there was little encouragement from managers.

The dark cloud shows did get into the cabarets and "Plantation" was the class of the lot. At that resort there was a cover charge of \$2, and when the cafe closed for the summer the show was somewhat expanded and sent into the Lafayette, up in colored Harlem way, at 25 and 50 cents. Its management then went gunning for a Broadway house, noting that "Lizzie" corralled one. The 48th Street had a couple of weeks to spare at a rental and opened to get the gravy. "Strut Miss Lizzie" is a sincere writing attempt by Creamer and Layton. Its weakness was mostly lack of comedy. "Plantation" never was intended for a theatre. As a cabaret entertainment it measured up. The question now is, can the revue plus the rather weak stuffings to make it a two-hour show draw enough people into a theatre at the same price the cafe people were able to extract.

"Plantation" in itself is good entertainment. Its running time is 45 minutes. Monday the curtain rose a bit later than a quarter to nine, with Shelton Brooks announcing himself as master of ceremonies. There was no musical advance and his conversation was kickless. But with him and others, mostly players out of the revue, an hour and a quarter was whizzed away, principally at less than one-half of one per cent. pace. A long intermission permitted the perspiring first-nighters to recover in the open, and then the revue proper.

Brooks did work hard. He 'most melted away. Using U. S. Thompson and Lew Keane to tell jokes was like trying to use a wet towel. The material was old and it wasn't funny. Brooks with his own specialty stretched out bits of his own act, but the entire first section was spreading the butter too thin. The Plantation quartet were on for a specialty, and stayed so long their singing got tiresome. The four stole an encore. Brooks' section alone got over in spots. He told an English poker story that was a good deal better than most of the other matter, because it was fresher. For songs he gave "Unexpectedly," "Marching Through Georgia" (from his act) and bits of his own compositions. For encore he offered "When You Speak of Vamps Don't Leave Out Caroline."

The first section held Will Vodery with his band and the other features of the show. Vodery remained on the stage for a time after his band specialty, then took to the pit. The house really has no provision for an orchestra, and the musicians were actually under the stage. For the revue section itself Vodery's crew were on one side of the picket fence of the single levee set. Two cys were employed besides that in the earlier section.

Florence Mills, originally with "Shuffle Along," quit that show when the "Plantation" revue landed so well in the cafe of that name. She is starred here over the show. According to the billing, she is presented "by public demand," Lew Leslie doing the presenting. The billing also calls her "society's fad" and "the world's greatest colored entertainer." The slim-limbed, tan songstress probably never exalted such extravagances. She appears too bright for that. Her first number, "That Kind of a Man," served well and she encoired in lively fashion with "Some Sunny Day." For that number the six "Dixie Vamps" made their first entrance. They showed to advantage there. And they came so fast in the revue proper that it's a wonder they are not featured, too. Here is a show with the smallest chorus ever known, but the high brown babes are class in appearance; there isn't an ounce of over-weight on any of them. And how they do work up to Miss Mills.

Miss Mills was on for a third successive number, for which she was joined by Juanita Stinette and Chappy Chappelle, a very neat colored boy. The trio gave "Topsy

Blues"—something else out of "Shuffle Along." The number was the finale of the first act. Rather a tepid finish.

Vodery and his band opened the revue, Johnny Dunn soloing with "Bugle Call Blues." The quartet followed and gave way to Edith Wilson, a good-looking yellow girl who led "Robert E. Lee," topped off by the antics of that spark plug chorus of six. Miss Stinette stepped in for the best score of the going thus far with "Southland," the Creamer and Layton number used prominently in "Lizzie." With Chappelle she duetted "Twinkle Little Stars."

The hit of the show, as with the revue when at the Plantation was supplied in "Hawaiian Night in Dixie Land." Miss Mills and her vamps got everything there was out of the number. The house insisted and received encores aplenty. It was not the song so much as the caperings of the big little six chorus. The gals may have gone a bit further in their wiggling than usual. That and the slapping of the loins was the thing the house liked. And those dusky vamps did look good in the costumes of black net and silver—with the lighting just right for the bare, browned thighs.

Edith Wilson, for a specialty, sung "He May Be Your Man, But He Comes to See Me Once in a While." An encore verse held a raw line about "tired of sleeping by myself" and the house guffawed. The number is out of "Bandana Land," a cafe revue that was at Reisenweber's for a time, but now at Atlantic City, there called "Plantation," and the setting has been borrowed from the original Plantation. Use of the song sort of evened up things, but the raw lines were not in the first lyrics. Thompson did well enough in a dance specialty and Chappelle used four of the vamps to purpose with "I Want to Be Vamped in Georgia."

Miss Mills' late specialty had her singing "Sweet Man of Mine" and "It Breaks My Heart to Give It Away." There were a couple of raw lines in that lyric which brought manifestation from the audience. "Minstrels on Parade" with the chorus again counting was in for the finale. Miss Mills did a bit of strutting on her own to the tune, "I'm Wild About Harry" (out of "Shuffle Along") and the pearl-coated Chappelle did a dash of Buddy Walker to the melody of "That's Why They Call Me Shine."

The revue section proper is good entertainment and about the only factor calling for box office trade. The show, of course, misses in comedy. That figured before the opening. *Ibec.*

FOREIGN REVIEWS

THE RISK

London, July 6.

Heralded by much advance publicity and controversy, this adaptation by Jose G. Levy of Baron Henri de Rothschild's play, "La Caducee," is disappointing. The play itself is of the irritating order, much verbiage being utilized in order to bring the leading man to a highly colored death scene in the fourth, and last, act.

It is talk, talk, talk, with much declamation anent the nobility of the medical profession of the "clap trap" order which on the opening night went well with a section of the audience.

Doctor Armand Revard is a surgeon who looks out for rich patients, inform them they possess a dangerous malady which they do not, performs operations which are unnecessary, and collects extortionate fees.

One of his patients, an American girl, falls for him. He performs the operation, but she dies. Revard is away from the bedside at the time, apparently having forgotten about the case. His colleagues turn against him, and even threaten prosecution. Then he learns his patient loved him. That brings him back to manhood, honesty and dramatic self-sacrifice. He becomes a devotee to science and innoculates himself with a new and deadly poison. While dying from its effects he gasps out his symptoms to a colleague. The fourth act is strong and unpleasant.

Arthur Boucher plays the wicked doctor, making all he can of a slow, painful and particularly gruesome death. The audience liked this bit of Grand Guignol immensely. The acting of the long cast is on the verge of mediocrity. Kylie Bellew plays the American girl who dies, but the accent she adopts does not get beyond the "American."

A very noticeable faux pas on the part of the producer is that a "vamp" has an alleged French accent, reminiscent of the Teutonic race.

The scenes are laid in Paris, most of the characters are French without accents and she alone labels her supposed nationality. This will doubtless help to raise a controversy on "Why Should Vamps Have Accents?" when the doctors and their adherents have tired of attaching Boucher and the authors for alleged libel on the medical profession. *John.*

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

CALIFORNIA (Fox Trot)—Vincent Lopez and Orchestra
I'LL DREAM OF YOU—Same—Edison No. 50965

"California" has caught on surprisingly well, although it is not generally known that practically every publisher in the metropolis has turned it down, including the present sponsor, because of Cliff Friend and Con Conrad's demand for a big royalty. The boys admit they were offered a nice advance royalty at the beginning, but each time raised the ante, pitting one publisher against the other, until for a time it seemed the publishers had agreed not to take the song at all. One of the other music men said that he'd print it for them and maybe give it a chance to show up, but wouldn't give a penny advance. However, Remick, the original bidder, decided to put it out, with the result it has reaped a harvest in the mechanicals. Lopez has injected a number of novel effects in its arrangement of the number, making it sound new even at this late date.

"I'll Dream of You," from the long departed "Hotel Mouse," again raises the question why the recording managers are not foresighted enough to gauge a production number so as to have it on the market while the show is still running on Broadway. Unless it's a sensation, some of the songs first make their appearance when the show is in its final weeks or has closed altogether.

KITTEN ON THE KEYS (Fox Trot)—Zez Confrey and Orchestra

PICK ME UP AND LAY ME DOWN IN DEAR OLD DIXIE-LAND—Same—Victor No. 18900

Zez Confrey, composer of "Kitten on the Keys" and "Stumbling" (which latter Paul Whiteman offers on the current Victor records also), debuts as a Victor artist with a recording of the first named composition. Originally written as a novelty piano solo, it has proved a surprisingly good fox trot as well. The choppy rhythm is well defined and appropriately accompanied by intermittent me-ows. Played by the composer, who has an inning to himself at the piano, it is only natural the composition is delivered at its best.

Confrey has not neglected the other side, on which the saxos feature the smooth passages. A two-piano interlude makes for a novel effect. With two Victor releases, Zez should worry about royalties!

OH! SING-A-LOO (Fox Trot)—Mardi Gras Sextet

ROSY POSY—Same—Gennett

There's a bit too much jazz in the arrangements to fit these selections. "Oh! Sing-a-Loe" is really delivered novelly, including snatches of "Chinatown," "My Chinatown" and the old Howard song, "What's the Use of Dreaming" to fit the chinky motif, but "Rosy Posy" (Romberg) is a bit too strenuously ragged. For dance purposes it is effective, if not melodious.

DO IT AGAIN (Fox Trot)—Ernest Hussar and Orchestra
I'M JUST WILD ABOUT HARRY—Same—Pathe No. 20775

Here are two production songs that have caught on after the show has either closed or as with the "Harry" song, when it has concluded a long run. While Irene Bordoni was singing "Do It Again" in the "French Doll," the song was first getting into the air. After the show closed it was deemed popular enough to record. The plaintive tune, almost Semitic in its construction, is a snappy dance number. The "Harry" song, from "Shuffle Along," is enjoying a current vogue. The show closed Saturday.

SUPPOSE THE ROSE WERE YOU (Fox Trot)—Ernest L. Stevens**IDOLA**—Natty's Orchestra—Edison No. 50984

Lucien Denhi, a writer of better class ballads, composed the "Rose" number, which explains its delicacy and charm in rhythm and melody. Probably intended as a vocal number primarily, its dance arrangement is beautiful. The Stevens trio (Thrall, sax; Aronson, banjo; Stevens, piano) gets a lot out of it, the sax carrying the theme throughout. Being a melody number, the dulcet reeds take care of it, Stevens wisely submerging his pedal work. In addition to a snappy "stop time" effect, "Mighty Lak a Rose" is mediated for good measure. "Idola" is an Oriental phantasy, the banjo twanging forte, strange as it may seem for an Oriental composition. The strings, though, come in to balance it later.

WHERE THE VOLGA FLOWS (Fox Trot)—Rudy Wiedot's Californians

SUEZ—Same—Brunswick No. 2283

"Where the Volga Flows," by Lee David and Benton Ley (nom-de-plume for Benjamin W. Levy), was originally published by the latter's

firm, B. D. Nice & Co., before Witmarks took it over. Witmarks' arranger, Louis Katzman, then added to it in orchestration and thus became a co-author. The song is a fox trot adaptation of a number of Tschalkowsky's airs, and probably is intended to strike a responsive chord like the "Song of India" did. The theme, however, is too pedantic for popular appeal, although it makes for a staid and decorous dance. That probably is the main purpose of the song.

On the reverse is "Suez," in which Ferdie Grofe, Paul Whiteman's pianist and arranger, had a finger, although the arrangement and theme are rather familiar in construction. But at that, all Oriental tunes sound alike and one may as well dance to this as anything else.

HONOLULU HONEYMOON—Ferrara and Franchini (Instrumental)**HAWAIIAN NIGHTINGALE**—Same—Pathe No. 20762

Ferrara and Franchini, Hawaiian guitarists, formerly adapted any kind of waltz song for recording purposes, but with the large current output of Hawaiian tunes they must be working overtime for the various companies to "can" every one of them. Truth to tell, they all sound so much alike one must be extraordinary to stand out. However, the two Franks have proved themselves masters of the guitars long ago to require commenting on the technique.

SOOTHING (Fox Trot)—Oriole Terrace Orchestra**LOVEABLE EYES**—Same—Brunswick No. 2280

"Soothing" is truly a soothing fox trot, slow, sustained, melodious. The Oriole Terrace orchestra sounds like a newcomer to the disks and should prove a welcome one. Whoever makes the arrangement for the band has secured some novel effects in the first number, making it sound like a symphony string orchestra in spots.

"Loveable Eyes" leads off with the basso saxos hiccupping and takes each sax up the scale. An echo arrangement wherein the saxos pipe the melody and the clarionets echo back puts quite some "kek" into it.

Since these reviews have appeared a number of cabaret orchestra leaders have admitted they "get an idea" of trick arrangements from any disk that is recommended as a good arrangement. This record is of that kind.

ALL OVER NOTHING AT ALL—Nora Bayes—(Vocal)**KINDNESS**—Same—Columbia No. 3601

Miss Bayes does two different types of numbers on the July releases. One is a light love ballad, delivered in her inimitable style, and the other is a sort of sermon song, the Golden Rule in lyric form.

There is a sound gospel in the "Kindness" lyric too, which the comedienne handles in a fashion that suggests she has an aptitude for sedate songs as well.

SKATERS WALTZ—Robert R. Shultz (Instrumental)**THE HIGH RIDERS MARCH**—Same—Gennett No. 4854

This disk is a musical treat for one who can appreciate Mr. Shultz' expertness on the zither. The zither is a stringed instrument that is plucked and stilled with the other hand to prevent overtones. The instrumentalist must be exceedingly proficient to get a loud, distinct melody out of it, and the process through the recording laboratory certainly does not enhance it. It is, therefore, so much more to Mr. Shultz' credit for what he has done with the two standard selections he has "canned." It is a novelty record.

STATE STREET BLUES (Fox Trot)—Synco Jazz Band**HOT LIPS**—Same—Pathe No. 20770

Any blues, if it ever reaches the recording stage, must be good for one reason or another. If it lacks melody, it probably is a wicked toddle. Or it may be a good comedy number. "Hot Lips," though, has both melody and novelty. It is by Henry Busse, the "hot lips" cornetist of Paul Whiteman's band, who also collaborated on "Wang Wang Blues."

Large-Davis are in on the "Hot Lips" number, the title coined from Busse's appellation. It should develop into a k. o. of a song and dance hit.

"State Street Blues," as played by the Synco band, a corking combination, looks good also if properly exploited.

IN BLUE BIRD LAND (Fox Trot)—Paul Biese's Orchestra**I WANT YOU (Fox)**—Ray Miller and Orchestra—Columbia No. 3610

It is only natural that Biese, a Chicagoan, should record a tune that emanates from the Windy City and is best known there, in fact. It is one of those melody fox trots that were the vogue until the choppy, eccentric compositions gripped the dancers, although, after all is said

and done, the smooth fox will hold away the longest.

Ray Miller's "I Want You" recording has a little more flash and dash to it than some of his first work. He has peppered it with some of Paderewski's "Minuet" and other classics, making the Hugo Felix song thing of distinction. It is from "Marjolaine," the musicalized version of "Pomander Walk." Why the song has not been recorded before is a mystery in itself. It has delicacy and charm that is appealing.

SWANEE BLUEBIRD (Fox Trot)—Bennie Krueger's Orchestra**SWEET INDIANA HOME**—Same—Brunswick No. 2281

For dance purposes, these two straight foxes are intended primarily for that reason. Both songs were "made" via the dance floor, the "Swanee Bluebird" number being adapted from the chief strain of "Way Down Upon the Swanee River." It is cleverly worked in, and with that familiar something to catch the ear, it should not be surprising the song catches on still further. In idea it is a Dixie-Pollyanna hybrid, sure-fire lyrically, anyway.

"Sweet Indiana Home" (Donaldson) is a dignified dance number, played simply and effectively by Krueger's orchestra.

K-K-K-KISS ME AGAIN—Billy Jones (Vocal)**GEE! BUT I HATE TO GO HOME ALONE**—Same—Pathe No. 20765

"K-K-K-Kiss Me Again," a stuttering number, may develop into another "K-K-Katy." There is room for a novelty song of its kind just now. It tells about stuttering Susie who starts to say good-bye to her beau at nine but does not finish until daybreak because of her stuttering insistence to be k-k-kissed again. Jones has caught the spirit happily and puts a kick into it.

"Gee! But I Hate to Go Home Alone" is adequately rendered by the same singer in a more serious vein.

BY THE SAPPHIRE SEA (Waltz)—Green Brothers Novelty Band**MOON RIVER**—Same—Edison No. 50974

As always, the xylo thumping features the Green Brothers' work. Ted Snyder's "By the Sapphire Sea" makes an even more pleasing waltz than a fox trot.

"Moon River," medleyed with "Colorado and You" is also a waltz, the tinkling hammering injecting a snap into it.

JUST A LITTLE LOVE SONG—Ernest Hare (Vocal)**ONLY A SMILE**—Same—Brunswick No. 2285

Ernest Hare is always a convincing vocalist, his baritone carrying a strength that impresses. In the "Love Song" number, made popular first as a dance tune, he has a corking lyric to sing, although the ingratiating melody appeals first time heard. A neat saxo interlude is sandwiched in between the choruses.

"Only a Smile" (Edson-Zamec-nick) is a sentimental ballad that grows on the listener with repetition. A bells and chimes interlude adds a little dash to it. Without taking away anything from Mr. Hare's ability, the constant use of the words "just," "shadows," "shining," "joy," etc., in both lyrics only enhances the singer's continuous pronunciation of them as "jee-ust," "shee-adows," "jee-oy," "shee-ing." It's those little things that count, although they certainly don't do much damage.

NOLA (Fox Trot)—Don Parker Trio**I LOVE HER—SHE LOVES ME**—Same—Pathe No. 20769

Arndt's "Nola," since Vincent Lopez arranged it, has proved a popular dance tune. It has an odd, well defined rhythm, melodious without, that makes for a sprightly dance. Don Parker, one of Whiteman's saxophonists, has given the pianist and banjoist who complete the trio a chance to shine here as well as in the other number when the banjo stands out. Parker injects nuance in some of his arrangements, the idea of sax and banjo "conversing" adding zest to the dance.

MEMORIES OF THE SOUTH (Fox Trot)—Ernest L. Stevens (Piano Solo)**NOLA (Fox Trot)**—Vincent Lopez and Orchestra—Edison No. 50960

Ernest Stevens has arranged a number of standard southern airs into a fox trot that is as danceable as it is pleasing aurally. Felix Arndt's "Nola," adapted for dance by Vincent Lopez, is snappily delivered by the arranger's orchestra. Lopez practically "made" the composition worth while for the mechanicals through his arrangement and introduction at the Pennsylvania Hotel, New York.

STUMBLING—Margaret Young and Bennie Krueger's Orchestra**NOBODY LOVES ME NOW**—Same—Brunswick No. 2284

Margaret Young is singing the popular "Stumbling" on the current Brunswick discs, assisted by Krueger's orchestra. The songstress' clear enunciation does much to enhance the meaning of the lyric. Because she has a new set of words

BED-SIDE CHATS

BY NELLIE REVELL

According to Wm. Raymond Sill, I could never qualify as an authority on Who's Who, apropos of my list of newspaper men who have made their influence felt in the producing, playwriting or managerial end of the theatre. Will writes:

Dear Nellie: Apropos of your list of newspaper men, Charles Bancroft Dillingham and Alexander John Bruce Edwards never worked on the Hartford "Courant"—they served on the Hartford "Post," with Dillingham getting \$15 a week, Bruce \$12 and I \$10.

Our local offices were Heublein's, Cafe, and we got out a darned good paper. You also forgot that Bide Dudley once worked on the St. Joe "Gazette," made famous by Eugene Field by his poem, "When I Used to Do the Local on the St. Joe Gazette." Don't forget that Glen MacDonough was on the "Sun" and wrote under an alias for "Town Topics." Don't forget that John Peter Toohey once worked for the Scranton "Miner's Torch," and also the "Evening World," and that Ring Lardner was on the "South Bend Advocate." Jimmy Montague was on the Seattle "Post-Intelligencer," and—well, I could go on indefinitely if it would be of any use to you. Although I am not a producer (as Tommy Gray will tell you when I produced a sketch he wrote for Lord Dunsagan), yet I have worked for the Winsted "Citizen," Hartford "Post," Minneapolis "Tribune," New York "Recorder," New York "Journal," New York "American," New York "World," and am the oldest living graduate of the New York "Morning Telegraph."

Come down and see Mrs. Sill. She has lost over 55 pounds.

The hotel business is rotten, yes?

With best love from us all.

BILL

Years ago, when Bruce Edwards, now Charles Dillingham's general manager, first broke into the business, he was ahead of Julia Marlowe in "When Knighthood Was in Flower," and Bill Sill was ahead of Stuart Robson in "The Henrietta." Bruce and Bill had been playmates together on the old Hartford "Post." It so happened that they met in Minneapolis. Bruce was a busy boy those days. He had to go to Duluth for Miss Marlowe and asked if Bill would take care of his Sunday ads for the Minneapolis papers. Bill said he would wire him to Duluth just what he had done. On Friday night Bill wired him: "Minneapolis is the biggest flour manufacturing city in the world. Appreciating this fact, and believing it will be a good business stroke, I have made your Sunday ads read:

"Charles Dillingham presents Julia Marlowe in Charles Major's romantic play, 'When Knighthood Was in Flower.'"

"This should make a big hit with the Pillsburys, Washburns, and the rest of the local playgoers. Advise if I have done right."

The early train brought Edwards purple and indignant to Minneapolis from Duluth. Meantime Bill had taken a train for Omaha, but Bruce bought several rounds the next time they met. Of course Bill had not changed his ads.

Harry Van Hoven, who left Broadway flat to ballyhoo a large summer amusement resort in Baltimore, comes back to New York now and then to look over new attractions for the park. They are going to present grand opera in the park's mammoth theatre—one of the largest stages in the east. At this hotel a summer resort booking agent came around to sign up a snake eater, a coon dancer and a knife thrower. Van explained that they were going in for grand opera.

"What!" cried the agent. "You don't mean to tell me you're to let 'em yell opera from that wonderful stage?"

I am surprised at the number of people who did not know Lillian Russell had four sisters. Mrs. Schultz and Mrs. Nan Ross recently passed on. Mrs. Hattie Colburn, non-professional, residing in Schenectady, and Suzanne Westford, now playing in the Lyceum Theatre Stock Co. in Rochester, are the surviving two of the quintet of the beautiful Leonard girls, three of whom were on the stage. Suzanne Westford was in "Clarence" during its entire run and came over from the Hudson theatre to my apartment across the street to sit with me the first three months I was in bed before I was brought here.

It is pleasing to report Rose Coghlan has recovered sufficiently from her recent collapse to be able to attend the meetings of her favorite club, the Professional Woman's League.

Harold Orlob found time between forming and directing millio-dollar corporations, composing music for Alan Dale's latest effort, and collaborating with Otto Harbach on a couple of shows, to run down to see how I was standing the heat, and to bring me the records of selections from "Listen Lester," all of which he composed, and incidentally was the last show I exploited; also the last one I witnessed.

Julie Delmar got a good laugh at meeting my nurses. One named Keith and the other named Casey. I also know a spine specialist named Albee. I call my history chart my route sheet, and call the doctors agents.

I see by the papers that Ford is going to start a plant down in Mexico. I wonder if that is his idea of reprisal.

My foreign mail convinces me that my friends traveling abroad do not forget me. This week's mail includes letters or cards from Max and Tillie Winslow, Mrs. Chas. Maddock, Clifton Webb, Alice Rohe, Bert Levy, Peggy O'Neil, Mathew White, Jr., Sophie Tucker, Frank Price, Jr., B. S. Moss and Fannie Hurst. The latter two arrived on the same boat with their cards.

Fannie Hurst says she returned sooner than expected because there was no spaghetti in Italy, no ham in Hamburg, no cologne in Cologne, no Swiss cheese in Switzerland, and, judging from the number of Americans she saw abroad, she feared there were very few Americans left in America and we might be lonesome. So she came back home. And I'm mighty glad she did.

Mr. and Mrs. Lou Wiswell, Zella Sears, Frances Rockefeller King, Mrs. O. L. Hall, Esther Linder, Libbie McCann, Nellie Sterling, J. J. Maloney, Mrs. W. H. Donaldson, Molly King, E. F. Albee, Roger Imhoff, W. Dayton Wegerfarth, Ada Mae Weeks, Connie Farber, Harold Orlob, Thos. J. Ryan outgassed the doctors on something to bring or send me that wouldn't interfere with their plans and specifications for my new figure.

That will make the disc sound new.

The "Nobody" number is of the usual "my sweetie's left me" blues

wail, Miss Young insisting she is so lonesome she would even be glad to see the landlord and, what's more, let him raise her rent if only he would stay a little while when he calls. It winds up with an indignant shout, "I'm a woman that don't do without love now." What a blues.

Abel

IRENE FRANKLIN

Songs
16 Mins.; Three
Palace

Burton Green is not with Irene Franklin on this trip, although he is programmed as presenting her. Instead, Andy Ilyne officiates as musical director for the songstress from the orchestra pit, Miss Franklin singing with orchestra accompaniment throughout. She does six new numbers, each programmed by title, words by Miss Franklin, tunes by Mr. Green.

The first, "In the Spotlight," serves as an excellent introduction, little circular mirrors lining Miss Franklin's wrap. These are employed for audience reflection, although not focused anywhere particularly, in the nature of an audience or "intimate" number, as has been done before with hand mirrors and the like. The second number, "I Want to Go Back to New Rochelle" is the wail of a commuter who is trying to solve the timetable puzzle after a shopping trip. Miss Franklin is in eccentric hick get-up, goloshes and all, bewailing she misses her home where the mortgage climbs on the door, and the pitfalls that await a visitor to the big city where pastry inhalers (new one for cake-eaters) accost her when they spy the goloshes.

A bathing girl number followed, Miss Franklin in a stunning beach outfit and cape effect lined with goldfishes. She discourses that "I Isn't the Sunshine" and other things that fetches the men to the beaches, nor is it what the women wear—it's what they don't. A follow-up on this is a bathing girl of 1893, with an "I Was the Belle of the Beach" number to suit. The outfit permits for more elastic imagination than does the modern beach attire, a prop carb being hitched to the nether portion of the bathing suit.

"I've Lost My Dog," a kid wail for a strayed canine, with Miss Franklin in a nifty summery get-up, took her off nicely for encore recalls.

Her sixth programed number, "Help! Help! Help!" is the wail of a fireman's jealous wife who pleads with the brave fire fighter to keep his mind on the fire. The fact that his engine house covers the Broadway territory and because of the unusual abundance of fires that happen at night keeps her in trepidation. As she explains it, once water gets on those silk and satin boudoir trappings, it's kind of difficult for a fireman to keep his mind on the fire.

Miss Franklin has a coking song cycle for vaudeville. The tunes have an appealing lilt, and if Miss Franklin really wrote those comedy lyrics there's another field waiting for her. She was a decided hit closing intermission at the Palace. *Abel.*

CHING FU LEE

Chinese Violinist
12 Mins.; One
H. O. H.

Ching Fu Lee is a young chap in Chinese attire. He is evidently an American-born Oriental. His efforts to speak broken English were obviously affected. Opening with a classical number on the violin he blends into pop songs. A "request" for the audience to signify their preference for pop or classical selections resulted in a tie, with the musician obliging each faction.

The boy strips to evening dress, attempting comedy by the removal of the clothes in view and missing widely. More violin and a dance brought him back for "Eli, Eli."

The act is valueless. The youth is but a fair musician and the turn possesses no comedy value. At this house a good natured grin was his principal asset and sufficed. *Amateur.*

DE LOACH and CORBIN
Colored Singers and Dancers
14 Mins.; One
City.

DeLoach formerly appeared with a man partner. Now he has a girl with light complexion. The man works in blackface and does a strenuous impersonation of Al Jolson doing a "mammy" song. Familiar style of talk without much point and no novelty.

Trouble is the pair insist upon doing "polite entertaining" which is fatal to colored acts nine times out of nine. The girl makes a change into an elaborate spangled frock and does a solo with a pretty pronounced "shimmy" as an incidental. The man meanwhile changes to long frock coat of white, a la minstrel, and they finish with a double number and fast dance. This is the best. They have a cakewalk for the finish with more of the coy shimmying by the girl. Small time filler. *Rush.*

MAUD EARL and Co.

Songs
17 Mins.; One (Special Drop)
Riverside

Maud Earl has established a precedent among single women in the manner in which she invariably fortifies herself with a new idea to develop her vocal efforts. In her latest vehicle programmed as "Songs a la Roulette," she has Hal Findlay at the piano. The music and lyrics are credited to Arthur Behm.

A roulette wheel is employed to determine what style of number Miss Earl will sing. Between each of the numbers she returns to the wheel, using a nifty lyric to work up the idea. After the initial spin Miss Earl does a love song, topping it off with a high note. "Just a Kiss" and a selection from "Rigoletto" follow. Both display the range of her voice. For an encore a published number is used in conjunction with an impersonation of Galli Curci singing it an octave higher than originally written.

Vocally, Miss Earl does not leave a doubt. She can be relied upon for results in that. The roulette idea is nicely worked up, and the act in its general makeup looks sure for an early spot in the bigger houses. *Hart.*

HAYDEN GIRLS (14).

Dances.
20 Mins. (Cyclorama).
Garden, Baltimore.

Baltimore, July 19.
This act, advertised as an importation from the London music halls, is one of the finest of its type that has been seen in Baltimore for a long time, whether in the big time or pop houses. If it were not for the abominable orchestra which is at the Garden, the act would be one of sheer delight.

As it stands, it is one of the speediest aggregations of dancing girls ever gathered together. Their director has arranged a series of steps that are lively and interesting. The only serious fault is that the costumes are unchanged during the turn. A solo dancer, dressed to suggest Bessie McCoy, executes some hard high kicks, and goes over with a bang.

The girls' formations are simple enough, yet there is such precision in their dancing and it is all characterized by such unison that the whole effect is remarkable. The turn is playing three shows daily at the Garden, and is doubling at the Century roof for a midnight show under another name. C. E. Whitehurst, owner of both the Garden and the Century, said that if the act gets by, he intends to use it on the roof during the winter. The act gets by, and gets by with one of the most positive bangs that the pop stage has heard in a long time. *Blak.*

? WITH REX MCGAUGH

Singer
14 Mins.; One
23rd St.

Soulful looking youth takes his place at the baby grand and after a few bars is joined by a man with a narrow black mask across his eyes. He goes into a tenor solo without introduction, the number being of standard operatic quality. He sings three numbers in a line, all straight concert stuff, the mask being the only vaudeville feature of the turn.

After the trio he departs to allow the piano player a chance to play a solo with more technique than melody at the start, later running into rag. Then the masked singer returns for several more numbers, sentimental ballads. He got enough applause to take an encore, but it required fast footwork to get back before the applause died away. The singer's voice is agreeable enough, but not sufficiently striking to make anyone believe the mask conceals a personage of importance. Except for that detail, it's just a concert program number of medium quality. *Rush.*

TOY LING FOO and Co. (3)

Magician
9 Mins.; Full Stage
58th St.

Despite the Chinese billing and costuming it is apparent the moment that this magician steps on the stage he is not what he appears to be. With the aid of two girls and one male assistant he runs through the usual routine of appearance and disappearance tricks, with a bird cage as the first of these. This is followed with the producing of a number of pigeons. The greater part of the tricks are rather crudely manipulated and with planting and loading practically visible from the audience at all times. It is a small time act and that is about all that it can hope for. *Fred.*

GLENN ANDERS and Co. (2)
"The Letter Writer" (Comedy)
20 Mins.; Two (Special)
Riverside

Glenn Anders gained considerable prestige last season as leading man in A. H. Woods's "The Demi Virgin." For vaudeville he has been supplied with a vehicle by Edwin Burke and S. Kay Kaufman, produced by Lewis & Gordon.

The producers have gone to no great expense in staging the piece, which, in all probability, is being used by Anders to fill in time between production engagements. "The Letter Writer" is a fast comedy. Anders is a bashful stuttering youth afraid to tell his sweetheart he loves her.

He seeks the advice of a professional letter writer who handles such cases by furnishing the necessary punch in his love notes. The writer asks the youth to take his place for a while to see that he is not the only one in trouble. A flapper enters for advice. She wishes to marry a widower with five children, but wants him to get rid of the children first. The youth advises she seek a boy of her own age and leave the old men alone. An elderly woman desires information as to how to word a letter to her son who has just been sent to the Tombs. The substitute letter writer tells her to see his brother, a lawyer, who will see that her son secures his release.

The third is his own sweetheart. Hearing her voice he hides behind a screen and calls the proprietor to handle the business. She desires advice as to how to have her sweetheart propose as he is so bashful. From behind the screen he learns that she really loves him and that eliminates all of the bashfulness and stuttering.

During the 20 minutes devoted to the sketch Anders works with a vengeance. He has the center of the stage throughout and keeps up a steady flow of chatter. Ann Walters handles the three female characters, doing them convincingly and displays a wide range in character work. William E. Morris carries the other male role satisfactorily. The action of the piece takes place in "two" drops employed. A drop in "one" is divided in the center, leaving a small opening. The usual house prop furniture is used to give an office atmosphere. The other drop is used as a background, both being dark. The cost for staging has been placed at a minimum.

The piece has speed and a capable juvenile leading man. No. 3 at the Riverside, it brought forth many laughs. It should do at least once around in the two-a-day houses, but lacks class through the production. *Hart.*

BERNARDO and LEON.

Songs, Talk, Comedy.
15 Mins.; One.
H. O. H.

Man and woman talking and singing combination. The girl is a stately looking blonde with fair soprano. The man attempts a variety, including character bits of Italian, Hebrew, Scotch, English and dramatic. He does best with the Italian, and should stick to that.

The material is weak and familiar, consisting mostly of standard songs. An Italian song, well handled by the man, landed most solidly. He delivered it intelligently with pleasant singing voice and mastery of dialect that was in decided contrast to his other attempts at character, all of which were unconvincing.

The girl is a capable feeder and a distinct asset through her appearance and other talents. With the proper material this pair could go right along on the small time bills. Their present act won't do for anywhere. *Con.*

VIOLET and LOIS.

Songs and Musical.
15 Mins.; Two and Three. (Special Drops, 2.)
City.

Two neat-appearing girls, a blonde and a brunette, in green and red iridescent evening gowns. The blonde goes to the piano. They vocalize a popular number, getting excellent harmony through nicely blended voices.

The dark-haired one solos a violin number while blonde changes to black decollete to return to the piano while they vocalize. A piano solo follows and lands.

The divided drop in "two" parts, revealing the other girl in gypsy costume in appropriate set. They double a number, following with a violin and piano number. A harmonized song concluded a strong offering for anywhere. They caught on solidly here in fifth position. *Con.*

EARL CAVANAUGH and CO. (4)
Travesty Skit
21 Mins.; Full Stage (Special)
23rd St.

Chaotic turn probably in process of being worked down to an act. As it stands it doesn't get anywhere. Stage is boxed in to show the dining room of a road house. Woman is alone at the opening, but presently her husband, who has been out all night, enters and goes into fast patter of explaining where he was. The patter was so fast that scarcely a word of it got over the footlights.

The road house has been engaging a cabaret show. Presently a blonde flapper makes her appearance as one of the performers, doing a dance to show her ability. A young man is concerned in the preliminary action, but where he fits in does not appear from the dialog, which might as well have been in Russian for all the meaning it conveyed. The quartet is completed when an old man in yachting attire comes into the proceedings.

Cavanaugh is apparently the husband. He does a combination of nut comedian and flash kidding in the style of the late Peter Dailey. When the talk is understandable it is amusing, with such lines as "What do you know?" "Nothing." "Well, you're holding your own." But the odd part of it is that just as soon as somebody gets the audience interested he or she is interrupted and they plunge into something else, like a cafe table scene lifted from an old-fashioned burlesque show.

Specialties are interpolated from time to time. The blonde flapper dances, the juvenile sings and for the finish they go into a quartet. For the curtain the wife announces that this is her night out. The blonde flapper makes the same announcement and deposits a baby in the husband's arms. When the curtain rises it is disclosed that the baby is a real one, a tot of about five years. There may be something in the skit if one could only understand what it is all about. A start all over again is recommended. *Rush.*

REILLY and ROGERS

Comedy Songs and Talk
14 Mins.; One (2); Full Stage (8);
One (4); (Special Set)
City

Hodge podge singing and dancing skitlet draped around an idea. The girl appears in the first entrance with face illuminated for telephone bit that informs the audience she is conversing with a doctor who invites her to visit his lunatic asylum. The man ditto in the other entrance and ditto the visit.

At lights up the girl walks across the stage, a sign informing that she is on her way to the nut factory. The male in street attire with nut mannerisms follows, pausing long enough to solo a pop song that fits the story. The act goes to full stage, a special set revealing the doctor's office in the asylum. The man arrives to the accompaniment of yells from the invisible inmates. The girl follows. They mistake each other for lunatics. He "nuts" the part. A song and dance by the girl is worked in, also some crossfire that didn't get much here.

After mutual identification by the means of dropped cards is accomplished back to "one" for the usual flirtation and double song finish. The turn is acceptable as a three-a-day comedy offering. Beyond that it has no possibilities. They caught on nicely near the finish in third position at this house. *Con.*

RAYNOR and NERRIT.

Comedy Talk, Songs, Dancing.
14 Mins.; One.
City.

Raynor is the comedian. He affects a red putty nose and trick hat, also nondescript attire. Nerrit, a tall, blond, well-put-up chap, was formerly the straight of Hughes and Nerrit. In this turn he appears to much better advantage, coupled with an experienced comic.

The pair open with an "interruption bit," when Nerrit attempts a song. Frequent repetition of the dialogue "Who? You! What?" with the straight knocking the comic down at the word "What?" was good for laughs. A song carried the idea further.

Nerrit sings a ballad acceptably in a strong tenor voice; also harmonizes with the comedian at the finish. Raynor gets laughs with eccentric bits and mannerisms and introduces a good soft shoe dance.

The act should prove an acceptable addition to the three-a-day bills. In the next to closing spot at this house they had to encore. *Con.*

"FATE" (3)
Dramatic
19 Mins.; Full Stage (Special Set)
H. O. H.

This sketch, written around reincarnation by Mary Bourn and Archer Dean, shows possibilities. A capable cast of three helps get the story over. It is inclined to talkiness, but holds a grip.

A wealthy business man bewails he hasn't a son to take his business. A daughter incurs his displeasure by refusing to send a telegram with lying statements about some business deal. A "yogi" in Hindu attire enters as the girl is monologing her despondency. She tells the turbaned visitor her story. He convinces the father of his unjustness by hypnotizing him and producing an imaginary scene in which his son, trained by the father in lying and business deceit, has developed into a crook and drug addict.

A lighting effect with the appearance of the son and daughter in the "vision" occurs back stage. It is seen through a transparent drop. A box bedroom set is used. The father is seated at his library table during the action. The Hindu and daughter double into the "cut-in" as the son and his wife whom he has won away from another man by his lies.

The father, horrified at the havoc his twisted philosophy has wrought, comes out of the trance and embraces his daughter, with the Hindu consigning them both to the care of "Buddha" and departing.

The library set needs replacement. It destroys what little "atmosphere" the turn possesses, leaving the burden on the three people, who are unusually talented for vaudeville. The story is well told, but could be cut considerably, principally several of the "yogi" speeches. At the Harlem they sat in tense suspense, unusual for a try-out of this kind. *Con.*

NAN TREVELINE and CO. (1)

Piano and Songs
14 Mins.; One
City

"Assisted by a male pianist who is a finished accompanist and soloist, Miss Treveline, a comely soubrette, delivers a routine of popular songs, mostly running to jazz and popular themes. Opening with a pop song, the artist got away to a fast start with her pleasing voice and delivery. A semi-baffled followed, also well handled, with the inevitable patter version included in the number. A tough number next didn't maintain the average. Miss Treveline lapsed into Hebrew dialect on this one at one or two stages.

A piano solo of classical, operatic and pop, with a novel arrangement, plugged a wait while the singer changed to black knee-length jazz costume for a wow of a number for it and ideally suited to her voice, personality and delivery. A bit of jazz stepping was interpolated in this and proved a strong closer.

The act will do for spots in the three-a-day houses. At this house they were second. *Con.*

BOND, WILSON and Co. (1)

Comedy Skit
14 Mins.; Full Stage (Special)
58th St.

A comedy offering with three people, two men and a girl, that will do for the small time. The scene is laid in an undertaker's with the straight man and girl in charge. The comedian in blackface enters and applies for a position. A number of trick props on the stage, such as plaster busts of George Washington with movable eyes, etc., assist in getting laughs through the apparent fear of the blackfaced comic.

The act is rather talky at times, and a little more action would help considerably. At present the entire offering depends on the comedian to carry it, his work being a series of exits and entrances with repeats of the same bit of business, that of being frightened continually. *Fred.*

BARON ARSENIAN and CO. (2)

Dancing
12 Mins.; Full Stage (Cyc.)
23rd St.

Silver cloth drop furnishes the background for man and woman (Gladys Miller), in familiar routine of ballroom dancing. They carry their own piano player, a capital performer, although lacking in ease and stage presence. The dancers have nice looking costumes, but nothing new to offer.

They start with the Argentine, go into the hesitation and finish with a whirlwind fox trot step, the piano player filling in the intervals for their changes. Straight specialty with no new twist. *Rush.*

CONSTANTINE

Acrobat.
7 Mins.; Full Stage
City.

Single man doing small amount of excellent ground tumbling such as back twisters, and a considerable routine of novelty handstand work on queer kinds of apparatus. His riggings are shabby looking and the familiar red velvet trimmings threadbare. By the way, they are marked "Henry" in gold embroidered letters.

One device is a pair of grips at the ends of what looks like baseball bats. The bats are hinged into the table with a rubber between them. Taking a handstand, the worker spreads the grips slowly apart until he is able to take up a handkerchief with his teeth from the rubber line between the grips. The other apparatus couldn't be described. It makes one think rather of those complicated mechanical fooleries of Rube Goldberg. The devices are only complicated, not interesting, and one cannot tell whether the feats performed on them are skillful or not. Smallest of small time openers.

Rush.

MOORE and DAVIS

Musical
14 Mins.; One
City.

Capital novelty musical turn for small time bills. Two men in evening clothes walk on cold and seat themselves. One has what he announces is the only eight-stringed guitar in the world, and upon this he achieves some interesting musical effects, particularly those harmonics associated with Hawaiian native melodies.

The other man has a larger guitar with two independent keyboards, used mostly for a "plunk-plunk" accompaniment to the Hawaiian effects. The player of the larger guitar also sings, but why he should pick on "Donna Mobile" for a tenor solo in the middle of a freak musical turn is one of those mysteries. Maybe the idea is to contrast with a sentimental ballad which he also sings.

For the finish one of the men first and then both play with violin bows and xylophone hammers on a hand saw. When only one plays, the suspicion is that the partner provides the music off-stage, but the duet with both men in sight discounts this idea. It was a whale of a hit at the City on No. 4. The pair were called upon for a speech, following a demonstration for an audience of the City grade.

Rush.

LYNN and LOCKWOOD.

Comedy Character Comedians.
14 Mins.; One
City.

Two character comics doing old Rube characters. A dark stage entrance has one carrying a lantern. Some switching on and off of the house foots to the cueing of a whistle gave an excuse for crossfire. The pair, seated on a beer case, which one terms a "hope chest," then proceed to crossfire and maltreat each other.

The rheumatic gout effect, a standard bit with this type of turn, was good for laughs, as was also most of the talk, which was well handled. One has a high tremolo voice that made for comedy. An old song nicely harmonized also clicked.

The rest of the act consists of crossfire, dancing, a comedy boxing bout and five and yodel duet that correlated them one of the hits of the evening. It's a sure-fire spot holder for the intermediate bills.

Con.

GLADYS and VENUS

Acrobatic
10 Mins.; Full Stage
58th St.

Two girls presenting a fast and flashy routine of acrobatic and contortionistic work. Two corking tricks presented by one of the girls, who is of the slighter build of the two. They are apparently foreigners and work with a snap, usual in the imported turns. Opening the show at the 58th Street, they impressed. It is a good opening turn for most any of the smaller big time bills.

Fred.

ROEDER and DEAN.

Comedy Trapeze Act.
6 Mins.; Full Stage.
H. O. H.

Two men, one attired as a "dame" of the scrubwoman type for comedy purposes. The pair do the standard trapeze routines, averaging with the turns of this calibre.

A corking finish is secured by the comic swinging over the pit, finally dropping to a sitting position on the stage. It's a dandy fall. A good either enter for any of the pop bills.

Con.

"THE INTRUDERS" (3)

Audience Act
20 Mins.; Full and One
58th St.

The billing, "The Intruders," is intended to mislead. When the card is shown a girl appears and makes an announcement in the full stage set that was "one" previously that one of the acts has disappointed. It is the cue for the two plants, man and woman seated in the audience, to start a row, claiming that they came to see a real act and did not want any substitutes, and that the management is to blame for permitting an act to play an outside club engagement and hold two jobs at one time when there are a number of real good acts looking for work. This line of talk continues for six minutes in the audience. It is much too long.

After this the pair in the audience get on the stage and go into a singing and talking routine that consumes another 14 minutes. For the greater part it is an act that is built along the familiar lines of this type of offering, with nothing in it that would recommend it particularly. It is small time. Fred.

SILVANOFF DUO

Dancing
8 Mins.; Full Stage
H. O. H.

Man and pretty, well-formed girl open with "adagio" double. The girl has youth and grace. The male seems awkward and misplaced. He is in Russian costume, the girl in ballet attire.

A mild Russian solo dance by the man follows, while the girl changes to knickers for a graceful toe dance, fairly well executed with good elevation. Her uncertainty on several spins was probably due to nervousness. He follows with a "hoch" solo dance that passed. A double Russian folk dance with both in native dress concluded.

The girl would pass in a dancing act. She needs experience. Her partner don't hold for anything but the smallest of small time. The combination is futureless as now constituted. Con.

GUNTHER, TENANT and MACK

Singing and Dancing Revue
14 Mins.; One and Full Stage
Special Drop and Cyclorama
H. O. H.

This trio, consisting of a male singing and dancing team and a girl dancer, are doing a small time edition of the former "dancing duel" turn of Beth Berli's. The turn in the main follows the other offering. Both boys open with a double song and have an appointment with the girl. She makes her appearance in time to prevent a duel and decides her favor will be distributed to the most talented of the pair. A singing and dancing duel of double and solo dances follow to the tied finish.

The turn will prove acceptable for pop houses and was evidently produced for that division. They closed a long show at this house, getting as much as any. Con.

LA BILLINI (3)

Handcuff Escapes
10 Mins.; Full Stage
H. O. H.

La Billini was the first of the try-outs. He carries an announcer who preambles the tricks with the stock patter, handling the talk but fairly. The tricks consist of a "pillory" escape, an escape from several knots in a rope while the subject stands atop a tray of spikes in bare feet, and the Houdini milk can trick terribly executed.

All of the stunts were amateurishly attempted with frequent outbursts of laughter from the house when the locks fell apart and other slovenly mishaps occurred. The announcer attempts to alibi were also greeted by kidding from the gallery.

The turn is hopelessly amateurish. Con.

JEAN MORGAN

Song, Dance and Talk
13 Mins.; One
23d St.

Jean Morgan is a personable chap with a soothing southern droll that is an excellent thing to commercialize via patter and incidental small talk. As it is, he does considerable talking, using some more or less familiar dandy stories that won returns.

Opening with a pop song to introduce his first dance solo, he sort of joshed through that number relying on the ensuing number, announced a shuffle dance imitation of a Mississippi levee dandy. It got something. Some more stories led into a sand dance, closing with an encore acrobatic dance. No. 2, Mr. Morgan did nicely at the 23d Street. He looks like a standard early spotter on the big three-a-day. Abel.

PALACE

The Orangeade Act during intermission was encored repeatedly. That was about the only thing strong enough to awaken the audience from its lethargy Monday evening. The house was unusually apathetic, and although comfortably filled by the end of the first act, they came with the idea of sitting back and let the rest of the world go by in the heat. As a result, Herman Timberg, the \$600 No. 2 act, succeeded in stopping the show to comparatively milder insistence than had the house been more ambitious and energetic. It was only to be expected that Timberg would hang up a neat score even in the early position.

Topline honors were divided between Irene Franklin (New Acts) and Van and Schenck, although the bill is laid out in time-table fashion. The two-act, in their third week at the Palace, has had a new catchline coined for them, "The Tiffany Songsters."

The Four Bards opened with a hand-to-hand routine, done somewhat differently, although running a couple of minutes slow through the stalling to play up some of the feature stuff.

sort of nip-up trick, with the understudy supporting another, looked flashy, as did a couple of flying leaps with the interchange of top-mounters propelled through the air.

Timberg, No. 2, had a lot of friends in the house, wise to the reason for his deuce spotting. When he verified, "An imitation of Al Jolson I can do; maybe that's the reason I'm playing No. 2," it struck some as exceedingly witty. Jolson is a Shubert star, and Timberg has been signed to stage two Shubert units for next season. Timberg elaborated a little on his cross-talk with the orchestra leader, Benny Roberts, who fed like an almost veteran. There was so much in fact, possibly the baton wielder was reading it off his music stand.

Frank Ellis in "A Dress Rehearsal," a one-act travesty, made No. 3 a bright spot. The burlesque characters of vamp, villain, hero and heroine are deliciously broad and nonsensical to make it sure-fire for big or small time. Ellis, as the author directing rehearsals, does his ad libbing and wise cracking convincingly from the audience aisle.

He was not the only one to do the audience thing, Frank Van Hoven wandering up and down the house, opening the 47th street fire exits and saying: "Why pay to go to a show where there are more actors out there talking about Albee and Beck?" and "What's wrong with vaudeville?" and performing other shindigs in keeping with his character. And, of course, the usual messing up of the stage in the course of the burlesque magic was sure-fire for laugh returns.

Van Hoven was one of the comedy highlights of the evening. Marga Waldron reopened after intermission, assisted by George Halprin in a unique classical offering. Miss Waldron handles the terps with Mr. Halprin at the grand. He is more than an accompanist, however, proving an addition to the act. He tickles a cruel ivory, the audience en masse falling for his piano work. Miss Waldron, one of the best classical steppers in all show business, was a terpsichorean delight. Magnetic personality and synchronized motion are happily combined to the nth degree. The tragedy dance in Oriental trappings, in opposition to an unwanted suitor's attentions, did not require a program note to interpret it, although most interpretative dances have everything but interpreters.

The toe dance eccentric for the getaway won repeated acknowledgment on each new move and step. Jack Wilson, assisted by Charles Forsythe-Adams, Adole Ardley and Willie Ward, a midget, clicked pretty with their "nonsensical revue." Wilson is in blackface with Adams doing straight. The latter looks like a former member of Ernestine Myers' act. He is a worthy straight man doing a light tan to Wilson's cork. Miss Ardley is also slightly tan hued; Willie, the midget, appears in blackface bell-hop get-up. Adams does "Macaula" for his solo, the spot showing off the silk gloves strikingly and calling attention to the fact he would make a better appearance without them. Miss Ardley engages in a money bit with Wilson and Adams, the former pulling more than a couple of nifties through ad lib repetition of lines used by the preceding acts. The straight asks him "What are you doing here?"

Wilson returning "I was in the neighborhood looking for some real estate," which was the played-up entrance cue for the hero in the "Dress Rehearsal" act. When Wilson pulled something about Frank Van Hoven, the latter entered with a cake of ice, which was an important prop in his act, and presented it to Wilson.

Van and Schenck accounted for some of the draw, judging from the entrance acknowledgment. The boys are truly imitable in selling a pop or restricted song, and therein lies their distinction.

Leon and Co. closed with a first-rate magic act, including a number of illusions that mystify. Edith Packard assists as the disappearing subject in a number of flashy

effects. The act held like a vise, losing nary a soul. As a closing turn it's sure-fire, although it would play just as prettily on some layouts in No. 3 or closing the first half. It is worthy of spot billing on its merits and entertainment. Abel.

RIVERSIDE

Before a handful of people Monday evening the current Riverside bill gained recognition notwithstanding two single women in the first half were permitted to use the same published number in their routine. Apparently priority in the use of numbers has passed out of existence. That two singles both relying entirely upon vocal efforts should be placed No. 2 and No. 4 was sufficient without permitting them to come forth with the same published number, which was also introduced for the third time in the second half instrumentally as a dance accompaniment.

Monroe and Grant with a novel trampoline offering opened the show. The boys worked diligently during the six minutes and hit a responsive chord. Maud Earl and Co. (New Acts) No. 2 moved along nicely with a high-class vocal routine. Miss Earl was the first to use "April Showers," later brought forth by Grace Haye. No. 4, Miss Hayes relies entirely upon published numbers with the possible exception of "My Man" (used by Fannie Price). Miss Hayes did wonders in the spot and was one of the applause winners of the evening. She was called back, but begged off, claiming she was not prepared. Special numbers would do wonders for this girl, who has a wealth of personality and the necessary vivaciousness and appearance to make a go of it anywhere. Glenn Anders and Co. in "The Letter Writer" (New Acts) appeared No. 3, doing well in the sketch spot.

George Le Maire assisted by Joe Phillips in "The New Dentist" closed the first half and scored the comedy knockout of that section. Le Maire brought forth laugh after laugh with the rough-house handling of his diminutive partner and the small audience howled continually.

Jan Rubini and Mlle. Diane opened after intermission. Their routine overran the 30-minute mark, but was enjoyed all of the while. Rubini's violin work held the audience. His chic partner added immensely vocally by her coyness and French mannerisms. Lester Allen, who followed, moved along slowly with his comedy, but never left a doubt when the dance work was introduced. Allen added several laughs by referring to the Rubini-Diane combination, and finally brought the couple out for a kidding bit. Allen topped off his work strongly and secured an applause outburst.

"The Little Cottage," a production act, closed the show. The turn has seen much service, but still retains its freshness. Frank Sinclair and Cliff Dixon handle the bulk of the work, with Ethel Russell featured among the women. Marie Saxon and Kathleen Morris prove a good dancing combination. Hart.

STATE

Loew's State Tuesday night when the final vaudeville performance started at 9.30 had two-thirds of a house downstairs. That would have been a mob in another theatre. The rain may have driven them in, but it didn't hold them in, for as the final show started off they commenced to drift out, perhaps through having seen a part of the previous performance.

While nothing much in a vaudeville way, with a Bert Lytell feature and Keaton comedy to hold up the picture end, the variety acts ran somewhat evenly, for a Loew audience, which will stand for a great deal, especially in the summertime.

One of the best acts on the program of eight had Sylvia Moro and Reckless Brothers opening the show in full stage. One of the brothers does only head balancing on a trapeze, in evening dress. He makes the most of his tricks, and the wide swinging balance brought considerable applause. Miss Moro fills out the picture with a song and dance at the opening.

Paramo was second, a young fellow in a light sack suit who bore down heavily upon playing a mouth organ. He had a couple of other string instruments, but the mouth organ is his strength. He played it without landing, holding it in his mouth through pressure for a couple of numbers. It's no doubt a difficult feat to so play, but still it remains a mouth organ. Paramo talked a little, but not too much, nor did the talk interfere otherwise. Quite a number present appeared to approve of the music through the applause.

No. 3 held Shea and Carroll, who seem to have strictly a summer turn for small time. It's mostly pop songs by Miss Carroll and crossfire from Shea, of a medium quality for small time. Shea's piano playing and character dialogs got in at moments and they finished with rather a good getaway number. The present act for the new season will hardly do. It probably will be brushed up in songs and talk. The electrical act of Fred La

Reine followed, with C. Wesley Johnson, Renard and West, and Evans, Reynolds and Kay also billed. Bime.

AMERICAN ROOF

The roof is a pleasant place to sit on a hot night. The attractions are the fire escapes, the "ice cold" lemonade, the rockers in the rear, and, if you have that kind of eye, the ushers. All this has nothing to do with the stage, though it must be yielded that the pictures are not without quality. There is also vaudeville, but the first-half collection this week could scarcely be listed with the attractions.

It is summer, and the prices on the roof are low. One cannot ask so many advantages at the rates and an all-star parade of hand-picked headliners besides.

Jo Jo Dooley was on when the undersigned waited in. He was invisible, being "planted" in a box out of view of fully half the house. Jo Jo (the "Dooley" is something new, and one of the rare instances of Jo Jo pulling a nifty) is of the big time. He used to bob up and clown for male singles. One of the abuses of respectable vaudeville is the "plant," when he irritates an audience by puncturing what might otherwise be entertainment. But when a "plant" becomes an act and has straight supporting him on the stage, this is carrying a joke too high up. Jo Jo's whimsies, when he was audible, which was about half the time, made the house tee-hee in that forgiving way that only honest small-timers can. The act died sitting down—if it can be called an act.

Kennedy and Davies, carded to precede Jo Jo, followed him. Two women cavorted and labored, and passed away. The Berkoffs, hard-working juvenile boy and girl, did well when they went into acrobatics. This is a good Loew act—good enough for any place except that it lacks showmanship and that elusive thing called "class."

A Buster Keaton two-reeler closed the first part, "The Paleface," and very good. Freddy, Silvers and Fuller reopened the hostilities. Freddy is a blackface falsetto singer with no notes, a composite imitation of a dozen blackface yodlers and heavy light comics. The other two are "neat," and one sings baritone and the other bass. If the baritone will get down to a ballad of which he can pronounce the words, and Freddy will get a ballad in his register, and half the bowing and salaming is deleted, this will be a passable No. 2 for the time.

Monroe and Grant gave the show its first touch of thought, intelligence and vaudeville—any kind of vaudeville. With one of the prettiest and most happy little productions seen in a long time, revealing two adjoining stoops, this amusing "souse" and his prima-donna partner got over, the more credit to them, because they did not insult the audience with smut and mildewed barroom cracks.

Kranz and White and Black and White followed, and finished it. The two Whites were not the same. Black and White are two athletic girls who played the Morris circuit years ago and are well known in the mid-west, always O. K. to close, and now they have better clothes, besides. But Kranz and White, veterans of all known species and brands of vaudeville, though they stuck to the script of their talk as heard elsewhere, worked "down" to the mob, and the mob did not quite respond by working up to them—it failed to synchronize somehow, though the applause winner of the show. But—maybe it was the weather.

Foley and Spartan and Morton and Brown, the latter a colored couple, not seen, though this faithful watchdog of the theatre was wiping his brow on the fire escape by 8.31. Lat.

FIFTH AVE.

The slim audience Monday night at the 5th Avenue told the story of the weather. If it were melting before the footlights, what must it have been behind them. Several dancing acts on the first half bill told it with perspiration.

Margaret Severn and Co. in a new dance production number were the headliners, the Max Ford Revue splitting the boards in front of the house. The Severn turn can hold over for a notice until it strikes seasonable weather. The Ford company danced through with Max's tapping going a long way toward holding them up.

Next to closing, Mayne and Warren showed a neat little two-act, a trifle too long, but with a rough dance that was well worth while. If not too hard work, this may be carried to any length. Each of the couple contributes, with Miss Warren having the more opportunities and even given the biggest laughs in the cross-fire. The pair appear to have trained their voices for the orchestra leader. Seldom does the full dialog reach the rear of the house, and the 5th Avenue is a small auditorium. The two-act was framed up last season and should be good for many seasons. Another two-act held Fisher and Hurst, No. 5. Talk about women's intimate wear, with Miss Hurst a model in some place that had a janitor, and Mr. Fisher, the janitor, without an accent. The material intended for laughs at times in

A little broad, such as fingerie talk and there is small plausibility to the story's thread. Miss Hurst sings a couple of pop numbers and the turn did well enough for a swelter.

Next was Claudia Coleman, with her recitations, along the Beatrice Herford lines. "The 10c Store" in title sounds similar to one of Miss Herford's. It is of the languid gum chewing shop girl. The flapper number was liked, also a couple of the others. Miss Coleman was generous, adding a couple of encores.

A noisy crowd in one of the boxes started giving the Severn act applause and seemed to like the idea, keeping it up for the rest of the performance. Max Ford introduced a new way of taking bows, through walking toward the exit, but not leaving the stage at any time until the ensemble bowing of Ford, girls and band.

Lawton opened the show, starting at eight Monday through nine acts the first half, one beyond the usual. Carroll Girls, youngsters, were second, with Innis Brothers third. Bessye Clifford closed the show.

Time.

23rd STREET

A six-act small-time bill without outstanding feature and no special merit or lack of merit. Comedy is reasonably well spread over the running time, but the show is lacking a real laughing splash. Probably the most effective comedy of the evening was the simple turn of Hamilton and Barnes. That's pretty mild fun to hold up a whole show in the feature spot, although excellent in its way.

Probably the booker figured that Earl Cavanaugh and Co. (New Acts) would support this end, but he was mistaken, and, the No. 3 spot failing to deliver, the rest of the show was gone. Minus comedy, a succession of clean-cut specialties might have helped, but the frameup was without this quality and measured up indifferently.

Ziska opened with his magic single, making the most out of the audience play with the steel rings. It's old stuff, of course, but, as usually happens, it's the old stuff that gets over. Hancey and Morgan followed with their musical, singing and dancing offering. The pair are rather puzzling. They sing agreeably enough, the girl plays splendidly on the violin and both dance well, especially the woman. But somehow the whole turn has the effect of a laboriously rehearsed and mechanically presented act, lacking utterly in anything spontaneous. The waltz clog at the finish, with acrobatic incidentals, got them the most.

Not a real laugh so far, and one sadly needed. The Cavanaugh act may some day be whipped into shape for a small-time comedy riot, but in its present shape it's not there. Probably "?" with Rex McGaugh (New Acts) was booked into the following spot in the expectation that the Cavanaugh act would come through, and when it didn't the straight tenor singer wearing a mask all but died. They needed a laugh and declined to unbend until it came along.

The situation was made to order for Hamilton and Barnes with their trick flirtation opening. The audience got a giggle out of that bit, and it was easy for them. The cool, casual fooleries of this pair are very amusing, but scarcely sufficiently vigorous to carry the burden of next to closing a six-act bill, which calls for low comedy or knockabout. The vehicle and the people are clever, but their style of smooth, bright talk is not made for featuring small-time bills. It would be more effective probably around No. 3 in better company. The woman is a really gifted comedienne, with a rare knack of spontaneous comedy somewhat in the style of Lydia Barry. The pair have absolutely no specialty. They don't sing a note or dance a step, but their simple talk occupies an amusing quarter of an hour, not so much by virtue of its inherent sparkle, but rather by reason of the genuine cleverness of the players.

Baron Arsenian, with Gladys Miller (New Acts), closed the show. The film feature was "The Half-Breed," backed up by a Buster Keaton comedy, "The Paleface."

Rush.

58TH ST.

Just a fair small time show at the 58th Street the first half. The business Monday night was decidedly off. Those in the house seemingly came there to spoon. On the left-hand side were three couples in the first rows who sat closely embraced throughout the evening. The heat didn't trouble them, nor did anything on the stage matter much.

Of the six acts four were new. They were Gladys and Venus; Bond, Wilson and Co., "The Intrigue" and Toy Ling Foo and Co. Gladys and Venus opened the show, getting a fair return with a couple of nifty contortionistic tricks. Tierney and Donnelly, a couple of dancing boys who followed, landed at their opening with an old home town number, after which they started stepping in effective manner. Their impersonations of famous dancers brought a number of hands. A burlesque Egyptian dance at the finish got a laugh return which sent them away nicely.

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DET.
144 W. W.
JOHNNY

The Bond, Wilson and Co. offering and "The Intrigue" followed, with Coughlin, Taylor and Co. down next to closing taking the laugh and applause honors of the show.

Toy Ling Foo and Co. in a magical offering finished the bill, getting a hearty applause return on several tricks, especially that of removing his Chinese skull piece and queue at the finish of the act and closing the fact that he was not an Oriental.

The First National Release, "The Morosco," was the feature film presented.

Half Breed," produced by Oliver

JEFFERSON

A complete layout of two-acts at the Jefferson the first half with each of the eight turns coming under that classification. Of the eight six were mixed teams and the remaining two male doubles. Tuesday evening rain and heat kept the attendance down, the show running through at exceptional speed, with some of the early

acts hitting under the ten-minute mark.

The Tamaki Duo, man and woman Japanese wrestlers and jiu jitsu artists, opened the show. During their six minutes they developed an abundance of action. The turn is carried through at great speed and contains some genuinely entertaining material. It is a pleasing relief from the general run of Japanese balancing acts. The few present in the audience displayed approval. Bradbury and Scully danced in the No. 2 spot. The two boys have the stereotyped style of work which has long been associated with male dancing teams placed No. 2 on three-a-day bills. They have flashes of ability at times, but the old idea of offering impressions of well-known dancers takes the edge off. Eight minutes sufficed. They tried hard to come back for more but could not make it.

No. 3 had Marshall Montgomery, assisted by Lucille De Haven. This of the eight acts came the nearest to not being a double on the strength of Montgomery employing a dummy

in addition to his young woman partner. The ventriloquial work hit a good average with the familiar tricks displaying their worth by the amount of applause gained. The show gained speed with Claude Anderson and Leona Yvel, a roller skating team. This combination can take its place in the first rank for whirlwind work on the rollers. The whirling made a corking impression and let them off to satisfactory returns.

Billy Abbott and Elmore White dug up applause with their song and kidding routine. Their combined vocal efforts in conjunction with Abbott's foolery served them in good stead. They proved one of the applause winners up to that time and were among the leaders of the evening. Morton and Russell, who followed, started quietly but hit the slim audience strongly with the dance work at the finish. Harry Morton's acrobatic work furnished the necessary punch and they insisted on more, notwithstanding the fact the heat was intense.

The Jefferson held a surprise next

to closing act in Thomas J. Swift and Mary Kelly. It has been the custom at this house to use the customary hokum two-man comedy act in this spot. The Swift and Kelly combination gave complete satisfaction there, and the audience appeared to be interested in the quiet talk, the comedy points of which were landed with apparent ease. Laura and Billy Dreyer with their nicely mounted dance vehicle, closed the vaudeville section to the satisfaction of all.

Hart.

GREELEY SQ.

Six acts of vaudeville, a feature picture and a two-reel comedy framed into two hours and three-quarters of fairly good pop entertainment. The business was nothing extra Tuesday night, it being possible that the storm at theatre hour may have kept the attendance down to a certain extent.

Vee and Tully opened with head and hand-balancing, after which De

IF YOU SANG "OLD PAL WHY DON'T YOU ANSWER ME"—HOP ON THIS ONE—BY THE SAME WRITERS.

Music by
JACK AUSTIN

mf
Vamp Voice

Hours — that seem like a life-time, —
Shad-ows that live in the twi-light, —

Days that for - get how to end; — Find me in pray'r, At
Ech-oes that sing of the past; — Call in the gray, Of

your va-cant chair; Will my bro-ken dreams ev-er mend. —
each end-ing day; How long must my lone - li-ness last. —

Chorus

More and more I want you, Since we had to part; —

Each to-mor-row, Adds a sor-row, To my emp - ty heart. —

More and more I'm learn - ing, Why my tears won't

dry; — More and more I need you; —

While the years roll by. — by. —

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Mrs. Ella L. Muir has filed suit in the Supreme Court for the annulment of her daughter's Margaret I. Muir, marriage to Norman MacLeod. Miss Muir was a member of

(Continued on page 32)

Anna Stager Reilly, now appearing in the "Follies," and Helen Thomas, of Los Angeles, are correspondents in a suit brought by

BILLS NEXT WEEK (JULY 24)

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 in 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
"Pederstianism"
Wilson Aubrey &
Jack Rose
"Little Cottage"
Kramer & Boyle
4 Morions
Van & Schenck
Ted Lewis Band
(One to fill)
Keith's Riverside
Rajah
Margo Waldron Co
Doyle & Coggin
Wyeth & Wynn
Jean & White
"Revelation & White"
"Fine Combacks"
Jack Donahue
"Moss" Broadway
Tannak Japa
Donagan & Allen
Voices & Don
"Current of Fun"
Reddington & Gra't

Henry's Sextet
Zuhri & Dreis
(Three to fill)
2d half (27-30)
McKee
(Others to fill)
Proctor's 125th St.
2d half (27-30)
Nestor & Vincent
Foley & LaTour
Mel Klee
(Three to fill)
1st half (24-26)
Morley Sls
Flashes Songland
(Others to fill)
2d half (27-30)
Tony George Co
Foxworth & Fr'cos
Al Shayno
(Three to fill)
Proctor's 58th St.
Jack Hedley Co
Sherman & Pierce
Al Shayno
(Three to fill)

Jack Donahue
(Others to fill)
2d half (27-30)
Henry's Sextet
(Others to fill)
BALTIMORE
Maryhand
Irene Franklin
Dezno Reller
A & E Pritchard
Vincent Jiros
O'Neill & Flippen

(Others to fill)
2d half (27-30)
Stars of Yesterday
(Others to fill)
NORFOLK
Academy
(Richmond split)
1st half
J & N Olms
The Celimates
Bob Albright Co

Morris Express Co.

RELIABLE THEATRICAL TRANSPORT
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Day & Night Service

Charles Irwin
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BOSTON

B. F. Keith's
Van & Belle
Morley & Russell
Lydia Barry
Lou Tellegen
Morris & Shaw
Diane & Rubini
M. Montgomery
Leon Varvara
Barold's Dogs

PHILADELPHIA

V & H Falls
F. Shirley & Bard
Stella Mayhew
A & L Sheldon
Creole Pash Plate
Great Johnson
Tracey & McBride
McCarton & Mar'ne
Jack Norton Co

CLEVELAND

105th St.
Kay Hamlin & K
Raymond Bond Co
Hector
Beatrice K Eaton
Osborne Trio

PORTLAND, ME.

B. F. Keith's
Frank Monroe Co
Sandy Shaw
Toto Hammer Co
Tig City Four
Ford & Goodrich
Almont & Dumont

DETROIT

"Trip to Hilland"
Howard & Sadler
Klutzing's Animals
Lexey & O'Connor
Lee & Cranston
M. Diamond Co
Crown & Santara
Sig Friscoe

SYRACUSE, N. Y.

B. F. Keith's
Barlo & Melvin
Anna Francis
M & A Clarke
Cavanaugh & E Co
Roy & Arthur

WASHINGTON

B. F. Keith's
Ivan Bankoff
R. Hitchcock
Demarest & Colette
Van Haven
Wm Ebs
Bernard & Garry
Bonney Clifford

YONKERS, N. Y.

Proctor's
2d half (27-30)
Margie Coates
Fisher & Hurst
Leo Cooper
(Others to fill)
1st half (24-26)
Hazel & Melvin
Sliding B Watson
(Others to fill)
2d half (27-30)
Morley Sls
Flashes Songland
Zuhri & Dreis
(Others to fill)

NEWARK, N. J.

Proctor's
2d half (27-30)
Redford & W
Hazel & Melvin
Hamilton & Barnes
Wm Seabury Co
Welch & Norton
Mellette Sls Co
1st half (24-26)
Frank Gaby
J R Johnson Co

LOS ANGELES

Dave Harris Band
Morton & Glass
Bob Murphy
Geyeno Troupe
Murray Volk
Joe Rolley
Conley & Frances

MOODY and DUNCAN

OPERA and JAZZ, INC.
Direction: HARRY WEBER

POLI CIRCUIT

"Pepper Box Rev"
LeMaire & Wmson
"Doctor Shop"
WATERBURY
Poli's
Shelby 3
Paul Corvin
Ring & Norvel
Hawthorne & Cook
Gene Barnes Co
2d half
The Haynoffs
Annette

LOS ANGELES

III Street
Singer's Midgets
Wellington Cross
D.H. Robinson
Yost & Cody
Butler & Parker
Orpheum
Mildred Harris
Margaret McKee
Flo Lewis
De Kerekjardo
Leo Carrillo

HARTFORD

Capitol
The Heynoffs
Annette
Apple B's'm Time
Sallee & Robles
Danny Dugan Co
2d half
Shelby 3
Ring & Norvel
Paul Corvin
Gene Barnes Co
Ben Welch Co
Nanon's Birds

NEW HAVEN

Palace
Nippon 2
Princess Winona
Bitty Dale Co
Fox & Britt
Dancer's Follies
Tan Arakus
Gray Sls
Geo Werline Co
7 Military Girls
Eddie Ross
Tan Arakus
SCARANTON, PA.
Poli's
(Wilkes-B're split)
1st half
Lawton
N & J Farnum
Kramer & Griffin

BOSTON—B. F. KEITH

BOSTON
Boston
Reed & Tucker

WORCESTER

Gray Sls
B Reed & Bros
"Oh You Sheik"
Foster & Somon
Nanon's Birds
2d half
Wolford & Bogard
Nippon Duo
Bitty Dale Co
Sallee & Robles
Dancer's Follies

BILLY GASTON and CO.

IN HIS FAIRY TALE
"IN YEARS TO COME"

(One to fill)
Gordon's Olympia
(Scolley Square)
James Edith & J
Piano & Bingham
Lambert & Fish
Deison
Four Bellhops
Gordon's Olympia
(Washington St.)
Officer Hyman
Matylee Lippard
Saxton & Farnell
Wylie & Hartman
Hanlon & Clifton

LYNN, MASS.
Olympia
Adams & Morin
"Weak Spot"
Lew Wilson
Morton Jewell Co
2d half
Patty Heat & Bro
Wild & Mills
(Two to fill)
N. B'D'N, MASS.
Olympia
2d half
Adams & Morin
"Weak Spot"
Lew Wilson
Morton Jewell Co

CHICAGO—KEITH CIRCUIT

CINCINNATI

Palace
Singing 3
Wanda Ludlow Co
Ernest Hatt
Scott & Christie
Pieron N'port & P
Chey Linn Hoo

LOUISVILLE

National
(Nashville split)
1st half
Bell & Ward
Villani & V
Watson-Jenkins Co
(Two to fill)

DAYTON

B. F. Keith's
The Seelacks
Medley & Dupree
Torellies Circus
(One to fill)
2d half
Dave Roth
(Three to fill)
GRAND RAPIDS
Ronano Park
Claymo

NASHVILLE

Princess
(Louisville split)
1st half
3 Whirlwinds
Gibbert Wells
4 Pearla
Hayes & Lloyd
(One to fill)

ORPHEUM CIRCUIT

CHICAGO

Majestic
Gus Edwards Co
Harry Langdon
Tom Smith
Fern & Marie
Sandy
Jack Norton
Kane Morley & M
Stade Lake
Howard & Clark

MILWAUKEE

Palace
Thee Bekeff Co
H Carroll Co
Kane & Herman
Norton & Meintotte
Olcott & Ann
Gibbert Wells
"Javenny"
Ja Da Trio

CHAS. J. FREEMAN

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DAVE HARRIS BAND

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Bob Murphy
Geyeno Troupe
Murray Volk
Joe Rolley
Conley & Frances

MINNEAPOLIS

Hennepin
Lillian Gonne
Roy LaPearl
Zelma
Hitter & Knappe
"Tango Shoes"
Hamlin & Mack
SAN FRANCISCO
Golden Gate
(Sunday opening)
Shella Terry
Gracie Nelson
Jackie & Billie
Noble
Jimmy Savo
Alexandria
Orpheum
(Sunday opening)
Smilie Lea
Billy Beard
Edith Talliaferro Co
Fox & Curtis
Keno Keyes & M
Grace Fisher
Golford Family
Lloyd Nevada Co

KANSAS CITY

Main Street
Levere & Collins
R Parker Boys
Emma Carus
Jack Osterman
Belle Montrose
"Shireen"

LOS ANGELES

III Street
Singer's Midgets
Wellington Cross
D.H. Robinson
Yost & Cody
Butler & Parker
Orpheum
Mildred Harris
Margaret McKee
Flo Lewis
De Kerekjardo
Leo Carrillo

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Margaret McKee
Flo Lewis
De Kerekjardo
Leo Carrillo

2d half
Lyella
Dan Downing
"Honeymoon Ship"
Green & Blyler
Black & White
Greely Sq.
Prince Sergei
Florence Perry
Walters & Gould
Chas Ahern Co
Halg & LeVer
Mora & Reckless 2
2d half
Helen Miller
Mack & Nelson
Bent & Clare
H. B. Toomer Co
Fraser & Bunce
Melnotte Duo
Delancey St.
Foley & Spartin
Evans Reyn'ds & K
Rudinoff
C & S McDonald
Thornton & King
Don Valerio Co
2d half
Prince Sergei
Freddy Silvers & F
Florence Perry
Broken Promises
Howard & Lewis
Zaza & Adele
National
Donalds Sls
Dan Downing
Honeymoon Ship
Exposition Jub 4
Dublin Trio
2d half
LeVeaux

Harry Watkins
H Fredericks Co
Russell & Russell
The Philmaria
2d half
C & M Huber
Norman & Lande
Cortelli & Rogers
Ward & Zeller
(One to fill)
BALTIMORE
Hippodrome
Stanley Tripp & M
Harry Meehan
Jas Kennedy Co
Walsh Reed & W
Dance Fantasies
BIRMINGHAM
Bijou
Milmar
Kramer & Johnson
Roth & Slater
McDonald & W
Victorine & Dillon
2d half
Kyle Duo
Harry Watkins
H Fredericks Co
Russell & Russell
Philmaria
BOSTON
Orpheum
Maxon & Morris
Henrie Sls
Patsy Doyle
Adams & Th'psons
Armstrong & J'mes
Leo Zarrell Duo
2d half
Rubini & Rosa

WARD and DOOLEY

"What We Can Do"

Evans Reyn'ds & K
The Old Timers
Steppe & O'Neill
Don Valerio Co
Orpheum
Paul Shine Co
Edna Dreon
Wheeler & Potter
The Old Timers
2d half
Hartley & Jee
Flo Ring
Hal Johnson Co
Renard & West
Cossler & Beasley 2
Houlevard
Rekoma
Mack & Nelson
Broken Promises
Harry Hines
Camia Co
2d half
Alex Bros & E
Wheeler & Potter
Rudinoff
Jo Jo
B Brown Co
Avenue B
Leonard
Belle & Barry
Cook & Vernon
Howard & Lewis
Daum & Scott
2d half
Murray & Irwin
Nancy Nane
Wardell & Don't
Jack Hanley
(One to fill)
BROOKLYN
Metropolitan
Alfred & B
Kennedy & Davis
Noia St Clair Co
McCormack & W
JACK NORTON and CO.
WITH
LUCILLE HALEY
Opening ORPHEUM CIRCUIT
MAJESTIC THEATRE, JULY 24
"Songs & Scenes"
2d half
Foley & Spartin
Morton & Brown
Leila Shaw Co
Jennings & Dorney
Camia Co
Sulton
Daley Bros
Eroy Sls
Lee Tracy Co
Jennings & Dorney
B Brown Co
2d half
Donalds Sls
Mack & Reading
Todesca & Todesca
2d half
Milmar
Kramer & Johnson
Roth & Slater
McDermott & W
Victorine & Dillon
MONTREAL
Loew
Dimond & Daught'r
Ubert Carlton
Jack Walsh Co
Alitna Carbone Co
Dennis Bros
PALISADES, N. J.
Aerial DeMacons
6 Harlequina
Sensational Togo
NEWARK, N. J.
Loew
Romas Troupe
Corinne Arbuckle
Hodge & Lowell
Bryant & Stewart
4 Rubini Sls
NEW ORLEANS
Crescent
Elgin Bros
B & V Morrissey
Moore & Bliss
Daley & Birch
Guiliani Trio
2d half
E & M Williams
J & J Challis
James McCurdy Co
Joe Roberts
Todesca & Todesca
OAKLAND, CAL.
State
Mack & Chantley
Reeder & Armstrong
Grew & Pates
Bert Lewis
Sunbeam Follies
OTTAWA, CAN.
Loew
Harvard & Bruce
Bracewell Long & H
Morgan & Gray
Sussman & Simeon
Jenla's Hawaiians
ATLANTA
Grand
Xio Duo

HUGH HERBERT

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KEW GARDENS, N. Y.

PORTLAND, ORE.
Hippodrome
Theodore Tru
Fletcher & Pasq'le
Horton & Sparling
M Blondell's Rev
PROVIDENCE, R.I.
Emery
Rubini & Rosa
Rhea & Carroll
Holliday & Willette
Lewis & Rogers
3 Raymonds
(One to fill)
Maxon & Morris
Henrie Sls
BALTIMORE
Hippodrome
Stanley Tripp & M
Harry Meehan
Jas Kennedy Co
Walsh Reed & W
Dance Fantasies
BIRMINGHAM
Bijou
Milmar
Kramer & Johnson
Roth & Slater
McDonald & W
Victorine & Dillon
2d half
Kyle Duo
Harry Watkins
H Fredericks Co
Russell & Russell
Philmaria
BOSTON
Orpheum
Maxon & Morris
Henrie Sls
Patsy Doyle
Adams & Th'psons
Armstrong & J'mes
Leo Zarrell Duo
2d half
Rubini & Rosa

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JEWELERS
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PATSY DOYLE

Adams & Th'psons
Armstrong & J'mes
Leo Zarrell Duo
2d half
Rubini & Rosa

SACRAMENTO

Hippodrome
1st half
LaBelle Duo
A & L Barlow
Gordon & Healy
Criterion 4
Phil Adams Co
TORONTO
Loew
Obala & Adrems
Irene Trevette
Hart Wagner & M
Weston & Elino
"Day at Races"

GUS SUN CIRCUIT

BUFFALO
Lafayette
Fatima LaRoche Co
Fenwick Sls
Hayes Lynch & M
Alman & Harvey
Breezy Buddies
(One to fill)
INDIANAPOLIS
Lyric
Howard Nichols
C & J Macey
Doyle & Wristen
Bob Burns Co
Celia Weston Co
Roy Harrah Co
ROCHESTER, N.Y.
Loew
Gorgalis Trio
Monte & Lyons
Chas Deland Co
2d half
Br'kaway Barlow
Spencers & Wilbur
Tom McRae Co
I/G BEACH, CAL.
State
J & B Aitken
Carlton & Tate
Wilson & Larsen
Hazel Green Co
Roberts & Boyne
LOS ANGELES
State
The Rockon
Arnold Grazer
Lodgen & Supp'ce
Miller, Packer & S
Frank Stafford Co
MEMPHIS
Loew
E & J Williams
J & J Challis
James McCurdy Co
Joe Roberts

WALTER NEWMAN

in "PROFITEERING"

Direction W. S. HENNESSY

WESTERN VAUDEVILLE

KANSAS CITY
Globe
LaRose & LaRose
Samson & Paulette
Bond Morse
2d half
Allen & Lee
Laura Marsh
Moher & Eldridge
OMAHA, NEB.
Empress
Allen & Lee
Vyvan & Kastner
PANTAGES CIRCUIT
WINNIPEG
Pantages
Wilfrid Dubois
Marion Claire
H Downing Rev
Monroe Salisbury
4 Bonacettis
GT. FALLS, MONT.
Pantages
(25-26)
(Same bill plays)
Helen 27
Delmar & Lee
Conn & Hart
Al Jennings Co
Valentine Vox
Cornelius & Vance
BUTTE, MONT.
Pantages
(22-25)
(Same bill plays)
Anaconda 26, Alis-
soul 27
Page & Green
Fulton & Durt
Callarini Sls
Lerner Gls
Walter Weems
Alexander
SPOKANE
Pantages
Gordon Wilder
Ward & King
NEW ORLEANS
Crescent
Elgin Bros
B & V Morrissey
Moore & Bliss
Daley & Birch
Guiliani Trio
2d half
E & M Williams
J & J Challis
James McCurdy Co
Joe Roberts
Todesca & Todesca
OAKLAND, CAL.
State
Mack & Chantley
Reeder & Armstrong
Grew & Pates
Bert Lewis
Sunbeam Follies
OTTAWA, CAN.
Loew
Harvard & Bruce
Bracewell Long & H
Morgan & Gray
Sussman & Simeon
Jenla's Hawaiians
ATLANTA
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Xio Duo

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SPORTS

A high mark has been set up for the annual golf competition for the Spaulding trophy in San Francisco. Billy Frawley set the record at 80, compared to Wilbur Mack's 79, which carried home the trophy in the 1921 competition. The contest runs through the season and high medal score wins. Next to Frawley is Tom Dingle's 85. This year the eligibles are more than doubled. All acts appearing at the Golden Gate, the new Orpheum, Jr., Frisco house, may enter as well as the players at the Orpheum, and the house attaches of both establishments may play the Lincoln park course as often as they like. Harry Dinger, representative of the circuit on the Coast, and Harry Campbell, manager of the Orpheum, have both had a shot or two at the mark, but nobody has yet bettered Frawley's 80.

Words of praise sound sweet in the ears of a ball player. Witness the case of Jim Thorpe. The old Indian was going along at a great clip in the Eastern League and sporting writers were throwing verbal bouquets at him. Then! One day last week he went out on the field and started to loaf. When the fans razed him Jim climbed into the grandstand to whip one of them. The Hartford club suspended Thorpe for his temperamental capers.

Women may be all right at tennis, golf, swimming, running, etc., but as pugilistic managers—no. This is taken to be the attitude of the State athletic commission, following their action last week in refusing to grant Florence M. North, New York attorney, a license to manage Charley Pickers, a welterweight, who appeared in the main bout at the Collar City A. C. Troy, Monday night. Secretary Harry Burdell of the athletic commission notified Matchmaker Joe Myers by phone that he must conduct all financial dealings directly with Pickers. Just how well the lady attorney could manage Pickers in the ring is not known, but his much can be said—she is there on the publicity. Items sent to Troy papers anent Pickers and his female manager would do credit to a p. a. pugilistic pilot of the male species. Pickers, who is said to be a chemist, has not been in the ring long, but has already gained considerable prominence under the direction of "Manager" North.

Jack Britton is at Lake George resting with his family. The 37-year-old champion will remain out of the ring during July and August, it is understood. He has received four stage offers, but has turned them all down. That Britton's easy victory over Benny Leonard was a surprise to some of his training entourage is indicated by a letter which Charley Pitts wrote to an up-State sporting editor: Pitts, a lightweight boxer and all-round athlete who helped condition the welterweight champion at Saratoga for his bout with the lightweight king, says in the epistle that he expected his boss to be whipped.

The theatrical stage appears to have a peculiar effect upon athletes who take to the theatre, especially vaudeville, through fame acquired in the open or in the arena. Tracing the athletes from years back it will be found that although some but temporarily invaded the show business during regular season, most all either started to go back when continuing in their athletic division or thereafter became unfit to further pursue their athletic way. Just what the effect of the footlights upon an athlete is no one can explain. It may be the double publicity—that secured from their own field and the excess supplied through the theatrical press agent—although the large weekly salary a theatrical manager will pay to use up a "name" might contribute to the ruinous stage career, however brief. A magazine lately carried a story of a baseball player who became a theatrical attraction and wanted to remain an actor, only diverted from his inevitable finish on the stage by a sensible vaudeville girl (single act) he had grown friendly with. There was much underlying truth in that story which may have been partially based upon fact.

No settling of wagers is permitted on the field of any race track of the Jockey Club Association, taking in the metropolitan tracks and Sara-

toga. Formerly settlements were made with the books at the tracks on the day following the races, among the constant betting patrons. Often also after the day's racing settlements were made between the books and the bettors before leaving the track, though the latter did not occur often enough to attract notice. The new rule is stringent and is being generally observed. It's a great out for the welchers. The bad check-givers have 24 hours' delay assured them by the rule, which gives a full three days before the first check can be returned N. G. through banking channels. A bookmaker dislikes to have a check certified through fear of offending a possibly good customer. The bad boys might give bad checks for two days if losing, and if winning one day of the three they have no hesitation about certifying immediately, then vamping.

On top of these tribulations of the layers, they are complaining that while the volume of bettors is as big as in former seasons, the volume of money handled daily is much smaller. Bettor who formerly placed \$100 to a race are now betting tens and twenties, with other wagers in like proportions.

The recent report in Variety H. H. Frazee would welcome a chance to dispose of the Boston American League baseball team was emphasized last week, when at Fenway Park there were but 68 persons counted in the grand stand watching the Red Sox lose to Cleveland. The Boston fans grew sore when Frazee sold Babe Ruth and Carl Mays to the Yankees two years ago and let go of other stars, including Everett Scott. The Hub ball fiends never got over the trades and the position of the Sox in the league has about crystallized the sentiment against the present ownership. It was reported a committee of Sox players called upon Frazee with the idea of telling him that a change in management would be very welcome. There is but one hitch to the sale of the club. That is the price, \$1,200,000.

The total gate of some \$41,600 announced for the Joe Lynch-Johnny Buff championship at the Velodrome, New York, last week was a surprise to sports who figured a greater amount grossed even at the \$7.70 top. Boxing shows are carefully checked up by inspectors for the state which receives five per cent tax on all tickets. There is small chance of error. The printer is required to submit a sworn statement as to the number of tickets supplied. All unsold tickets must be returned to the printer and the stubs in the ticket boxes are checked up with the totals.

Lynch and Buff and their respective managers, Eddie Meade and Lew Diamond, were suspended by the New York State Athletic Commission when it became known Lynch had guaranteed Buff \$30,000 for his share if he lost the championship. When the news was abroad that in winning the bantam title Lynch was to pay Buff \$9,150 to make up the difference in the boxers' share of the gate, the commission stated the agreement was in violation to the rule against private agreements. In sporting circles it was said the men were cognizant of the regulation, but just talked too much.

Margaret C. Luther, the 20-year-old daughter of Thomas C. Luther, proprietor of the well-known hotel at White Sulphur Springs on Saratoga Lake, swam across Saratoga Lake from the dock of her father's hotel property to Irving Wiswall's camp Tuesday afternoon. The stretch is one of the widest on the lake, two miles. The Luther girl covered the distance in one hour and 54 minutes. Miss Luther has planned to attempt to swim the lake for the last three or four seasons. She is 5 feet 5 inches in height and weighs 150 pounds. It is the first time any person swam the lake, so far as is known. When Frank Moran, the heavyweight boxer, was training at Luther's in 1915 for his fight with Jim Coffey, which he won by a knockout, he saved a man and a woman who had tipped over in a canoe from drowning in the lake in front of Luther's hotel.

Matchmaker Dan E. McMahon of the Knickerbocker A. C. at Albany, N. Y., will stage a star bout of 12 rounds between welterweights at his next open air show in the Capital City Monday night. Nate Seigel, the Boston boxer, will meet Vincen-

Coffey of Kingston, who is a big drawing card upstate as a result of his two victories over Frankie Laureate, the Troy sensation.

Al Cross of Syracuse and Charley Pitts of New York, former Australian champion, boxed 12 fast rounds to a draw before a small house at the bi-weekly show of the Collar City A. C. in Bolton Hall at Troy, N. Y., Monday night. The bout was one of the best staged at the Troy club this season.

Announcement was made by the Massachusetts Boxing Commission during the week that Jack Dempsey would not be permitted to fight in the Bay State until a challenger for the title appears who measures up better than any mentioned to date. Dempsey, however, will be allowed to engage in exhibition bouts with a sparring partner in Massachusetts, the commission announced.

Jack Gleason is manager of the new Ed Margolies Sporting Club, with present headquarters at Arverne, L. I. The opening show was to have been given in the Arverne Pier theatre, an open air picture house managed by Sam LeMaire, last Saturday evening, but rain caused cancellation. Margolies is a builder, having erected most of the Shubert houses on Broadway within the last half a dozen years, and he is reputed to be wealthy. Last week when it was announced that Jack Dempsey and Harry Wills, the colored giant, had signed to meet for the heavyweight championship, the Margolies Club was named as one of the bidders for the match, said to be dated for June of next year. Gleason stated Margolies would build a large sports arena within 30 minutes of Times Square whether the match was secured or not. One of the features of the arena will be an ice skating rink.

Wallace "Doc" Elliott, football star of Lafayette, and son of Jack Elliott, the Keith manager, will in all probability sign a contract this week to play baseball with the New York American League Club at the completion of his college career two years hence. Young Elliott is burning up the Cleveland City League playing first base. He has attracted the attention of major league scouts. The boy's father has promised the Yanks first call on his services. The young athlete is 6 feet 1, weighs 196 pounds, and is credited with doing 100 yards in under 11 in baseball togs. He bats and throws left handed, and is reported as one of the finest prospects since George Sisler flashed across the baseball firmament. Miller Huggins plans to have young Elliott work out with the Yanks the next western trip while they are in Cleveland. Elliott played fullback for Lafayette last year and was a sensation. Elliott, senior, is managing the tour of Emmett, French and Frownes, professional golf players. French holds the world's record for low score for 18 holes, 65. He is the pro. at the Youngstown Country Club.

BROADWAY STORY

(Continued from page 13)

der. And for the first time, "Good Morning, Dearie," at the Globe, dipped under \$19,000. The "Music Box" is listed to continue here until September 23, then going to the road with Philadelphia its first stand. "Dearie" is selling for August and should extend into the new season. The next attraction for the Globe, "The Bunch and Judy" is pencilled in for some time in the fall. White's new "Scandals" is a Globe possibility, although the Liberty may house it.

"The Bunch and Judy" is pencilled in for some time in the fall. White's new "Scandals" is a Globe possibility, although the Liberty may house it.

"The Bat" will complete two years at the Morosco Aug. 19. Its management has arranged to continue the mystery play, which is Broadway's run leader for two weeks additional, leaving Sept. 2 for Boston. The heat brought down "Partner's Again" at the Selwyn last week, when the Potash and Perlmutter show slid under \$12,000. The mid-week matinee has been discontinued for a time, that performance being notoriously weak here. It is the second attraction to go on a seven-performance basis, "Kiki" having cut the Thursday matinee two weeks ago.

"Sue Dear," the musical piece which entered the Times Square last week, drew stronger business than first indicated, the gross approximating \$8,000. The attraction is inexpensive-ly geared, and it is said to have

turned a profit at that pace. "The Plantation Revue," a colored show, relighted the 48th Street Monday, the attraction being expanded from a cabaret revue. It won a lucky break from the dailies, since second and third string reviewers were assigned to cover it. Tuesday night it played to capacity at \$2 top. A couple of dirty songs are helping to draw.

The colored show situation is changed over last week. Saturday "Shuffle Along" closed at the 63d Street, completing a run of 60 weeks. One week was suddenly cut off the date. "Strut Miss Lizzie" got into financial trouble at the Earl Carroll and is resuming on a co-operative basis. The colored shows appear to be waning in favor, though the "Plantation" outfit has a chance because of the revue feature of the show.

Tryout dates are getting the attention of producers. More new shows are listed to be ready for a showing in August than there are available dates. Estimates are that three times as many attractions are ready as can be taken care of. At one of the seaside resorts it was reported 11 attractions were pencilled in for one week, but only three can be played.

Additional special picture showings are being arranged for Broadway houses. William Fox is reported having taken over the Lyric for next season and will occupy the 44th Street from August until January. The Astor will turn to pictures after next week, the house being secured by Metro for "The Prisoner of Zenda." The film booking will cause "The Goldfish" to be moved into the Shubert.

No Changes in Buys or Cuts

The theatre ticket market remained firm this week without any changes in either the advance agencies or at the cut rate counter. The demand in both ends of the game was decidedly off however, and complaints were general. Eight buys remain listed, they are "Kiki" (Belasco), "Kempy" (Belmont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), "Zeigfeld Follies" (Amsterdam), "Partners Again" (Selwyn) and "Spice of 1922" (Winter Garden).

The cut rate market had 10 shows listed with little demand on anything. Those listed were "The Goldfish" (Astor), "The Doves" (Bijou), "Strut Miss Lizzie" (Carroll), "The Plantation Revue" (48th St.), "From Morn to Midnight" (Frazee), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Harris), "The Bat" (Moros-

SPICE'S PERCENTAGE

(Continued from page 1)

per cent. Miss Rowland is said to have agreed to 4 per cent. Hussey had volunteered to go into the show as a friendly action when it opened out of town. With the Winter Garden in prospect an understanding was said to have been reached with Hussey he would receive 3 per cent. The percentages, looked upon at the time as a new way to play commonwealth, amounted in all including royalty at 5 per cent to Jack Lait, the show's author, to about 31 per cent. of the gross receipts weekly. Besides, there were flat salaries to minor principals and chorus people, besides other fixed expenses.

The percentages had been agreed upon with the show expecting to reach the Astor or the Casino, New York. It was switched to the Winter Garden, where a possible weekly gross of \$30,000 is obtainable. Last week the show did \$26,000 in that house, and played to \$16,900 in its first four performances after the previous Thursday night premiere.

Following the opening performance in New York the percentage players of the cast were assembled and informed that the new arrangement called for sharing terms under which the show would have difficulty in keeping afloat owing to its heavy overhead weekly. Reductions would have to come from the players, they were informed, through a decrease of the percentage or by the acceptance of a flat salary. Players continuing on percentage, according to the report, were told a stop on the Garden's gross would be placed at \$18,000 for percentage figuring, regardless of the actual gross beyond that amount. The percentage players were told that while they would receive a percentage upon the entire gross, under the original understanding, if that were lived up to, the management would be paying them percentage on the whole thing while receiving for itself less than 60 per cent. of the gross through the sharing terms with the house. These are understood to be 60 per cent. of the first \$15,000 and 50 per cent. over that

amount for the show, said to be the same terms the Eddie Cantor show played at in the Garden just preceding "Spice."

Miss Rowland is reported to have been willing to forego her percentage arrangement but insisted upon a flat salary she and the management could not agree upon. Mr. Hussey is said to have taken the same attitude, insisting upon a flat salary to his liking, refusing an offer of \$500 weekly from the management.

The percentage agreement placed into effect with "Spice," and more extensively spread among the principals than any Broadway production had been known to do, is reported not to have worked to the entire pleasure of the management. After each performance, while the show was in Atlantic City and Philadelphia, a nightly statement had to be delivered personally to each of the several percentage players, giving the gross for the performance or the day. These statements were placed in envelopes and made quite a bundle for a boy to deliver back stage.

Lillian Shaw may join "Spice" next week. Midgie Miller, out of the performance for some days following the premiere, returned to the show Monday, but owing to the injury to her foot refrained from dancing.

MAIN CIRCUS

(Continued from page 9)

well handled by Miss Walleit and Miss Sweeney and they also appeared in a carrying act.

The show is carrying a wrestler, offering to pay \$2 a minute for every local who can stay with him without a fall. The "boy" was brought out several times, but was really a concert feature. The concert was rather strongly played up. About a third of the crowd stuck for it—at 25 cents a smash. The feature of the concert was the wild west exhibition, the riders doing most of the selling. A local boy was picked to go against the professional, the local having been in the navy and knew the mat game. He makes a practice of picking up extra change in such contests and with carnival show won they come along. It is probable the show's fixer attends to having a man volunteer to "take a chance."

Last season the Main show was the only circus to tour Long Island. In June, the Spark show broke in there in advance and pitched its tent in the main villages. Downie's outfit got a good "rep" on the island last season and with any kind of weather break should clean this week, despite the other show in ahead of him.

Ordinarily the jump from the mainland to Long Island means a ferry passage with the consequent loading and unloading. For the first time for a circus, the Main show made Freeport (the first stop on the island) without more inconvenience than the ordinary jump. Over the New Haven tracks it left Mt. Vernon and used the Hell Gate bridge (used heretofore for Washington limited trains and freight movements). That landed the show at Fresh Water Pond, L. I., where it switched to the Long Island road and proceeded on its way without the performers being in the least disturbed.

Downie figures to clean up this season and he plans expanding his circus next season, having commissioned an agent to secure foreign attractions, some of which are already under contract. Usually for a circus of the kind an admission would be 50 cents plus 5 cents tax. At 60 cents, including tax, the show is getting the best of it. But the reserved sections take up the bulk of the seating capacity and tickets for those sections cost 55 cents additional, or a total of \$1.15. The concert costs another 25 cents and that is what is charged for the side show, the latter is about the weakest of the entire outfit. It was claimed accidents injured the side show, but according to what was in sight under the tent the side show gave little value.

The extras probably count the admission for each patron between 75 cents and \$1. Hardly anything in the way of concessions (other than a swinging ball) were in sight, and no sign of any gift. The canny Downie won't stand for that. And his show is about the most successful circus in the one-day lots of the medium and smaller towns played.

Ibec.

FORUM

New York, July 17.

Editor Variety:

In Variety of July 14, "Rush" reviewed an act of mine entitled, Nola St. Claire and Company in "Tillie." He said this act was probably inspired by the popular success of "Captain Applejack." This act was written and produced by me over four seasons ago and has been playing since that time. How, when or where the idea for "Captain Applejack" was obtained, I do not know, but I do believe I am entitled to the originality of this vehicle.

Daniel Russell.

The professional in making plans for the next season should include a campaign of publicity.

Variety has a Special Publicity Service made up for that purpose. It can be made to fit any professional, in sphere or pocket.

Wherever you are, or whoever you are with; Variety's Service will do service for you, all over the world where English is spoken in a theatre.

The Special Publicity Service is working for you every week at home; it keeps your name in every issue of Variety before all of the show field, in all of its branches, and dramatic editors of the dailies all over the country.

Advertise yourself.

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THE LITTLE BOY THAT IS LOVED BY EVERYBODY BILL ROBINSON

THE DARK CLOUD OF JOY

SOME SAMPLES FROM MY SCRAP BOOK—BLACK ON WHITE—READ 'EM AND WEEP

Playing Six Weeks at the Orpheum Theatres in San Francisco This Season

AND INCIDENTALLY THE ONLY ACT TO REPEAT AT THE GOLDEN GATE

BOOKED. SOLID KEITH-ORPHEUM THEATRES

LAND "JOURNAL"

For taking up the headline act at the Orpheum, let us compliment to Bill Robinson, the 'culted' gentleman, the dark cloud of joy, whose clog dancing is some of a revelation in these days of terpsichorean syncope. Bill's dancing is in a class by itself. If there is any of the stage that did not echo his taps last night the ace failed to observe it."

SAN FRANCISCO "EXAMINER"

"There are five headlines on this week's Orpheum bill—Mildred Harris, Kerekjarto, Harry Carroll, Leo Carrillo and Flo Lewis. And there's a colored lad, an excellent dancer, who assumes headline importance. His name is BILL ROBINSON. In a show top-heavy with headliners, BILL ROBINSON yesterday walked, or rather danced, out onto the stage and 'hoofed' his way right into the approval of the audience. He is as good an eccentric dancer as Orpheumites have seen, and shows a keen sense of comedy values."

SAN FRANCISCO "BULLETIN"

"The only way to pick out first mention on the Orpheum bill this week is to say 'eeny-meeny-miny-mo!' Otherwise we'd be changing our mind for the rest of the day. Three times around and BILL ROBINSON, who announces himself as a dark cloud of joy, gets 'mo' and first place. So here goes. Bill has a wicked pair of feet with hardwood soles, a lightning smile, a cane and the jolliest man of the jolliest race in the world. Mosquitoes, clog stunts, cornets and settin' up exercises—Bill takes a try at them all and leaves the audience doing double duty on the hand clapping."

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are follows, and on pages:

TIMORE	26	KANSAS CITY	26
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matter in
correspondence
to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
OFFICE
State-Lake
Theatre Bldg.
CHICAGO

Monday afternoon, the sun blazed in the walks and the humidity was unbearable, the majestic to almost capacity. It was a to conjure with, and none of pening performance wisecracks tell just why it was, but the was in. The bill was far sur to the average mid-summer having a triple headline aggre surrounded by acts of stellar tions, which rounded out into -moving entertainment.

Top honors were shared by the Ails and Co., Lew Dock- and Bobby McLean and Co., the running of the acts in the heretofore mentioned. Of this the stellar honors went to the outfit, which came on after a long and dance bill and mopped Ails and his crew played their return to Orpheum vaudeville

since their appearance in the "Hollywood Follies" at the Playhouse several months ago. It seemed as though everything was set for Roscoe, Kate Pullman, Charlie Calvert and the Ails harmonists. Song gags used by Ails are on the border of propriety and should be shunted away. They don't belong. The Ails outfit is there and cannot suffer through their elimination, but can benefit.

Next to closing following Ails was Dockstader with his new monolog by Aaron Hoffman, "Talking Through His Hat." Mr. Dockstader with his material is as topical as a daily newspaper, and his smart patter on momentous events is as welcome as the rain would be on a torrid desert. Even though Dockstader is a frequent visitor to the local houses he is always a welcome one.

Closing the show was Bobby Mc-

"ELI," the Jeweler TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
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ONE GOWN TO OUTFITTING AN ENTIRE SHOW

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WE TRIED THE REST

NOW TRY THE BEST

THE 13th CHAIR "PETE" Soteris

Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—

BOOSTERS FOR STEAKS
Fox, Beatrice Curtiss, Jesse Block, Francine Dunlop, Jack Lewis, Harry Sig-
mund and Evans and Leever.

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

RAINBO GARDENS

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CHICAGO

THE BEST SCENERY MADE — THAT'S ALL

Lean, assisted by Don Baker and Burke and Blue in an ice-skating spectacle. The setting is excellent and the act held a crowd anxious to step along.

Opening the show was the Bird Cabaret that gave it good impetus. For the second spot Gilbert Wells was programmed, but in his stead Ruby Royce trotted out and stepped along for 12 minutes. Miss Royce's stepping tickled, and after she had stopped the show she announced that she was appearing at the State-Lake and had been impressed into service for the one show only. The mob wanted more, and she gave it to them in her own inimitable, stepping way.

Next came Murray Kissen and Co., which included Mark Adams, Ben Rubins and Charles Adams in "The Barber of Seville." Kissen and his crowd doled out their comedy talk and song in abundant quantities that were readily relished, and left the audience in good stead for James Doyle and Evelyn Cavanaugh, who entertained in good fashion with their comedy talk and dancing skit. They in turn made it an easy road for Clara Morton to unleash her solo song and added it to her solo jazz band playing syncopated melody which qualified her endeavors as among the forerunners of the program, which was a most excellent one.

When next season gets under way the Riato will have the small time Loop audiences to itself. This is brought about through the McVicker's operating on a picture policy only and discontinuing the vaudeville and road shows which usually split with the Riato, making that house on its return trip from the coast. Summer type of vaudeville is still being presented, with the lineup meaning little on paper, and running off to just a half satisfied hunger. The bill contained its high spots, but in general was weak. Cliff Bailey Duo, two men, were the first to work before the new proscenium drapes installed. One does ground tumbling to the other's pantomime with tables and barrels, comedy gloves and Scotch dress. They slipped over nicely.

Cy and Flo, man and woman, did not stand up to No. 2 requirements. A zigzaggy talk and song curved around, but never seemed to hit the target, let alone the bullseye. Jean Gibson and Co., consisting of Melice Ballew at the piano, sang her way into a delectable hit. Miss Gibson is tall, voluptuous, good looking and striking in her wardrobe, besides bringing out a strong, pleasant voice, which weaves a gentle, pathetic touch to her ballads, and a mean, tantalizing twist to the "Wabash Blues" style of song. Isabelle Miller and Co. of a man and another woman, including herself, offered a sketch. As it worked out it seemed to bring out the blonde woman more than any other of the cast. The plot circles around a lawyer handling a divorce case for a pal and inducing the steno to double as the co-respondent. There didn't seem to be enough puer to the finish and interest wavered throughout, even though the steno sang a number. Mardo and Rome, two men in "wop" character work, started in a fracas with their crossfire dancing and talking, encoring with a harmonica and guitar duet that drew applause. The boys get a trifle risque in spots and do not need to depend upon kicking each other.

Armstrong and Gilbert Sisters before a special drop in "one," with

Armstrong at the piano and singing. The girls danced and sang. The trio work together harmoniously without exertion. Robey and Gould, two men, next to shut. One did a Dutch comic to the other's straight, chattering for the bigger portion of their allotted time. The talk is snappy and proved funny enough for them to come back for a few songs not so well rendered. They made way for "Bits of Dance Hits," which closed the show. The act has pretty stage settings, with talented cast of dancers. The dances are all done to the tunes of hits of musical shows, with a few specialties of toe dancing, doubles and singles by the two men and three women. It's a pleasant flash act, entertaining and satisfying.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

John Steel and Kane and Herman, both in their second week, romped away with the honors of the current Orpheum bill. Steel gathered more applause during the 40 minutes he occupied the stage than all other acts on the bill combined.

Edith-Taliaferro and Co. headlined. The tastily presented vehicle embracing three short playlets, won considerable favor. The act possesses novelty and good supporting players.

Truly Shattuck and Emma O'Neill, No. 4, were the first to live things up. They had the audience laughing from the start with the bride and widow number. Richard Coburn, assisted by a musical quartet, was No. 3, to pleasing returns.

Cissie and George Sewell, with a pretentious dance offering containing a neat story, closed the show. The prepossessing girls, with their splendid kicking, stand out in a varied routine. The act held the audience nicely. Margaret McKee, possessing appearance, whistles sweetly and furnishes excellent bird impressions. She went over nicely No. 2. Three Danoise Sisters, on the rings and trapeze, proved an attractive opening act.

The current bill proved no exception to the excellent quality of shows at the Golden Gate. Business continues strong at the low admission scale. Wellington Cross, with Dean Moore at the piano, did well enough next to closing. Frank Wilcox and Co. proved the big success. The audience howled at the farce.

Lola and Senia, given feature billing, achieved success with clever dance work. Lola's toe dancing won tremendous appreciation with her partner's Russian stepping liberally applauded. Cervo and Moro, violin and accordion, scored heavily. Both do Italian characters with comedy mannerisms. Willa and Harold Browne introduced rag pictures in the opening position. They topped off their work to ap-

plause. Mason and Shaw, No. 2, made a decided impression.

Pleasing assortment of acts of the Loew type at the Warfield this week. Little enthusiasm displayed Sunday afternoon, due to small attendance. Bert Lewis, next to closing, led in returns, forced to several encores after completing his regular routine of syncopated numbers and old stories that brought laughs.

"Sunbeam Follies," consisting of a mixed quartet, offered songs and dances in attractive stage decorations. The male dancing team guarantee success for the act.

Reeder and Armstrong played two pianos in the second spot with some trick fingering getting them off safely. Mack and Brantley executed graceful dancing on rollers and remarkably speedy whirls. The orchestra hindered this couple in the opening spot. Grew and Pates presented their souse and suffragette cross-fire skit to good laughing returns.

Will Lloyd is under contract at the Fulton, Oakland, but has not worked since "The Broken Wing." Lloyd will officially open with the new stock company at the conclusion of the Wilbur-Caubet season.

Jefferson W. Asher is at the head of a company that will build a theatre to cost \$100,000 in Dinuba. The people of that town have taken kindly to the scheme and are buying stock at \$1 a share.

Roy Atwell has been engaged for Morosco's company at the Casino and will open during the second week's run of "Canary Cottage," replacing Frank De Voe.

Grattan Guerin, organist at a downtown theatre here, secured a divorce from his wife, Blanche, last week on the grounds that she preferred a stage career to that of being a wife. The couple have two children.

Jack Brehany, exploiter of motion pictures, has departed for New York via the Panama Canal in the interests of the Snow South African hunt pictures.

During her recent engagement at the Columbia in "Mr. Tim Fasses By," Laura Hope Crews had her room in the Clift hotel entered by a sneak thief and jewelry valued at \$2,000 stolen.

Arthur Middleton, basso, and Paul Athhouse, tenor, left last week for Australia on the "Matsonia."

Ed Little of Sherman, Clay & Co.'s music publishing department, left last week for New York city. Harvey Johnson also has gone east.

The Fekerno and Salt Lake theatres of Ackerman & Harris have been closed for the summer. The Hippodrome, San Jose, another A. & H. house, is reported sold to James Beatty, heading a syndicate in that city. The Hippodrome is to be

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in Their New Production, "THE BUTTERFLY AND THE CAT"

THIS WEEK (JULY 17), B. S. MOSS' BROADWAY, NEW YORK

PLAYING EASTERN KEITH TIME EXCLUSIVELY

Direction H. B. MARINELLI

BY ARRANGEMENT WITH A. H. WOODS

LEWIS & GORDON Present

GLENN ANDERS

IN

"THE LETTER WRITER"

THIS WEEK (JULY 17)—KEITH'S RIVERSIDE, NEW YORK

Personal Direction JENIE JACKSON

turned into a picture house next month.

Recent arrivals here from Australia on the "Tahiti" included Mr. and Mrs. Alf. Taylor, Gus T. Raglus, Edna and Paul.

D. B. Levin, who has been in charge of the Loew film booking offices here, has resigned and will be replaced by Ackerman & Harris by Edwin Morris, former manager of the Hippodrome and now in charge of the State, Oakland.

BALTIMORE

By ROBERT F. SISK

CENTURY—"Nanook of the North."

GARDEN—Pop vaudeville.

PARKWAY—"When Romance Rides."

WIZARD—"A Doll's House."

PICTURE GARDEN—"The Savage Woman."

NEW—"The Delicious Little Devil."

HIPPODROME—Pop vaudeville.

LYCEUM—Dark.

RIVOLI—Reopens Monday.

MARYLAND—Vaudeville.

CARLIN'S ARENA—"Pirates of Penzance."

The Rivoli will remain closed an additional week, due to the installation of a new organ.

Nixon's Victoria, damaged badly by fire recently, is being entirely rebuilt. The place has been closed for several months.

The De Wolf Hopper season at Carlin's Park has been extended for an additional week, and following the presentation of "Pirates of Penzance" "Iolanthe" will be attempted.

The Ernie Young revue has been held off for a week. It seems that at last the Arena is striking its stride and is taking in big money.

Business in the pop houses in Baltimore is increasing. C. E. Whitehurst, president of the concern which controls the Garden, booked through Amalgamated, says that business, in a deplorable condition two months ago, is slowly picking up and that his matinee performances are all that could be desired. Daylight saving has affected the night shows, he says, but in two months he expects things to be normal again. Robert Wayne, manager of Loew's Hippodrome, said his business is steadily good.

DALLAS

MAJESTIC—Dark.

CYCLE PARK—Gene Lewis and Olga North (stock) in "The Night-cap."

HOPE—"Woman of No Importance" (film).

PALACE—"I Am the Law."

QUEEN—"Dawn of the East."

OLD MILL—"North of the Rio Grande."

HAPPYLAND—Pop vaudeville.

WASHINGTON—"Virgin Paradise" (film).

H. S. Cole, old-time Ranger, Texas, exhibitor, has been elected police commissioner in that town, due to his vigorous fight on the bootlegging fraternity and gamblers.

The Palace Roof Garden, new picture theatre, opened in Corsicana, Texas, July 4.

Eugene Kennedy is manager of the Electric Palace theatre, Tyler, Texas.

The Graphic Film Exchange has been chartered in Dallas. Capital stock is \$5,000. Offices, 1911½ Commerce street. Frank Fay, long president of the Southwestern Film Corporation, is at the head of the new company.

A pretentious opera house for Dallas, long needed, is being discussed by the Dallas Opera House association. The old Opera House at St. Paul and Main streets was recently taken over by Southern Enterprises, renamed the Capitol and a stock company installed. Along came a disastrous fire and the caved-in building now stands on one of the busiest corners of the city in the condition in which it was found the morning after the fire. The Opera House association stands ready to rebuild the structure, Fred Schoellkopf, a director, said, and may possibly add an office building on top to suit tenants.

DETROIT

By JACOB SMITH

Broadway-Strand has reduced prices to 40 cents evenings. Regular price in season is 60 cents. Four weeks ago it went to 50 cents. At this new price the Broadway is on a par with the Fox-Washington for the summer. Kunsky is still maintaining prices at his houses.

Photoplays—"Top of New York," Madison; "Beauty's Worth," Capitol; "Always the Woman," Adams; "Man Unconquerable," Broadway; "Fatal Marriage," Fox-Washington.

"Miss Nelly of New Orleans," by

Bonstelle Players at Garrick; "Mrs. Jimmie Thompson," by Woodward Players.

Charles H. Miles expects to reopen the Orpheum Labor Day with a new policy. During the summer Tom H. Ealand has the house playing pictures and splitting profits with Miles.

DULUTH

By JAMES WATTS

ORPHEUM—Martha Hedman with Orpheum Players in "Lydia Vane."

NEW GARRICK—"The Wall Flower," film.

LYCEUM—"Shattered Idols," film.

NEW LYRIC—"Man to Man," film.

ZELDA—"Ashamed of Parents," film.

STRAND—"Arabian Love," film.

Big business at all the playhouses last week, showing a strong revival in pictures. "One Clear Call," due to excellent publicity, drew heavily. "Orphans of the Storm" did enormously at the Lyceum for a week at 85 cents. This week, "Lydia Vane," a comedy drama written by Capt. Henry Arthur House and Miss Martha Hedman, his wife, is having its premiere at the Orpheum, with Miss Hedman in the leading role. Mrs. Orrin Safford, a Minneapolis society woman, is a guest player. Mrs. Safford's husband, Capt. Orrin Safford, of Minneapolis, served overseas with Capt. House. Both were captured by the Germans and later made their escape to the American lines.

P. F. Schwie, resident manager for Finkelstein & Ruben, is going into the production end of pictures and will offer stage specialties nearly every week. Next week he will present "The Honeymoon Express," introducing 12 locals. On the same bill will be (Miss) Jerry Valliere in a five-act act, booked for a road engagement, including the Twin Cities and other cities of the northwest.

KANSAS CITY

By WILL R. HUGHES

MAINSTREET—Vaudeville.

GLOBE—Vaudeville.

PANTAGES—Vaudeville.

ELECTRIC PARK—"Mid-Summer Follies."

Photoplays—"Yellow Men and Gold," Liberty; "Star Dust," Royal; "One Clear Call," Newman; "The Man Unconquerable," Twelfth Street; "A Red Hot Romance," Mainstreet; "When the Devil Drives," Pantages.

The managers cannot use the weather for an alibi for the mediocre business last week, for it was seemingly made to order, the mercury standing below 80 most of the time. However, those who paid real money to see amusements were not out in force and the count-ups were disappointing. As in weeks past, the Mainstreet had the best of it, and the management of the Globe is satisfied with the showing made by this popular-priced house, with its regular clientele.

There were a number of changes in orchestra leaders in the leading picture houses at Pantages. It started with the resignation of Lewis Forbstein from the Royal. He has been succeeded by Milo Finley, from Pantages, whose position will be filled by Louis Charninsky, formerly of the Empress.

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MONTREAL

By JOHN M. GARDINER

IMPERIAL—Vaudeville.

LOEW'S—Pop Vaudeville.

PICTURES—Capitol, Capitol Opera Co., feature, "Across the Continent"; Allen-Allen Concert Co., feature, "Gypsy Blood"; Strand, feature, "The Men of Zanzibar."

A record theatrical season is being looked forward to in Montreal. His Majesty's, only legitimate house here, will probably be leased by W. A. Edwards to Lol Solman, theatrical manager of Toronto. Solman also has control of the Orpheum and will, in conjunction with Edwin Robins, present stock. Orpheum scheduled to open Aug. 28. Abbie Wright will supervise the Orpheum and Princess. The latter theatre will probably open Aug. 14 or 21. B. M. Garfield will be back about the first of next month and again preside over the Columbia wheel house here. It is rumored the St. Denis, pop vaudeville, will be managed by Stewart Dunlop, former assistant manager of the place. Fred Crow, the last manager, is at present visiting in Marion, O.

The fate of the Trans-Canada theatres is problematical. Last season was slightly disastrous, but friends of the organization still have hopes that some of the best English attractions will be booked through that agency.

WASHINGTON, D. C.

By HARDIE MEAKIN

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Morgan Betty & J
Morton Bert
Morton Miss L
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Murdoch Jodie
Murphy Gene
Murphy Katherineen

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Naar Mable
Nelson Mable
Nesta Helen
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White Bob
Whitman Pauline
Weber Gil

good will delegate to devastated France. The nomination of Miss Mata was made by Jules Mastbaum, president of the Stanley company, and Frank Buhler, managing director of the same company, and their candidate polled nearly 600,000 votes. She will be called Miss Sesqui Centennial, since she will boost Philly's projected fair of 1926.

the Shrine's trip to the next session of the Imperial Council, at Washington.

Samuel J. Kyricus, lessee of the Clayton park concession, has been ejected for non-payment of rent, and

the resort will now be operated by the Clayton Park Association.

Mrs. Walter H. Barber of W town has been signed for a movie company being organized by Dorothy Chappell.

SYRACUSE, N. Y.

By CHESTER B. BAHN

BASTABLE—All week, "The Mikado," by Professional Players, Inc. It marks the return to the stage of Mme. Marta Wittkowska (Mallery) of this city, former contralto with the Chicago Grand Opera. Mrs. Mallery retired after her marriage several years ago, but her voice is, if anything, better. Along with Jefferson De Angelis and Detmar Poppen she scored emphatically in "The Mikado." The production registers as the best revival Syracuse has had since the time of the old Valley Opera Company. The supporting principals and chorus are all local people, a few with professional experience. Next week the company may continue in the Gilbert & Sullivan piece or offer "The Royal Rogue," featuring De Angelis.

B. F. KEITH'S—Vaudeville and pictures.

STRAND—"Our Leading Citizen." ROBBINS-ECKEL—"Her Husband's Trade-Mark." EMPIRE—"Theodora." SAVOY—"Free Air."

Syracuse picture houses are making strenuous efforts to hold patronage during the summer, and during the past two weeks the town has been invaded by a small army of exploitation men.

For the first time in the history of up-State Bagnum & Bailey's-Ringling Brothers circus will play a full week's stand in this city this winter, appearing at the Jefferson Street State Armory under the auspices of Tigris Temple, Mystic Shrine. It's a money-making proposition with the Shriners, who hope to annex enough coin to pay the expenses of

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Room No. 706, Columbia Theatre Building, B'way and 47th Street, New York City

MARILYN MILLER—ZIEGFELD

(Continued from page 1)
the hotel's statement, but left when requested.
"Sally" closed Saturday in Boston and is announced to reopen in the same city late in August.
One of the objects of Ziegfeld's foreign trip, it is said, was to see Dorothy Dickson in the title role of "Sally" in the London production. Ziegfeld is reported to have anticipated a possible defection in his American "Sally" company.
Last summer Ziegfeld was said to have had Mary Eaton rehearsing the "Sally" role in the event it might then become necessary to install a substitute at any time for Miss Miller.
Early in the week Billie Burke (Mrs. Ziegfeld) burst out with a statement in the dailies repudiating the intimation her husband was jealous of any member of "The Follies." The statement went so far as to ask Miss Miller if she would give details of the parties at Great Neck, L. I., last summer, to which her husband had objected on account of the good name of "Sally."
The statement by Mrs. Ziegfeld bred a response from Jack Pickford on the coast, who told the newspapers his attorney, Dennis P.'Brien (O'Brien, Malevinsky & Briscoll), in New York had the matter in hand of legally proceeding against Ziegfeld, on behalf of Pickford, for the imputations against Pickford's character Ziegfeld has been bandying about.
Mr. O'Brien stated Wednesday that while at this time no suit against Mr. Ziegfeld was contemplated, there would be a surprise sometime next week in connection with the controversy. It is known the Pickford attorneys have been obtaining data regarding the record of Jack Pickford in the navy, and that official record with affidavits will undoubtedly be made public.
Olive Thomas Estate
Olive Thomas, late wife of Jack Pickford, left a net estate of \$27,644.14, all of which goes to her mother, Lourene Van Kirk, of 144 Christie street, Leonia, N. J., when she died at the American Hospital, Neuilly sur Seine, Paris, France, September 10, 1920, according to a transfer tax State appraisal of her property filed last week in the New York Surrogate's Court.
Although Jack Pickford, under the intestate laws of the state, was entitled to one-half of the property and could have rightfully charged the funeral expenses against the funds of the estate, the appraisal shows he renounced his right to the legacy in favor of his mother-in-law and paid the funeral expenses out of his own private funds.
Under the inheritance tax law, Mrs. Van Kirk is allowed a \$5,000 exemption, but the remainder of her legacy is taxable at 1 per cent.
The gross value of the estate left by Miss Thomas, according to the appraisal, was placed at \$37,094.25, and this consisted of money in banks, \$4,848.25; a Liberty loan bond, \$352, and personal chattels, such as jewelry, clothing, automobiles, etc., \$31,394.
The expenses, \$9,450.11, as charged up against the estate, are for the administration, \$4,320; creditors, \$7,569.17, and administrator's commissions, \$560.94.
Nathan Burkan, the theatrical attorney, is the administrator, having been appointed by the Surrogate's Court October 4, 1920, with the approval of Jack Pickford, Mrs. Van Kirk and Miss Thomas's two brothers, James Michael and William LeRoy Duffy.
The assets of the estate left by Miss Thomas consisted of the following:
Cash, on deposit, with the Harriman National Bank, \$1,922.73; with the Commercial Trust Company, \$2,925.47, and a Liberty loan bond, fourth issue, \$352.
At the Guaranty Trust Company, 44th street and Fifth Avenue: A diamond and sapphire bracelet, 204 diamonds, three oblong sapphires, \$2,500; a diamond necklace, 10 small brilliants in catch, ranging from 1-32 to 3-16 carats each, the centre diamond weighing 1-4 of a carat, 13 diamonds weighing 1-4 of a carat each, 79 diamonds weighing 1-3 of a carat each, and a diamond weighing 1-4 of a carat, \$2,500; a gold cigarette case, clasp and hinges, set with brilliants and sapphires, \$200, and a platinum arrow pin, set with 39 brilliants, \$75.
A platinum ring, set with star sapphire, and 32 brilliants, \$325; a ring, containing Cabachon sapphire and two pearls, \$150; a beaded bag, with sapphire clasp, \$20; a long necklace, tassel ends of small pearls, sapphires and brilliants, containing 300 small pearls, sapphires and brilliants, containing 300 small

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A platinum ring, set with star sapphire, and 32 brilliants, \$325; a ring, containing Cabachon sapphire and two pearls, \$150; a beaded bag, with sapphire clasp, \$20; a long necklace, tassel ends of small pearls, sapphires and brilliants, containing 300 small pearls, sapphires and brilliants, containing 300 small

pearls, 14 sapphires, 104 small pearls, and 10 small sapphires in tassels, \$900; a platinum ring, containing a single pearl, weighing 14 grains, having four brilliants on each side, \$235, and an American bronze pearl ring, surrounded by 30 brilliants, \$500.
A platinum and diamond bracelet, containing 38 diamonds, weighing 1-8 of a carat each, \$1,000; a pearl necklace, containing an American center pearl, 100 Oriental pearls and a diamond clasp, \$2,000; a green gold cigarette case, with watch and gold chain, watch surrounded by 56 brilliants, \$500; a Jade necklace, with brilliant clasp, \$150; a platinum and diamond ring, weighing 10 carats, \$2,500; a crystal and diamond watch, with platinum chain, \$300, and a diamond pearl and Cabachon pin, containing 76 pearls, 66 brilliants, and a Cabachon sapphire in centre, \$400.
An American button pearl ring, surrounded by 12 brilliants, the pearl weighing about 35 grains, \$500; a pearl and sapphire bracelet, containing 26 pearls and 11 sapphires, \$225; a jewelry box, \$10; a 14-carat gold toilet set, engraved "O. T. P.", consisting of 20 pieces, being a clothes brush, a hat brush, a glass sponge holder with a gold top, a button hook, file and scraper, a comb, a shoe horn, a hand mirror, a clock, a hair brush, a nail buffer and stand, two toilet bottles with gold stoppers, two perfume bottles with gold stoppers, a small glass powder jar, a large glass powder jar, and a gold frame, \$1,150.
A small 14-carat gold frame, \$15;

a collar button, no value; pieces of broken gold, \$1; a gold and platinum chain, \$20; a silver snake ring, \$2; two band rings, \$6; two lockets, \$2; a seal ring, \$5; a cluster ring, containing 21 brilliants, \$25; two band bracelets, \$35; a twisted gold ribbon bracelet, \$30; a gold cigarette case, 14-carat, engraved "O. T.", \$40; a 14-carat gold mesh bag purse and powder box, set with Cabachon sapphire in catch, engraved "O. T.", \$150; a gold cigarette case, set with emeralds and brilliants, \$150; a gold and platinum cigarette case, set with diamonds, \$150; a monogram, set with 50 brilliants, \$25, and a Jade ornament, \$50.
At 55 West 55th street: A velvet cape, trimmed with beaver, hand-work with silver embroidery, \$450; a brown velvet dress, trimmed with pink ribbon, \$150; a blue serge suit, trimmed with tan braid, \$150; a blue velvet dress, with silver buttons,

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dancing is under the direction of Frank Westphal, who leads the combined orchestras of 16 men for the show, and whose organization alternates with that of Rogers for the dancing.

With Miss Gordon making her initial appearance in the outdoor field and the reputation of the Westphal band, the Rainbow Gardens are bound to do business, but after the expiration of the Gordon engagement of four weeks the producer and backers will have to do a good deal of tall thinking about getting a substantial organization together to present the show if they want to draw the public, for the show is not in keeping with the establishment at the gate charge, which has been raised to 75 and 90 cents since the opening.

Bob Schafer, now heading a four-people show at the Ritz, New York, will put on a revue there Sept. 1. The Century Melody Boys will continue as the dance attraction.

Harry Rose returned from abroad and will be host of an intimate club patterned after a novelty rendezvous he came across in the Montmartre section of Paris. Two New York business men, not restaurateurs, are interested in the venture. The club will not be named after its entertainer but will be descriptive of the interior and its setting. It is due to open in New York during August.

The revenue scandal in Chicago is

expected to be followed by another explosion in the ranks of the eastern men, according to reports this week. Some of the Chicago bunch in the jam out there were formerly attached in New York. Plenty of stories are going around in the east of the luxurious style some federals are living in. Anywhere a spender may be found a federal seems to be stepping with the rest. At the race tracks this summer some of those active in enforcing have been noted among the bettors.

In one of the New York restaurants that is not immune from interference often, the management is said to have informed its friends that previous to the pinches it was nothing for a couple of prohibition men to come in there, have a check anywhere up to \$125 and then sign it, knowing the house would never ask payment. But the pinches were made nevertheless, showing that food as a diet is not considered a preventative in certain circles.

The open season for the take 'em boys has continued since Mr. Volstead opened up the newest industry. A bootlegger is looking for a fast car all of the time and the others are getting a fast life, while

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the booze keeps right on flowing, cheaper this year than last year, and cheaper last year than the year before.

One restaurant man besides is likely to grieve himself to death through prohibition. A federal fellow hung out at his place, ran up checks and became a general nuisance until he told the proprietor he had some good beer for sale. The restaurant man ordered a barrel and received a request for \$50, with the trade price \$35.

A couple of other fellows with badges appear to be working under the direction of a road house manager. He tips and they take them. The customary conclusion would be the three split, although, perhaps, the road house thinks it is getting protection for the tipping and squealing.

There are so many badges and wearers and most all think they are entitled to be declared in on anything that is doing that even a badge must be on the level or be crossed. Cutting up is now the chief inside traffic. Most of it is small time stuff, but a bigger deal flopped the other day. The intermediary thought he saw \$200,000 so certain as a squarer he looked over property, intending to invest a part of it. But it was too much money calling for the release of too much stuff, so that went blew, although it may be renewed at some future time.

"Dead men tell no tales" is an old adage. That is probably why booze runners selected a cemetery at Constable, N. Y., as a place to secret their contraband hooch. Federal

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officers instituted a search, the officers discovering a bag containing 200 bottles of Canadian ale in a corner of the cemetery, completely covered with wild grape vines.

A collision with a farmer's car in Lewis county, N. Y., last week resulted in the arrest of two bootleggers, confiscation of their machine and seizure of 11 cases of Canadian Black Horse ale. The accident attracted the attention of a crowd of spectators and the state police were notified. Arriving on the scene, the troopers arrested the booze runners and seized their auto. The men were held in \$1,000 bail to await the action of the grand jury.

Four bootleggers' cars were sold at auction in Malone, N. Y., last week. One man bid in two of them, a Ford for \$162.50 and a Cleveland for \$158. A Reo runabout brought \$290 and a Maxwell \$67.

Si Rubens, coast cafe owner, opened the new Harry Seymour Little Club in Hollywood last week. Harry Seymour formerly played in vaudeville. He is entertainer in chief as well as host. The Dancing DeMarrs are the other attraction. An excellent band is headed by Little Irving.

"Count" William D. Yasselli, narcotic agent, who was assigned to the prohibition enforcement corps, has been in Chicago and left with

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the result that 19 temporary injunctions were granted against leading cabarets and hotels of Chicago, prohibiting them from trafficking in liquor.

The "Count," evidently an emulator of "Izzy" Einstein, the "ace" of prohibition raiders, reached Chicago amid a blaze of advance propaganda regarding his ability of detecting the sale of liquor, as well as being able to crash where no one else was able to. He worked with a clerk of the prohibition office, Clara McClaskey, and several other agents from the narcotic squad. They visited every place in town, high and low.

He, with his aids, worked a month or more getting the "goods," and at the same time spending from an inexhaustible purse. Saturday night last he cut "loose," when, with a United States marshal holding warrants issued by U. S. Commissioner Lewis Glass, he appeared at Green Mill Gardens and informed Tom Chamoles, the owner, and Henry Horn, his manager, that they were wanted at the Federal building. This was the start of a two-day tour of the town, during which time he visited the Terrace Gardens at the Morrison hotel, took Harry Moir, owner of the hotel; Diamond Joe's, where he served a warrant on Joe Esposito, who is a candidate for County Commissioner at the next election; Collisimo's, "The" Bloom's "Midnight Frolics," Friars' Inn, Edelweiss cafe, Dreamland cafe, The Dells at Morton Grove, the House that Jack Built, Auditorium cafe, Music Box cafe, New Roma cafe, the Vesuvio, Chateau Desplaines and the Amato restaurant.

The "Count" in his information charged that he had purchased liquor at all of these resorts. All of the owners were held in \$5,000 bail each for examination. Then Assistant United States Attorney Middlekauff filed criminal bills, of information against these places and had the writs issued. The restraining orders will be argued before Judge Page in the Federal Court next week, and, should he decide to make any of them permanent, the places will be closed for a year.

Murray's, on 42d street, will present an "International Revue" tomorrow (Saturday) night, produced by Gus Edwards. Joe Susskind, who operates Murray's, will transfer the revue each Sunday to his other cabaret, Blossom Heath on the Merrick road.

Pat Shannon has organized a band of 16 pieces at La Mesa, Cal. The leader was formerly a bandmaster in the army.

Ward McFadden is general manager of the Moonlite Gardens, near Culver City, Cal. He formerly managed the Ship Cafe at Venice, also Levy's Cafe, Los Angeles.

Another colored cabaret revue

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with Mamie Smith and band featured will open at the Bal Tabarin, Atlantic City, this week-end. It will replace Evelyn Nesbit as the attraction at that cafe. At Mayer is producing the revue, and Mayer has the other all-colored floor show called "Plantation" at the La Marme.

Don Quixano, appearing in Ernie Young's "Passing Parade" at the Marigold Gardens, Chicago, as the leading tenor, has entered into a new contract with Young to join his revue for the coast. Young has the revue contract with the San Francisco Pageant of Progress to be held in September.

On the grounds that Montreal City had no jurisdiction over Sunday observance, application was made in Superior Court there for an injunction to restrain the city from closing dance halls on that day. The petition was presented by Silverino Maloney, who operates the "Jardin de Danse," and was dismissed by Mr. Justice Martineau.

That hundreds of bottles of liquor were stolen from the government chemists' laboratory in the Federal building in Park Row and Broadway, New York, became known late Tuesday after Chemist Robert A. Edison reported the theft to Assistant U. S. Attorney John M. Cashin. The robbery took place between noon Saturday and nine a. m. Tuesday morning. Most of the loot was being held as evidence against Jack's Restaurant, Sixth avenue and 43d street, New York, as a result of Federal proceedings against Jack Dunstan, the proprietor, for prohibition violations. The bottles were arranged on shelves after being analyzed for alcoholic content and were numbered. Edison told Mr. Cashin it would require three weeks to make an inventory of the laboratory and determine the number of bottles stolen. He said he would have to check up on all the exhibits tested since the prohibition law. Federal officials opined the burglary had evidently been committed by persons familiar with the laboratory, its contents and the movements of the watchmen. The missing liquor loot, included the choicest brands of whisky, gin, brandy and champagne in the room, the thieves apparently selecting these bottles readily from among more than 4,000 in the laboratory. How the loot could have been carried from the fifth floor of the building past armed guards into the waiting automobile could not be explained. More than one trip must have been necessary.

"Tilly" ran a barber shop in Rochester until a season ago. Union rules made it tough for him to make the kind of dough he thought he ought to make. He decided to quit being a barber and sold out for \$4,000, which he brought along with him to New York. Somebody told him to invest in a beach front lot at Long Beach. That cost \$10,000. "Tilly" borrowed the balance and became a tax-payer. The expected boost in realty values at the resort and the reputed ease in disposing at a

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GIBSON
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A Cycle of Smiles and Thrills
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Direction: JACK GARDNER

profit never interfered with Tilly's property possession. In the spring, it was suggested to the ex-barber his only out was to build a bathhouse on his lot. That he did, getting the money somehow. Tilly's bathhouse establishment is several blocks south of the Hotel Nassau. It isn't very imposing, but the works cost Tilly something like \$27,000. He is about the place sporting a white canvas coat—one thing left from the barber shop.

Flora Walton has been booked for the Keith circuit opening in Washington July 31. Her arrangement under which she was to take over the Club Maurice has been cancelled.

NEWS OF THE DAILIES

(Continued from page 21)
"The Last Waltz" chorus and married MacLeod while that show played at the Century, New York. Mrs. Muir has brought the annulment as guardian, alleging that the marriage was never consummated.

Search is being made for Joseph Andre Tressi, grand opera conductor, who disappeared from Minneapolis a week ago. He is believed he had left Minneapolis on a brief visit, but failing to return, his friends became alarmed and started a search. He was directing rehearsals for the local municipal summer opera season.

Michio Itow will offer a revised edition of "The Pin Wheel" at a Broadway house July 31. The cast will include Felicia Sorel, Senia Gluck, Margaret Petit, Rosalind Fuller, Anita Enters.

The "Chauve-Souris" score has reached the dance places. Two of the numbers are particularly adaptable for stepping purposes. Favorite is "The Parade of the Wooden

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BOOKED SOLID
Dir.: HANLON & TISHMAN

Soldiers." It has been noticed drummers in the orchestras are particularly keen about it. Morris Gest, with all his bright publicity schemes, never figured the Russian music starting anything around the jazz halls, but he is not adverse to that kind of boosting. Gest recently made a deal whereby the wooden soldier pictures are to be used to decorate some eight million tin receptacles—small articles manufactured for toilet purposes, candles and the like. He receives a royalty for it.

"The Dancing Girl," with book by William Le Baron and lyrics by Bud de Sylva, will be A. L. Erlanger's musical comedy production in the autumn. It will open in Philadelphia in September. The cast has Vivienne Segal, Thorpe Bates, Charles Judels, John T. Murray, Vivian Oakland, Colin Campbell, Ruth Lee, Helen Grenelle, George Grahame, Mortimer White, Princess Whitedeer. The production will be staged by Fred G. Latham and Julian Mitchell will take care of the musical numbers.

Robert Woolsey was engaged by the Shuberts to team up with Eleanor Painter in "The Lady of the Rose." Woolsey sailed on the "Mauretania" July 18 to see the English comedy now playing in London.

The Theatre Guild has arranged to bring Theodore Komisarjevsky to America in September to take Frank Reicher's place as director of the Guild's plays.

Augustus Pitou announces that he will present Fiske O'Hara in "Land o' Romance," by Anna Nichols, Aug. 5, in New London, Conn. "Mothers' Millions," with May Robson, by Howard McKent Barnea, at Stamford, Conn., about Sept. 1; Elsa Ryan on tour in Booth Tarkington's "The Intimate Stranger," and he will also send "Mr. Pim Passes By" on tour through Canada and the south.

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UND DIE DREI

Berlin, July 7. "Und die Drei," a five-reel comedy, Ufa; scenario by Max and Julius Uggias; directed by A. Dupont; interiors by Ludwig; photography by Helmer; first showing at the Lust am Zoo, June 23. The farce, in which Henny Porten featured player, has besides its cast some 20 comedians, with a reputation in Berlin, stars. The following names mean something to anybody knows the German theatre ever: Hermann Thiering, Jacob Hermann, Picha, Oscar Hermann, Curt Vesper, Paul Graetz, Hermann Blandine Ebinger, Hermann Blum, Leonhard Haskel, Max Hirt, Hans Wassmann, Willi Hirt, Carl Goppert, Anton Hirt, Franz Gross, Paul Hirt, and Senta Soeneland. In an advertising point of view, this has some worth, but the effect is to diminish the proportion to the number of comedians. Really effective humor here out of variety or the red here also the merely incidental is never the biggest laugh. The really effective humor is native and builds itself on character or situation. But 20 Topsyies into "Uncle Tom's famous comedians" into one dealer you must of necessity see them all merely sketches out vitality. And so it was, the scenario remains merely a of manufactured goods. "She," a famous picture star, is besieged by suitors; she flees to a seaside to escape them. There follows her "gentle one" (Der), carrying with him a testis from a society of admirers. He tries vainly to escape her, and at last, in desperation, he goes to her hotel room and in there she finds him, and, giving him a thief, raises a hue cry. But he escapes. At the shore she also makes the acquaintance of the president of the Commission and a mysterious individual. On her return to the "gentle one" happens into a compartment in the train, and believing him to be a robber, she gives him the alarm signal and the train stops. But again he escapes. Then studio scenes showing the making of a film called the "Child of the Desert," in which "She" is being directed. Then "She" is arrested on charge of having stopped a train without cause. A trial scene follows, in which the attorney she has engaged to defend her so badly she throws herself on the mercy of the jury, asking to be freed from her defenders. She is a large fine or five days in jail; she pays the fine and goes to her cell.

Here it turns out that the mysterious individual she met at the shore is the warden. He falls for her and has her cell elaborately decorated. A party is given at which all the prisoners attend. At this she gets permission to take her film in the courtyard of the prison, using the prisoners as extras. Meantime the "gentle one" has been learning pickpocketing in order to get into prison with her. He succeeds just in time to the beheading scene, he being the chief trouble with the above. It is that it isn't funny, either in caption or action. It is suffering from the two diseases which almost all modern German fiction—over-looseness of the strings and Americanitis. The best quality of German film of years ago was an attempt to tell a story of some reality and to draw conclusions; technically, there much to be desired in the way of continuity, lighting, etc. Today German film has seen the American and accepted, not its tremendous technical advances, but its shine-made, inconsistent character and plot development—in other words, the very things that have been the American film industry's big setback.

When will they learn that the way to make a good international film is to make a "good" film, not an imitation of an American picture? This film is further handicapped by the casting of Henny Porten in the leading role; although a fine comic star, her comedy is as stilted as Thompson's pie crust. The rest of the cast Hermann Blum stands out as the "Sanfte" nothing to do; he should have been a star long ago. Jacob Tiedke, Paul Graetz and Leonhard Haskel also be mentioned. *Trask.*

RSE MOMENTS FROM PLAYS

London, July 7. This new Master Films series, one of adaptations of famous plays, is from the same cause as do other series. An attempt is made to cram too much material into too small a space. The chief attraction is Sybil Sanderson's appearance as a film star. Her voice, and the author's story word are missing, and as a she she is inclined to sadly overact. The series comprises "The Merchant of Venice," "Bleak House,"

"Jane Shore," "The Lady of the Camellias," "The Scarlet Letter," and "The Hunchback of Notre Dame." In most of these the production work is excellent, although the producer has not been particularly careful in the detail of his periods. The sets are generally good and there is some beautiful exterior work in "The Scarlet Letter."

Beyond the "star," women have little to do, but the men are good: Booth Conway, Harry Worth, Annesley Hely, Ward McAllister, Ivan Berlin, Dick Webb and Tony Fraser. Several were well-known provincial legitimate players before the smash came. These little features will make good fillups. *Gore.*

YOUTH TO YOUTH

London, July 5. "Youth to You," a film made by the Skandia Co. of Stockholm and released by Ideal, is exceptional in its human interest and artistic treatment. The action takes place in a Norwegian village during the sixteenth century. Story and setting are simplicity itself.

The first portion is pure comedy. Sofren, a young student, is on his way with his sweetheart, Mari, to compete with other clerics for a living which has become vacant through the late pastor's death. If successful he can marry. His humor when addressing the congregation as against the morbid ranting and solemnity of his opponents, wins the day.

All is well until the late pastor's widow seizes on an old law and announces her intention of holding to her right to marry her husband's successor. She is very old, but Sofren, being well primed with liquor, consents to the marriage and takes his sweetheart with him as his sister. Eventually the old widow learns the truth, forgives the deception, and treats Sofren and Mari as her children until she dies and is laid to rest beside her husband.

The acting is exceptional, especially on the part of Hildur Carlberg, who unfortunately died just after she had completed the film. *Gore.*

A SPORTING DOUBLE

London, July 6. This Granger-Davidson sporting picture, made under the direction of Arthur Rooke, is excellent dramatic fare. The story is a good dramatic one, well told, and carefully leavened with wholesome humor.

Its big pull rests in the sporting scenes, the Derby, the Cup Final match, the big football event of the year here. Of these, the Derby, like all other horse-racing scenes in British pictures, gives little that is new. Racing scenes are as frequent in British films as cabarets in America, and they possess the same similarity. Having seen one you have seen the lot, although something new is perpetually being promised.

Throughout this feature the production work is excellent as is the photography. Will Blunt, who holds an important job in his father's business, neglects his work through love of sport and is fired, his enemy, Phillip Hardy, stepping into his shoes. He loves Eileen Grimshaw and her father says that as soon as he comes to him with £1,000 he can have her. He meets a friend, a race-horse trainer, who tells him that one of his horses, Captain Cuttle, is sure to win the Derby and offers him a job in the stables so that he can help to train the winner. Will sees his chance of getting the money which will bring Eileen to him and promptly makes a double bet of £1,000 to £10—the town of Huddersfield to win the Football Cup and Captain Cuttle to win the Derby. Meanwhile, the rascally Hardy is laying siege to Eileen and threatening by proving that he committed a robbery at his father's office to send him to prison unless she marries him.

Terrified, Eileen agrees to break her engagement, but writes Will she is only doing so until his innocence is proved.

Meanwhile a little servant girl at the stables has fallen in love with Will. Her name is Aurora and out of pure kindness Will is good to her. Aurora is responsible for foiling an attempt to get at the favorite, for which Hardy is responsible. Pursued by Will, the rascal jumps from a bridge onto a moving barge and Will follows. A terrific fight follows in which Will is victorious even to the point of making his enemy admit his villainy. The historic race is won by Captain Cuttle and Will and Eileen reach their pre-destined filmic end.

It is all sheer sporting melodrama, but the story is interesting and the producer has been able to use scenes of Huddersfield actually winning the Cup and of Captain Cuttle doing the same with the Derby.

The picture will not be a draw outside Great Britain and its great appeal will be in the Midlands and north where football takes precedence over everything. The acting is quite good, although the cast includes no big names. This is one of the films to be released under the direction of the British National Film League. *Gore.*

A FOOL THERE WAS

The second screen production by William Fox of the Porter Emerson Browne play founded on the Kipling poem, "The Vampire." Directed by Emmett J. Flynn.

Gilda Fontaine.....Estelle Taylor
John Schuyler.....Lewis Stone
Mrs. Schuyler.....Irene Rich
Muriel Schuyler.....Muriel Dana
Neil Withrop.....Marjorie Daw
Tom Morgan.....Mahlon Hamilton
Avery Parmelee.....Wallace MacDonald
Boggs.....William V. Mong
Parks.....Harry Lonsdale

Back in 1915 William Fox released a feature picture under the title of "A Fool There Was," and introduced to the public Theda Bara, than whom as a vamp there was none vamping. It was the beginning of vamp types on the screen, a vogue, although considerably lessened in its appeal, still obtaining in the silent drama.

This week at the Strand William Fox is again presenting "A Fool There Was," remade under the direction of Emmett J. Flynn, according to the new plans and specifications as laid down to meet requirements of the various censor boards throughout the country. This "Fool There Was" seems entirely censor proof at present and still retains a corking wallop. It looks like a 100 per cent. picture on title for the box office and still retains the required entertainment value to please.

In the 1922 version of "A Fool" Fox introduces a new vamp for the part in Gilda Fontaine (Estelle Taylor), and the manner in which she ensnares John Schuyler (Lewis Stone) and her treatment of him shows she has been informed of all the tricks of the trade of "kittin' 'em and holdin' 'em." This girl is there as a vamp. If she had started after this style of part in the old days, there is no telling who would have come out on top, she or Theda. Of course, Theda was the voluptuous type of beauty, while Estelle is rather the slightly matured flapper type. Lewis Stone as the fool gave a corking performance, and if recollection serves right, it outshines the interpretation originally given on the screen by Edouard Gossé.

The cast surrounding these two players is one that contains names that should draw, including Irene Rich, who stands out as the wife, while Marjorie Daw as the sister registers. Mahlon Hamilton, Wallace MacDonald, William V. Mong and Harry Lonsdale complete the cast.

In direction Mr. Flynn carried the action along at a pace that compelled interest. However, in detail he overlooked one bet—shooting Mahlon Hamilton at full length. No director should do that with this particular actor, for in every scene he entered in this picture a peculiarity of throwing one of his feet in a rather stumbling walk distracted the attention to that one mannerism. Otherwise Flynn didn't overlook a single bet to drive home the punches.

The boat scenes were particularly good, and the matching up of the New York skyline and the big Cunarder sailing was done perfectly.

It's a picture that will get money. *Fred.*

MAN UNCONQUERABLE

Jesse L. Lasky presents the five-reel melodrama of the South Sea Islands, story by Hamilton Smith, scenario by Julien Josephson, directed by Joseph Henabery. Paramount production, supervised by Thompson Buchanan. Jack Holt starred. At the Rivoli this week.

Robert Kendall.....Jack Holt
Rita Durand.....Sylvia Bremer
Nilson.....Clarence Burton
Duenna.....Ann Schaeffer
Perlier.....Jean De Briac
Ricardo.....Edwin Stevens
Governor of Tappee.....Willard Lewis

The picture has a lot of picturesque adventure stuff, but it falls down in its romantic aspect. The love story is entirely incidental as though it came as an afterthought to the main interest of film hand-to-hand battles between the Yankee hero and the foreign plotters. These battles really grow out of the rivalries of two pearl concessionaires with headquarters on a small island in the China sea, and the interest of the woman in the contest is subordinated. Of course, the romance should be the basis of the combat rather than its side issue. Probably it is this that weakens the story.

As an adventure tale the production has a powerful kick. One is the fight on the beach between a brawny seaman and the American heir to the beheading rights, as well staged a passage of film fisticuffs as has been screened lately. Another is a fight at sea between a crew of a pearling boat and the American hero, who goes against them single-handed in a small launch and sinks the larger craft with a machine gun.

The adventure story grows up to a smashing climax in a running fight between the hero and his enemies that must take up the whole thrilling fifth reel. Things move swiftly during this lengthy passage, with the fortunes first on one side and then the other uppermost, and the affair is first-rate theatrical melodrama. A novelty of the picture is that it employs most of the familiar situations associated with South Sea Island adventure, but instead of the people being rough and ready in appearance the men are marvels of sartorial perfection and the women wear the new st frocks from Paris. It's rather a shock to see a South Seas hero in knife-edge flannels and

the heroine in a dressmaker's dream. As far as the outward aspect of the people is concerned the whole affair might have happened in Bar Harbor during the season. Perhaps owners of pearl concessionaires comport themselves thus, but it is a shock to the orthodox film fan. Jack Holt is especially out of his element in this tailor-made atmosphere.

The settings are neatly counterfeited and carry conviction, while the natives contribute to the picturesqueness of the story. One incident has a pearl diver going down in a diver's kit with a lot of interesting detail.

The story deals with the adventures of Robert Kendall of "Broad street and Gramercy square," who comes to the island to take over the pearl business of a deceased uncle. He finds his crews in mutiny. They have poached in the waters of a rival pearler, one Ricardo, and have robbed him of a collection of fabulously precious rose pearls.

On Robert's arrival, Nilsson, leader of his own crews, is trying to dispose of the stolen jewels to a scheming trader who pretends to Ricardo's friendship. First Robert has to knock out Nilsson in a spectacular fist fight. Then when Nilsson goes into Ricardo's employ has to solve the mystery of the stolen pearls, which are returned to Ricardo. Nilsson murders Ricardo to get them back and Robert is accused of the crime. He tracks the plotters to their hiding place and catches them in the act of dividing the spoils, but himself is captured. The heroine comes looking for him and is taken captive just as Robert escapes. From that on to the finale all the melodramatic tricks in the trade are employed to keep the shift of fortunes moving from one side to the other. They fight through underground passages, where first one side and then the other seems in reach of victory; and use every implement of combat from wine bottles to automatics until the climax justifies the hero. It's all very obvious action, but in a naive way it is highly effective. *Rush.*

vious action, but in a naive way it is highly effective. *Rush.*

WOMEN MEN FORGET

Mollie King is starred in this United, presented by Hi Mark Film Sales Corporation. Miss King looks adorable, acts convincingly and charmingly, and has the honor of playing a human role in one of those rarities, a plausible and reasonable film story.

It is the old combination—the wife, the husband and the wife's best friend. With the exception of some strident vamp stuff, a touch overdone by Lucy Fox toward the end, it is intensely thrilling and believable in its simple unfolding of a triangle that everybody past seven knows of in every day life.

There isn't much to tell beyond that. No shots are fired, no melodramatic "punch" is offered, but the whole picture is easy to take and can be taken in the theatre and out into the home without a blush or an apology. Miss King's appeal is necessary to the plain composition, for she conveys a sympathetic quality that is wholesome and never maudlin. She convinced into enthusiastic approval a cynic who had never before seen her on the screen, but who judged her capabilities from musical shows in which she had been a light, fluffy ingenue. Miss King is an actress of talent and depth and superfine good taste. In a big role she will surprise those who are not already "sold" on her.

Frank Mills, as a friend who almost develops into a lover, was conventional; Edward Langford, as the husband, played excellently. John M. Stahl directed with extraordinary tact and dramatic sense of the best sort.

The cast is small in the main, but the shots are impressive enough to carry the "importance," and the story and Miss King will do the rest to make "Women Men Forget" an outstanding program release across the map. *Latt.*

8 Startling Reels 8

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THE HALF BREED

Morocco production in six reels by First National. Adapted from play by Morocco. Continuity and by Charles Taylor.

Wheeler Oakman...Ann May
...Mary Anderson
...Hugh Thompson
...King Evers
...Joseph Dowling

Morocco returned to the producing field last year and two screen productions. This has taken months of time to straighten out the picture into shape for the screen. It has been released but only it can hardly be said that it is a picture pre-release stand should play. In the change houses or in the theatre with vaudeville it will get that is about all. The pro has Wheeler Oakman as the with a fair supporting cast. Taylor directed and supplied continuity, making a rather poor both as far as the results on seen are concerned.

story has to do with an education half breed Indian who tries to win the affections of a society girl. action is in the southwest, gives a chance for range action and a corking cattle stampede. Lots of gun play and intrigue, the story goes along aimlessly. eler Oakman in the title role rather fair performance, but an May who runs away with honors of the picture. She is a little ingenue type, and all the better role of two was to Mary Anderson, Miss May es her.

photography the picture is de- off, and there is a lot to be in the way of lighting. Hila- visible in practically all of enes. cutting and editing of the pic- also is rather badly handled, is likewise evident that who- this job had a mighty diffi- ask to get even the poor result shown.

WORLDLY MADONNA

Garson production, with Clara Young. States right picture.

Clara Kimball Young
Bride...Wm. F. Carleton

ly improbable story in which Kimball Young plays a double. The production was directed by Garson, also sponsor for ture. While not strong enough week in the better class pre- houses, it nevertheless is a that will get by in most lo-

There is an angle to the hat may offend in some terri- where there is a particularly Catholic element.

Young plays the dual role of sisters. One is a nun and the cabaret star. The latter is addict and seriously wounds nner with a pistol. She be- that she has killed him. In jail she goes to her sister in- vent and begs her to change with her. This the sister That is the point where the is highly improbable, and, in- ally, the point that might of- come of the Catholics in an- ce.

nun wears the erring sister's and is arrested for the. She is in jail until the man- and, he, being a politician, is influence to have her set Then another complication. The proprietor of the cab- which the sister appeared in- mat she return there to work, the pain of exposing another ag affray that occurred ear- the night that the politician ounded.

complications are cleared up e nun goes back to the con- while the former cabaret girl es engaged to the man she

the story not so unbelievable icture would have been a from the standpoint of di- a, sets and photography. As ewise, it is just a good pro- duction.

WONDERFUL CHANCE

ack reissue, about two years old, Eugene O'Brien as star. Rodolph go featured. Written by H. H. an and directed by George Archain-

Barlow } Eugene O'Brien
Birmingham }
...Tom Blake
...Rodolph de Valentino
...Joe Flanagan
...Warren Cool
Winton...Martha Mansfield

reason for this reissue now znick is that Rodolph Valen- appeared in it and at the time he picture was made worked the name of Rodolph de Val- zelnick has gotten out paper for the reissue on O'Brien is starred and Val- featured in type equally as cent. At that the picture is ly good one and has some plendid double exposure pho- phy, showing O'Brien in a dual It looks as though it was good single day here and there in ily change houses.

story is of a crook turned Sing Sing trying to go at. A pal is wounded on a and the crook turns one last Through dear old coinci- he is mistaken for Lord Bir- am, a newly arrived English-

man, and ushered into his apart- ment at the Ritz. The real noble- man was kidnapped on his arrival from abroad by a gang headed by Valentino, who is figuring on doing the impersonating personally.

O'Brien plays Barlow and Lord Birmingham. The former in the guise of the latter is entertained at a summer place and falls in love with the daughter of the house. She returns the feeling. Valentino and his band, when they find they cannot pull one trick, decide to turn off the house, but are frustrated by Barlow, who discovers his pal in on the job. This pal gives him the low-down on the situation, and he goes to the hide-away and takes the place of the real nobleman, making a stipulation that the girl should not know who was who. But the crooks who wish to expose the im- poster who spoiled their game take Barlow, believing him to be His Lordship, back to the scene, and then the expose occurs.

It's hokum, as far as the story is concerned, and full of improbable situations, but will do in the smaller places.

THE TROUPER

Universal five-reeler starring Gladys Walton. From the original story by A. P. Younger, directed by Henry B. Harris.

Mamie Judd...Gladys Walton
Herman Jenks...Jack Perrin
Frank Kramer...Thomas Holding
Irene La Rue...Kathleen O'Connor
Neal Selden...Roscoe Karns
Warren Selden...Tom D. Guise
Mrs. Selden...Florence D. Lee
Mary Lee...Mary Philbin
Minnie Brown...Mary True

A feature based on theatrical life with a barnstorming troupe of actors as the principal characters. If the acting the troupe contributes on the screen was of the standard the troupe delivered in the barns they played, then it is no wonder that they were on the verge of stranding.

The feature is presented by Universal with Gladys Walton as the star, written by A. P. Younger, and Harry B. Harris directed. Last week it was utilized on Broadway for a double feature bill at Loew's New York, with the audience giving it the laugh. The picture is played straight, but it would have been a far more marketable product had it been kidded and jazzed in the titles.

The story is that of a drudge with the company who finally turns out the heroine in a real situation. The company is playing a tank town where the leading lady starts to vamp the son of the local banker, a souse. She gets the boy to try to turn off the bank for her, but he goes only half way, and the heavy who acts as leading man and manager of the show, takes the keys from the youngster and turns the job himself. As he and the leading woman are about to make their get-away the kid is the cause of their being captured.

There is naught about the picture that could recommend it to any except the smaller daily change neighborhood houses.

HOPE

One of the series of Triart two-reel productions supposed to be relating the story of famous paintings. This one is based on the work of the famous painter, George F. Watts, which bears the same title as the film. Directed by Lejaren A'Hiller.

Lighthouse Keeper...W. J. Gross
His daughter, Joan...Mary Astor
Pierre...Ralph Faulkner
Andre...Frank Gamble
Michel...Regan Stewart

This two-reeler has a brief prolog, introducing the character of the artist who painted "Hope," a model, who, discouraged with life, appeals to him for aid. He relates to her the story of how "Hope" came to be painted.

It is an engrossing little tale of Breton life, replete with dramatic qualities. The daughter of a lighthouse keeper loves and marries a fisherman. After he goes to sea a child is born; then a series of mis- happens occur.

The girl's father dies; she is accused of neglect of the lighthouse, and finally her mother-in-law turns from her.

But through this adversity she retains hope, even on the day when her husband's fishing boat is sighted off short and afire. The rescuers who put off in a long boat return without her man, but she still retains that one bit of faith that he will return, and this he does.

The picture is very well done in story and direction and should prove an interesting short subject.

THREE BUCKAROOS

If this thing is meant seriously, it is a joke; if it is a joke, this thing is serious.

A Balshofer and one of the silliest Westerns ever conceived, with enough shots wasted to upset three Mexican governments, and give it pretty girl, Peggy O'Dare, to give it flashes of interest. Miss O'Dare could interest anyone, any time. She is a beauty, with dimples that could steal a throne. And the riding is furious and amusing. But that story!

The Buckaroos are three idiots on horseback who have sworn for some unintelligible reason to serve the right and down the villains. The

villains in this picture could have been downed by a Connecticut school teacher. But the Buckaroos rode a million miles and shot off a ton of blanks before they made it. The story is absurd and the audience at Loew's Circle snickered and sneered aloud. The intellect of a three-year-old girl would have rebelled against this balderdash.

Should be cut to two reels, with comedy titles, and released as a burlesque on the oldest type of Western God-awfuls.

THE PALEFACE

This Buster Keaton two-reel comedy, released by First National, presents the comedian in a more or less laughable role. The picture, however, is not equal in real laughs to some of the others in which he has appeared.

Keaton is a big chaser who is captured by a band of Indians, tied to a stake and has a fire built under him. Asbestos clothes, however, save him from burning, and the savages think that he must be a god. They take him into the tribe as Little Chief Paleface. As such he manages to save the tribe from being trimmed by a bunch of oil well grafters.

There is a lot of chase stuff in the picture, with Keaton delivering a flock of falls and tumbles. A bit of business with him tied to the stake, he moving it from place to place as the Indians pile the brush to start a fire, is laughable.

As a filler it will get by, but it isn't strong enough to stand up without a fairly good feature with it on the bill.

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New York World

Paramount Picture



FOUR HOUSES SPLIT \$86,000 IN GROSS RECEIPTS LAST WEEK

Broadway's "Big Four" Led by Capitol, \$30,600—Strand Made Best Showing, However, with \$22,000—Smaller Houses Light

Broadway had no real business last week, judging from the business usually done in the height of the season, but considering that it is mid-summer, the bigger houses can be said to have gotten a mighty good break. The Big Four—Capitol, Strand, Rialto and Rivoli—cut up between their patronage amounting to over \$86,000 at the box office.

The Capitol, with a rather weak feature, did the top business of the street with \$30,600, as the receipts just about managed to break even. That house has to get over \$30,000 to show a profit, and it usually does that.

It was the Strand, however, that got the big play both from the public and the insiders of the business. The interest created by the William Fox special, "The Fast Mail," was the cause. In the trade everyone wanted to see how the meller-with its thrills was going to be accepted by Broadway, it being one of the first times that a film with all the punches usually found in a serial was given a full week at one of the Big Four houses. The Strand got a little better than \$22,000 on the week.

The Rialto and Rivoli ran along at a nice pace. The former house, with "The Dictator" moved down from the Rivoli, pulled \$15,675, which was good business, and "If You Believe It, It's So," at the latter theatre, got over \$18,000 on the week.

In the smaller houses, the legitimate theatres playing specials for the summer, Apollo, with "Silver Wings," and the Lyric, with "Nero," both William Fox specials, the business remained about at an even pace. At the Cameo, Criterion and Central there was much stirring, although at the latter house "The Storm" continues to make a showing, getting a profit for the theatre.

"In the Name of the Law," which opened at the Cohan for four weeks, the house having been leased by Robertson-Cole so as to obtain the Broadway run, the business was slightly better than \$7,000, even though the picture got a raft of advance exploitation and it has a tie-up with the local police department whereby they assist in boosting and get a cut on the gross for one of their funds. This week trade is off considerably from what was done the first week.

The estimated figures along the street last week were:

Apollo—"Silver Wings" (Fox special). (Seats 1,200, scale \$1.65, 10th week.) Picture to remain until last week in August when it will make room for musical comedy attraction. Business continuing at steady, if light, pace. Little better than \$2,500 last week.

Cameo—"Sherlock Holmes" (Independent). (Seats 550, scale 55-75, 5th week.) Picture is being held in even though business has been steadily decreasing since opening week when \$6,000 was touched. Last week just topped \$2,100.

Capitol—"Always the Woman" (Goldwyn). (Seats 5,300; scale, mats. 35-55-85, eves. 55-85-\$1.10.) Although this house got the top receipts last week with \$30,600, still it wasn't good business for this particular theatre. At that figure there is just about an even break. Feature picture blamed for drop in business. Betty Compson starring production made about two years ago and held back by the releasing company until this time.

Central—"The Storm" (Universal special). (Seats 960, scale 55-75, 2nd week.) To remain here until the last week in August when the lease that Universal has on house runs out. Business considering picture is in third week here, second run on Broadway, considered good at \$6,500.

Cohan—"In the Name of the Law" (Robertson-Cole-F. B. O.). (Seats 1,111, scale 30-50-85-\$1, 2nd week.) With all sorts of outside tieups and opening to \$1,900 on Sunday, gross on week was \$7,300.

Criterion—"The Five Dollar Baby" (Metro). (Seats 886, scale 55-99, 4th week.) Final week. Next week

"Forget Me Not." Business down last week with something like \$3,400. **Lyric**—"Nero" (Fox special). (Seats 1,400, scale \$1.65, 9th week.) Intention of Fox people to keep this picture in Lyric until Labor Day when it will be followed by another Fox special. Meantime special exploitation with somewhat different line of advertising being followed. Special page ad in the magazine section of the "Sunday World" and half pages in the rotogravure sections of stunts. Little under \$3,900 last week.

Rialto—"The Dictator" (Paramount). (Seats 1,960, scale 50-85-99.) Wallace Reid. For second week on Broadway, having moved to the Rialto after week at Rivoli, picture drew \$15,675, getting over with wallop on the corner.

Rivoli—"If You Believe It, It's So" (Paramount). (Seats 2,210, scale 50-85-99.) Thomas Melghan. Pulled unusual week's business for this house at this time of year, picture also being moved to the Rialto for current week on strength. Gross last week was \$18,100.

Strand—"The Fast Mail" (Fox special). (Seats 2,989, scale 30-50-85.) This William Fox thriller hit Broadway heavy on opening day and continued to pull during week. Picture proved talk of street among trade and public alike. First time Broadway got all thrills of serial dished up in feature at one of regular week stand houses. That put the picture over together with good advance exploitation. Gross topped \$22,000 on week.

FRISCO'S DROP BLAMED ON POOR FILMS

Even Sunday Off—Double Bill Drew \$6,000 at Tivoli—\$12,000 at California

San Francisco, July 19.

Despite Sunday always is a big day in the first run picture houses with receipts reaching the top, Sunday of last week was an exception. All of the downtown theatres felt a decided slump. Most of the houses have been experiencing difficulty in securing suitable pictures and there has been much competition among them. The pictures last week, generally speaking, were not of the class that draw, judging by the box office returns.

Perhaps, the one exception was the Frolic, a little house maintained by the Universal that runs only U features and charges 30 cents. Last week "Foolish Wives" turned out to be a sure-fire draw.

The Granada offered an attractive program and, although, the gross hit \$16,000, top money last week at any of the houses here, it was not considered good business for this particular theatre.

Estimate for last week:

California—"No Trespassing" (Hodkinson). Irene Castle. Keaton's "Blacksmith." (Seats 2,780; scale, 50-75-90c.) Double comedy favored in billing, but double feature drew only fair. Around \$12,000.

Granada—"The Man Unconquerable" (Paramount). (Seats 3,100; scale, 50-75-90c.) Jack Holt. Dancers, Paul Ash Orchestra and usual short reels rounded out fine program. Got top money for town, \$16,000.

Imperial—"For the Defense" (Paramount). (Seats 1,425; scale, 35-50-75c.) Ethel Clayton. Gross \$4,500.

Strand—"Wildfire" or "When Romance Rides" (Goldwyn). (Seats 1,700; scale, 25-50-75c.) Around \$7,000.

Tivoli—"The Primitive Lover" (First National). (Seats 2,240; scale, 25-40c.) Constance Talmadge. Also "Silas Marner." Double bill got \$6,000.

Frolic—"Foolish Wives" (Special). (Seats 1,000; scale, 10-20-30c.) Doing well at low admission. Second run here with gross going to \$5,500; very good for house.

ONE AFTER ANOTHER HITTING BOX OFFICES

Kansas City Managers Have List of "Breaks"—Old "Carmen" Revived

Kansas City, July 19.

Local managers are commencing to think they are getting very much the worst of the breaks as far as business conditions are concerned. First it was a spell of unusually hot weather, then last week the weather brought cooling breezes, but also rain, and the evening business was shot to pieces. In addition to that, there are some 8,000 railroad shippers, representing at least 25,000 amusement-goers, out on strike, and with the money supply cut off the amusements are the first to suffer. Another thing which added to the discomfort of the managers was the mobilization of the local militia regiment, which took some thousand young men away.

The Newman, with "The Man from Home" and a revival of "Carmen," with selections from the opera thrown in, made a bid for the business in the downtown district, and got the greater part of it. The "Carmen" film has been cut to three reels, but most of the gypsy stuff is shown and the big scenes, together with the songs, were played and pictured.

The Liberty, with "The Wall Flower," and the Royal offering "The Primitive Lover," fought it out for second business.

For the current week the Royal is offering a hand-colored picture of its star, Hope Hampton, with every ticket purchase. Another house taking advantage of the notoriety being given Gloria Swanson in the Los Angeles courts, where the trial of the case against the estate of the late Mathew Burns is being held, ran a large picture of the "Glorious Gloria" and announced she would be seen here early in September.

Among the popular priced houses on Twelfth street, the business at 10 cents is hardly getting them by and some changes in policy are rumored. The leader is the Twelfth Street, the Newman's third string theatre, where 25 cents is the regular charge, but where they have been getting 35 cents for the last two weeks on account of having a revue, "You Wild Cat," as an added feature. Business here held up remarkably well the first week, but the revue thing failed to boost business much for the second week and the 10-cent additional fee hurt more than it gained.

Last week's estimates:

Newman—"The Man from Home" (Paramount). (Seats 1,980. Scale, mats., 35; nights, 50-75. James Kirkwood and Anna Q. Nilsson featured, but Annette Benson and Jose Reubens stood out. Booth Tarkington story familiar. Another Paramount release, condensed version of "Carmen," attracted favorable comment in spite of its age. Bold and Decker, vocalists, together with special "Carmen" music completed exceptional bill. About \$10,500.

Liberty—"Wall Flower" (Goldwyn). (Seats 2,000. Scale 35-50. Colleen Moore. Declared good comedy, built for laughing purposes. Added number, Ben Turpin in "Bright Eyes." Joseph Harding, young son of Manager Harding, of the theatre, who has been studying under Leon Samarin, of Chicago, appeared as soloist, rendering "The Guitare" and "A Spanish Serenade." Gross around \$7,250.

Royal—"The Primitive Lover" (First National). (Seats 900. Scale, 35-50; children, 10 cents all times. "Just a Constance Talmadge film" is the way one critic expressed it. Roach comedy also part of entertainment, and vocal offering by Lloyd Garrett. Cash returns close to \$5,000.

Twelfth Street—"Strange Idols." (Seats 1,100. Scale, mats. 25; nights, 35. Dustin Farnum featured in the picture of cabarets and North woods. Business fell off a little from preceding week, doing about \$2,000.

TRIXIE, FILM FEATURE

San Francisco, July 19.

Trixie Friganza is going into pictures at the conclusion of her vaudeville engagement in Los Angeles. Miss Friganza will go to the Ince studio to be featured in a new 5-reel film to be made by an independent firm. She will resume her regular vaudeville tour of the Orpheum Circuit on Aug. 30, opening at Salt Lake.

BUFFALO IN BAD SHAPE

Strike and Weather Keep Theatres at Lowest

Buffalo, July 19.

Buffalo has apparently fallen into the mid-summer doldrums, business at all local houses suffering acutely. The second week of street car strike found cars running under heavy guard and transportation facilities worse than before. This, combined with the humidity, left business high and dry.

Only houses getting play appear to be neighborhoods, but even these are hard hit by weather. Consensus is that while business is soggy, condition much better than last year at this time.

Estimates for last week:

Loew's State—"Across the Continent" and vaudeville. (Capacity 2,400. Scale, mats. 20, nights 30-40.) Snappy picture. Excellent vaudeville bill. Show sized up like real thing, but weather and strike kept gross about even with previous business. \$7,000.

Lafayette Square—"The Last Trail" and vaudeville. (Capacity 3,400. Scale, mats. 20-25, nights 30-50.) Show failed to get much special play, running to about same form as last fortnight at same house. Business held up well under circumstances. To outward appearances house seems to be operating on high overhead, but policy forbids any letdown. Around \$5,500.

Hippodrome—"The Ruling Passion" first half, "The Dust Flower" second half. (Capacity 2,400. Scale, mats. 20-25, nights 30-50.) Moving along at about same pace. Using concert features for extra attraction. Picture bills continue strong, house booking biggest features consistently. \$5,000 last week.

THEATRE OF HIGHEST RENT HOLDS 'ORPHANS'

\$250,000 Yearly for Roosevelt, Chicago—Chicago Theatre Did \$18,000

Chicago, July 19.

"Orphans of the Storm" at Balaban & Katz' Roosevelt, originally booked for two weeks, has been extended to four weeks. While this "Orphans" film is tacking up its crack local record, it is doubtful whether the success is recorded financially, as the picture of 12 reels can only run a limited number of shows a day. This is so, even though a "grind" policy is in force. The "Orphans" film is showing at the highest rented picture or any other kind of theatre in the United States. Ascher Brothers have stated the rental of the Roosevelt to Balaban & Katz is for \$250,000 a year, for five years, with 50 per cent of the profits.

With its tremendous draw and not such a strong or good picture at the Chicago, like "Hurricane's Gal," there does not seem to be any question as to what effect the "Orphans" film has upon the Chicago, in close proximity.

Last week drifted along, getting a little rain, scorching weather and a few damp days. The town is shaping itself for the coming Pageant of Progress, which should send an avalanche of patronage to all houses. With an influx of the size that the Pageant will bring it will not be necessary to have an expensive film.

This city has been kept on edge through an impending street car and elevated strike, scheduled to come off last Sunday, but was delayed and is still in the hands of arbitrators.

Estimates for last week:

"Orphans of the Storm" (Griffith). Roosevelt, second week. Seats 1,275; mats., 39c.; evenings, 50c.; holidays, 60c. Likely will continue to get cream of film business during stay. Finished week with gross as high as previous week, around \$15,000.

"The Unconquered Man" (Paramount). Randolph. Jack Holt. Second feature with Jack Holt shown in this city. Around \$4,500. Seats 825; mats., 39c.; nights, 50c.

"Hurricane's Gal" Chicago. Seats 4,200; mornings, 39c.; mats., 55c.; nights, 65c. Dorothy Phillips. Film got good notices. Did not prove good draw with week ending to \$18,000.

BIG BILL AT STANLEY HOLDS UP BAD

Weather Gives Philly Light Grosses Last Week But Stanley Got \$27,000

Philadelphia, July 19.

When rain hit the city last night and brought with it the weather, it found the local houses at about their lowest ebb. The second "Carmen" week campaign failed to develop any enthusiasm, and the only houses which managed to make up a poker game were the ones that had been reported earlier in the week.

The only houses which managed to make up a poker game were the ones that had been reported earlier in the week. The only houses which managed to make up a poker game were the ones that had been reported earlier in the week.

On the other hand, the weather and Karlton virtually broke last week, except the last two days. Drawing power of the name of Rev. Robert Norwood, and "The Power Within," at the and a prominent clergyman. Overbrook was not noticeable. Personal appearance of Pauline failed, though she was praised. Dailies, "Leather Pushers" installment, proved popular, a queer running mate for a queer and boxing enthusiasts who to see the Universal serial "Power Within" the bunk. The next few weeks "Pushers" may help this house.

The Karlton had "When Rides," but didn't do a thing. This adaptation of "When Rides," though exciting, believed to have been mistakenly put in the Chestnut street house, but more properly in the Victoria Market street, where "Famous Mix pictures go. "Trip to Mount Town," added feature, well liked, and attracted more people than feature. Aid of special advertising.

Question perplexing local people is what Stanton will do when reopening in fall. That Universal may put "Orphans of the Storm" and other big feature in over house for a few weeks. Pathe has taken over Aldine. That was a hoodoo house for the company last year, except the run of "Over the Hill," and believed something radical was done to put it on its feet. No theatre, next door to it, will be ready until next spring.

This week Stanley has "The Lover," with Constance Talmadge following it with "The Dictator," which should be good. Weather helps any. Aldine, "Isle of Zorba" this week and "Godiva" next week, both mathematical, but better than recent at this house. Karlton has Barnes of New York this week, but next attraction not announced. Mixup in bookings, switched "Man Unconquered" Palace at last moment. Bookings in something of a while company gropes to find that will break poor streak.

Estimates for last week:

Stanley—"Our Leading Lady" (Paramount) and "Nanook of the North" (Pathe). Unusual bill did neatly, even first week, when business was miserable; \$27,000, fine time of year. "Primitive" this week. (Capacity, 4,000; 35-50, matinees; 50-75 evenings.)

Karlton—"When Romance Comes" and "Trip to Paramount" with latter probably most money to Chestnut street patronage. Combination failed to pull well. House failed to reach \$15,000 last week. "Mr. Barnes of New York" (Capacity, 1,000; scale, 50-75-90c.)

Aldine—"Power Within" and "Leather Pushers." If it has been for prize fighting series, it would probably reach water for house. For first days' audiences slimmest of mer, but picked up Friday and Saturday. \$4,000. (Capacity, scale, 50c.)

One-Day Frisco Convention

San Francisco, July 19. The Motion Picture Theaters' Association of Northern California is planning a one-day convention to be held in the hotel here, Aug. 15.

COAST FILM NOTES

Los Angeles, July 19.

Work has started on a new Selznick special which has as co-stars, Elaine Hammerstein and Conway Harlow. It is temporarily titled "Sands" and is by Edward G. Laughton and George Archainbaud.

Joseph Cornbleth, booker for musicians out this way, and O. P. Benson are opening a booking agency.

Harriet Hammond is doing dramatic parts at Universal after several years a Mack Sennett bathing beauty.

Mildred Harris denies she is to become the wife of Byron K. Munson of Chicago.

Alfred Green will direct Thomas Meighan and Leatrice Joy in "The Man Who Saw Tomorrow," an original story by Perley Poore Sheehan and Frank Condon.

"To Have and to Hold," in which Lytle makes his Paramount debut as co-star with Betty Compson, is nearing completion under the direction of George Fitzmaurice.

"The Old Homestead" (Paramount) was brought to a close this week under the James Cruze supervision. Theodore Roberts plays the leading role.

Erich von Stroheim is progressing with his new special for Universal. The picture will have to do largely with the now defunct Imperial Court of Vienna. Mary Philbin has the lead.

Virginia Valli, recently elevated to stardom by Universal, is playing the lead opposite Lon Chaney in his new Universal-Jewel.

Phil Goldstone has taken possession of the Hopsley studio for exclusive use for sets to be erected on "Deserted at the Altar," which is an elaborate cast, including Eileen Love, Tully Marshall, Eulalie Johnson, Wade Boteler, William Scott and Frankie Lee.

There are two doubles working for baby Peggy at the Century lots.

"Jack and the Beanstalk," the newest fairy tale, has been completed by Alf Goulding, starring baby Peggy. Julius Stern supervised.

"Just Dogs" is the title of an all-animal picture being finished by Al Herman.

Hal Roach is constructing a new park stage which will be one of the biggest on the Pacific coast upon completion. It is to be 240 feet long by 140 feet wide, giving a total space of 33,600 square feet.

Garrett Graham, former newspaperman and studio publicity agent, is now in business for himself, handling the publicity for a number of stars.

Leah Baird and her entire company for her new Associated Exhibitors picture, sailed last week for South America in search of distant and unfamiliar locales.

Irvin Willat goes from the Famous Players-Lasky lots to the Metro studios next week, where he will direct "All the Brothers Were Valiant," a Ben Ames Williams melodrama of the sea.

Louise Fazenda of comedy fame will play Mandy Skinner in the Saver-Lubin production of "Quincy Adams Sawyer" for Metro.

Work starts at once on "Enter Madame" at Metro's, with Clara Kimball Young. Wallace Worsley will supervise.

Zazu Pitts returns to the screen in "Country Love," the Metro special Emile Chautard is directing, with Billie Love featured.

Blanche Sweet has bobbed her hair and will return to pictures as the star of "Quincy Adams Sawyer," which is to be made at once for Metro under the direction of Clarence G. Badger. It is the first picture by Miss Sweet since her illness, several years ago.

Maurice Tourneur's "The Christian" is finishing at the Goldwyn lots in Culver City after many weeks in London.

Allan Holubar and his Goldwyn company, filming "Broken Chains," is on location at Huntington Lake, Cal. Colleen Moore heads the cast.

"The Strangers Banquet," by Donm Bryne is to be made at Goldwyn by Marshall Neilan this season. Frank Urson, Neilan's right-hand man, will co-direct with the former independent producer.

Paul Jeffrey, for some time on the legitimate stage, is making his debut as a leading player in pictures in "Country Love" at Metro studios.

Out at Century studios there is a

16-year-old heavy, Jack Earle, who towers seven feet four inches in height. Earle is, perhaps, the tallest player in the Hollywood colony.

Santa Barbara is a "tough" place to live in if the statement of Peggy Joyce Hopkins is to be believed. Miss Hopkins was arrested in that city last week while tearing off 45 miles an hour in her new \$14,000 automobile. She was accompanied by Oliver Morosco at the time, and is said to have been making a tour of inspection for the purpose of buying a site for a new playhouse.

Burglars waited until the Huntington Park theatre had closed after the final performance last Wednesday night, and then carried away the safe containing \$400.

Stanhope Nelson Wheatcroft, film actor, was ordered to pay his wife, Beatrice Wheatcroft, \$15 a week alimony, pending the trial of her suit for divorce in which she charged cruelty.

The Marshall Neilan organization is now permanently located at the Goldwyn studios after several seasons of production at the Hollywood studios. In the production of his future pictures, Mr. Neilan retains his personal organization, which has assisted him in past successes. Frank Urson is first chief for Neilan. Others on the staff are David Kesson, Leeds Baxter, D. J. Gray, Tom Held, William Linahan, James Graham and Pete Smith. J. R. Grainger continues as Neilan's Eastern representative.

It is reported on the coast that, following the making of the new Douglas Fairbanks special, "Robin Hood," the actor will branch out as a producer of big specials, as well as a star in his own right.

Will Hays is expected out on the coast some time this season.

LONDON FILM NOTES

London, July 9.

The only work being done by the Dick company is the making of the Dick Turpin film. Economic reasons have compelled a reduction in staffs.

Madge Stewart, a Stoll star, whose engagement to marry Maurice Elvey, the film's principal producer, has said she will not go through with it. Her reasons are love of her art, which she might have to give up, and her right as a woman to change her mind. Not so long ago the firm issued a notice saying that in future wives of producers would not be engaged.

Said to be a nephew of the vaudeville comedian, Gus Elen, a man calling himself Gus Elen is now under remand on charges of obtaining money from the "screen struck." His modus operandi was to extract a 10-shilling deposit from beginners, and later on £2 13s. as an indemnity against the film being spoiled. A clerk called Monk was so enthralled that he paid a further £50. The company proceeded to the seaside, where Monk's job was to keep the crowd back while bathing girls were being "shot." For this he should have received £1 11s. a day. When he and the others went for their money the producer had staged a fade-out for himself. A French woman had been defrauded on the same lines of £100.

In conjunction with Felix Joubert, a wealthy enthusiast in the collecting of old arms and armor, British Film Productions is making a series of films which should be unique. The series will show the arms, armor and means of fighting in bygone days, and the whole has been woven into a more or less coherent story.

LIGHTMAN'S FIRST
RELEASE BOOKEDFirst Runs in Los Angeles and
Frisco Set—"Rich Men's
Wives" the Title

"Rich Men's Wives," the initial release of the new Al Lichtman Corporation, has been completed and is booked for early showing in the California Theatre of Los Angeles and the Granada of San Francisco.

Fred Miller, of the California, booked the picture after he had looked at some of the action before the production was completed, and Eugene Roth, owner of the Granada and other theatres on the coast, listed it following a private showing at the California.

The picture was produced by Louis J. Gansner, and is declared to be one of the real big dramatic subjects prepared for the fall season.

House Peters and Claire Windsor, with baby Richard Headrick, are featured in the cast. Other principals are Gaston Glass, Rosemary Theby, Myrtle Stedman, Mildred June, Charles Clary, Carol Holloway, William Austin and Martha Mattox.

"Rich Men's Wives" was made from a story of the same title, the joint work of Frank Dacey and Agnes Christine Johnston. It brings into strong relief the follies of idle rich women, but for its main theme has a strong story of family affection and mother love.

At the offices of the Al Lichtman Corporation it was said the first print of the picture would reach New York early next week.

SUMMER SCHEDULE OFF

President Harding Will Change
Government Hours in August

Washington, D. C., July 19.

The still remaining faithfuls are going to the pictures with one house getting the greater returns one week, the next finding another in the lead. It would appear that the Palace is getting the greater business when considered from week to week, due to its greater seating capacity as well as better pictures.

President Harding stated last week that some time in August he would do away with the summer schedule in the departments and that he was through with any such measures in the future.

Estimates for last week:

Loew's Palace—(Capacity 2,500.) Thomas Meighan in "Our Leading Citizen." Mighty good week at this time of year. Scale, 20-35 mat.; 35-50 nights.) About \$11,000.

Loew's Columbia—(Capacity 1,200.) Owen Moore in "Reported Missing." Picture chuck full of action and had great play from men. (Scale, 35 mat.; 35-50 nights.) About previous week's figure, \$7,500.

Crandall's Metropolitan—(Capacity 1,700.) Mack Sennett's "The Cross Roads of New York." Had picture been shown in regular season it would have held up to highest mark. (Scale, 20-35 mat.; 35-50 nights.) Around \$9,000.

Moore's Rialto—(Capacity 1,900.) Corinne Griffith in "Divorce Coupons." Title hurt business. Not understandable although comment in lobby indicated regulars were pleased. House is apparently getting the least business of the four downtown theatres. It will be necessary for some big special to come along or business will not be normal here until fall arrives. (Scale, 30 mornings, 40 afternoons, 60 nights.) About \$7,000.

FILM ITEMS

Indemnify the purchaser in case of any copyright litigation.

A Mr. Hadley, as assignee of the late Joseph Jefferson, started proceedings on the ground it infringed on the Jefferson version, Richards affecting a settlement in Lascelles' behalf and averting a possible loss of \$25,000. The attorney claims he was to receive \$500 for these services, which was never paid. The attorney will levy the attachment on the film in which Lascelles is alleged to hold 60 per cent interest.

The right to the use of the title, "Hate" by Loew's, Inc., and Metro Pictures Corporation has become the basis of a Supreme Court litigation by the Fairmount Film Corporation, which asks for an injunction restraining the use of the title. The plaintiff alleges that in 1917 it produced a picture of the same name with May McAvoy starred. The Loew-Metro picture has Alice Lake in the stellar role. The reason for the suit is the Fairmount's intention to release the picture, having

INSIDE STUFF

ON PICTURES

A. H. Kauffman, Berlin agent for Famous Players, is quoted at length in the New York "Herald's" foreign correspondence on picture affairs in Germany. He points out that only a few of the multitude of productions have had successful showing in America, and predicts that Germans soon will revise their methods to make pictures with an eye on the market in the States. He indicates that American stars are not disposed to produce in Germany, and cites nearly a dozen prominent American luminaries who have visited the German capital within six months without considering film enterprises there.

The interview has a great boost for Pola Negri, who is coming here to produce at the Famous Players' Long Island City studio. Miss Negri recently left Ufa and entered a new arrangement with Efa, the Famous Players connection. Mr. Kauffman explained that Famous Players is not concerned with actual production in Germany, but has secured options on the output of numerous leading studios. Oh, yes; Kauffman speaks a kind word for the reception of "The Loves of Pharaoh," made in Germany and released here by Paramount, but speaks not a word of the fortunes of "The Mistress of the World," Ufa serial with Mia May.

Will H. Hays is on his way to Hollywood. He is going to remain on the coast for possibly five or six days, and then will return to New York. His purpose in making the trip west is to take a look at the producing end as located in and about Los Angeles, and to hold conferences with the bigger directors. Accompanying Hays will be a member of his staff who is to do some quiet gumshoe investigation on the coast and report to his chief. This investigator will remain in Los Angeles some time after Hays returns east.

engaged George Coudert to retitile and re-edit for that purpose.

BOSTON SATISFIED

Picture Houses Have City Nearly to
Themselves

Boston, July 19.

The picture houses in this town bumped into a couple of hot days at the beginning of this week, which put a bit of a crimp in business, but the hot weather was short-lived. It was expected before the end of the week they would regain the average gross which has marked the past few weeks and which is considered satisfactory when everything is considered.

Last week's business was fair, with weather normal for this time of the year, and of course did not drive folks away from the houses. As all the legitimate theatres in town are closed and due to remain in that condition until the end of this month, picture houses offer the only entertainment outside of Keith's, the only local vaudeville house.

Estimates for last week:
Loew's State (25-50c.; capacity, 4,000.) Ethel Clayton in "For the Defense" and Frank Mayo in "Out of the Silent North." About \$9,000 last week with Thomas Meighan in "Our Leading Citizen" and Marie Prevost in "Her Night of Nights."

Modern (28-40c.; capacity, 800.) Using "A Woman of No Importance" this week with "The Dust Flower" and "His Wife's Relations" underlined. Did a bit under \$4,000 last week with Betty Compson in "Always the Woman" and "The Serenade."

Beacon—Capacity, attraction and business same as Modern.

FRENCH FILM NOTES

Paris, July 10.

During the week ended July 8 there were 17,100 meters of films presented at the trade shows (compared with 11,050 the previous week), released by Pathe Consortium, 3,200; Gaumont, 4,520; Paramount, 2,300; Van Goltzenhoven, 2,680; Grandex Productions Cinema, 1,900; Univers, 3,110.

Guy Crosswell Smith, representative of United Artists, has returned to Paris after a business trip in the United States.

A French producer has entered into negotiations with Mlle. Paule Jacques, daughter of Mme. Bes-sacabo, recently condemned for the murder of her husband in Paris, to hold a part in a picture, relying on the name as an attraction. Some of the local trade journals protest at the idea of her appearing for screen work.

M. Ricaud is leaving the direction of Pathe Consortium to devote his time to his banking business, and will probably be replaced by Andre Gounoullhou and Mege, financiers.

The First National has now closed its Paris branch, and will release here through agents.

"Trouble," with Jackie Coogan, has been acquired for France by Gaumont.

Fred C. Quimby, formerly of Pathe Exchange, now with the Associated Exhibitors, New York, is traveling in Europe looking out for suitable pictures for the American theatre, and he expects to produce four feature reels abroad.

There is a crisis in the picture industry in France. This is noticeable by the trade organs, which now run half their usual number of pages owing to the restriction of advertising and reviews of new films.

George D. Gould, who for more than five years has been with the "Motion Picture News," has resigned the managing editorship of that publication. He joined the "News" staff in 1917 after having been for a number of years on the New York "American," San Francisco "Chronicle" and other metropolitan dailies. His trade paper connection was made after his return from service in France.

C. L. Dixon, advertising and publicity manager of the International Film Service, left the organization and will devote his entire time to the affairs of the Satterlee Radio, Inc., of which he is one of the organizers and a director. Theo. Deltterich has replaced him with the Hearst organization.

Alice Brady has completed her work in the production of "Missing Millions" at the Famous Players Long Island studios. She will rest until the middle of August and then start on a production program. In the production just finished are appearing with her David Powell, Wm. Hillyer, Dorothy Bettelheim, Peggy Cleary and Mary Swan. Joseph Henchery, who directed the Brady feature, will start on a feature with David Powell, to be partly made east and completed on the coast.

STRAND-SHUBERT UNIT DEAL STRENGTHENED BY REPETITION

New Version on Good Authority Indicates First National Franchise Will Go to Capitol—Statement Due in 10 Days

Despite the fact that there have been reiterated denials of the rumors that the Strand theatre is to become one of the stands for Shubert units, it was stated this week from a reliable source that next season would find that theatre lined up in the chain of houses playing Shubert vaudeville. Likewise from the same source it became known that the First National franchise would be positively switched to the Capitol as one of the inside agreements in the Goldwyn-First National new combination line-up.

Early this week the attorneys for both the First National and the Goldwyn Corp. were in daily consultation with the outlook pointing to a completion of the details of the deal within the next ten days. Neither side would make any definite statement as to the exact status of the negotiations, except to say that the lawyers were threshing out the details.

At Nathan Burkan's offices it was stated that he was in the Goldwyn offices daily, but that there was nothing new that could be stated as to the situation. The First National executives refuse to talk, stating only that they know of no new developments in the matter.

The exact situation is that neither side is in a position to say anything at this time that would prevent the deal from going through, although both sides are jockeying to get as good a break as possible. Goldwyn cannot at this time afford to let the connection with First National slip up, for the Goldwyn sales organization has been practically demoralized through the fact that it has become generally known that they were going to line up for distribution through First National. On the other hand, the latter organization having made its announcement to the effect that it would release from 60 to 70 pictures during the coming year, including the 20 pictures that Goldwyn is to make, cannot at this time let Goldwyn break, not at least without having to change their entire production program as at present laid out.

The fact that the Strand is apparently going to switch its policy makes for an easy out for First National on a point that would have been rather embarrassing in regard to the franchise which gave the Strand first call on all of the First National productions. With that house playing unit shows, First National will be in a position to deal with Goldwyn on a basis of giving the Capitol a prior call on all releases. This will assure the Goldwyn people of a stated amount of product for the big house in which they hold an interest.

As far as Shubert vaudeville is concerned, the Strand will be an ideal house. It has a seating capacity of 2,989, which will make it possible to play at a low price of admission and still show a gross of unusual proportions. It is well located to give both the Palace and Columbia a contest for patronage.

At the Strand, however, it is still maintained that there is no change of policy contemplated and that that house will continue to play pictures in the future.

MCCORMICK AT McVICKER'S

Chicago, July 19.
S. Barrett McCormick, managing director of the Allen, Cleveland, has been engaged by Aaron Jones as general director for McVicker's which opens with a picture policy Labor Day.

John G. Burch will remain as house manager.

SCHENCK'S 'WITHIN THE LAW'

Jos. M. Schenck has purchased the rights to again screen "Within the Law," the Bayard Vellier play. Mr. Schenck will present Norma Talmadge as its star.

Vitaphone originally filmed the play with Alice Joyce as the star early in 1917, released in May of 'hat year.

FILM ENJOINED

Horace Goldin Secures Restraining Order of "Sawing" Reel

Horace Goldin's prolonged court contest to protect his illusion, "Sawing a Woman in Half," from exposure via the screen was decided in his favor by the Appellate Division Saturday. Goldin's appeal from an order denying an injunction against the Clarion Photoplays, Inc., was granted, the order was reversed and the injunction sought for granted upon the filing of a bond by Goldin, the amount to be later determined. Justice Dowling wrote a lengthy opinion, to which the other four justices of the Appellate Division unanimously concurred.

The opinion touches on a number of things, going into the history of the case and the origination of the illusion, concluding with the statement, "The affidavits lead irresistibly to the conclusion that the defendants have simply sought unfairly and unjustly to profit by plaintiff's success by adopting the name which he gave to his illusion and by copying his methods. . . . an unfair competition and unreasonable interference with plaintiff's rights which the courts should and will prevent."

Goldin in suing the Clarion Photoplays, Inc. (properly the Weiss Brothers' Clarion Photoplays, Inc., and Alexander Film Corp.) secured a temporary setback when the Supreme Court denied his motion for an injunction as a result of which the film expose was released generally, showing first at the Rialto, New York.

His present victory prevents all bookings until the actual trial of the issues when they are reached for trial on the regular court calendar next February or March.

The usual thing is that the trial confirms the Appellate Division's opinion.

The decision being unanimous, the defendants have no further redress to the Court of Appeals, but must await the trial. Argument on the amount of the bond to be fixed by court will be heard today (Friday). The Clarion people ask a \$25,000 bond.

Avel B. Silverman and William Grossman, of House, Grossman & Vorhaus, acted for the plaintiff. Harry G. Kosch appeared for Clarion Photoplays, Inc., et al.

FRANK G. HALL PRODUCING

The State Pictures Corporation has been formed, with Frank G. Hall interested, to produce a series of features. The first will be "The Streets of New York," with Burton King directing. In the playing company are Barbara Castleton, Edward Earle, Leslie King, Arthur Donaldson, Tyrone Power, Kate Blanche, Dorothy McCall. The continuity for the story was made by Laurita Mershon.

Hall has established a couple of picture theatres. He was at one time connected with the Popular Priced Pictures Co., which had the scheme of furnishing features at \$30, \$20 and \$10 for first, second and third runs.

STRAND, FRISCO, CUTS SCALE

San Francisco, July 19.
Following in the steps of the policy inaugurated by the Tivoli recently, the Strand last week came out with an announcement of a reduction in admission prices.

The new schedule is, matinees, adults, 25; children, 10; evenings, Sunday and holiday performances, adults, 40; children, 20.

War tax included.

Change of Chi's Woman Censor

Chicago, July 19.
Mrs. Benita McCormick, chief city picture censor for the past three years, and a member of the censor board of eight, has tendered her resignation to Chief of Police Charles Fitzmorris. She will be succeeded by Edith E. Kerr, of 438 Oakwood boulevard.

FOX'S RELEASES

Long List of Stars and New Productions

William Fox has planned a schedule of production and release for the coming season which will keep both the east and west coast studios humming. According to the plans as laid out at present the productions will either star or feature the following players: Mary Carr, William Farnum, Tom Mix, Dustin Farnum, Shirley Mason, Charles Jones, William Russell, John Gilbert, Lupino Lane, Clyde Cook, Al St. John and the Lee Kids.

William Farnum will appear in a series of stories of rugged outdoor life, many of the Western type. His first for this season will be "Moonshine Valley," by Mary Murillo. It will be released Aug. 27, directed by Herbert Brenon.

"Romance Land," by Kenneth Perkins, will be the first for Tom Mix. This will be followed by "Just Tony," the story of Mix's horse adapted from Max Brand's popular novel, "Alcatraz." The former will be released Aug. 20, and the latter Oct. 1.

Charles Jones will be seen first in "West of Chicago," by Charles Salzer and directed by Reeves Eason. It is set for release Sept. 3.

John Gilbert will appear in "Honor First," his initial production of the coming season. It is to be released Aug. 27. The second picture is "In Calver's Valley," directed by Jack Dillon. Shirley Mason will start with "The New Teacher," from the scenario by Dorothy Yost and directed by Joseph Franz. Aug. 20 is the release day. "Oathbound," directed by Bernard J. Durning, will be the first for Dustin Farnum, released Aug. 13.

William Russell will begin the new season Sept. 10 with "The Crusader," by Alan Sullivan, to be followed by "Mixed Faces," by Roy Norton. Mary Carr will appear later in the season in "Penzie," the picturization of the book, "The Custard Cup," by Florence Bingham Livingston.

The new star is Lupino Lane, the English comedian. He will be seen in "The Reporter," directed by Jack Blystone, the first of a series. Clyde Cook's first big one, "The Eskimo," directed by Slim Summerville, for the new season.

Al St. John's opening wedge will be "All Wet," an under water travesty. The Lee Kids are offered in some more bits of frivolous flipper. The first two comedies will be "A Pair of Aces" and "Kids and Skids."

BOULEVARD CASE SETTLED

Baltimore, July 19.
The last of the famous Boulevard theatre case, which created a political scandal here last fall when bankruptcy proceedings made startling revelations, came when several indictments were ordered settled.

Robert F. Leach, Jr., State's attorney, asked for the settlement. Those affected will be Harry W. Nice and Edward Dickerson. Mr. Nice was candidate on the Republican ticket four years ago for governor of the State, and was defeated by the present incumbent, Albert C. Ritchie, by 65 votes. Mr. Dickerson is a professor in the University of Maryland law school. They were counsel for several of the men accused of accepting bribes in order to get a building ordinance through the city council.

The Boulevard theatre is at 33d street and Greenmount avenue, one of the finest movie houses here, but at present is having a hard time making ends meet.

TROY HOUSE FOR 'UNITS'?

Troy, N. Y., July 19.
The new house on River street here will be another Mark-Strand stand. Max Spiegel, president of the company, and Joe Murphy, local Democratic leader, are reported as holding a joint interest in the new structure which will play the Strand, New York, policy of pictures and features.

The house has been reported as a Shubert "unit" possibility link in the Amalgamated Theatres Corporation.

ROTHAFEL'S "SOURIS"

An American "Chauve-Souris" is the plan of S. L. Rothafel, who has been approached within the last week to produce an attraction that will embody some of the features, other than film, which he has been presenting at the Capitol.

Those who are interested in the project want Rothafel to undertake the producing direction of a house that is to have about 1,000 seating capacity and present a small ballet there, together with a number of musical artists.

AMERICAN RELEASING LISTS 14 FEATURES

Covers First Quarter of 1922-23 — Schedule a Surprise

The announcement this week of the releases for the first quarter of the season of 1922-23 on the part of the American Releasing Corp. comes as a surprise to the trade generally. The fact that this practically new organization has captured from competitive distributors the George Beban picture "The Sign of the Rose" and that there are more than a dozen additional pictures to be released at the rate of one a week for a period of three months, beginning Sept. 10, is another surprise, inasmuch as it was not suspected that Walter E. Greene and Fred Warren, president and vice-president of the American, had managed to line up sufficient product in advance to be able to make an announcement of such magnitude.

The American Releasing was formed late in December, 1921, but did not begin to function until the middle of February. No other distributing organization with the exception of Paramount has turned out as definite a release schedule for the coming season.

The productions announced and their dates of release are as follows:

Sept. 10, "Queen of the Moulin Rouge." Ray C. Smallwood's Pyramid Production of Paul M. Potter's play, featuring Martha Mansfield, Joseph Striker and Henry Harmon. Scenario by Garfield Thompson and Peter Milne.

Sept. 17, "Timothy's Quest." A Dirigo Films, Inc., production of Kate Douglas Wiggin's story. Directed by Sidney Olcott.

Sept. 24, "Fools of Fortune." An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis Wm. Chaudet. Star cast includes Marguerite Le La Motte, Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

Oct. 1, "The Woman He Loved." A J. L. Frothingham production. Directed by Edward Sloman from the story by Wm. V. Mong. All star cast includes Marguerite De La Motte, Wm. V. Mong and eight other prominent players.

Oct. 8, "When the Desert Calls." Ray C. Smallwood-Pyramid production, featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. A tremendous romance of the desert.

Oct. 15, "The Pillagers." A story of the far north, with an all-star cast of seven big principals. An A. B. Davis production directed by Louis William Chaudet.

Oct. 22, "The House of Solomon." Starring William H. Strauss, supported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. Produced and presented by Carl Krasada from the story by Val Cleveland.

Oct. 29, "Flapper Love." From Eugene Walter's newest play, "The Flapper," which is to be presented this fall on the New York stage. All-star cast includes Faure Blinney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger.

Nov. 5, "The Other Side." A Hugh Dierker production from the story by Thelma La Nier. Dierker is the man who produced "When Dawn Came." A story of the home, with an all-star cast, including six big names.

Nov. 12, "The Deer Slayer." Another of James Fenimore Cooper's famous leatherstocking tales. Produced at Glacier National Park by Sacramento Pictures Corp., with entire tribes of Crow and Blackfoot Indians.

Nov. 19, "Miles Brewster and the Super Sex." A Frank R. Adams production of his own story, personally supervised by the noted author.

Nov. 26, "At the Crossroads," starring Seena Owen. This is Harriet Comstock's new novel that is one of the best sellers today in the forty leading cities in America.

Dec. 3, "The Great City." A tremendous melodrama of New York's night life, its dance palaces and its bright lights. A cast of big names and a big director. Produced under the personal supervision of Whitman Bennett.

MISS PICKFORD NON-SUIT Music Publishing House Wins Appeal

Mary Pickford, suing through assignor, Elizabeth A. Rely, her judgment against the Warner Bros. and Snyder Co., music publishers, reversed and the complaint dismissed. The suit arose through Miss Pickford granting the publishers the exclusive use of her name and autograph on three pictures written around Pickford pictures. These were "The Hostess," "Heart of the Hills" and "Long Legs" for which she guaranteed \$2,500 minimum royalties on each.

Miss Pickford brought suit for royalties in full were not coming, having received some hundred on account from the time. She sued and was given a directed verdict for all sued for, appeal the publishing firm set aside. Miss Pickford's mother had granted the Broadway Music Co. the privilege of using the star's picture and autograph on a "Dear Daddy Long Legs" picture which created competition, advertising expenses and little returns as record and roll companies because of the confusion in the public as to which was which.

Miss Pickford, Justice Laughlin stated in a lengthy opinion, I knowledged her error, agreeing to let Watson, Berlin & Snyder let the song rights to her next picture, "Pollyanna," but repudiated agreement when the publisher of the book reserved the song rights.

Miss Pickford received over \$100,000 in part royalties.

ACCESSORY MEN ORGANIZED

Indianapolis, July 19.
Seventy-five manufacturers of picture accessories met at the Capitol hotel last Thursday and day and organized the Association of Motion Picture Dealers of America.

Officers are Leo F. Dwyer (Cleveland), president; Henry Jay Smith (Pittsburgh), first vice-president; B. A. Benson (Chicago), second vice-president; C. E. Conner (Charleston, W. Va.), third vice-president; Sid Louis (Minneapolis), fourth vice-president; Dr. O. Diekmann (Cincinnati), secretary-treasurer. These men, with H. K. Lucas (Atlanta), H. G. McKee (Denver) and Robert Hosmer (Boston) are directors.

Standardization of theatre equipment, better picture projection, fire safety and comfort are purposes of the organization.

Frederick K. Landis of Loganport, Ind., representing Will Hays, spoke at the meeting.

GRAND, K. C., PICTURES

Kansas City, July 19.
The Grand for years the leading house in Kansas City, and last year by the Drama Players' stock, is to be rebuilt as a picture theatre, according to the statement of the Elliott Theatre Enterprise Corporation.

The Elliott Theatre Enterprise Corporation is composed of Ambrose E. Elliott, president; Frank P. McClure, secretary-treasurer; James C. Hartman, general manager; Carl B. Wiscarver, director. The new company also announced will commence the erection of other picture houses. One in Argentine, to cost \$65,000, and one in Independence, Kan., to cost \$55,000. Both locations are in suburbs of Kansas City.

SELZNICK EMPLOYEES' OUTING

The Lewis J. Selznick employees are to hold an outing July 30 at Woodland Lake, Ardley-on-Hudson. There will be games, dancing, with 729 Seventh avenue as the starting point of the party which will travel in busses.

Itors might check them week after week all through the year against the entire market, believing that such a check will show greater audience values in their production than in that of any other distributor or distributors.

Before a single booking is taken in America for "The Sign of the Rose" by itself, American Releasing Corp. will book "The Sign of the Rose" in conjunction with the George Beban and his company of players and a carload of scenery and special effects for a thirty week season in as many cities. And until this combination of picture and act has played the largest cities any zone will the picture be booked alone.

PICTURES

Friday, July 21, 1922

GRAMS ABROAD, SEEKS
REST AFTER BIG 4 ROWFar Breakdown Over United
Artists' Jam With the
Independents

Alram Abrams, who sailed for Europe immediately after his arrival from the coast, where he held a sales conference with the executives of the United Artists, will remain abroad until he has fully regained his health, he having been on the verge of a breakdown.

The reason is said to have been a fact that the stars who comprise the United Artists, namely, Douglas Fairbanks, Mary Pickford, Charles Chaplin and D. W. Griffith, through their objections to permitting the release of pictures manufactured by others than themselves under the U. A. banner, compelled Abrams to form the Allied Artists Corporation, which was to be a subsidiary of the U. A. This, in turn, caused producers who had placed their product with Abrams to rise in arms and state that by releasing their pictures under the subsidiary they were being given a class B classification and they objected to it. In the time that Abrams is abroad there is going to be an effort made to bring about a reorganization of the entire sales force of United Artists. At present it is said that the majority of United exchanges have practically cut their sales force to skeleton for the summer months. One of the features is going to be an organization of a foreign department which is to be located in New York and will be in charge of German, who has been London manager for United Artists and who remained here after his return from the coast.

F. P. IN ORIENT

Opening Own Exchanges in the Far East

Famous Players is going to invade the Orient with its own exchanges. It is a new departure to get into the selling field in that part of the globe, heretofore having sold their product to exchanges operating in China, Japan and the Straits settlements.

Robert McIntyre, who for the last six months was located in the New York exchange, left Monday from Vancouver for Tokio, where he will open the first of the Famous Players exchanges in the Orient. Later an exchange is to be opened by him in Shanghai, China.

SOI. LESSER'S NEW CO.

Los Angeles, July 19.

Final papers were signed last week bringing into existence a new producing and distributing organization, Principal Pictures Corporation, of which Sol Lesser is president. Home offices are in Los Angeles with headquarters at the United studios in Hollywood. Irving Lesser is vice president and eastern manager and Mike Rosenberg, secretary, treasurer and western manager.

The organization is to make 12 features a year, the first of which is an original story by Elinor Glyn, temporarily titled "The World's Stage," now in production at the United lots under the direction of Colin Campbell.

In the cast assembled for the initial production are Dorothy Phillips (by special arrangement with First National), Bruce MacRae, Otis Harlan, Kenneth Harlan and Jack McDonald.

CHAPLIN'S "HOOD" BURLESQUE

Los Angeles, July 19.

Charlie Chaplin may do a burlesque of "Robin Hood" which Douglas Fairbanks is now completing. It is quite possible the comedian, who is a business associate of Fairbanks in the United Artists, might also use a couple of the big pets after Fairbanks is through with them.

\$500,000 Corporation

San Francisco, July 19.

The Motion Picture Utility Corporation has opened offices here. The new producing company is capitalized at \$500,000.

Joseph Jacoby, producer, is president and general manager. Bosworth is vice-president and director of productions.

AGITATION OVER "MUSIC TAX"
STARTED BY FRANK REMBUSCH

Writes Letter to 1,000 Exhibitors—Denounces "Music Trust"—Claims Tax Music Unnecessary—American Society Invites Battle

Frank Rembusch of the F. J. Rembusch Enterprises, controlling 12 picture houses in Indiana, has written a form letter to 1,000 exhibitors urging them to oppose the payment of the music tax to the American Society of Composers, Authors and Publishers. A copy of this letter and another has been mailed to trade papers asking their opinions on the music tax question.

Mr. Rembusch's grievance, judging from the latter letter, is that he is being sued for playing copyrighted music in the Royal Grand theatre, Marion, Ind., "even though I ordered no tax music to be played, but their dirty spies swear to anything. If they heard the 'Devil's Dream' they will claim it is 'Let Me Kiss Your Curly, Molly,' or a lot of crazy stuff that they think nobody knows."

The A. S. C. A. and P., which has possession of a copy of this letter from a friendly exhibitor, states it invites a battle, although it does object to some of the statements in Mr. Rembusch's letter as being untrue. That the authors and publishers divided \$33,000 last week as the second quarter royalty melon proves that the writers get the money, they say. The instance is cited of a mid-west exhibitor who begged for leniency and dismissal of a federal court suit for copyright infringement on the ground it would mean bankruptcy. That was acceded to on the promise the exhibitor would make amends at a more opportune financial moment.

But the exhibitor's lawyer double-crossed the society and circulated stories to two picture trade journals that they had won a stupendous victory and had had the music tax suit dismissed. The American Society, on producing correspondence to the trade journals, had a retraction published.

The statement that the American Society's attorney is friendly with Sidney Cohen is not true. Nathan Burkan is the society's attorney and does not know Cohen. Mr. Gilbert of Gilbert & Gilbert is the Music Publishers' Protective Association counsel and also acts for Mr. Cohen's organization, but only did so after asking whether the

American Society would deem it unethical for an attorney to act for authors, composers and publishers and also for picture exhibitors, some of whom object to paying the music tax.

Mr. Rembusch's letter follows: Dear Fellow Exhibitors:

Shall we continue to pay the music tax? You know, and I know, that:

Morally the A. S. C. has no right to collect a tax.

Where their music is played, we popularize it.

They should rather PAY US. They fix the rate and everything.

Unless you pay they haul you into Federal Court.

They expect to make it stronger every year.

If your musician plays one measure a year of their music, they charge a full tax, even though your house is empty at the time. Their spies visit your theatre and swear their music is played, although you prohibit your musician from playing tax music.

This money don't go to the men who compose the music, but goes into the hands of a lot of attorneys and panhandlers, who can't whistle a tune. The tax is unfair, unjust, and un-American. The Departments of Justice are against it. Federal authorities would like to reverse the claims of this music trust. Our congressmen and senators would gladly pass a law against it if we were organized.

Furthermore, we don't really need their music. It is mostly a lot of jazz, mush and marches at the best. The world is full of good music that has never been heard in picture theatres, tax free. For a few thousand dollars an edition of music of the great masters could be put out that would run a moving picture theatre for a lifetime. for the love of art and the love of Music—that is real music, created service.

What can be done? Just this: If there were one exhibitor in 25 who would say: "To hell with tax music; we won't pay it," we would break this trust up, because they couldn't hire enough attorneys to fight it.

Or, if you would refuse to play their music, in a short time they would be begging us to play it and give it to us free; or, if exhibitors were organized.

When I was national secretary a few years ago, the music trust offered to license every exhibitor in the United States for \$10,000 flat. (They are now collecting millions.) We then tried to collect, but could not raise a thousand dollars a year for national organization work.

Two years ago we had a wonderful meeting in Cleveland, at a great cost of energy and money to myself and the Committee of Seventeen.

Sidney Cohen was given the national organization activities. All he has accomplished since is to keep one group of exhibitors fighting another group of exhibitors. He received about \$200,000 in money to carry on. For the first time Exhibitors gave real financial support, but without Constitution and By-Laws Cohen has had control of all the activities and all of the funds.

It's the same old frame-up—"Keep things from being done." Sidney and the music trust attorneys are very close friends.

The Washington exhibitors' convention was a disgrace. There should never be another like it. Just a political stink-pot boiled over. Not a single progressive thing accomplished.

Why can't we have a national organization on a business basis, whereby we hire a general manager and do away with presidents and "what nots," who are only a lot of panhandlers. We have talked about it long enough, let's do it.

I will be one of 100 exhibitors in the United States to put up \$1,000 apiece, or one thousand exhibitors to put up \$100 apiece, and have a national organization and hire a big man to represent us, just as the producers and distributors have.

Are you going to pay the tax? I am writing this letter to 1,000 exhibitors as a test.

How many of you have guts enough to join a real protest against this unfair monopoly?

Very cordially,

Frank Rembusch.

P. S.—Since dictating this, I see a full page advertisement was appeared in various trade journals, propaganda, favoring the music tax. Answer this—write your trade journal in your own words what you think about this music trust, and make it strong.

GOLDWYN'S BOOK

Looks As Though Samuel Is Really Going to Biograph Himself

The report that Samuel Goldwyn, former head of the film producing company of that name, is going to write a book of reminiscences of an autobiographical nature, gathers substance, although when it first made its appearance the trade treated it joshfully.

A New York publisher discreetly lets it become known that Mr. Goldwyn is in retirement at his Great Neck, L. I., place, and is engaged upon such a work. The title of the series of articles which are to be published in the Pictorial Review in 1923 is to be "Behind the Screen," and the publishers of that periodical promise a glimpse of much "inside stuff."

SPLITTING 600 POPULATION

Pine Island, lying off Bayshore, L. I., is the scene of an opposition battle between two picture showmen. Both are running a theatre, giving three shows a week. There are but 600 people on the island.

Harry Darr is running the Auditorium, and Lou Braun has Pierce's Casino. The latter house has been playing Paramount pictures exclusively, while the other theatre has been getting its attractions at other exchanges. Darr tried to cut in on the Paramount features Braun is showing, and this week arranged that part of the releases were to be booked with him.

ALIMONY DENIED

The motion for \$150 weekly alimony and \$2,000 counsel fees made by Margaret A. Black (pictures) in her suit for separate maintenance against Bela S. Black, was denied by Justice Erlanger in the New York Supreme Court Tuesday.

Black, through Frederick E. Goldsmith, interposed a defense that Mrs. Black was employed in pictures and earned sufficient to support herself comfortably; that she had jewelry and Liberty Bonds given to her by him, as well as a banking account. He set forth that she was making \$100 weekly in her picture work, having been abroad for five months since last September making pictures, with all expenses paid.

Mrs. Black sued on grounds of jealousy, the defendant for a separate defense setting forth that she voluntarily agreed to a separation last Dec. 3, he leaving their apartment and taking up residence at the Hotel Claridge, New York.

Mrs. Black was linked in the daily press in connection with the Ward murder mystery. In her affidavits, she admitted knowing the elder Ward, but that was all. Counselor Goldsmith pointed out at trial that her replying affidavit contains a statement she knew a son and daughter of the elder Ward, the statements thus conflicting.

EUGENE K. LOWE IN NAVY

It is announced Eugene Knight Lowe has entered the Naval Academy at Annapolis and is a midshipman.

Mr. Lowe's last professional appearance was in "Cappy Ricks."

WAGE DISPUTE UP

Final Conference on New York Operators' Scale Set for Today

The question of accepting or rejecting the proposed cut in the salaries of its members on the part of the exhibitors of Greater New York is to be definitely answered this afternoon by the business agents of the Motion Picture Machine Operators' Union No. 306. The union is to hold a meeting early today, and the executives of the organization are to wait on the committee of the Theatre Owners' Chamber of Commerce and present their answer.

A committee from each organization got together for a discussion of the difficulties, and those representing the operators decided to place the matter before the members of the local in open meeting. Indications early this week were that a possible compromise would be effected, with the chances of a 5 per cent. cut being acceptable to the union men.

"HAZEL KIRKE" FILMED

The screen rights to the old melodrama, "Hazel Kirke," have been secured through the Jay Packard agency by Charles Miller. The picture is to be made at the Miller studio at Fort Henry, N. Y., work to be started within the next two weeks.

"The Covered Wagon," a serial recently completed in the Saturday Evening Post, also has been sold by the same agency to Famous Players. It is a tale of the pioneer days in the west. The price is said to have been around \$8,500.

NICKLE DISTRIBUTOR
FOR HEPWORTH IN U. S.Deal Closed—Calls for State
Rights Release of Two
Films a Month

Burr Nickle, president of Burr Nickle Productions, Los Angeles, announced this week that his concern had acquired the productions of Hepworth Picture plays, Ltd., of London, England, for distribution in the United States and Canada.

Mr. Nickle has just returned to California after several weeks in the east, during which he concluded negotiations for the Hepworth pictures with Thomas F. McMahon of 1400 Broadway, attorney for the Hepworth interests in the United States. Since his arrival on the coast Mr. Nickle has been busy formulating the policy of his company with reference to the distribution of his new attractions. The pictures will be distributed on a State rights basis under an arrangement which Mr. Nickle believes is original with him.

The first of the new productions will be ready for the market early in August, and it is planned to release the pictures at the rate of two a month. As an initial attraction, "The City of Beautiful Nonsense," adapted from E. Temple Thurston's novel, will be offered. The other August release will be "Sunken Rocks," a Cecil M. Hepworth production with Alma Taylor in the stellar role.

While Mr. Nickle was in New York he made arrangements with Lesley Mason to act as eastern representative for Burr Nickle Productions in connection with the Hepworth pictures. Mr. Nickle expects to return to New York about September 1 and will visit the principal territories of the country at that time to arrange for the territorial rights to his attractions.

ASCHER'S FIGHT RECEIVER

Say Katz Seeks to Force High Price for Stock

Chicago, July 19.

Eugene Katz (not connected with Balaban & Katz) late last week asked the Superior Court to appoint a receiver for Ascher Bros. and the Cosmopolitan Securities Company, a holding concern, Katz alleging that the Ascher Bros. and Cosmopolitan Company were in dangerous financial situation.

Ascher Bros. replied a day later in a public statement, which sought to make it appear that Katz was trying to browbeat them and force them to pay unreasonable price for Katz's stock holdings in the Cosmopolitan. The Aschers said they had offered \$50,000 for the interest which cost Katz only \$2,500, but he refused to accept it and the application for a receiver followed. It is reported Katz wants \$100,000.

The Ascher Bros.' statement sets forth that Katz purchased a third interest in Cosmopolitan purchased in 1913 for \$2,500, and since has received \$2,700 more than his original investment in dividends. It is specifically denied that the Ascher theatres, of which there are 25, were in any danger of financial embarrassment, and it is declared the Aschers are supported financially by the Goldwyn interests of New York in such a way as to preclude the possibilities of bankruptcy.

It is recited in the Ascher statement that Katz was placed for a time as manager of the Cosmopolitan theatre, 79th and Halsted streets, owned by the securities company, but when his inefficiency became apparent he was replaced by Max Nathan.

Cincinnati, July 19.

Two suits were filed yesterday asking for the appointment of a receiver for the Lyric theatre. John J. Huss, a stockholder, and the Cincinnati Lyric theatre are the plaintiffs, with the Vine Street Lyric Theatre Co. defendant.

The papers in the application say the Lyric is losing from \$500 to \$1,000 weekly, and that defendant was unable to meet an installment of \$25,000 due last February.

The Lyric is now playing pictures. It was recently announced it had been taken over by William Fox, who is to assume possession with the opening of the season.

JIMMY HUSSEY

ANNOUNCES

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40 PAGES

WORST B'WAY SEASON OVER

BIG-TIME VAUDEVILLE FADING SLOWLY BUT SURELY, SAY MGRS.

Being Replaced as National Entertainment by Small Time Policy—Houses of Big Capacity Lately Built for Pop Prices

Big-time vaudeville is slowly but surely passing as a national entertainment, and being replaced by small-time policy at popular prices, according to vaudeville circuit heads.

The announcement that Orpheum Circuit is changing the policy of several of its big-time houses to four shows daily, or the "State-Lake policy," is one concrete evidence of the passing of the two-a-day, as is the fact the Keith people have erected but four big-time vaudeville theatres in the past three years. They are the 105th Street, Cleveland, Keith's Dayton, and Keith's Syracuse. The first two have since changed from a two-a-day policy to three shows daily, and although it is announced as a summer innovation, the improvement in business that followed the switch may decide the future of the houses for small time. The other is the new Keith's, Cleveland, for straight big-time vaudeville, opening in September.

In New York city all of the lately built houses are small-timers, where their large capacities make a popular price scale profitable and the small-time policy more adaptable. The neighborhood managers have discovered too many big-time houses in New York were not practical, as the one-time custom of confining their vaudeville attendance to their own neighborhood house was not being followed by the vaudeville patron, who was more (Continued on page 3)

MUDDY ROADS

"Peck's Bad Boy" Quits—Two Acts Wild-cattling in Auto

"Peck's Bad Boy," playing one night stands in Maine, closed last week, due to the rainy weather making it impossible to transport the show by motor truck. The company lost three days during the final week, due to muddy roads.

A magician and "Sawing a Lady in Half" act carried as added attractions are to remain in Maine to wildcat through the territory, in a touring car.

MANY OLD-TIME SONGS FOR DISC RECORDS

Demand for Re-issues Without Explanation—Nearly All Companies Doing It

Some of the older music publishers whose catalogs a decade or a score of years ago may have been even more lucrative than some of their current stuff are experiencing a pleasant surprise in the way of renewed demands for old favorites. As a result, they will put out "re-issue" editions to satisfy the demand.

Joe Morris is apprised that the Victor company has deemed it sufficiently worth while to make a new recording for next month's release of the old "Memphis Blues" tune. Morris' "California Sunshine" similarly will be reissued.

Edward R. Marks (formerly Jos. W. Stern & Co.) came into some (Continued on page 7)

\$10 ESTATE

Left by Albert Brown to Three Children—Letters Taken Out

Albert Brown, actor and member of the Geo. Dietrichstein company, left only \$10 in personality when, as a resident of Mt. Vernon, N. Y., he died suddenly at San Francisco, May 19 last, according to his daughter, Grace Lamkin Brown, of 244 Bedford Avenue, Mt. Vernon, in her application for letters of administration upon the property, granted to her by the Westchester County Surrogate's court.

In addition to his daughter, Mr. Brown is survived by two other children, Albert Brown, Jr., 18, and Stewart Lamkin Brown, 11 years old, who resides with their sister. Just why Miss Brown went to the trouble of taking out letters of administration upon what she claims to be a \$10 estate, she did not disclose in her petition for the letters.

MORE FAILURES, BUT MANY RUN HITS

Plays "Burned Up" '21-'22—Half Dozen Year-Record Players—New Season Has Two Dated to Start Off Aug. 7—Weather Last Week Broke Low Box-Office Records—Five Out of 20 Shows Only Got Over \$10,000

"FOLLIES" BIGGEST

Broadway "burned up" more plays during the season of 1921-22 than ever before in the history of the white way. There were more productions attempted and more failures with the season the worst in a decade. Yet there were 52-week runs accomplished or sure of accomplishment by half a dozen attractions.

"The Bat" will attain a two-year (Continued on page 16)

WIFE OF BEN TEAL IN JAIL IN VIENNA

Marie Teal-Paddleford, foster daughter of the late Ben Teal, who staged "Ben Hur" and many other famous productions, arrived in New York from Vienna this week, having (Continued on page 3)

"DOPE" GETS 'EM

Couple in Chicago Give Names of 30 Peddlers for One "Shot"

Chicago, July 26. Walter Osborne Jones, who describes himself as a vaudeville actor, and his wife, who he says was a dancer, were taken into custody by the local police as drug addicts. Upon the promise by the police to give him a shot of "dope" for himself and wife, he revealed the identity of 30 dope peddlers. The couple were sent to the Bridewell hospital for the drug cure, which generally takes three months.

BOOM TIME'S FILM THEATRES ARE PROVING HEAVY LOADS

Predicted 20 Extravagantly Built Picture Houses in Greater New York Will Change Direction within 6 Months—40c on Dollar of Original Cost

MOLLIE FULLER BACK TO STAGE NEW ACT

Blanche Merrill Volunteers to Write Special Turn Story for Blind Actress

"Rocking and Knocking" will be the title of the skit Blanche Merrill is presenting to Mollie Fuller for the latter's return to the stage. The skit will be adapted to Miss Fuller's total blindness and the Keith office has expressed its willingness to book Miss Fuller.

Miss Fuller is at the Hotel Palace on 45th street. Miss Merrill met her at the hotel. Observing her condition and affected only by her affliction, the writer asked her if she would not like to return to the stage. Always of an independent nature and having been on the stage for years with her late husband, Fred Hallen, Miss Fuller eagerly accepted the suggestion.

Miss Merrill explained she would write a vehicle that would surmount Miss Fuller's blindness in so far as an audience was concerned. The scene of the comedy will be a hotel in the mountains, with Miss Fuller and a companion in rocking chairs on the porch. While rocking they will do "knocking" of everything currently in the day's topics.

Miss Fuller was stricken after her husband's death. The popularity of the Hallens in the profession brought a great flood of sympathetic messages to Miss Fuller, with innumerable offers of assistance, but the latter were appreciatively declined.

Miss Merrill is contributing the skit without return, and the Keith office will book the act without commission.

The terrific tide of theatre building during the general boom is now having its reaction. Those building during that period, paying high premiums on construction material, loans and contracts, are now feeling the pinch, coming with amortization of their mortgages and the enormous overhead charges.

With the realization they are in deeper water than they can ever get out of, they are beginning the process of unloading their houses. A prediction is made by one of the shrewdest operators in picture theatre property that within the next six months in the Greater New York territory at least 20 theatres of large capacities in neighborhood locations will be turned over to various circuits for operation. This cost of taking the houses over will be practically on the basis of 40 cents on the dollar of the cost originally paid for the houses.

Within the week the Loew Circuit has been in negotiation to take over the theatres in the Flatbush section of Brooklyn and the Sheepshead Bay section.

Other houses of like capacity and location are also said to be on the market.

RADIO LESSONS ON DISKS

The Okeh records (phonograph) have taken advantage of the radio craze, which has heretofore been considered a menace to the roll and record business, through the issuance of two disks containing lessons on the radio code. Jack Binns, radio editor of the New York Tribune, made the recordings from a simplified "short cut" system originated by J. C. H. Macbeth, author of the Marconi code.

ADVERTISES PICTURES

Elmira, N. Y., July 26. The First Methodist Episcopal Church of this city used a paid reading notice in "The Star Gazette" Saturday to attack the Sunday picture program offered by the Mozart theatre.

AMERICANS JUMPING CONTRACTS; SAILING SECRETLY FOR HOME

Dozen Turns in England Reported Leaving Within Week—Afraid of Attachments If Names Known—One Turn Settles Remaining Time

London, July 26.

Within a week a dozen American acts at least will jump their English contracts and secretly sail for New York. Those about to do this are concealing their purpose in order that their names shall not be revealed before departure, through fear of attachment on the eve of sailing under the broken contracts. Dissatisfaction with conditions over here and the future which holds no encouragement are a couple of the reasons.

Gordon and Ford, an American act, booked for six weeks with Moss Empires and which has played three, settled the remaining three for one week's salary. They were also relieved of agent's commission and will immediately sail.

The English summer season for American acts has been far from satisfactory, with the exception of a very few instances. Several stories and editorials were published in Variety before the summer arrived, pointing out that the current condition of English theatricals, especially vaudeville, precluded the possibility of a favorable engagement to Americans, though successful on the other side.

FAMOUS PLAYERS ENDS GERMAN CONNECTION

Buying Off Hamilton Co. Contracts—Blumenthal and Rachman Concerned

Berlin, July 26.

Emil Schauer, head of the foreign department of Famous Players, is returning to America after having practically closed a deal here whereby that corporation will buy off the contract which it held with the Hamilton Corporation and Ben Blumenthal and Samuel Rachman. The contract originally entered into called for the Famous people to take a stated number of German-made productions, to be produced through the Hamilton Co. Blumenthal was under contract whereby he drew \$52,000 annually from Famous, and Rachman's arrangement was somewhat similar.

The American picture producers were anxious for some months to clear themselves of the contract. Ralph Kohn was first sent here to try to bring about a basis of settlement. His failure was followed by a visit from Schauer, who, it is reported, has successfully arranged a basis on which a settlement will be made.

"KING SOLOMON, JR." OPENS

London, July 26.

"King Solomon, Jr." with Fred Duprez, opened Monday at the Victoria Palace. The skit ran 40 minutes and was well received, but it is unlikely the act will meet the success here as in America.

The girls of the turn are weak and Duprez has not yet characterized the leading role with a sufficient lightness of touch.

DAPHNE POLLARD EXPECTANT

London, July 26.

Daphne Pollard, in private life Mrs. Eric Bunch, has not appeared upon the stage here since her return from America. The diminutive comedienne is awaiting the arrival of an addition to the family. Directly after the event she will return to the footlights.

GEORGE THORN DIES

London, July 26.

George Thorne died here July 25. He was a famous creator of many roles in the Gilbert & Sullivan operas.

Teddie Gerard Coming Back

London, July 26.

Teddie Gerard is going to New York within a month on a business matter.

"FOLLIES" REPORTED

Gerard's Show Claimed for Palace, London—In Fall or Spring

London, July 26.

It is reported Barney Gerard's "Follies of the Day," the former Columbia wheel burlesque attraction in the States, is coming here to the Palace, playing under the English direction of Charles B. Cochran.

That would indicate that in the contemplated burlesque circuit Cochran and others have in mind, the Palace and Oxford will be the West End (London) stands of the wheel.

At the Barney Gerard offices in New York it was stated Mr. Gerard is vacationing in Maine, preparing books and laying out shows for the Shubert unit circuit, also the Miner-Gerard shows on the Columbia wheel for next season. Louis Gerard, a brother, said an offer had been received from Mr. Cochran for "The Follies," but that it was improbable the show could be sent over until next spring, unless his brother, Barney, would find time to make up "The Follies" later in the fall, for an English showing.

Gerard's "Follies" was looked upon as the Columbia wheel leader last season.

ON ANOTHER BOAT

Ruby Norton Booked to Open, Arrived Late

London, July 26.

Ruby Norton reached here Monday on the "Cedric." Believing Miss Norton had sailed on the "Olympic" from New York and would land last Saturday, the Foster agency booked her to open this week at Brighton.

A substitute was necessary. Hershel Henlere deputized at Brighton.

AMERICANS IN EUROPE

Paris, July 13.

In Paris last week: Preston Gibson, Henri Bendel, New York milliner; Florenz Ziegfeld; F. G. Kingsbury, publisher, Chicago; Mabel Normand; Esthel Yarnell, associate editor of a California magazine; Theodora Troendle, Chicago pianist; Mrs. Lillian E. Furlong, Metropolitan opera, New York; Jack Sheridan, painter; Rudolph Ganz, pianist; Erno Rapee, Capitol theatre, New York; Sam Koplarsky; Edward Koblenz, editor of San Francisco "Examiner."

In Berlin: Simon Bucharoff, composer; Mme. Frances Alda, wife of Gatti-Casazza, has left for the season at Carlsbad, Austria; Mr. and Mrs. George Middleton are here studying local theatres; E. G. Kendrew, Variety's staff.

Ruth Draper is in London, prior to an English tour in her character sketches.

H. M. Sandrosk, Baltimore journalist, touring Italy and Switzerland.

Hamlin Garland, novelist, lectured last week in London on English and American literature.

MISS RUGEL OUT OF CABARET

London, July 26.

Yvette Rugel has been obliged, through permission refused by the Stoll office, to cancel the Hotel Metropole cabaret engagement.

Leon Beyle Dies

Paris, July 26.

Leon Beyle, the famous tenor of the Opera Comique, died in Lyons, June 17.

Maurice Recovering

Paris, July 26.

Maurice the American dancer who has been critically ill here, is reported out of danger.

Potinere's Revival

Paris, July 26.

The Potinere theatre has revived "Le Danseur de Madami."



Bought a new drop from Harry Tax. Too classy; have to take it to Tommy Gray and have it rewritten. Played in Battle Creek with an act no one could remember.

Keith's, Washington, this week (July 24), Norfolk, Richmond, full salary; Birmingham; then rehearsals.

FRANK VAN HOVEN

RECORD SALARY OFFER FOR WIRTH FAMILY

Circus at Olympia, London, Around Christmas, Willing to Pay £400 Salary

London, July 26.

The Wirth Family, the riding act with May Wirth its star, who have been a sensational success over here since opening a few weeks ago, received a record salary offer for the circus at Olympia around Christmas.

Bertram Mills, who is running the circus, offers the Wirths 400 pounds weekly for five successive weeks, with transportation both ways for all members. The fares would amount to 1,600 pounds, averaging the weekly salary at 750 pounds.

The Wirths are sailing Aug. 5 for New York on the "Adriatic." They have given no answer to Mills as yet.

SPANISH STAR-FOR U. S.

Paris, July 26.

Raquer Meller, the Spanish artiste, is reported to have signed for an American tour under the management of William Elliott. The contract is understood to be for a period of 10 years.

Elliott will take the star to the United States and she will be introduced under the auspices of one of the leading producers, according to the story in circulation here.

"JANE CLEGG" REVIVED

London, July 26.

At the new New theatre Monday "Jane Clegg" was revived. It stars Sybil Thorndike, and was well received.

PROVINCIAL TOUR. FOR 'SHUFFLE ALONG'

Obstacles Reported from England for American All-Colored Show

London, June 26.

Obstacles may be encountered here by the American all-colored "Shuffle Along" show if coming over here for Charles B. Cochran as proposed and reported.

A touring revue for the provinces shortly opening intends to use the "Shuffle Along" title. Also the Moss Empires claim old and outstanding contracts with Sissie and Blake and Miller and Lyle, who are with the American "Shuffle Along." These contracts, the Moss people claim, will have to be adjusted before any of the two teams can appear over here. The Moss people do not state whether they will insist upon the teams playing their contracts in the Moss Empires houses.

"Shuffle Along" is due to open Monday, July 31, at the Selwyn, Boston, for a run. It is dependent upon that engagement whether the all-colored show will go to London or play a road engagement on this side with a route given it by the legit booking offices. The "Shuffle" management holds a cabled offer from Charles B. Cochran of London to play over there under a weekly guarantee of \$5,000, with transportation for the entire present company paid both ways.

REVIVING PAGEANTS

Louis Napoleon Parker Is Staging Another at Warwick

London, July 26.

Louis Napoleon Parker, "The King of Pageant Makers," whose producing genius was much in demand before the war and who was responsible for the staging of the historical shows which nearly every historic town and city in England went in for as a summer attraction, has begun again. His first production is at Warwick, where in the grounds of the castle he is staging the first complete performance of opera, "Orpheus and Euridice," for 140 years.

Several hundred players are taking part in the production, which is being staged amid natural surroundings, a simple altar and a temple being the only "props" used. The majority of the players belong to the Warwick tenantry.

COLD TO MELLER

Paris, July 26.

Paris was indifferent toward the newest experiment of the Gymnase theatre. The piece, which is called "Le Rancon," is by Jack Jouvin and was disclosed as a lurid melodrama July 24.

Bentham Has Juggler

Paris, July 26.

Enrico Rastelli, Europe's greatest juggler, is reported signed for an American visit, M. S. Bentham acting in the transaction.

IN LONDON

London, July 12.

Despite repeated warnings and an actual case of an American sketch artist running into trouble last year because he had not got his sketch licensed by the Lord Chamberlain, artists new to this country and whose agents are too careless of this sort must be licensed as stage plays are perpetually running the risk of being stopped at the last minute, with a probable penalty for damages to the management to follow. The whole thing is quite simple: Send a duplicate copy of the act, together with a £1 reading fee, to the Examiner of Plays, the Lord Chamberlain's Department, St. James Palace, S. W., at the same time naming the theatre to be opened at and the date. In due course the Chamberlain will pass the show, reject it or say where he wants alterations made before he will grant the license. When the license is granted it will be sent to the resident manager, who will hand it to the players or their manager. Should the sketch not be licensed there is risk not only of the act being closed down, but of the theatre being closed and the management being summoned for breaking the law. The department

is perfectly easy to deal with and always helpful and courteous when treated properly, but it is all-powerful, and authority hates to be ignored, especially in this country. There is no need to copyright an act; the international copyright act does that automatically. Props and anything exceptional in business or apparatus can be patented or entered at Stationer's Hall, according to what the matter is, but in any arguments the existence of the Lord Chamberlain's license is a valuable moral support.

Although one or two West End houses, notably the Oxford, the Lyceum and the Kingsway, have considerably lowered their prices, it is thought that something further must be done to win back the public. (Continued on page 21)

SYBIL VANE'S HIT

"American Panic" for Singer at Finsbury's Start

London, July 26.

Sybil Vane, opening Monday at the Finsbury, was what the states call "a panic." Miss Vane had to comply with a demand for a speech. Her pianist is an excellent acquisition.

Opening also at the Finsbury were Val and Ernie Stanton, who started slowly. The house did not get the idea of the talking act for the first five minutes. It then laughed heartily and the two boys finished a success.

MANAGERS AND ACTORS CLASH OVER CONTRACT

Actors' Assn. Votes Against Modified Form—Managers Plead War Measure

London, July 26.

The trouble over the standard contract between the Touring Managers' Association and Actors' Association promises to become acute. The T. M. A. is composed of all the representative touring managers in the country. The dispute centers around the failure to come to an agreement with the A. A. as to the revision of certain clauses.

The T. M. A. drew up certain modifications which it put before the actors' society which called a ballot of its members. That showed a big majority against the suggested revisions.

The managers have now decided to give the A. A. three months' notice to terminate the contract and at the end of that time they will put into service the amended contract.

Lewis Casson, secretary of the T. M. A., says the standard contract was a war-time measure drawn up to meet the conditions of those days, when the managers were flourishing, and only too glad to meet their players in facing the high cost of living. The revisions are such as will allow the touring manager, now bearing the brunt of the present bad times, to carry on his business which under the present contract is, in most cases, well nigh impossible. He also points out the use of the contract is almost solely confined to the T. M. A., the A. A. having failed to get the smaller managers outside the association to come in.

These outside touring managers can make their own terms and in many cases are "sweating" their players.

ISADORA PANS RUSSIA

Paris, July 26.

Isadora Duncan, who recently married a Russian artist during a visit to that country, and who had announced her intention of making her home in the congenial atmosphere of communism, is back in Paris and declares she is disgusted with the Soviet regime.

She attended several public events and instead of finding the natives social radicals, she declares the people of officialdom are more snobbish and aloof than the ancient ruling classes under the monarchy.

SAILINGS

August 9, from London, Sophie Tucker, Homeric.

August 5, from London, May Wirth, Frank Wirth, Wirth Family, Billy Wells and Eclair Sisters, Al Herman, Dave Thursby, Adriatic.

August 2, from London, Hiram Abrams, Olympic.

July 27, from London for New York, The Keltons, Asyria.

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

July 22 (from New York), Thurston Hall, Gladys Webster (Homeric); Aug. 8 (from Hamburg for New York), Henry Rigoletto, Chandon Trio (Resolute); Sept. 5 (from Hamburg for New York), Mr. and Mrs. Jacob (Jacobs' Dogs) (Resolute); Sept. 5 (from Bremen for New York), Herman Ergott (George Washington).

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HEALTHY LONDON SEASON FROM CURRENT PROMISE

English Conditions, Theatrically, Rapidly Improving—Gambling Producer's Small Chance—No West End Theatre Shortly Available—Legitimate Line-up for London of Wide Variety and Substantially Backed

London, July 26.

There seems every possibility of a healthy revival following the recent slump which was the natural result of reaction, labor troubles, money tightness, political uncertainty, weather conditions, and rotten material.

Already things are improving by leaps and bounds and the managers who matter are making their plans well ahead.

The crude material, often only a frame for "girl shows," which did duty during the war, and for long after, will no longer attract. A return is being made to the healthy play and the genuine musical show. The theatrical adventurer must go elsewhere to find the wherewithal for his extravagance or stay in the business and lose his gains.

Present forecasts show that after August, when the autumn season is popularly supposed to commence, there will not be a theatre worth calling one to be had in the West End of London.

Most of the outstanding successes have been American or Continental pieces and even some of these, principally musical shows, have split disaster and bankruptcy for their producers, although greatly boomed as big successes.

This new season's crop will be principally American and Continental attractions. The same applies to America. Al H. Woods returned to New York without the rights of a current English play, but weighed down with German and Austrian successes; Charles Dillingham also left with only two English shows ("Loyalties" and "Tons of Money"), while William A. Brady secured a pessimistic view of British attractions and extols the art of the Continent which he says is being expressly cultivated to meet American wants.

Promised productions of a more or less serious nature during the coming season include an English version of "La Flamme," done by J. B. Fagan for Violet Vanbrugh; a drama with the poet Diddin as its main character by H. Chance Newton, the "Referee" critic, and Arthur Shirley, the latter the author of some hundred melodramas; "The Cat and the Canary" which will be produced by Grossmith & Malone; "East of Suez," a Chinese drama by Somerset Maugham; "La Scandale" an adaptation of Henri Bataille's play which Sybil Thorndyke will produce at the New; The Pinerio Cycle at the Court; Moscovitch in a play by a new author at the Apollo; Matheson Lang in a new drama; Phyllis Neilson-Terry in the John Rutherford play "Stigmata"; "If Winter Comes" with Owen Nares (this will not be seen in London until the new year); "In the Balance" a melodrama by Leon M. Lion and Frank Dix; "The Dippers" a

new farce with Cyril Maude, and revivals of "Man and Superman" and "Candida" with Robert Lorraine at the head of the cast. Many managers are also promising revivals of Shakespearean plays and comedies.

On the musical side are "Listening In" with Herman Darewski who also provides the music; "Phi-Phi," the new Cochran production at the Pavilion; Andre Carlot's production of "Dede," Oscar Strauss's "The Last Waltz" at the Gaiety, Norman J. Norman's production of "Angel Face," Grossmith & Malone's "Cabaret Girl" (to follow "Sally" at the Winter Garden), "The Girl in the Cage," by Max Pemberton with music by Darewski, "The Island King" by Peter Gawnthorne, music by Harold Garstin, and the Dolly Sisters in a new revue at the Palace. C. B. Cochran promises a production of opera comique and various managers are said to be contemplating short seasons with various famous French companies.

LONDON COLISEUM

London, July 17.

The current bill at the Coliseum opened to capacity. The program is exceptionally well chosen and diversified, although several turns remain on from last week. Among these are Crock and Partner, with another week to run; Harriet and Marie McConnell, now established favorites, and the Russian dancers, Lydia Lopokova, Leonide Massine, Lydia Sokolova, Leon Wojcikowski and Vera Savina.

The new turns include Victor Andre, programmed as the "Unusual Dancer," and Morris Harvey, who went exceptionally well in his impersonations of actors and also got a lot of army stories right over. So few people dare try to tell a military story these days that they are somewhat of a novelty. The way the crowded audience "ate" them was rather a surprise, despite Harvey's popularity with all classes of the public.

The Flemings, a "posing" act; Elsie Bower, "the Girl of the Hour"; Cormalla and Eddie, and Bert Cootie in an excellent sketch, "P. Pipp, Detective," in which Cootie presented another of his "silly ass" studies in the character of a wealthy amateur who pays a premium to learn the business of detecting, only to find out the great sleuth is in reality a master criminal. Of course he solves the mystery, defeats the villains and goes strong with the beautiful heroine.

As an extra turn the audience is once more being allowed to see the working of the revolving stage, with a change from the Russian troupe to Crock. Despite the unsettled state of the weather, it is July, and the girl attendants have forsaken their semi-military uniforms for linen costumes.

Gore.

SHAKESPEAREAN REVIVALS PLENTIFUL FOR LONDON

Signs of Boom Over There—Leading English Stars Have Plans Ahead—Causes for Discussions—Oscar Ashe, C. B. Cochran and Others Producing

London, July 26.

There are signs of a boom in Shakespearean revivals, and many players and managers are making plans in that direction.

Oscar Ashe will present "The Taming of the Shrew" and "Much Ado About Nothing" on his return from Australia; C. B. Cochran is talking of a revival on a huge scale of "Henry V" and "Coriolanus"; Robert Lorraine is also anxious to play "Henry V." and no one would

be surprised if he joined forces with Cochran in this matter.

Marie Lohr is thinking of appearing as Katherine in "The Taming of the Shrew" and as Rosalind in "As You Like It," and Phyllis Neilson-Terry has announced her intention of playing Beatrice, Rosalind and Lady Macbeth.

Shakespearean enthusiasts will have the time of their lives in comparing the different productions and personal performances.

CHORUS SYSTEM

New Way of Engaging for Shubert Unit Choristers

A novel method of engaging the chorus girls for the Shubert units is being worked out by E. Dolliver and Irving Sherman. They are signing up the unit producers and when they have lined them up will issue a call to a list of 600 former musical comedy chorus girls to assemble in a theatre to be designated.

The unit producers will be given appointments to pick out the girls they wish to engage and will make their arrangements direct with the choristers.

A fee of \$2 weekly or the equivalent of one-half a week's salary will be charged the producer (not the girl) for the service. In the event that a girl doesn't appear after signing or drops out after a show opens the weekly fee is discontinued.

BIG TIME FADING

(Continued from page 1)

apt to journey downtown and see his big-time show at the Palace.

Two of Keith's neighborhood big-timers now closed—Alhambra and Royal are linked with reports of a change of policy for next season.

Even some of the Keith's two-a-day vaudeville houses are known as "cut salary" theatres, where the salary paid the act for the week is below that established for the turn in the other and larger big-time houses or more profitable cities. While the number of performances, two daily, leaves the house in the big-time class, the reduced salary brings it into the small-time division as far as the actor figures.

With the reduction of big time on the Orpheum's route and the number of big-time theatres remaining on the Keith circuit, including the cut towns, big time at present has less regular two-a-day full salary theatres than at any time within the past 10 years. The number of independently booked vaudeville houses playing twice daily is comparatively few, and of those, none pay full standard salary, while most employ a feature picture in conjunction with five or six acts. Among the houses of this type is Keith's 81st Street, New York.

MRS. TEAL IN JAIL

(Continued from page 1)

been financed by Franz Lehar for the journey.

Miss Teal—Paddleford's foster mother, widow of Teal and wife of Dr. Paddleford, a millionaire California oil man, is in jail in Vienna, charged with having swindled many hotels and stores across the continent. With her is the son of herself and Teal, and a servant.

Mrs. Teal served a year on Blackwell's Island, New York, on a conviction for conspiracy in the Kelly-Gould divorce case, in which she was accused of having suborned the alleged perjury testimony of a young girl. She disappeared after the death of Teal and turned up as the wife of Paddleford, and was living at the fashionable Plaza in New York when a suit by a dressmaker revealed that she was the former Mrs. Teal, who had been involved in numerous scrapes and suits.

Paddleford then sued for divorce, charging she had deceived him and that he did not know she had a record. She thereupon went to Europe with her foster-daughter, now 19, her son and a tutor and governess. She was arrested in Paris and her trunks were seized. The police said they found evidences of some extensive swindles on both continents. She got bail and went to Austria, where she was arrested on other charges and is now awaiting trial.

Miss Teal-Paddleford is studying to be a concert soprano and is a professional protegee of Dorothy Jardon.

SIX BEST SELLERS FOR JULY

VICTOR RECORDS

"Stumbling" and
"Georgia"
"Kitten on the Keys" and
"Pick Me Up and Lay Me Down"
"Loveable Eyes" and
"I Love Her—She Loves Me"
"Some Sunny Day" and
"Angel Child"
"High Brown Blues" and
"Little Red School House"
"Coo-Coo" and
"Kicky-Koo"

SHEET MUSIC

"Stumbling" and
"Some Sunny Day"

"Pick Me Up and Lay Me Down"
"California"
"Oogie-Oogie Wa Wa"
"All Over Nothing at All"
COLUMBIA RECORDS
"Some Sunny Day" and
"Georgia"
"All Over Nothing at All" and
"Kindness"
"Honey Lu" and
"Wake Up, Little Girl"
"In Bluebird Land" and
"I Want You"
"California" and
"Sweet Indiana Home"
"Stumbling" and
"Who Tied the Can?"

The Q. R. S. Co. did not release a July word roll catalog because of the dearth of hit songs, although among its good selling numbers held over from the May-June releases are included practically every one above mentioned. It will issue an augmented August catalog.

Sheet music is selling surprisingly well for this time of the season, the jobbers concurring that if the railroad or coal strikes do not interfere, September will be a real back-to-normal month.

Many hit songs are in the making, some showing up well already, such as "Dancing Fool," "Why Should I Cry Over You?" "Just Because You're You, I Love You," "Night," "Truly," "Mary Dear," "It's Up to You," et al.

Good current sellers include "Nobody Lied When They Said That I Cried Over You," "Georgette," "Sweet Indiana Home," "Smiling Through," "Sapphire Sea," "Kitten on the Keys" (tremendous spurt since July Victor release), "Gallagher and Shean," "I'm Hungry for the Beautiful Girls," "Wireless to Heaven," "In Maryland I Learned to Love," "Love Sends a Little Gift of Roses," "Georgia," "Don't Feel Sorry for Me," "Swanee River Moon," "Who Believed in You?" "Soothing," "Wake Up, Little Girl," "Yiddish a Mammy," "Little Red School House," "Angel Child," "Gee! But I Hate to Go Home Alone," "The Sneak," et al.

Selling production music includes "Two Little Wooden Shoes," "Way Down Yonder in New Orleans" and "Yankee Doodle Blues" (from "Spice of 1922"); "Loveable Eyes" and "I Love Her—She Loves Me" (from "Make It Snappy"); the inevitable "Ka-Lu-a" and "Blue Danube Blues" (from "Good Morning Dearie"); "Do It Again" (from "French Doll"); "Neath the Southern Moon" (from "Pollices").

FAMOUS PLAYERS QUICK TO EASE; SLOW TO ADVANCE

Loew and Orpheum Dull but Steady Under Pressure
—Trading in Unprecedented Small Volume—No Sign of Bear Operations in Amusements

This was another week of cold neglect of the amusement stocks. The only surface development was that Famous Players gave way with the rest of the list under pressure, but was slow to recover with the rest of the industrials.

Looking for the influence of the Famous Players' pool in its action views were divided. One opinion argued that the pool was letting the stock drift into lower ground for purposes of adding to its holdings at bargain prices; the other contention was that the pool was carrying as much stock as it cared to handle, and its aggressive buying had ceased for the time being.

The market was pretty generally a professional specialty affair and for the most part the pools were not in especially strong position. It is generally believed the public is out of the game and the pools are having a good deal of difficulty in attracting a following for their favorites. There is not much nourishment in top heavy cliques when the public stands aloof and the trading gets down to operations of one professional group against another. Perhaps the Famous Players' pool is merely marking time until the next bull stage of the market comes around, as it is generally agreed among observers it will within a few months. Many optimists think the active climb will start in late August. On this point it is perhaps significant that the sellers of privileges, or puts and calls, have moved their prices further away from the current quotations for 30-day options.

Monday, when there was a considerable volume of short selling, inspired apparently by the gloom that at the moment overhung the coal and railroad strike situations, Famous Players lost over 2 points and closed at 81 from the best of the previous session. Tuesday and Wednesday the menace of the labor trouble was believed to have been lessened by the action of the Washington administration. Most of the industrial list responded briskly to the improvement, but the amusement leader was sluggish. Tuesday, when total dealings approached the three-quarters of a million mark, only 399 shares of Famous

were reported at a fractional net advance.

The performance of Famous was distinct from that of Loew and Orpheum. Both stood firm against the decline and moved up fractionally when the tone of the market improved. Loew held above 15, and there were practically no hurried dealings one way or the other. It didn't come out at all Saturday, and transactions for six business sessions added up to less than 5,000 shares.

Orpheum Quiet

Orpheum was even quieter. Less than 1,000 shares changed hands, but all dealings were unchanged at 18½@18¾, with final prices at the higher mark. Business is not in sufficient volume to furnish a clue as to the immediate market situation of the stock, and that is true of the whole group. During the Monday bear raid the amusements were neglected by the shorts just as they have been shunned by the bulls lately. For this reason the consideration again comes up for comment that Wall Street does not look upon the group as desirable for investment or for speculative purposes, and there is no outside interest.

(Continued on page 7)



They are
GOOD!
10¢

Buy this Cigarette and Save Money

SHUBERT VAUDEVILLE SET 29 SHOWS; 29 CITIES

First Official List of Dates, Shows, Houses and Cities—Opening Date Sept. 17—Drawing for Routes Held—Weber and Fields' Unit Opens at Central, New York, by Unanimous Consent

The first official list of houses, cities and shows that will constitute the affiliated theatres circuit of Shubert unit shows was released this week following the "drawing" and placing of dates for the opening of the circuit Sept. 17.

The Shubert circuit to date announces 29 weeks and 29 attractions as set, with additions expected that will total 35 weeks when started. Preliminary time will be played by several units, the first Barney Gerard's "Funmakers," opening at the Princess, Toronto, Aug. 28.

The "plum" was drawn by Henry Dixon for his "Midnight Revels" at the Garrick, Minneapolis, week Sept. 3 (fair week). Weber and Fields, reunited, were allotted the official opening at the Central, New York, by the unanimous consent of the producers. They will play a preliminary week at an Eastern house.

The list of houses includes the Astoria, Astoria, L. I., which has been playing independent vaudeville booked by Fally Markus. The house is owned by Mike Glynn. It has a large capacity.

The Finklestein & Rubin houses, Garrick, Minneapolis, and Palace, St. Paul, which withdrew from the Loew office last season to affiliate with the Shuberts, are also on the list. F. & R. will operate a unit titled "Hollywood Follies."

The Greater New York houses listed are the Central and Harlem opera house, New York, and Crescent, Brooklyn. The latter played Shubert vaudeville last season. Keeney's, Newark, and the Rialto, Jamaica, L. I., complete the metropolitan stands.

The circuit as listed contains three split weeks—Syracuse and Utica, N. Y.; Springfield, Mass., and New Haven, Conn., and a triple split at Altoona, Pa., Zanesville, Ohio, and Wheeling, W. Va. An open week occurs between St. Paul and Chicago.

The houses and cities follow, in what appears to have been fixed as the rotating order of the circuit:

New York—Central.
Brooklyn—Crescent.
Jamaica, L. I.—Rialto.
Astoria, L. I.—Astoria.
Newark—Keeney's.
Philadelphia—Chestnut St. opera house.
Baltimore—Academy of Music.
Washington—Belasco.
Altoona—Mishler.
Zanesville—Weller.
Wheeling—Court.
Pittsburgh—Nixon.
Cleveland—Ohio.
Chicago—Garrick.
Indianapolis—Park.
Louisville—Shubert-Masonic.
Cincinnati—Shubert-Masonic.
St. Louis—Empress.
Kansas City—Sam S. Shubert.
Omaha—Brandels.
Des Moines—Berchel.
Minneapolis—Garrick.
St. Paul—New Palace.
Open week.
Chicago—Englewood.
Detroit—Detroit opera house.
Toronto—Princess.
Buffalo—Criterion.
Syracuse—Wellington and Park.
Utica (split).
Albany—Shubert-Albany.
Boston—Majestic.
Springfield—Court Square and Hyperion, New Haven (split).
Hartford—Grand.
New York—Harlem opera house.

The names of the producers and titles of the units are:

"Joys of 1922"—I. H. Herk and E. Thos. Beatty.
Opening dates on the Shubert circuit are:
Toronto, "Town Talk," Aug. 28.
Buffalo, "Town Talk," Sept. 3.
Toronto, "Steppin' Around," Sept. 3.
Detroit, "Spice of Life," Sept. 3.
St. Paul, "Stolen Sweets," Sept. 3.
Minneapolis, "Midnight Revels," Sept. 3.
Des Moines, "Hollywood Follies," Sept. 3.
Indianapolis, "Laughs and Ladies," Sept. 3.

TWO WIVES DENIED ALIMONY BY COURT

Mrs. Harry Kohler Wanted \$35 Weekly—(Miss) Billie Weston's Setback

In Clara Kohler's separation suit against Harry Kohler (professionally Harry Kohler), Justice Erlanger in the New York Supreme Court last week denied her application for \$35 weekly alimony and \$250 counsel fees. Mrs. Kohler (burlesque) is suing on grounds of abandonment. The defendant was formerly of Kohler and Irwin, and is now with Peggy Parker's act. The couple were married in 1912. The alleged abandonment occurred last September, Kohler, through Frederick E. Goldsmith, setting forth she left him voluntarily. He also showed his wife was guilty of laches, having let the matter lapse. Mrs. Kohler's contention is she intended starting divorce proceedings.

Regarding her allegation he had falsely sworn Harry Delf, the producer of the Peggy Parker act was about to discharge him last fall, Kohler states he was discharged but later re-engaged at a reduced salary, getting \$110 weekly. He sets forth his wife can support herself, having earned \$60 weekly with the "Sugar Plums" this season.

(Miss) Billie Weston's counterclaim for a separation against Charles Gould (vaudeville), and her prayer for reasonable support and maintenance, were denied in the New York Supreme Court last week. Gould (in private life Samuel Schoengold) sued Miss Weston (Olive Schoengold) for a divorce, alleging infidelity with several men generally and Lester Rose, at the Hotel Pasade, a New York, specifically. The defendant denied all allegations and countered for a separation on grounds of abandonment.

Miss Weston sets forth she was at present out of work, although for three seasons with the "Greenwich Village Follies." They were married Oct. 28, 1914, and for four years were in vaudeville. In 1918 she alleges her husband stated he could not find an engagement, and she joined the production. She alleges he abandoned her from October, 1918, to June 23, 1922, when he came to her, asking for a reconciliation. This was effected, but he again deserted her, four days later, she continues. His answer to this is to the effect he came at her solicitation that she was seriously ill.

He denies he earns \$200 as George Choo's assistant and right-hand man, and is only a performer in Choo's employ at \$90 a week when he is working.

The trial of his divorce suit will not be reached until winter.

RADIO TRY-OUT

Song Writer Likes Idea of All Publishers Listening In

The co-writer, with Ed Rosenbaum, Jr., of a new song wrote the latter, saying the radio wanted to broadcast the number.

It gave Rosenbaum the idea of allowing the radio to do so, with the provision he be informed at least 24 hours ahead, when he intends to advise all music publishers to listen in, to secure a line on the number for possible publication.

TAG DAY FOR CAPT. ANSON

Chicago, July 26.

For the purpose of erecting a memorial statue for the late Capt. Adrian Anson, ballplayer and vaudeville actor, Aug 5 has been designated as tag day.

Theatrical stars and persons playing here will participate in the sale of the tags on that day, when it is expected that \$25,000 will be realized.

ENGAGEMENTS

Violet Carlson, replacing Jane Richardson in "Spice" at the Winter Garden.

SHUBERT SHOWS

The names of the units, producers and feature acts engaged follow:

UNIT	PRODUCER	FEATURE
"Say It With Laughs".....	E. T. Beatty.....	Roger Imhoff
"Reunited".....	E. T. Beatty.....	Weber and Fields
"Frolics of 1922".....	I. H. Herk.....	Herman Timberg
"Stolen Sweets".....	I. H. Herk.....	Watson Sisters
"Mulligan's Follies".....	Geo. Gallagher.....	DeHaven and Nice
"Midnight Revels".....	Henry Dixon.....	Riggs and Ritchie
"Facts and Figures".....	Lawrence Weber.....	"Commodore Band"
"Laughs and Ladies".....	Lawrence Weber.....	Rush Ling Toy
"Steppin' Around".....	Wm. Friedlander.....	
"Main Street Follies".....	Wm. Friedlander.....	
"Success".....	Max Spiegel.....	Nonette
"Plenty of Pep".....	Max Spiegel.....	Chas. Howard
"Echoes of Broadway".....	E. L. Butler.....	Eddie Nelson
Gerard's "Funmakers".....	Barney Gerard.....	Jimmy Hussey
"Town Talk".....	Barney Gerard.....	Johnny Dooley
"Carnival of Fun".....	Jack Reid.....	DeWolf Sisters
"Troubles of 1922".....	Davidow & LeMaire.....	Clark and Verdi
"Zig Zag".....	Arthur Pearson.....	George Jessel
"Hello, Everybody!".....	Arthur Klein.....	Courtney Sisters
"Spice of Life".....	Al Jones.....	Bessie McCoy Davis
"As You Were".....	Jacobs & Morris.....	Gertrude Hoffman
"Ritz Girls of 19 and 22".....	Lew Fields.....	Blanche Ring
"Hello, Miss Radiol".....	Eddie Dowling.....	Chas. Winninger
"Give Me a Thrill".....	Jos. M. Gaites.....	
"Hollywood Follies".....	Finklestein & Rubin.....	Vera Michelena
"Midnight Rounders".....	Lee & J. J. Shubert.....	Fred Hillebrand
"Whirl of New York".....	Lee & J. J. Shubert.....	Saranoff
"The Rose Girl".....	Lee & J. J. Shubert.....	Roscoe Ails
"Hello, New York!".....	Jack Singer.....	Kate Pullman
		Chas. Calvert
		Georgie Price
		Louis Simon
		Shop Camp
		Bobby Higgins
		"16 English Daisies"

The list of Shubert unit producers reveals about 15 productions by former burlesque producers. Several groups are also reported, the Beatty, Herk and Gallagher shows generally considered as one group, with Herk also reported interested in the Dixon unit. The Weber and Friedlander shows are also looked upon as one group, with the four franchises involved believed to be joint holdings of the Weber & Friedlander firm. The Lew Fields' unit, "Ritz Girls" is distinct from the Weber and Fields unit operated under the Beatty management.

DeWOLF SISTERS OPEN SHOW AT RIVERSIDE

\$650 Act, Booked with Shubert's, Start Performance at Keith's Riverside

The act of the DeWolf Sisters has been informed it is placed to open the show at Keith's Riverside, New York, next week. The act's contract with the Keith office calls for \$650 for the week. It is a production turn of several people headed by the girls.

The DeWolfs have accepted the assignment, the same as Herman Timberg did when given the No. 2 spot at Keith's Palace, New York, where he appeared last week, receiving \$600 as salary.

Both acts are known to hold Shubert contracts for next season. Their Keith bookings were made under play or pay contracts before the Shubert connection became public.

BONDING UNIT MANAGERS

The Shuberts are reviving the custom of bonding company managers by issuing orders to unit vaudeville producers to place each manager under a \$2,000 bond, the bonds to be taken out individually and not under a blanket.

The custom of bonding company managers was in force several years ago but was gradually discontinued. During the season just past the Shuberts bonded some of their attraction managers.

CONROY-LEMAIRE AGAIN

Although Conroy and LeMaire denied they would resume the old partnership several months ago when appearing together at a benefit, they are rehearsing a new act and are due to open on the Keith time in about two weeks. The act takes place in a shooting gallery. LeMaire will work in whiteface and Conroy in cork.

FLO HOBSON HAS DIVORCE

Florence Hobson (Hobson and Beatty) secured a divorce from T. E. Sheppard at Clinton, Iowa, which is her home. Sheppard is an orchestra leader in a South Bend, Ind., theatre.

Hobson and Beatty have disbanded. Miss Hobson will appear in vaudeville as a single turn next season.

LOEW'S 30 WEEKS TO OPEN NEW SEASON

Will Route Acts for That Period Without Coast Time—F. & R. Houses Also Out

The Loew circuit will be able to route acts next season for 30 weeks, according to present estimates, without a repeat. The circuit as now constituted (minus the Ackerman & Harris coast string and the Finklestein & Rubin houses) will comprise eight weeks in Greater New York; Newark, N. J.; Washington; Baltimore; Atlanta (split); Birmingham, Ala (split); Nashville (split); Memphis (split); New Orleans (split); Houston (split); San Antonio (split); Waco (split); Dallas (split); Kansas City (split); St. Louis (split); Cleveland (split); Chicago; Milwaukee; Pittsburgh; Toronto; Hamilton; London (split); Windsor, Can. (split); Montreal; Ottawa; Buffalo; Boston; Providence; Springfield, Mass.; Holyoke, Mass.; Dayton, O., and a new house in St. Louis now under construction.

The list may be augmented. Boston and Providence may reopen at full week stands.

WIFE ARRESTS HUSBAND

Bob Milo, the whistler, was served with a warrant and taken into custody, in a separation action brought by his wife, as he was about to leave New York Saturday to play a vaudeville date. He was released under bail but was forced to cancel the engagement due to the delay.

UNIT SHOW ENGAGEMENTS

For Arthur Klein's "Hello, There," Harry and Willie Lander, McCoy and Walton, Olympia Desval.

George Jessel and Courtney Sisters' unit (Davidow & LeMaire) complete: George Jessel, Courtney Sisters and band, Orth an Cody, Bozo Archer, Gertrude Hayes, Jr., Jack Edwards and Dorothy Edmunds, Ann Lowenworth, Sam Bennett.

Jack Singer's "Hello, New York" unit: Bobby Higgins and Co., Jack Benny, Mme. Laurie and Co. (foreign), Cissy Hayden's English Daisies, Lon Hascall, Helen Elen, Inez Van Bree (foreign).

ORPHEUM LINING UP TWO CIRCUITS; BRAY IN CHARGE OF ASSOCIATION

Announcement This Week—Shift of Big Time and "State-Lake Policies" in Some Cities—No Big Time Abandonment—Small Time Division Directed and Booked from Chicago—Sam Kahl, Sole Booker—Big Time Booked from New York—Beck as Strong as Ever

The Orpheum circuit announced this week that the "State Lake policy," or small time (three performances a day) will be installed next season at the Majestic, Chicago (now a big time full week); Majestic, Milwaukee; Seventh St. (formerly Orpheum), Minneapolis; Grand opera house and Rialto, St. Louis, and Palace, New Orleans.

The houses playing the State Lake policy are to be a separate circuit, and will be booked by the Western Managers' Vaudeville Association of Chicago, an Orpheum subsidiary. Charles E. Bray will be general manager of the W. V. M. A. offices, with John Nash as business manager. Tom Carmody of the W. V. M. A. will be an official of the new circuit.

Several of the Orpheum houses now playing the "State Lake policy" will switch to two shows daily, with three performances Saturday and Sunday. They are the Hennepin, Minneapolis, and Palace, Milwaukee, both of large capacity, that have been playing the State Lake style.

The change will transfer the Orpheum publicity department to Chicago, August 1. Floyd Scott, head of the Orpheum press department in the Palace theatre building, will remain in charge in the west.

In Chicago, where all bookings are made for what will probably be called "The Orpheum's small time circuit" (to distinguish it from the Orpheum's big time), Sam Kahl will be in entire charge of the bookings, as previously. The Orpheum's New York booking department will remain as at present constituted, as far as known.

The Bray supervision in the Chicago division will be to build up the association and generally direct the small time circuit of theatres. This small time circuit will, as far as possible, be added to in cities now holding Orpheum's big times, but without a pop price Orpheum house, until a route of Orpheum's small times, booked in conjunction with the Orpheum's present Orpheums, Jr., will have been completed from Chicago to the coast and return. The objective is to minimize jumps and save transportation, besides playing pop vaudeville against other pop circuits now in that section.

It is reported also that the Orpheums may reduce, through the Chicago bookings, the cost of the pop time bills. In the past the Orpheums, Jr., have paid from \$4,500 to \$5,000 weekly for their bills. The weekly cost of the pop shows is to be held down to around \$2,500, it is said, with the big times to be more exclusive in the matter of programs presented, with none of the big time features to be as promiscuously booked hereafter in the pop houses.

The Palace, Chicago, will take the Orpheum big time bills as before. All of the Orpheum's big time will be supplied from the Orpheum's New York office. The Majestic, which goes into "State-Lake policy," is in close proximity to McVicker's, the Jones, Linnick & Schaefer house now being enlarged and rebuilt. It is reported the house will reopen with a straight picture policy.

Pre-war prices will prevail at all of the Orpheum houses playing the pop policy. The decision to change the policy of several of the Orpheum two-a-day houses was arrived at after the last directors' meeting of the Orpheum circuit. The financial statements were gone over and the matter of changing from two to four shows daily and reducing admissions was reported favorably upon for all Orpheum big time houses with a large enough capacity to stand the switch.

In cities where the Orpheum's big times were not showing the desired profit it was decided to reduce the cost of the show by installing the State-Lake policy and to stimulate and hold business by reducing the admission scale.

The plan of the Orpheum circle is not to distinguish any big time house in any city where one is now located

but to hold a solid line of big-times over the entire Orpheum route and at the same time line up alongside a solid list of pop Orpheum houses of different prices and grades of shows.

Martin Beck will remain in New York, continuing as president of the Orpheum circuit. The Orpheum's Executive Committee came to New York Monday from Chicago, to conclude their deliberations on the Orpheum's policies for next season in consultation with Beck. This was taken to mean the general direction of the Orpheum circuit and its theatres is inclining more toward the Beck knowledge and experience than the formation of the Executive Committee some months ago indicated in reports at that time.

The return of Mr. Bray to the head of the association is a highly colored feather in the Bray cap. Resigning from the Orpheum circuit about the time of the general meeting in Chicago when the Executive Committee was formed, Bray, then looked upon as "a Beck man," has not been since officially connected with the Orpheum circuit, though an employee of it for 25 years previously. Noted for his knowledge of the Orpheum and all of its channels, besides rated as a showman through his building up of the same association, Bray is returning to Chicago and again in charge of the organization he left an institution 10 years ago.

The association was sinking when Bray assumed charge in 1909. He remained three years, returning to his former desk in the New York Orpheum's office. During those three years he raised the association from obscurity to the leading booking office west of New York City. He made plenty of friends while there and vaudeville of the mid-section has not forgotten him.

Bray's resignation as the San Francisco representative of the Orpheum was reported at the time to have come about through a difference of opinion in that city of some influential Orpheum stockholders, with Bray right in the center of their dispute. Independent by nature, Bray withdrew from the situation. One single action of Bray's while on the coast echoed through the theatre world all over the country. He cut out by force the ticket speculating evil at the Orpheum, San Francisco.

The selection of Bray for the post of the association's boss is said to have been unanimous by the eastern and western coterie of Orpheum officials.

Andy Talbot of the New York Orpheum offices will transfer to the W. V. M. A. to take a book. Talbot will book five full weeks of the Junior Orpheum houses out of the western office.

Sam Kahl and Marcus Heiman left New York Thursday for Chicago.

UNIT SHOW'S WEEKLY SALARY IS \$5,400

Butler Estate Program Completed With Five Acts and Revue

About the first of the Shubert unit vaudeville shows to be fully completed is that under the franchise held by the Butler Estate of St. Louis, formerly interested in burlesque.

The show as framed is said to represent a weekly salary list of \$5,400, inclusive of the extra people for the revue portion of the entertainment. The vaudevillians and acts are as follows (in the program's running order as laid out for the first part of the show):

Nip and Fletcher, Murray Sisters, the Jahnsleys, Ethel Davis and Al Rich (united), Eddie Nelson and Capt. Irving O'Hay (closing the first part, and with Nelson to be starred by show).

WIFE'S INCOME

As a result of Jessie Reed's separation suit against Lew Reed (Reed and Tucker), the latter secured an order from New York Supreme Court Justice Lydon Tuesday for Miss Reed's statement of her income. Reed alleges she earns \$500 weekly in vaudeville and should be able to support herself, considering that he is at present idle and confessedly financially embarrassed. The plaintiff asked \$300 weekly alimony and \$1,500 counsel fees.

Miss Reed in her complaint alleges cruelty and that her husband caused her nervous prostration by insisting it was his privilege to meet her each night at the stage door.

ALAN COOGAN BREAKS ANKLE

Alan Coogan, of the recently formed team of Coogan and Gordon Dooley, broke his ankle last week while alighting from his auto in Brooklyn.

It is not believed Coogan will be able to step on a stage for at least two months. He recently dissolved the act of Coogan and Casey.

PRODUCING DEPARTMENT

Singers Will Operate Departure for Orpheum Circuit

Chicago, July 26. The Orpheum Circuit's producing department, a departure, announced in New York, will be in charge of Mort Singer, with Harry Singer giving his attention to the actual producing.

While offices have not been decided upon, it is likely New York and Chicago offices will be maintained.

Harry Singer, on the coast for some months representing the Orpheum Circuit, and before that having successfully put over the Orpheum's State-Lake theatre, Chicago, was formerly attached to the New York headquarters of the circuit. While in New York he made two or three vaudeville productions for the Orpheum Circuit, each pronounced of decided tone. It was rumored at that time the excellence of Singer's production would lead to the formation of an Orpheum's producing department in New York.

EX-CONVICT'S ACT

Recently paroled by Governor Miller of New York, James J. Curran is entering vaudeville, he says, with a sketch called "Going Straight," dealing with prison life, written by Bugs Baer.

Curran has a rather lengthy prison record. He was twice convicted as a confidence man. In the vaudeville act he will have a young woman player in support.

The fact of his parole and advent into vaudeville are being used for publicity purposes by Curran.

IRENE BERRY HURT IN AUTO

An automobile driven by Lestro, the girl whistler, accompanied by Irene Berry (Waiman and Berry), rolled backwards over an eight-foot embankment at Nolan's Point, Lake Hopatcong, N. J., last week and seriously injured Miss Berry. Miss Lestro was thrown from the front seat to the rear, but escaped uninjured.

Miss Berry, who was occupying the back seat, is confined to her home with her back in a plaster cast and other injuries. The occupants were not thrown out of the car, due to it being a sedan.

ACTORS BEAT AGENTS IN NOISY BALL GAME

Feuds Come to Surface During Play—Actors Win, 17-7

Chicago, July 26.

The actors about Chicago, hold the upper hand on the agents this week, due to the fact that they gave the vaudeville agents the best licking and drubbing the latter have ever received. No longer do the agents step around the "Loop" and conduct themselves in a contemptuous manner toward the actor. The glove is on the other hand now, and when an agent sees an actor coming in the distance he crosses over to the other side of the street or dodges into a doorway until the actor has gone past for fear the latter will laugh at him.

This state of affairs was brought about last Thursday when the actors took the agents in tow and made them quit in what was scheduled to be a full session ball game after they had scored a total of 17 runs to the agents' 7 in the eighth inning. The game was played in Lincoln Park, and the entire vaudeville colony of Chicago was present.

Those who appeared in the lineup of the agents were Hyman Schaffman, Billy Diamond, Sam Roberts, Vincent Dusey, Jimmy O'Neal, Otto Shafter, Lew Goldberg, Sydney Schallman, Alex. Swidler, "Kid" Swidler, Leo Schallman and Harry Markham. The lineup of actors revealed Bobby Earl, Herbert Knight, Chick Gardner, Clarence Jennings, Tad Patrick, Jefferson Adler, Tub Talbert, J. Erickson, Will Fields, Sam Rose, Mudge Mahoney, with Patrick captain on the team.

No Hughie Fullerton could, even after studious thought and deliberation, determine just what the plays were all about. It was a most unfortunate occasion for Umpire Max Halperin and Harry Beaumont. Instead of being armed with chest protectors and masks, these men should have had a few blackjacks in their possession. It was over a controversy between big-hearted Jimmy O'Neal and Billy Diamond. Neither has spoken to each other for more than a month. It was only through diplomatic measures taken by Manager Swidler in placing O'Neal in right field that Diamond consented to play second. O'Neal, who generally shines in the limelight, was tipped off to this turn of affairs, as he figured on playing shortstop, and he started in by booting the ball to Diamond at every possible chance that came along. Whether a runner was making for first or second, the ball was slammed in the direction of Diamond's cranium, with the result that the "King of the Independent Bookers" muffed the ball and the scorers chalked up errors against him. As the innings proceeded, with the actors garnering seven runs in the third, every one on the managers' side started hooting Big-Hearted Jim, with the result he was ordered from the field. Leo Schallman was called from the side lines to replace him. With Schallman's appearance things quieted down on the managers' side and the actors only scored six runs in the next five innings.

Umpire Beaumont had a difficult time also. He is a booker and theatre manager. Practically all of the actors in the game at some time or other had to face "Simon Legree" Beaumont at some time or other for work. Here they were not asking anything of him so they thought it was an opportune time to give him a bit of "razzing." This he got a plenty, until he threatened to call the game and award the contests to the agents. This was too serious for the actors. They kept their noses to the grindstone and tore into the agents and revenged themselves in a beautiful fashion by taking the ball to all corners of the vast Lincoln Park diamond.

CON'S TRANSFORMED A. K. MAKING BIG HIT

Eddie Edwards Visits Beauty Parlor—Now a Mirror Gazer

Binghamton, July 26.

Dear Chick: I see where my female impersonator ball player, Cuthbert, has crashed into the magazines disguised as a pug. However, in this cosmopolitan life we must be prepared for anything as it to-wit were. I have been coolin' to a couple of good mouthpieces, and they think we will be able to throw a blanket over the pug and lead him back to his own stable.

The beauty parlor f' fixin' up the oldtimers and repeddlin' them to the big leagues as kids is now hittin' on all six. Cuthbert and Algy fixed the joint up swell, and are ready for any of the wrecks. They have been makin' dollies and sewin' all week gettin' curtains up and decoratin' the joint like Jimmie Brennan's boudoir.

Our first customer was Eddie Edwards, a guy who has been out-fiddin' in the big leagues so long that he had a path worn in and out from left field to the bench. This spring Eddie went south as usual with the Cubs, but he couldn't get started. The old soup bone was bad and he was rainbowin' them in from the outfield on six hops. A young busher from the Virginia league started the season in Eddie's old job and Eddie was waved out of the league and wished on me.

His wife has been botherin' the life out of him crabbin' about the hotels in this bush and squawkin' about what a difference they was in the big tent show joints. Eddie has been consolin' her and tellin' her that he ain't in, and will stage a comeback that will land him back in the sunshine.

I fixed his crock up by takin' him to a local osteopath who unraveled the twisted ligaments. Then we lifted his mug, ironed out the wrinkles and died his hair a nice shoe polish black.

I trotted him out in his first game this week under the name of Reardon, and the local sport scribes are goin' nuts over him. One egg said that he's a finger for Eddie Edwards and one of the best lookin' youngsters he ever seen. The s-outs are already gettin' interested, for I seen Dan Collins, who is combin' the bushes for McGraw, up in the stands yesterday. All Edwards, alias Reardon, done was to get three hits and stick about seven fly balls in his hip pocket. The new pan and monicker has made him feel ten years younger.

Do you think his wife was tickled? Well get a load of this. I met her after the game and said: "How do you like that young fellow you're married to?"

She said "I think this face liftin' and stuff is a lot of apple sauce. That guy is so stuck on his new mush that I can't drag him away from the mirror and he is a riot with all the waitresses over at the hotel. One of them belched almost in my ear the other night when talkin' him over to another hash juggler that it was too bad that some men married women old enough to be their mothers and was tied down for life."

I finally had to promise her that we would perform an operation on her face so she could hang around with her consort and not be in danger of gettin' sneezed for kidnappin'.

It sure has improved the old boy's appearance. He looks like a juvenile and is gettin' to be a wow with the ladies. They sit up in the grandstand and flirt with him every time he walks in from the outfield. His partner burnin' up all the time.

As soon as I peddle him back to some big league manager I'm goin' to grab another relic and repaint him. I don't want to overdo it, for one of them done-over birds is liable to drop dead from old age runnin' the bases, and the whole works will be gummed.

Edwards' wife actin' the way she did gave me another idea. I am only goin' to grab married men. After we lift the pans and fix them up, I will have the blonde waitress at the hotel put on the payroll to vamp the rebuilt apple chaser right under his wife's nose. Then friend wife will bawl me out, and I'll recommend that beauty parlor for her. It sounds like a great scheme to me. What do you think?

Your old pal,

Con.

HOUSE FAILS TO PAY SALARIES; MARKUS AGENCY THROWS IT OUT

Morrison's, Rockaway Beach, Offers Savoy and Brennan \$450 Less Than Agreement Called For—Agent Makes Good and Will Sue

Morrison's, Rockaway Beach, was dropped from the books of the Fally Markus agency this week following the refusal of D. Flack, the house manager, to pay Savoy and Brennan, who appeared there last week for a full week as the headline act, the salary contracted for. Glack, as representative of the Morrison Amusement Co., which leased the house this season from Mrs. Morrison, offered the act \$450 less than their contract called for. Savoy and Brennan refused the amount. They took the matter up with Markus, who paid the act in full and notified the theatre that all future bookings for the house through that office should be considered cancelled.

Markus is preparing legal action against the theatre to recover the amount he paid on the Savoy and Brennan contract.

Morrison's passed from the active management of the Morrison this season for the first time since its erection. The Morrison Amusement Co., in addition to leasing the the-

atre, operates a roller coaster which adjoins the theatre property. A verdict of \$9,000 was recently handed down against it for damages occurring on the latter.

Split week vaudeville and pictures was installed in the theatre for the summer with a name headliner retained for a full week. The weather is said to have given the house a bad break so far on the season. The new management also became involved in a billboard war with the Columbia and Strand, Far Rockaway, which were granted permission to use certain boards belonging to Morrison's during the winter months. With the leasing of the house Mrs. Morrison was unable to locate or identify the boards formerly used by her theatre and the new management was forced to secure other locations.

Morrison's will go into straight pictures, it is said, next week.

The house charged \$1.10 week nights for its mixed vaudeville and picture bill, with \$1.65 Saturday and Sunday.

ACTS "STRUCK OFF" FOR PLAYING OPPOSISH

State, Jersey City, Independently Books—Attracts Keith Office Notice

The Keith office this week ordered two acts struck from the "acts available" list for playing the State, Jersey City, an independent vaudeville house owned by the John T. Hall's interests and booked by John Robbins.

The acts are Furman and Nash, a two-man singing team, and Stafford and DeRoss, dancers. Both acts are reported as holding contracts for future Keith bookings, and playing the Jersey City house during an open week.

It was stated at the Keith office that in the future the acts holding Keith contracts would be considered as breaking them when playing an independently-booked house in proximity to a Keith house, without obtaining permission from the Keith office.

The State, Jersey City, has not been tabbed as "opposition" heretofore. The Lightner Sisters and Alexander, one of the Keith circuit feature acts last season, are at the State this week. This booking is said to have attracted the attention of the Keith people to this house, which has been playing "features" and "names" whenever available, since the hot weather set in.

Neither of the acts concerned was said to hold a route, but have been playing Keith summer bookings from week to week.

BOOKING PLAN

Negotiations Again Reported for Sablosky & McGuirk with Keith's

Negotiations between the Keith interests and Sablosky & McGuirk for the latter's houses to be added to the Keith books were revived this week. The deal, if consummated, will include the Cross Keys, Alhambra, Globe, Allegheny and Broadway, Philadelphia; Tower, Camden; Garrick, Norristown; Hippodrome, Pottsville, and Grand, South Bethlehem.

The deal as at present laid out makes no provision for the Graden, Baltimore; State Street, Trenton; Capitol, Wilkes-Barre, and the Keeney houses in Newark and Brooklyn, at present booked in conjunction with the Sablosky & McGuirk houses in the Amalgamated Agency.

LOEW'S UNIT

Production by Cantor Opens Sept. 4 in New York

The first of the Loew Circuit units will open at the Avenue B, New York, Sept. 4, and then tour the entire Loew Circuit. The unit will contain 10 principals, featuring Clayton and Lennie and Mason and Cole, both doing their specialties in the vaudeville portion ahead of the revue.

Low Cantor is the producer of the unit. The Loew Circuit bookers will use the Cantor unit as a barometer, and other productions by Cantor will be forthcoming if the first unit prove draws and popular.

SIX SISTER ACTS

Six sister acts have been supplied Shubert unit shows through Davidson & LeMaire, Watson Sisters, Courtney Sisters, Georgette and Capitola De Wolf (Jack Reid's show), Flo and Ollie Walters (Barney Bernard unit), Evangeline and Kathleen Murray (Butler and Tralles show) and Mellette Sisters, in one of the Shubert units.

FOX BOOKING BORO PARK

The Boro Park, Brooklyn, controlled by the Levy Brothers, will be added to the books of the William Fox office commencing in September. The house will play split week vaudeville, reported on a sharing arrangement with Fox.

The Levys control the Ridgewood and Bedford, also booked by Fox.

KEITH'S GAINS FIVE

Western Office Takes Bookings from Gus Sun

Chicago, July 26.

Five weeks have been added to the booking sheets of Keith's Western Vaudeville Exchange as a result of the taking over of the bookings of the A. F. Brentlinger circuit of houses in Ohio and Indiana, and the Lyric, Indianapolis.

The Brentlinger chain was booked for several seasons out of the Gus Sun Chicago offices, with A. Warren Jones representing the Brentlinger interests. Last week Brentlinger was in Chicago, and in company with Jones made arrangements with "Tink" Humphries of Keith's to switch his bookings to the latter's office.

The four weeks of the Brentlinger time will be booked as in the past by Jones, who will move over to the Keith office.

The Lyric, which also comes into the Keith fold, is owned by Charles Olsen and will play all of its bills a full week, also booked by Jones.

THE JUDGE WRITES

Tells What's Doing in Atlantic City

Atlantic City, July 24.

Editor Variety:

Just to advise you that I am slowly recovering from the ceremonies attendant upon the Elks reunion. About 25,000 of the Antlered herd took possession of the city, and with flags, bands, lodge colors and quaint costumes made the Boardwalk look like a carnival in Bagdad.

The parade was a riot of color and music, with Philadelphia capturing the lion's share of prizes, and deservedly so. Grakelow, exalted ruler of Philadelphia lodge, rode in a flower and flag-bedecked limousine that would have made the Shah of Persia's state coach look like a garbage wagon. Fred Goldsmith and Jack Lewis headed the New York lodge, both shamefully out of step.

It took the parade four hours to pass a given point, said point being the Atlantic City brewery. Despite Volstead and the blue-nosed kill-joys did not have all their own way there was not one unseemly disorderly act charged against the 25,000 Elks present, a splendid testimonial to a great American order.

Boardwalk cabarets gave the Elks the usual Mexican standoff—took all their money, but spared their lives.

Ocean avenue and the Boardwalk are beginning to look like the front of the N. V. A.

Police Note.—Cottagers on Ocean avenue report the theft of small door mats, milk bottles and newspapers.

A deep funeral gloom hovers over the city. Willie Cohen is leaving for New York. Driving his own three-cylinder, square-wheeled concrete mixer, Model 1904, he should arrive there about Aug. 1. He has spent a very pleasant vacation, also \$7. Willie leaves behind him the regrets of a host of friends, also a 6 1/4 straw hat and bathing suit, 51 waist, chest not so much, which he will sell very reasonably.

I wandered in to see Murphy's Minstrels on the steel pier, and found John Murphy holding forth as he has for the past 25 years with all the wit, humor and melody that made him a town toast at Concessors' opera house in Philadelphia back in the last century. Vic Richards, late of Quinlan and Richards, who shared honors with me in England, Africa and Australia, is one of his principal comedians, supported by a real oldtime musical ensemble. They gave me one of the best evenings I have had in a long time.

Leaving tomorrow on a short cruise along the coast on the yacht "Helena," owned by Bernard Dunn, an Oklahoma oil man. Phil Carlin, Fred King, myself and several other millionaires will comprise the list of guests; in fact the only poor man aboard is the bartender.

My Japanese chef has just announced dinner. Curtain!

I wonder how it feels to be poor?

W. C. Kelly.

HOUSES OPENING

The Kurtz, Bethlehem, Pa., under the management of H. W. Heiberg, returns to vaudeville Aug. 15, playing five acts, split week, booked by Fally Markus.

ACT AFTER "MISTERS" GALLAGHER AND SHEAN

Duffy and Sweeny in Court for Injunction and \$25,000 Damages

The "Gallagher and Shean" song has become the subject of court litigation for a second time, in this instance James Terrence Duffy and Frederick Chase Sweeny (Duffy and Sweeny, vaudeville) asking \$25,000 damages and an accounting of the profits from Ed Gallagher and Al Shean for the alleged infringement on the plaintiff's "Mr. Duffy and Mr. Sweeny" song.

The complaint, filed in the New York Supreme Court through Kendler & Goldstein, sets forth that on and since June 1, 1919, Duffy and Sweeny have been identified with their "Mister" song and that "the said song . . . has acquired good will, great popularity and reputation, and, as alleged, is the trademark of the plaintiffs herein, and as a result of such usage by them has distinguished their vaudeville act from any and all other vaudeville acts played in the theatres of the United States . . . That notwithstanding the long and quiet use and enjoyment by the plaintiffs of the aforesaid name and trademark, the defendants, without leave, and against the protest of the plaintiffs, and well knowing the premises, and wilfully disregarding plaintiffs' rights therein, and in fraud thereof, and in pursuance of deliberate design to cheat and defraud these plaintiffs and the public, thereafter and on or about March 1, 1921, they wrongfully and fraudulently used and still continue to use . . . the title of song in their vaudeville act, which is similar to plaintiffs' and is an infringement thereon.

"That the said similar title of song was chosen and is used by the defendants in the production and presentation of their act for the purpose of deceiving the public, and that the continued use of the said title of song by the defendants and each and every instance thereof greatly diminishes the business and profits of the plaintiffs herein, and that by reason thereof defendants have obtained large profits, and if allowed, will greatly injure the professional standing, good will and popularity of the plaintiffs and reduce their profits in the pursuit of their profession . . ."

In addition to the damages and accounting, Duffy and Sweeny ask for a permanent injunction.

In the Bryan Foy suit against Gallagher and Shean, now under consideration by Federal Judge Knox, Ed Gallagher's answering affidavits admit that the "Mister" song idea is not original in refutation of Foy's claims to part authorship and royalties, stating that the "Mister Dooley" and the "Mister Duffy and Mister Sweeny" songs and others have been familiar in idea to vaudeville patrons before them. A decision on this case is expected early in August.

MARRIAGES

In New York, July 19, Gordon Dooley to Martha Morton. The husband is about 24 and of the Philadelphia Dooley family. Mrs. Dooley is 19 and the youngest daughter of Sam and Kitty Morton, now appearing with her parents in the Four Mortons' act.

Jan Rubini and Mlle. Diane were remarried in New York last week. They had been divorced in San Francisco in March, last year.

Harry Rome, vaudeville agent, to Rose Haney (Lanigan and Haney), July 24 at City Hall, New York city. The newlyweds formerly appeared as a dancing team under the billing of Rome and Haney.

Hazel Vinto to I. U. Wood, at Boston July 20. Mrs. Wood is a professional and her husband was formerly in the show business. He is at present president of the Py-Ora Dental Co. of Willimantic, Conn.

Wilfred W. Butchman, 345 West 55th street, New York, who gave his occupation as actor, and Gladys E. Perry, same address, at the New York Municipal bureau, July 25.

Rodney B. Birch, Inwood-on-the-Hudson, N. Y., film player, and Millicent C. Gilpin of the same place, at the New York city marriage bureau.

HOUSES REOPENING

Fay's, Rochester, N. Y., and Providence, R. I., reopen Aug. 7.



CLARA MORTON

Exclusive Songs by
BILLY TRACEY and DANNY DOUGHERTY
Direction THOS. J. FITZPATRICK

WANTS LOEW'S HOUSE

Memphis, July 26.

It is reported the Orpheum Circuit is attempting to secure Loew's Palace here to play pop vaudeville in. The Orpheum has its own big-time theatre in this city that reopens Labor Day. If securing the Palace, which plays pictures only, it will cost \$50,000 to install a proper stage in it.

Pantages closes Saturday and is announced to reopen Sept. 4. Rumor says Pantages may reopen with pictures, without vaudeville.

LOEW'S COAST VAUDE. OUT

San Francisco, July 26.

Loew's Warfield will discontinue its vaudeville policy Aug. 27, after which the house will show nothing but pictures. The same house staff will remain, but there is to be a change in the personnel of the orchestra and leader.

Loew's State, Los Angeles, will discontinue its vaudeville three weeks after the Warfield.

Earl Stewart at New Orleans

Chicago, July 26.

Earl Stewart, for several years manager of the Palace here, has been appointed manager of the Orpheum, New Orleans.

Sam Maurice, manager of the Orpheum, Lincoln, Neb., has been transferred to Salt Lake City.

ED MILNE IN NEW YORK

Ed Milne, who is to succeed Edward Fisher as booking manager of the New York Pantages office, arrived in New York early this week. Milne has been inspecting the Pantages' houses on his trip from the coast, where he was connected with the Seattle office. It has not been settled when Fisher will leave New York, but it is understood he will remain in Chicago indefinitely, in place of returning directly to the coast.

CLEVELAND HIP'S LAY OUT

Cleveland, July 26.

The Hip will reopen about Aug. 15 under the name of Reade's Hip, running continuous from 1 to 11, with seven vaudeville acts and pictures.

W. H. Raynor will be resident manager. The bookings will be made through the Western Vaudeville Managers' Association of Chicago.

ACT OF ENGLISH DANCERS

George Choos, who is aboard the incoming "Aquitania," due to dock late this week, is accompanied by Ivy Sawyer, an English dancer, and eight Tiller girls, who are to be used in a new vaudeville act he is to produce. Miss Sawyer and Frank Ellis will be featured in the new turn.

LAY-OFF FILLED

Gayety, Louisville, Full Week on Columbia Wheel

The Gayety, Louisville, will be a full week stand on the Columbia circuit next season. The house has been the subject of considerable litigation between the Columbia and the American circuits since the breach between the two occurred.

The Gayety week was left blank on the original route issued by the Columbia for next season. The house was acquired this week by the Columbia people and has been added to the route.

The Louisville week will break the jump between Cincinnati and St. Louis, originally scheduled as a lay-off.

COLUMBIA HOUSE MANAGERS

James Wheedon will manage the Gayety, Toronto, next season. It is a Columbia burlesque stand.

Billy Hexter will manage the Gayety, Pittsburgh, Columbia circuit.

SIX BILLS A WEEK

The Billy Allen Musical Comedy Co., traveling musical stock, opens Aug. 7 in Plattsburgh, N. Y. The company including 35 people will play a week stand route in the smaller cities presenting six bills a week at 75 cents top.

OLD SONGS FOR DISKS

(Continued from page 1)
unlooked-for royalty with "My Gal Sal" on the current Victor releases. Will Rossiter, the Chicago publisher, finds the cabaret and dance hall jassers in the Windy City, of their own accord, have revived the old Spencer Williams' "Some of These Days."

Practically every record company from Victor down, excluding the Columbia, in the past three months have released two records each (four sides) of medleys of old-time airs. As a result, mail order channels are reported buying more old-time ballads.

The publishers themselves do not know how and where this new demand is created.

GERARD'S TWO SHOWS

Barney Gerard's "Follies of the Day," the Columbia circuit show, will feature "Bozo" Snyder. The rest of the cast includes Sam Green, straight; John B. Williams, Bobby Vail, the California Trio (Ben Joss, Harry Bart, James Hall), Harry A. Watson, Bob Tolliver, Harlie Mayne, Gertrude Lavetta, Babe Almond.

"The Parisian Poiseurs" Gerard: Charles E. Foreman, manager; Ron Phillips, musical director; Charles Weinheimer, carpenter; William H. Marshall, property man; Jordan Dearolf, electrician, and Mme. Leckie, wardrobe mistress.

BETTER PHOTOS WANTED

The Columbia Amusement Company has issued a general letter to Columbia producers anent photos and press matter for next season. The letter insists upon a higher grade of photos for newspaper cuts and lobby displays.

The producers have been notified to submit all of their press material to Walter K. Hill, the recently installed publicity head. It is understood that Hill will jack up everybody, as far as his department is concerned.

ILL AND INJURED

Emma Haig, who fell into the orchestra pit at the Music Box, New York, while dancing in the revue there two weeks ago, is reported resting comfortably at St. Peter's sanitarium. Until the plaster cast is removed it will not be certain if her spinal cord is affected. Miss Haig landed on the head of P. Pogana, the piccolo player. The latter has again been forced to leave the orchestra, subject to fainting spells since the accident.

Edward N. Burns, president of the Cameo Record Corporation, is convalescing from an injury to his foot.

Lew Dockstader, at the Majestic, Chicago, last week, was on his way to the LaSalle street depot Monday noon to take a train for New York when he was struck by a taxicab and painfully injured. Friends who accompanied him took him into the depot, where a physician was called, who dressed his injuries, after which Dockstader boarded the train and proceeded to New York.

ETHEL SHUTTE SIGNED

With Herk for Three Years—Formerly in "Town Scandals"

Through I. H. Herk, chief of the Theatres Booking Corporation, the Shubert vaudeville unit operator, Ethel Shutte, has been signed for a contract for three years that will probably land her with the Shuberts during that period, either in a production or a unit revue show.

Miss Shutte's first engagement, it is reported, will be with the Shuberts' new "Passing Show," loaned for that engagement by Mr. Herk.

JAFKE'S HOTEL REOPENS

Pittsburgh, July 26.

The Hotel George, operated by George Jaffe, is again opened. After being closed by the director of public safety as a "vice resort" the latter was compelled to permit it to reopen on advice of the city law department. He had no authority to keep the place shut.

The Academy, owned by Jaffe, will reopen in a few weeks, with its former policy of stock burlesque.

Earl Sipe in Pittsburgh

Earl Sipe has been engaged by the Columbia Amusement Company to manage the Gayety, Pittsburgh. Sipe was formerly traveling representative for the Poli circuit.

Leon Laski Is Coming In

Leon Laski, the attorney, is on the incoming "Aquitania," to dock in New York tonight (Friday) or tomorrow morning.

AMUSEMENT STOCKS

(Continued from page 3)

est to furnish initiative. The public is out of the market and the attention of showmen is otherwise engaged.

It is reported that even showmen are disinclined to play with them. A curious thing about traders from the show business is that they have turned their trades from amusement issues and are playing the active speculative stocks on a straight-away gambling basis. Probably many have been pinched in the Loew, Orpheum and Famous Players crashes. At any rate Times Square was full of stories this week about winnings and losses by showmen in the sensational performance of Mexican Petroleum last week. One man in the music trade was reported to have cashed in a 40-point profit, and another was reported to have been pinched on the short side. A big realty man with important banking affiliations, who generally acts as adviser to the theatrical trading crowd, is said to have counseled the sale of the oil stock, basing his tip on bank information. He and his banker friends were trimmed in the flurry that amounted almost to a corner.

Goldwyn was dealt in moderately, with prices firm around 7. The expected announcement of the First National affiliation did not come out, but it is promised within the next ten days. This has been deferred so many times it has almost ceased to be a factor. The reason for the postponement is that, while Goldwyn is able to deal promptly with questions that arise in the drawing of the agreements, new proposals from the lawyers have to be referred to many interests in the First National organization, and this takes time.

There was one trade of 1,100 shares in D. W. Griffith Monday the origin of which was not indicated. The prices varied from 4 to 4 1/4, the average being about unchanged from the last transaction. If somebody was engaged in the preliminaries of marking a market, the move did not go far.

The summary of transactions July 20 to 26 inclusive is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1,500	82 1/2	82 1/4	82 1/4	- 3/4
Loew, Inc.....	800	15 1/2	15 1/4	15 1/4	- 1/4
Orpheum	300	18 1/2	18 1/4	18 1/4	- 1/4
Fam. Play-L...	800	82 1/2	82	82 1/2	+ 1/2
Loew, Inc.....	1,300	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Friday					
Fam. Play-L...	1,200	83 1/2	82	82	- 1/2
Loew, Inc.....	1,100	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Saturday					
Fam. Play-L...	1,100	82	81	81	- 1/4
Loew, Inc.....	1,300	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Sunday					
Fam. Play-L...	900	81 1/2	81 1/4	81 1/4	- 1/4
Loew, Inc.....	1,000	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Monday					
Fam. Play-L...	1,000	81 1/2	81 1/4	81 1/4	- 1/4
Loew, Inc.....	1,000	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Tuesday					
Fam. Play-L...	900	81 1/2	81 1/4	81 1/4	- 1/4
Loew, Inc.....	1,000	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Wednesday					
Fam. Play-L...	400	81 1/2	81 1/4	81 1/4	- 1/4
Loew, Inc.....	100	15 1/2	15	15 1/4	- 1/4
Orpheum	100	18 1/2	18 1/4	18 1/4	- 1/4
Thursday					
Fam. Play-L...	1,500	82 1/2	82 1/4	82 1/4	- 3/4
Loew, Inc.....	800	15 1/2	15 1/4	15 1/4	- 1/4
Orpheum	300	18 1/2	18 1/4	18 1/4	- 1/4

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Goldwyn	3,700	7 1/2	7 1/4	7 1/4	- 1/4
Friday					
Goldwyn	1,400	7 1/2	7 1/4	7 1/4	- 1/4
Saturday					
Goldwyn	200	7 1/2	7 1/4	7 1/4	- 1/4
Loew	500	7 1/2	7 1/4	7 1/4	- 1/4
Griffith	1,100	14 1/2	14	14 1/2	- 1/2
Tuesday					
Goldwyn	2,800	7 1/2	7 1/4	7 1/4	- 1/4
Wednesday					
Goldwyn	1,500	7 1/2	7 1/4	7 1/4	- 1/4

WITH THE MUSIC MEN

The following letter was sent to every publisher individually last week by J. J. Parchist of the S. H. Kress Co., syndicate 10-15-25-cent stores: "At a meeting today (July 20) of our managers it was decided to discontinue the sale of sheet music at all our stores, except where it could be obtained to sell at 15 cents a copy with a reasonable profit. Consequently we are advising you that no more orders will be placed for your publications at present prices."

Most of the publishers refused to comment on it, but one or two of the bigger ones did not worry particularly. "If we could disregard Woolworth's 1,000 stores and McCrory's forty-add stores, Kress' 55 or so music counters of the 100 stores they operate should not worry us any more," one music man stated. He opined that as soon as the music publishing industry was rid of selling thousands of songs to one central location, and instead split it up among thousands of small dealers, the better it would be for the business.

McCrory some months ago tried to dictate what they choose to sell music for, specifying 20 cents retail at the time they sent in new orders, with the result the orders were not filled. They then took the matter up with the District Attorney on a grievance the publishers had combined to discriminate against them in restraint of trade. After summoning the music men to his office to hear their side of the matter, the D. A. has taken no further action.

The publishers' time-worn contention is by now familiar to every one, to the effect they cannot promote "hit" songs and wholesale them at 6 1/2 or even 7 1/2 cents.

Since the music business is in existence, the independent dealers have objected to the chain or department store. By underselling a few pennies per copy, the syndicate store has always superseded the small dealer in gross sales. Pos-

and Layton, the song-writers and stars of "Strut Miss Lizzie," do the recording of compositions that would appeal strongest to the colored man's temperament. The business is chiefly a mail-order proposition from southern colored localities, and the mailing list is said to be as lucrative as it is long.

Mr. and Mrs. Max Winslow returned to New York last Friday after six weeks abroad. Jack Curtis, who accompanied them, also returned. Saturday morning Max changed his clothes and had a hair cut. Saturday afternoon he called at his office in Berlin, Inc., shook hands with Saul and Irving and drew checks. Sunday he read the papers. Monday and Tuesday he spent at the track. Tuesday night he left for the Thousand Islands. He may send Saul and Irving a fish. This has been a tough summer for Max. He has had to travel so much. He picked up the traveling habit visiting branch offices.

The Plaza Music Co. has bought the trade name rights to the Regal record for \$5,000 from the purchaser of the Emerson Phonograph Co. assets, which went into bankruptcy and whose assets were sold recently. The Regal is the 50-cent disk the Emerson Co. started and made some money on. The Plaza also has a Banner record on the market. It will continue both makes. The Emerson is concentrating on a foreign catalog under its own trade name.

Walter Wilson, Chicago manager for Joe Morris Music Co., is in New York for a vacation.

Houston Ray, vaudeville pianist, has signed for a series of recordings for Edison.

Louis E. Zoeller, songwriter, is at work on a number of songs, in collaboration with Sidney Holden, at



COURTNEY-JESSEL COURTSHIP

Florence Courtney (Courtney Sisters) and George Jessel, formerly Mr. and Mrs. Jessel, are quite likely to again become Mr. and Mrs. Jessel before the Jessel-Courtney Sisters Shubert unit vaudeville production opens its season at Omaha, September 10.

While the courts recently and legally separated Mr. and Mrs. Jessel, from all accounts they haven't accepted the decision as final, and intend to try again before leaving for the Shubert tour of the Davidow & LeMaire show.

Fay Courtney, Florence's sister and the other half of the famous stage sister couple, is looking forward to a pleasant season with her past and future brother-in-law.

ably this move will open a new field for the latter. As one publisher argues, nobody is selling sheet music because he loves to. It's all a matter of business. If it were not profitable it would not sell anywhere. Where there is a public demand there will always be somebody to handle it—if not the chain stores, individuals.

The Handy Brothers Music Co., unique in the Times Square "Tin-palley" for its slogan, "The House of Blues," has deserted the Main Stem and the white folks to cater primarily to colored brethren in Harlem's "black belt." The firm last week moved uptown to 137th street, New York, and will aim at a colored sheet music and record buying clientele. They have gone into the record-making business as an adjunct to the sheet music end of it. H. H. Pace, who formerly headed the Pace & Handy Music Co., since he resigned from the firm has built up a thriving business among musically inclined colored folks. He is sponsoring the Black Swan phonograph records, for which colored artists like Creamer

the Whitestone Silver Lake Country Club, Whitestone, N. Y., where they are vacationing.

Fred Hildebrand will make a number of comedy song recordings for the Cameo.

ENGAGEMENTS

Homer B. Mason for Dillingham's "Tons of Money."

Clef Club Orchestra, with "The Ginger Box."

Leila Rickard with new "Music Box Revue." Miss Rickard is a Western prima donna.

Fairbanks Twins, new "Music Box Revue."

Hal Sherman, "Music Box Revue."

Al Jones' "Spice of Life"; Sylvia Clark, Julia Keely, Dan Walker, Frank Gaby, Rita Bell, Kramer and Boyle, "Tragedy of Punch," "Twelve London Girls."

SPORTS

Kid Gleason says the chances of the St. Louis Browns walking off with the honors in the American league look bright just now. At the same time, however, the peppy leader of the Chicago White Sox thinks his own team might have something to say about that grand old rag. "Speaking about pennant prospects," says Gleason, "I kind of like St. Louis just now. They didn't have that much of a lead when they started east, yet you appreciate that they have held it. The Yankees lost a long string of games in succession, but that doesn't detract from the Browns' showing. Fohl's pitchers haven't been setting the world afire lately, yet he has a smooth bunch of men who can hit and do everything else. I like the Browns' chances better than the Yanks. I think that these teams will be in there till the finish. Maybe we can squeeze in about that time. The Yankee pitchers, outside of Mays and Shawkey, are not keeping up. Mays pitched one of the finest games I have seen him twirl against any club when we faced him the other day. And Shawkey, as his record proves, has been doing consistent work. Yet Jones has had a bad season and Hoyt isn't coming anywhere near duplicating the work he did the last half of last season. The New York club has a tough row to hoe with the western club just ahead of them, and before they even start the Tigers are very apt to add to their troubles.

Fighters come and fighters go, but there is always someone connected with the show business who digs up a new one he figures will clean and become the sensation of the age. Such is the case with Frank Clark, western manager for Water-son, Berlin and Snyder, and Billy Jackson, in Chicago. Through some subterranean channel they learned several months ago that there was a 122 lb. boy knocking them cold in the preliminaries at several of the nearby clubs. Frank and Billy saw him spread a lad out within 30 seconds of the first round of a scheduled eight-round bout. They approached the youth, made a proposition to him and within two

days had his signature on a contract. The boy is Charles Glasier, 21 years old. He has been doing ring feats for three years and during that time has 54 knockouts to his credit. According to statistics furnished by Clark, he never has been knocked down. When Bennie Leonard was here training for the Rocky Kansas bout Clark had Glasier at the Leonard camp and the youngster went through the paces with Benny on several occasions getting the Leonard stamp of approval. Glasier has been booked for bouts to take place in the near future at Aurora, Michigan City, Elgin and Kenosha.

With the approach of the annual racing season at Saratoga, opening Aug. 1 and continuing to Aug. 31, there is much speculation as to what attitude local officials will take this season on the gambling question. Large numbers of sporting men arrived there during the week, and that these men are on the ground a week before the meeting is taken as an indication that the word has gone out that "the lid" will be off this season.

There has been little or no gambling at the Spa since the 1920 probe, when scores of hand-book men were indicted and several proprietors of gaming houses were arrested.

While there is no indication that any house in town will be used for gambling games during the season, several places near Saratoga Lake, it is said, are being fitted up by New York sporting men. One of these places, according to a report, will cater only to persons in evening dress. This particular place would vie with old Canfield's (now a civic center and casino in Congress Park) with its fashionable furnishings, paintings, etc. Well known New York sporting men will conduct this place, the report claims. One of the places is reported to have been open for the past month.

Figures made public show a gross of \$386,000 to have been taken in at the gate during the eight days of racing held this month at the (Continued on page 17)

POSSIBLE RAILROAD STRIKE SENDS CARNIVALS SCAMPERING

Many Head for Canada—Others Make Long Jumps Into Favorable Territory—Dates Lost and Delayed Openings—Fairs Must Return Profit or Suffer Financial Disaster

There has been some appreciable improvement in outdoor show business, judging from reports received. A number of carnivals have had a real pick-up in all-around receipts. The news of improved business brings reports from other shows, with the old complaint of general depression.

Delayed reports from shows not recently heard from tell of continued rain.

Summing up the season so far, it may be said the present summer has been the worst in carnival history, not excepting last season, regarded as disastrous.

Almost every section of the country has been inundated with perpetual rainstorms. On top of the depression and money shortage, towns have been harder to get into, and agents have had a hard task interesting local audiences. High licenses have been imposed on the carnivals, some prohibitive, and in many towns licenses and other necessary permits have been altogether refused.

Along with the high licenses and the State tax, many counties which hitherto had overlooked the midway show have placed a tax on this form of amusement. In many cases this has represented a cost out of all proportion. The county tax is not entirely new, but in former years it existed only in a few sections, mostly in the South, and the charge was nominal.

Since the agitation against the carnival every ancient law has been dug up and every possible tax and license imposed, as well as every trivial ordinance on the cities' books enforced, and every conceivable obstacle placed in the way of the carnival man.

On top of all of this comes the impending railroad trouble. Showmen are awaiting developments. A week ago several of the shows made a bee-line for the Canadian border, some jumping several hundred miles in the effort to escape disaster and to enable them to keep their shows moving in case of the strikes developing.

There are several shows now in Canada, but reports concerning business have been vague and conflicting. One show which played Montreal recently, and under auspices, reported big business and crowds, while another show complained of wretched business conditions in the same territory. One report from Canada said that the Johnny J. Jones Exposition and the Dominion Exposition Shows, under the management of Felice Bernardi, are both doing excellent business at the big fairs in the Northwest, while the smaller shows, playing under auspices through Ontario and other provinces, are having a hard time.

The World's Standard Shows, a New York organization, played Charlotte, N.C., last week, but no reliable report regarding business has been sent on. Prince Edwards Island is a remote islet off the Northern Canada coast, and is seldom visited by carnivals owing to its insular location. It is a thriving shipbuilding and fishing center.

The Great Empire Shows, now in New York State, has been in Canada this season, but returned to the States owing to poor business there. This show is now again on its way to the border, and may go into Ontario from the vicinity of Buffalo. This show has contracted several fair dates in Canada.

If the strike materializes, the shows already in Canada, or which have been able to make the movement, will consider themselves fortunate, as, in case of prolonged railroad trouble there is no hope for tent shows on this side of the line.

The railroad rumpus has already created havoc among the carnivals, and has even affected some of the smaller circuses. Some of the shows have lost engagements and

money through the inability of the railroads to move them.

The J. F. Murphy Shows were the first to feel the effects of the situation, and was compelled to cancel its first fair date at the Montgomery County Fair at Mount Sterling, Ky., owing to the railroad mix-up. The Murphy Shows did all possible to co-operate with the railroads, jumping from Lansing, Mich., to Jeffersonville, Ind., to get into territory adjacent to its fair route. The shows played Louisville on a hurry-up arrangement last week, and will probably remain in that vicinity until the railroad matter is adjusted. The Lachmann Shows had a slight railroad accident at Deer Lodge, Mont., when a flat-car was derailed on the move to Helena. Several wagons were dented. Slight damage was done to some of the show's equipment and two of the working staff received minor injuries. The Burns Greater Shows was compelled to switch a date from Parkersburg, W. Va., to Marietta, Ohio. Interurban baggage cars were used to make the movement in time for the opening. The Nat Reiss Shows lost a day at Lafayette, Ind., through the railroad trouble, the show train not arriving there from Cicero, Ill., until 10:30 p. m. Monday.

A number of other shows have lost time through the strike, while others have been compelled to cancel contracts. Most of the shows are prepared for the worst, but the general belief among agents and managers is that there will be no serious trouble, and that all difficulties will be adjusted within the next few days.

With the passing of the railroad scare the outdoor showmen will turn his efforts in the direction of the fairs, upon which he will concentrate all of his energies. The fairs are his last chance to get back some of the money lost during the past two seasons.

If the fairs turn out reasonably profitable, he can regain his feet, but if reverse conditions overtake him—weather and business—he is lost beyond repair. In that event many carnival outfits will change hands before the snow flies, or find its way to the junk pile.

DE KREKOS' WORST SEASON

Mount Vernon, Ill., July 24.

The De Kreko Bros. Shows will open a week's engagement here under the auspices of the Redmen tonight. The shows fair itinerary, which starts next week, will include McCleansboro, week of Aug. 7; Belleville, Aug. 14; Murphysboro, Aug. 21; Vienna, Aug. 28; Cairo, all in Illinois.

The show will then work South, playing fairs and still dates up to Nov. 4, when it will furnish the attractions for the fair at Hammond, La., Nov. 4. It is not decided whether the show will close after the Hammond date or continue on through Texas to the winter quarters at San Antonio.

Jean De Kreko, the manager, stated that this has been the worst season in all his 25 years of carnival experience.

Harry E. Randall is handling the routing and booking of the show, making his second season with the De Kreko boys.

CARNIVAL NUMBER IS ISSUED BY 'CIVIC FORUM'

Official Organ of New York Civic League Prints 16-Page Pamphlet

Albany, N. Y., July 26.

"The Civic Forum," the official organ of the New York Civic League, has issued its promised 16-page pamphlet on carnivals.

Its stories cover the entire campaign against bad carnivals, with quotations from articles written in pursuance of the campaign, besides giving details, and comments of some of the league's representatives' personal experiences on carnival expeditions.

"The Forum" goes to many public officials, besides all other principal civic reform bodies throughout the country. It is widely circulated upstate, New York.

Five principles to apply for detecting gambling have been formulated and grouped by George H. West, superintendent of the league. They are published in the pamphlet and follow:

1. Any machine, mechanical device or scheme that gives or tends to give more at one time than it does at another for the same amount of money invested.
2. Any game of skill where a prize is offered as a bait or inducement to get a person to invest his money in a game of skill for the purpose of trying to win a prize, unless all prizes offered be of the same kind or value, and each player gets a prize.
3. Any game or device where it is claimed that the player gets the worth of his money every time, but has a chance of getting more than his money's worth once in a while, depending upon result of play.
4. Any game or device where skill of the owner or proprietor is an element or enters into the game.
5. Any game, play, plan, operation or device used by which prizes are an inducement and in which winning of the prize depends in whole or in part upon chance.

IN AUTO ACCIDENT

Baltimore, July 26.

Three persons, members of the John T. McCaslin Carnival Shows, which figured in the recent controversy on the City Hall plaza here, were injured in an automobile accident last week on Annapolis road.

James Wilson, 1423 North Fulton avenue, suffered bruises on his arm; his wife, Mrs. Mary Wilson, received a fractured hip, and Micky O'Shea, another member of the troupe, whose home is in Brooklyn, Md., was injured on his legs. They were taken to South Baltimore General Hospital.

Those who saw the accident said that it was caused by another car striking the machine in which they were riding and causing it to overturn.

PROPRIETOR LAPP ROBBED

Syracuse, N. Y., July 26.

W. J. Lapp, carnival proprietor, whose shows played East Rome last week, was robbed of \$1,425, a thief getting that amount from a Boston bag left unguarded for a few minutes in the office tent.

PARK LOSER

Philadelphia Try with Band \$18,000 Behind in Three Weeks

Philadelphia, July 26.

An ambitious scheme for a new park inside the city here, with Creator and his band engaged for its opening musical attraction, will lose \$18,000 on its first three weeks.

This is the Barnet Garden, situated on the site of the old High-bridge Inn, 4867-89 Ridge avenue, right alongside the famous Lincoln drive and Wissahickon creek. The proprietor, H. M. Barnet, having the soft-drink and popcorn concessions at Willow Grove park, admits that he is pretty nearly discouraged with the idea of making a new high-class park, and is hot in his denunciation of Philadelphia newspapers for their non-support.

Barnet has been paying Creator \$4,000 a week for his engagement, but because of bad business will engage no other feature band or orchestra to succeed at the end of this week when the Creator engagement ends.

The new garden started out with a 25-cent admission price week days, but, finding that too high, dropped it to 20. Sundays no admission can be charged, but a free offering has been taken with poor success. The only way Barnet has been getting any money back is by his tea garden, root beer and soda stand and candy and popcorn sales. But this, he says, is a mere drop in the bucket compared to the cost of the Creator engagement, plus some heavy advertising and regular overhead.

WORTHAM'S 9TH YEAR MEANS ANOTHER SHOW

Carnival Organization Adds New One to Group Each Season

Chicago, July 26.

With the forthcoming celebration of his ninth anniversary as an outdoor showman, Clarence A. Wortham will follow his usual custom of adding one more carnival to his string. The Wortham list of shows under the general direction of C. A. is now eight. The addition will make nine.

The next Wortham carnival is now floundering around in financial straits. Wortham considers it sufficiently desirable to bear the Wortham trademark. Although too late for further routing this season, he will bring in the show and prepare it for next season.

The custom of the Wortham shows is to add one yearly. That has been the policy for eight years. It is not generally known that the Wortham group is so extensive. Besides the carnival holdings Wortham owns 90 per cent. of all the riding devices at many of the state fairs. This ownership brings many opportunities to the Wortham management, which is frequently sought by outdoor people, for financial or other assistance.

Clarence Wortham makes positive denial any circus people, collectively or individually, have any interest of any kind in the Wortham enterprises. The denial is believed necessary by Mr. Wortham owing to reports to the contrary, the carnival management believing the reports were inspired.

Nor has the Wortham shows this season adopted any new form of contract in playing fairs, says Mr. Wortham. Their present contract form is the same as in effect with fairs for several years.

CARNIVAL DEFICIT OF \$387

New Castle, Pa., July 26.

Private Soldiers and Sailors Legion, exhibiting the Reuben and Cherry shows here last week, faced a deficit of \$387.25, according to the financial report issued by Wallace T. Metcalf, secretary-treasurer of the veterans.

The Reuben and Cherry shows took care of the deficit, according to Metcalf, the Legion not receiving one cent for the exhibit. The report shows the percentage received by the boys as \$28.40 and money received from concessions made this amount \$983.40.

The men were guaranteed \$1,200, but their expenses were over \$1,500, including light, rent, permit, advertising, etc.

Metcalf said the veterans would bring the Reuben and Cherry shows to Youngstown in 1933.

RINGLINGS' BILLING

FIRST OUT ON COAST

Sells-Floto Moving West Below Canadian Border to Avoid Clash

To the surprise of circus men, the advance routing of the Sells-Floto show indicates the Muggivan-Ballard outfit will avoid a row with the Ringling Bros. Barnum-Bailey, circus on the way out to the coast. The big show has elected to cross the Rocky mountains by way of the Western Canadian provinces.

Although the Sells-Floto property is well ahead of the Ringlings on the way west, it has elected to take the path of the northern tier of states, remaining on this side of the line. Following the journey northward through the middle line of Colorado, the show turns this week at Casper, Wyo., and makes several long jumps to get into Spokane at the end of next week.

The reason for the Sells-Floto declining a clash through Canada is understood to be the veiled threat from the B-B. management that they will resort to the old Barnum & Bailey method of billing ahead of the opposition, using the old slogan, "Wait for the Big Show, Coming Soon." Muggivan & Ballard seem to be convinced they cannot, with their present equipment, afford to engage in a hand-to-hand campaign with the name and entertainment of the Ringling-B. B. property, and have taken the alternative of routing through the other transcontinental trail via Billings and Butte. Sells-Floto is in the former town July 3, and the latter, August 2.

If Sells-Floto goes down the Pacific coast it cannot avoid a clash. It is expected the skirmishers of the Ringling property will be billing ahead of the Muggivan-Ballard outfit from Vancouver down.

OUT DOOR ITEMS

The John T. Wortham Shows lost a day (July 22) at Wichita, Kan., last week through a blowdown which badly damaged several show fronts, a number of tents and other equipment. No one was hurt.

The show goes to Kansas from here. Doc Danville, contracting agent for the show, says that business has improved vastly in the past few weeks. This is the show's initial season on the road.

J. W. Marcellus of Council Bluffs, Ia., who books fair attractions in that locality, has commenced suit against the Flying Wards of the John Robinson circus, attaching them at Council Bluffs, Ia., for \$867. Marcellus claims this amount through the breaking of a contract the Wards entered into with him to appear at a fair, signing the contract in December and cancelling it in January.

The Rubin & Cherry Shows will furnish the midway attraction at the Tri-State Fair, to be held at Toledo, O., August 14-19. J. Ward Beam, secretary of the fair, visited the R. & C. Shows at Columbus, O., recently, when the contracts were signed.

The J. George Loos Shows will open the fair season at Carthage, Mo. The show will play fairs on its way south, winding up the season in Texas, remaining on the road as long as business conditions will allow. Harry L. Noyes is general agent of the J. George Loos Shows.

The old Grand River avenue circus lot at Detroit saw its last circus July 17, when the Ringling-Barnum & Bailey Shows made a day's stand on the famous old circus ground. The lot of 20 acres has been sold to real estate men for \$400,000.

Wortham's World's Best Shows exhibited at Detroit last week. The shows were set up on Ford's field, right opposite the Ford factory on Woodward avenue, at Highland Park. Good business was reported by the showmen.

Ed. C. Warner, general agent, Sells-Floto Shows, and George C. Moyer, general agent of the John Robinson Shows, are both back on the job after a spell of illness at a Chicago hotel.

The Rose, with a shipload of mid-gets, arrived in New York Friday. The midgets will be at the (Continued on page 9)

CIRCUS ROUTES

Ringling-B. B.

July 28-30, Chicago; 31, Milwaukee; Aug. 1, Madison; 2, La Crosse; 3, Rochester; 4, Minneapolis; 5, St. Paul.

Sells-Floto

July 28, Casper, Wyo.; 30, Thermopolis (matinee); 31, Billings, Mont.; Aug. 1, Livingston; 2, Butte; 3, Missoula; 4, Sand Point, Idaho; 5, Spokane, Wash.

Walter L. Main

July 28, Hempstead, L. I., N. Y.; 29, Far Rockaway; 31, Asbury Park, N. J.; Aug. 1, Tom's River; 2, Bridgeton; 3, Pleasantville; 4, Millerville.

Al G. Barnes

July 28, Huntington, W. Va.; 29, Charleston; 31, Clarksburg; Aug. 1, Fairmont; 2, Cumberland, Md.; 3, Hagerstown; 4, Chambersburg, Pa.; 5, York.

OUT DOOR 'TRAVELING PARK' NEW AMUSEMENT VENTURE

**B. H. Nye and William Gear Forming Attraction—
No Concessions Nor Dancers—Playing Only Under
Auspices—30 Booths for Local Merchants**

An announcement sent out this week by B. H. Nye and William Gear states they are forming at Columbus, O., where the attraction will open August 12, what is described as a traveling park.

The plan, say the promoters, is to eliminate every objectional feature of a carnival. It will play under auspices, carrying 30 booths available for local merchants and manufacturers. No concessions will be carried, nor any professional dancers, with the dancing pavilion under the control of the local committee.

As outlined, the outfit is a canvas enclosure with five riding devices, portable dancing pavilion, five free acts, band and jazz orchestra, with cook house and soft drink stand, and no shows. The front of the park will be built of pressed steel, 100 feet in length, studded with electric lights. Something over 5,000 lights will be used to illuminate the grounds, with a 75-foot tower in the center.

DOBYNS CARNIVAL CLOSED UPSTATE

**Dunkirk's Mayor Complains—
Gambling and Immoral
Shows Charged**

Buffalo, N. Y., July 26. The George L. Dobyns carnival, showing at Dunkirk, N. Y., was closed under order of Justice George W. Cole, following complaint by Mayor Woodin that the show was disorderly and immoral.

Proceedings were begun Wednesday, when Lifeguard Alfred Jefferson, of Dunkirk, was assaulted and badly beaten by three men attached to the show.

Numerous complaints were received by the mayor that gambling and immoral performances were being run in connection with the carnival.

The show was under the local auspices of the Knights of Pythias.

TWO CIRCUS PEOPLE HURT

Kansas City, July 26. Three people were reported injured at the Sells-Floto circus lot during the two days' stay here. James H. Short, 21 years old, a jockey, was thrown during the hippodrome races and severely injured when one of the horses stepped on him. Charles H. Herink, a cook for the circus, was badly burned on the face and hands when a pressure tank in the cook tent exploded.

Both of the circus employees were taken to the General hospital.

OUTDOOR ITEMS

(Continued from page 8)

Wortham Shows at the Toronto exposition.

The Great Patterson Shows will start their fair season next week. The show will play fairs through Indiana and Illinois.

Major Gordon Lillie (Pawnee Bill) is home at Pawnee, Okla., after a trip to Honolulu and the Pacific coast.

Clark B. Folgar has returned to the Siegrist-Sillon Shows, after a brief absence, through illness.

Harry B. Potter, general agent, has closed with the Frank J. Murphy Shows and is in New York.

On the Hotel Pennsylvania roof a stereopticon is throwing the title of the number the orchestra is then playing, on the ceiling of the room. This often has, in addition, the words to the chorus of the song.

Frank Bongiovanni, a Pittsburgh cabaret proprietor, is defendant in a suit for alleged assault and battery committed by him on a guest at his Wildwood Gardens.

AGENCY'S TYPIST KILLED BY MARRIED SISTER

**John the Barber's Wife Shoots
Bertha Katz—Says Jealousy
Caused It**

Bertha Katz, stenographer in the office of Arthur Lyons, the vaudeville agent, was shot and killed in her home in Brooklyn early Wednesday morning. Her sister, Mrs. John J. Reisler, wife of John the Barber, admitted doing the slaying and was taken into custody.

Mrs. Reisler, accompanied by her sons, Morris and George, and her brother, Max Katz, gain admittance to her sister's apartment shortly before the shooting occurred. The three men also were taken into custody and arraigned before Magistrate McCloskey, who granted an adjournment until Aug. 2, the four being held in the Raymond Street Jail, Brooklyn, without bail.

Mrs. Reisler admitted the slaying, giving jealousy as the motive, contending her sister had stolen the affections of her husband. The dead girl had been named as co-respondent some time previously in a separation action brought by Mrs. Reisler against her husband.

Bertha Katz has been identified with the theatrical business for several years. She was one of the first stenographers employed in the Loew vaudeville office, and later joined the Fox office, where she remained for several years. She recently accepted the position with Arthur Lyons.

Some years ago she was cashier in the Reisler barber shop on West 45th street. It is said the feeling between the sisters dated from that time. Bertha Katz was about 15 years of age when first attracting Reisler's attention.

One of Reisler's sons, known as Young Reisler, about 22 years of age is a pugilist and has been fighting in the middle west under the management of Nate Lewis of Chicago.

NEWS OF THE DAILIES

Centennial Corless Cunningham, claiming to have appeared in vaudeville with Fannie Davenport, was arrested Sunday night for removing a board from the window of a Sixth avenue jewelry store. Cunningham was charged with attempted burglary, but claimed that he merely took the board to make a seat. He admitted being jobless, saying that he had been unable to secure a stage engagement since 1917, and that his address was Bryant or any other city park.

Oscar R. Whitehead, former picture actor, an inmate of Matteawan State Asylum for the Criminal Insane, lost a habeas corpus suit in the New York Supreme Court last week to secure his freedom. Whitehead was arrested seven years ago in Herkimer, N. Y., after having kidnapped his 12-year-old niece, May Whitehead, whom he took to California, where they both appeared in pictures.

Surrogate Cohalan withheld a motion Monday to punish Arthur Hammerstein for contempt of court for failure to file an inventory of the estate of his late wife, Claire Nagle. An appraiser will file a report with the Surrogate and the matter will be taken up again. Charles Nagle, the father of the deceased, contends that Hammerstein appraised her estate at \$1,500, whereas its true value was \$30,000.

David Belasco while rehearsing "Shore Leave" on the stage of the Lyceum, New York, fell into the orchestra pit Thursday of last week and was forced to remain in his apartment for three days. The fall rendered the producer unconscious and he suffered cuts and bruises. He had sufficiently recovered to witness the premier of the piece in Asbury Park Monday.

The customs' officials are holding a ring valued at \$500 brought from abroad by Irene Castle Tremaine which she failed to declare upon her arrival from Europe on July 8. They are also holding two bracelets valued at \$80 each, said to have been brought in at the same time. The ring was taken from Ward Crane, a picture actor, who said it was given to him by Mrs. Tremaine.

The Detroit "Journal" was sold this week to the Detroit "News."

The "Journal" was at one time the property of E. D. Stair, the publisher of the "Free Press." The "Journal" will be combined with the "News," leaving only two papers, the "Times" and the "News" in the afternoon field.

F. F. Mackay was 90 years old July 20. Daniel Frohman gave him a birthday party atop the Lyceum theatre. Mr. Mackay is chairman of the executive committee of the Actor's Fund. He receives much publicity at frequent intervals through his age, besides prominence in the profession.

"Whispering Wires," opening Aug. 7 at the 49th St., New York, has Olive Tell, Ben Johnson, Bertha Mann, George Howell, Gaby Fleury, Malcolm Duncan, William Webb, Paul Kelly, George Lynch, Willard Robertson, M. Tello Webb, Stanley Harrison.

According to cable dispatches, Fannie Ward was injured by a fall in the Grand Hotel, Pourville, France, Monday night. Miss Ward was coming downstairs in the hotel when the lights were suddenly extinguished and she tripped and fell.

"The Endless Chain" by James Forbes will be an A. L. Erlanger production of the fall crop. Margaret Lawrence has been engaged for the leading role. She returned to New York Tuesday from abroad.

Dorothy Chappell was fined \$25 in the New York Traffic Court Monday for exceeding the speed limit in her automobile on Broadway.

The title of the new Pauline Frederick starring vehicle has been changed from "By Right of Conquest" to "Playing with Fire."

"Fools Errant," by Louis Evaa Shipman, was placed in rehearsal this week by the Shuberts.

Maxine Brown returned to the cast of "Sue Dear" this week having been forced out due to illness.

"Blossom Time" will resume its engagement at the Ambassador on Aug. 7.

A. H. Woods placed in rehearsal this week a farce entitled "Lonely Wives."

DIRECTORS' REVEL

The Assistant Directors Association of the picture industry is to hold a mid-summer night's revel at the Willard Studio in Fort Lee, N. J., Aug. 10. A number of stage, screen and comic stars are to be present as entertainers. A general admission of \$1 will be charged with a reserved section at \$2.

Those who have consented to appear include Lionel Barrymore, Billy B. Van and James J. Corbett, Jack Wilson, George Jessell and the Courtenay Sisters, Louis Wolheim, Tom Lewis, Edith Thayer, Herman Timberg, Andrew Mack, Mae Murray, Hope Hampton, Richard Barthelmess, Monte Blue, Johnny Hines, Virginia Pearson, Benny Leonard, Joe Mandot, Charlie White and the Kurtzo Twins.

The purpose of the revel is to raise funds for the establishment of a club house for the assistant directors.

WHAT GOOD ARE SIGNS?

Albany, N. Y., July 26. At the Albany hospital today it was said N. Cook Sholes, manager of the Agnes Egan Cobb motion picture enterprises, who fell from the roof of the Iroquois studios at Chatham Saturday, is resting as well as could be expected. He suffered a broken ankle in the fall. An X-ray examination showed it was necessary to place the ankle in a cast.

A coincident in connection with the accident was that just before Sholes fell he had tacked signs all over the studio which read: "Think safely, act safely and work safely. Do not apply for work on these premises unless you are willing to do so."

After tacking up the signs Sholes, who is a millionaire and lives in Utica, went to the roof and met with the accident.

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OBITUARY

MARY GASSMAN

Mrs. Mary Gassman died at Sacramento, Cal., July 22, 1922, aged 60. The news of her death was a great shock to her daughter, Josephine Gassman, who is also ill at her home in Youngstown, Ohio, suffering from the effects of an accident.

For years Mrs. Gassman had been connected with theatrical companies, at one time with Mrs. Leslie Carter, Nat Wills, and for a long time with Hammerstein. Besides her daughter she leaves a brother, Mathew Powell.

KITTY FRANCIS

Kitty Francis died Wednesday, July 19, at the Continental hotel, New York city. She had been removed from the Broadway theatre, where she collapsed after the night performance of that day. The death was due to a heart ailment.

Mrs. Mary Gassman

Who Passed Away July 22, 1922.
MAY SHE FIND ETERNAL PEACE
Her Loving Daughter,
PHINA
(Josephine Gassman Sullivan)

ceased was 56 years old and has been appearing in vaudeville and musical attractions for the past 35 years. She is survived by her husband, Rube Welch, and a daughter. The remains were removed to her home in Freeport, L. I., for burial.

B. F. WOOD

B. F. Wood, head of the Boston music publishing house bearing his name, died in Newton, Mass., at the age of 73, after a lingering illness. He was born in Lewiston, Me., but organized the company he founded in Boston in 1893, later establishing offices in Leipzig and London. The publishing company specialized on

standard compositions. The deceased was unmarried. A sister and two nephews survive. The latter will continue the business.

WILLIE WESTON KETCHAM

Willie Weston Ketcham, 74 years old, known in vaudeville as one of the Jewell Brothers, died July 24 at his home in Newark, N. J. He had appeared on the stage for 44 years, and met with an automobile accident over a year and a half ago, the injuries from which were the cause of his death. W. Emory Ketcham, his brother and vaudeville partner, survives.

FRANCIS HOYT

Francis Hoyt died July 17 at Trenton, N. J., after an illness of two months. The deceased had been an author and an actor. He wrote several sketches and plays, appearing often in his sketches in vaudeville.

DAVID SCHWARTZ

David Schwartz, 63, died of cancer in Chicago, July 17. The deceased at different times owned the Avenue, Milda, Erie, Windsor, Rex and Apollo theatres. He is survived by his wife.

The wife of Harry Beeson died on the afternoon of July 11, the same day she was rushed to an Atlantic City hospital suffering from an intense pain in the left side. A hemorrhage following caused death. Mr. Beeson, manager of the West End theatre, Uniontown, Pa., with his wife, was attending the Elks' convention.

The mother of Larry Beatus, manager of Loew's Palace, Washington, D. C., died last week at her home in Memphis.

The mother of Irving Berlin died July 21 at the age of 74.

CABARET

The recent reports of liquor purchased off boats on Long Island Sound have been confirmed. Deliveries must be made by the purchaser, taking the booze direct from the boat when the price for Scotch is \$72 a case of 12 bottles. One sale of boat liquor with the delivery made by the seller in close proximity to where the boat was anchored was \$68 a case for Black and White. Notwithstanding there exists some risk in making a trip to the boats and returning with a cargo, large or small, of liquor. Dealers around New York say the price asked for Scotch by the ships marks a sharp general decline in liquor prices, if not immediately, before the summer is over. The reasons given for the lower prices are a plentiful supply, the prevailing high prices for a long while and the gradual slumping off of whiskey drinkers through fear of buying bad or diluted liquor, and the summer time, when whiskey drinking drops to its lowest ebb.

More wine drinking is being indulged in this summer. Pommery is offered at \$105 to dealers. The bottles carry a special label, reading "Made in 1915 during the Great War, not far from Rheims." Champagne is varying in price from \$150 to \$120, but all apparently genuine and pronounced of excellent quality.

One of the Broadway cabarets is having the largest champagne trade just now that has existed since Prohibition started. It is selling at the table for \$25 a quart. That is also the customary restaurant price nowadays for Scotch or rye, with pints \$13. Returning travellers from abroad are saying they do not think they will ever drink booze again on this side. The difference in taste, they claim, of the undoubtedly genuine in Europe from the phoney stuff they had when at home (though high prices were paid for the prohibition booze here) leaves them not wanting to taste the American kind of liquor any more. That will probably hold good until their thirst is revived.

Alleging that she had been criminally assaulted in an automobile Saturday on her way from Red Lantern Inn, a roadhouse on Reisterstown road, nine miles from Baltimore, to Union station, where she caught a train for New York, Mrs. Billie Sterling, dancer, did not allow the attack to prevent her catching the train. The attack, reported at the Central Police Station, is alleged to have happened Saturday morning early. Mrs. Sterling first told her experience to a station attendant and then repeated it to the station authorities. She gave the number of the license of the automobile in which she says the attack occurred, and the number was later looked up. The owner of the car bearing the license number stated he had not used the car at that time, but it was possible that his 18 year old son had taken the machine out. According to Mrs. Sterling, she concluded her engagement at the Red Lantern Saturday and the men whom she had met during the week offered to drive her to the station. At a dark spot in the road, she said the car was stopped and she was assaulted by both of the men. She said that if the men were caught, she would return from New York and prosecute the case.

Murray's, on 42d street, opened its "International Revue" last Friday night. The show was announced to have been suggested by Gus Edwards, and Mr. Edwards was there, singing several songs and helping the first performance along before the capacity crowd. The "revue" failed to materialize. Instead it was a collection of turns that gave a variety show, appearing by themselves and also doubling. It makes a summer diversion, with Joe Susskind, owner of Murray's, deferring his regular revue production until the new season opens.

Murray's, for a cabaret-restaurant, has the best location in New York. It is on the 42d street block between Broadway and 8th avenue, with 10 theatres on the same block, lining both sides of the street.

The Murray's Roman Gardens, as the Susskind place is called, had its show arranged by Ben Edwards, a brother of Gus. In the performance were George Morton (Morton and Kramer), who appeared in blackface as a sort of announcer; Ryan Sisters, the lively little dancers, each with a pronounced unicorn kick and who captured the hit of the evening; Lee Girls, Martin Ferrari, Hallye Nestor, Elva Lloyd, Villani, Torrellia and Helen Lung.

Bill Pike's orchestra is at Murray's. The Murray show on Sundays is transferred to Blossom Heath Inn, the other Joe Susskind restaurant.

A booze seizure was made in Clinton county, N. Y., last week after customs officers had engaged in a running pistol battle with bootleggers. The rum runners, in a Peerless sedan, raced by the customs officers at Halsey's Corners, ignoring orders to stop. The customs officers gave chase through Plattsburg and out on to the Peru road, where the bootleggers were finally halted. During the chase, according to reports, an officer stood on the running board of his machine and fired at the fugitives, while one of the latter crouched on the running board of their car and returned shot for shot. Bullets flew thick and fast as the two autos sped over the road at a rate of 50 miles an hour. A tire on the booze smugglers' car was punctured by a shot from the officer's revolver and the driver was forced to slow down. As he did, the customs officers passed by and came to a stop astride of the road, blocking the way. No one was hurt physically, but the bootleggers were stung to the tune of 17 cases of whiskey, five cases of ale, one case of wine, six bottles of Jamaica ginger, five bottles of champagne, two bottles of bitters and one Peerless car.

"The Midnite Frivolities" will be the title given the re ne Gil Boag is shortly to present at the Rendezvous, New York. It will have 12 selected girls proclaimed to be beauties. The show will substitute for Gilda Gray during the remainder of the summer. Miss Gray will appear only in "The Follies" until Mr. Boag again stars her in a restaurant when opening a Gilda Gray Club on the east side of 5th avenue, exclusively for Miss Gray. Meanwhile the Rendezvous and Piccadilly, on different floors of the same building, will be virtually thrown into one restaurant. Heretofore, there was a different policy in each, the Piccadilly going in solely for food, while the Rendezvous was a night place with Miss Gray and her South Sea dancers the special attraction. The feature grew into a rage last winter when the Rendezvous, with its small capacity, was enabled to extract a cover charge of \$3 during the week and \$5 on Sunday nights, besides demanding evening dress. The \$5 cover tops everything ever charged over here for a cabaret performance, the next best and the only other \$3 charge having been laid by the Club Royale on Saturday nights.

In the days before prohibition, when there was a high revenue tax on liquor, accounts often appeared in the newspapers of moonshiners plying their illicit trade in old shacks in the remote sections of Kentucky and Tennessee, but it was hardly expected that such conditions would ever be found in highly civilized New York. Since the passage of the Volstead Act small stills have been discovered in barns, lofts, sheds and basements throughout the state. It remained for two state troopers to find a real moonshiner's distillery in the vicinity of Benson Miles in the Upper Adirondacks. While proceeding along the Post and Henderson roads in that neighborhood the coppers noticed an abandoned shack a short distance from the highway and decided to investigate. Crawling through an opening where the board was missing, they saw a man within working beside a barrel. The troopers entered and found a 30-gallon still in operation. Several gallons of whiskey were in the process of distillation and seven barrels of mash were undergoing fermentation. The moonshiner and helper were placed under arrest and the still seized.

The government authorities have made good their promise that armored motor trucks would be used in the crusade on smuggling rum over the Canadian border. Two army trucks, with machine guns mounted on their platforms, are in the north. The trucks, it was said, are the forerunners of a fleet which number 24 in all. The drivers of the trucks claim they are capable of developing 70 miles per hour. The machines are of the one-ton type and deceptive in appearance, as they have transplanted on their chassis engines usually mounted on five-ton trucks. Two men, each carrying side arms, man the trucks. Both are experts in handling machine guns. The trucks will not be

stationed at any one place but will be "rovers," doing duty anywhere between Ogdensburg and Rouses Point. The movement of the trucks, which have been sent out by the U. S. Treasury department to work in conjunction with customs officers and state troopers, has been kept secret and their arrival was a complete surprise.

The Tent and the Side Show are in the same building at 7th avenue and 52d street. It is reported Jack Lenigan has a partner in the enterprise, Melville Hayward, a society man of much Long Island standing. The entertainer at the Tent is also reported as well known socially. He is Brooke Johns, who has created a big following in the restaurant so far this summer. The Tent has been doing the biggest and most exclusive night business of the city. Mr. Johns plays the uke and banjo, singing meantime. He has been favorably compared to any of the single entertainers of his type. The Side Show, on the floor below, continues with Lou Holtz as the entertainment feature. It has greatly improved in business since Holtz opened. Holtz now appears only in whiteface. The Lenigan-Hayward management is said to be paying \$10,000 a year for the space of the two cabarets, with the coat room privileges from both bringing \$11,000, leaving a surplus of \$1,000 over the rent, without the other concessions that may increase the outside income.

The jury which for three weeks heard testimony in Judge Thomas Pedan's court, Chicago, regarding immoral shows that were said to have been given at the Ritz Carlton cafe, a south side "black and tan" resort, after a full day of deliberation were unable to agree upon a verdict and were discharged. The Committee of Fifteen, which had Edward "Itzy" Rosenberg, proprietor of the place, arrested on the charge of having immoral entertainers, had over 20 witnesses testify to what they thought were indecent dances, but the jury, at the end of their deliberations, stood seven to five for acquittal. Another trial of the case will take place early next month.

The cabarets are contemplating going in more for elaborate revues next season than previously, from report. The Flotilla, when reopening during September, will have a sumptuous floor show, produced by Percy Elkeles, who will be of the new management, which includes Bill Werner as the active manager in association with Julius Keller and John Schilling. Shanley's, at 43d street, is also prospecting for a revue, according to account, with the popular dance thing apparently discontinued, permanently. A Chinese restaurant on Broadway is figuring on installing an immediate revue, adapted to the atmosphere of the place, with music and dancing also by the public while swallowing their chop suey. If the production is made, one of the best known of Broadway theatre stagers will put it on.

Scotch whiskey is selling at \$50 a case on the Atlantic coast. It is necessary, however, to know where to go, and also remove the liquor from boats standing by. The other night one boat sent out 1,200 cases of Scotch in safety, and the next day another boat came in with 750 cases of liquor aboard. One dealer bought the entire cargo of 750 cases. After landing it he placed a price of \$90 a case on the lot, which included several brands, and is below the quotations for small lot orders in the New York market. The coast deliveries, while not so far from New York, are too far just now for a New Yorker to attempt his own deliveries. A mid-Western brewery is reported shipping the best domestic beer that may be purchased at present to any point and guaranteeing delivery. In a nearby city to New York is being manufactured native champagne charged with 15 per cent., reported very good.

The Chateau Laurier at City Island had 450 policemen as guests the other day. It was an informal dinner by the officers and instructors of the police department training school. Inspector Charles Schofield was in charge of the affair. Before the dinner it was announced that anyone daring to start a speech would be locked up. Bill Werner, the Chateau's manager was on the job shaking hands with all of the bunch, using right and left hand alternately. In a few days more Bill will win the belt and become known as the champion handshaker of the Bronx. Meanwhile, the Chateau is doing full business all of the time.

Despite the bad breaks of May and June, it is now running even with last summer on the gross. Business is so strong up there that last week the Chateau doubled its prices for bath houses, though the shore dinner remains at its old price, \$2.50 (free adv.).

Castles-by-the Sea at Long Beach, Long Island, has a \$2.50 shore dinner during the week for a featured draw. The place is reported doing about \$700 daily up to the weekend with a good Saturday, and getting around \$4,000 on a Sunday. Long Beach is drawing a terrific crowd of bathers and rubber-necks this summer on the week-ends, the bathers because of the liberties allowed there in bathing costumes, and the rubbers to see the liberties, among other things. Even with all of that, the French watering places are now said to hold the sights of the world in bathing costumes and the girls inside of them. Instead of bathing suits of any description the French girls are reported as wearing merely strips which do not overly well stand the water. The strips are said to be intended to hide nothing and they don't.

By direction of Surrogate Cohan, in New York, Anthony P. Ludden, attached to the local branch of the State Tax Commission, was this week appointed transfer tax state appraiser of the estate left by Frank E. Farrington, late owner of Browne's Chop House, Broadway and 39th street, for the purpose of assessing whatever taxes, if any, may be due to the state, under the inheritance tax laws. Mr. Farrington left about \$5,000 in realty and about \$1,000 in personality, according to the probate papers. He was about 68 years old and died October 19, 1921, leaving a will, executed October 28, 1920, in which he divided his estate equally between his widow, Jennie May Farrington, 1424 Broadway; Joseph D. and John S. Farrington, both of 167 East 37th street, and named the latter, without bonds, as the executor.

One of the New York cabarets in the middle-section of the city has evolved a scheme to frustrate the attempts of the police to stop dancing at 2 a. m. by virtue of the recent police order commanding that all public dancing cease at that hour. This place has a system that, upon the approach of any policeman to the resort after 2 a bell is rung and a whistle blows in the restaurant, when the orchestra rushes to the kitchen, while all of the dancers go to their tables. By the time the police arrive, there is no sign of merriment. At the all's clear signal the music and dancing resume. This happened the other night in the cabaret four times between two and six. When the get-under-cover signal is heard, the rush to kitchen and tables starts at once, with the music and dancing abruptly ceasing.

Atlantic City holds the palm nowadays for hotel and restaurant prices. The hotels are principally complained of. Visitors to the seashore say a single person can't live in one of the better hotels under \$20 daily and then without much in the way of room accommodations. Those hotels down there that play for guests through medium room rentals make it up on the menu cards. The cheaper restaurants of the Boardwalk and elsewhere draw largely from the hotels. One Boardwalk hotel Monday of this week was reported in difficulties with a receiver about to be applied for. The Atlantic City cabarets take everything and everybody. In consequence, they are all starving, for they get no return business. Most charge one dollar for a pint of water or a split of ginger ale. Their other charges are in comparison, besides a cover.

The Avenue, on the south side Chicago, in the center of the black belt, has closed its doors to undergo remodeling, to open as a black and tan cafe. About three years ago the Weinberg Brothers were at the helm of this theatre's destinies and under their guidance it operated successfully. Since then the theatre has played anything and everything, with its last policy being minstrel shows, and the engagement of Charles E. Muse in a stock company. No exact time has been announced as to when the remodeled cafe will be open.

On the eve of the racing season a squad of prohibition enforcement agents from the Albany, N. Y., office swooped down on Saratoga Springs Monday night and raided three places. The federal sleuths seized over 50 cases of alleged

liquor in the Adirondack Inn, conducted by Mike Sweeney, and also took a quantity of "evidence" from the cafes conducted by R. Mellesfont at 449 Broadway, and James Condon at 468 Broadway. The raids were led by Henry J. Waldbillig, chief in charge of the Albany office and the federal men acted on warrants issued by U. S. Commissioner Lester T. Hubbard of Albany.

Phyllis Reed, a chorister with Ernie Young's Marigold Garden Revue, Chicago, is being sought by the local police to enable them to get a clue as to the whereabouts of Raymond W. Ferguson, a small payment down builder of cozy homes, who disappeared with \$100,000 entrusted to him by persons who wanted to own their own bungalows in Willmette. Miss Reed is said to have been friendly with Ferguson and, according to advices received by the police, she left at the same time Ferguson abandoned his business on July 15.

Atlantic City cabaret engagements by Billy Curtis include Anna Chandler, Kaufman Brothers, Olivette, Twinette and Boila Co., Beatrice Lee, Marla Moore, Geraldine Karma, Blackstone Hotel; Jackson and Taylor, Beaux Arts; Olive Hill, June Astor and Delphie Daughn, Bal Tarbarin; The De Veaux, Martin's; Betty Moore, Claridge. Other out of town bookings include Harry Glynn, Beaux Arts, Philadelphia; Gertrude Spindler, Lillian Wagner, Venetian Gardens, Montreal; Janet Sisters, Motor Square Hotel, Pittsburgh; Dixie Lee and Dolly Austin, Ciro's, Montreal.

Announcement was made during the week by the attorney general of British Columbia that a substantial decrease in the price of wines and gin and a slight one in that of whisky at provincial liquor stores will be effective Aug. 18. Most brands of Scotch whisky are to fall 25 cents, while Gordon gin dry will drop to \$3.50 a bottle, from \$4.25. A Vancouver newspaper is advocating serving of beer and light wines in the provincial stores in order to reduce the consumption of stronger drinks.

A large percentage of the public is against Prohibition, according to a ballot taken by "The Literary Digest." The weekly published the result of the first 200,000 votes received, sent to a selected list, of about 1,000,000. The returns showed about 124,000 against the Volstead act and 76,000 in favor of it. The "Digest's" ballot will be generally accepted as indicative of popular sentiment on the personal liberty aspect of the liquor question.

The Adelphi hotel at Saratoga Springs, it is reported, is to have Bee Palmer, the shimmy queen, as an attraction during the racing season. The Adelphi will attempt to corral the patronage of persons who in the past have been in the habit of going out to the road houses on the Saratoga Lake for dinner. Miss Palmer is scheduled to open at the Spa hotel tomorrow (Saturday) night.

Maurice is reported recovering somewhat from the attack he had while dancing at Deauville, France. He was dancing with Leonore Hughes, his partner, when attacked with a hemorrhage while on the floor. At first his condition was deemed so serious that Maurice's family was sent for.

Leah Thomas, a chorus girl, was the principal figure in a row at the Lodge Resort on the ocean beach at San Francisco last week. When an attempt was made to eject her, she jammed her fist through a glass door and was sent to a hospital for treatment.

The Century Roof, Baltimore, management of C. E. Whitehurst, will have a revue with 35 people the latter part of August. The company is being recruited by Harry Padden of the Amalgamated office, New York.

The Palais Royal reopened last night (Thursday) with a special performance of its summer Japanese Gardens. In the fall the Palais will start its regular season, wholly redecorated in Egyptian design.

Harold Stern's Band, playing at Brighton Beach during the summer, has been routed for 18 weeks over the Orpheum circuit starting in September. The organization will include 25 men.

Alex Hyde's orchestra has opened an engagement at the Hotel Shelbourne, Atlantic City.

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Who are the "best people" and just what does the word "vaudeville" embrace are questions at present interesting the citizens of Ottawa, Kan. During a recent campaign, church enthusiasts started a drive against vaudeville performances, the petitioners for a prohibitory ordinance claiming to represent the "best people." After several hearings and much agitation, the city officials passed an ordinance providing for a board of censors to have jurisdiction over all public amusements. One of the town's film houses had been running several acts of vaudeville in addition to the picture. While the local board may have control of the amusements, a recent ruling of the attorney general of Kansas made it clear that no local boards of censors should have any say different than that of the state board of censors relative to pictures in the state.

Joe Laurie is "off of tanking," and it isn't the kind of tanking that most people might surmise. Joe's particular form of "tanking" was to take a vacation by going to South America on a tank steamer. On the trip he was accompanied by another good friar, the two taking along lots of books to read and plays to talk over. Now they're back. Not a bit of reading was done and there wasn't a chance to discuss plays nor write any of those "knockouts" that were in mind before the trip started. The reason was a "wet sea." Joe's next ocean trip is going to be spent in the Friars. With his return, Laurie is breaking in a new act with "little sister Annie" instead of the "old folks" that he utilized in the act the early part of last season.

The humor writers of the dailies are as of one mind as regards the radio. The several companies that do broadcasting have been going after the humorists and asking them to give talks over the wireless, but the majority whose names amount to something, proved themselves wiser than most of the vaudeville and concert artists who were influenced by the intimation that a radio "appearance" would be tremendous in publicity value and they asked "how much?" Radio broadcasting managements haven't come to the realization as yet that they have to pay for entertainers. The usual publicity "bull" was tried on the humorists with the result that considerable panning has been forthcoming in the columns around New York.

Last week Loew's Hamilton, Can., closed for the summer, reopened for a week's vaudeville, a special bill being supplied through Mandel & Rose for the annual fire department benefit. The show cost was around \$3,500, with about \$9,000 grossed on the week. The results were disappointing. Admission prices for the special week are believed to have been too high as compared to Loew's regular scale. For the benefit the night top was \$1.50, with \$1 top charged at matinees. The regular prices at this house are 50 cents top at night and 30 cents for afternoons.

A manager desiring to secure one-act plays for production notified Nellie Revelle, who has been a patient at St. Vincent's hospital, New York, for three years, to that effect. Miss Revelle requested that he call upon her, as she had two or three short plays already completed and at present working on some new ones.

The question as to how \$2,000 willed by the late J. Bernard Condon was to be divided among the Eddie "Boy" family has been decided by surrogate Cobalan in New York, to the effect all are to share equally in the legacy excepting the father.

Ivan Bankoff (vaudeville) has agreed to satisfy a \$750 indebtedness to Sammy Burns on a note by arranging with the Keith office for a weekly deduction of \$75 in favor of Burns. The latter sued and the dancer confessed judgment for the amount.

PESSIMIST SUMS UP

By JIMMY DUFFY

(Of Mr. Duffy and Mr. Sweeney)

They say the world is getting better. Let's see! Take fifteen years ago: Pianos were played by hand; hen fruit hadn't been replaced by grape-fruit; show business wasn't as big, but small time was unheard of; you could make railroad jumps without annexing a bank reserve; you could get a good meal for less than twelve dollars; you didn't buy a hotel for one night's lodging; there was no Photograph and Press Bureau to lose all your photographs; exclusive agents were carrying their vaudeville wives' satchels; divorce was not the "greatest indoor sport in the world"; dresses were designed to cover feminine cuticle; crooked legs were not so much in evidence; furs were worn in winter; "rappers" hadn't commenced to "rap" and "flappers" hadn't commenced to "flap"; vamping was used only in songs; women shook the shimmy only in private; they peeled only in their boudoirs; if you wrote a song and sang it, it was yours; Ala Baba and his forty "material lifters" hadn't been given managerial protection; jazz bands hadn't jazzed and the jazzers with nothing to recommend them but a clean shave and a borrowed dress suit were still playing "Cops and Robbers"; young cars were "Asleep in the Deep"; there was only one guy singing like Al Jolson, and that was Al Jolson (that still goes); bladders did not "spontaneously explode" in "moviedom"; everybody used their own glands; "Everything Wasn't Peaches Down in Georgia," and never has been, and the "World Hadn't Been Made Safe for the Democracy Blues."

But now: Pianos are played with the feet; most people ride in Fords and a few in automobiles; the shimmy shakes in the ballroom instead of on the clothes line; women peel as publicly as you would peel a banana; they paint their faces in public and bob their hair so that they can hear what people are saying about them; they vote; invade industry; sit on grand juries; and grind mere man beneath their French heels; that's why some men prefer long office hours—it shortens their hours at home; with bank robbers, income taxes and friendly "Bees," the only way to keep your money is to spend it; you are simply a stop-over privilege for whoever sees you first; try and pay your landlord—the dirty bum; "The meek shall inherit the earth"—but try it nowadays; like the Fifth Avenue buses, "there is always room at the top"—if you can push the other people off; if you want to be robbed of your good name, put it on a song—"Isn't that right Mr. Gallagher? Now, I ask you Mr. Shean." "Always love thine enemies"—it throws them off their guard! Trust everybody—but cut the cards. "Fools rush in where husbands fear to tread."—The influx of actor-golfists, I've heard them all play. Most of them don't know the difference between a golf ball and a highball; before they "Tee-off" they have to "Tee-up"; vitality is hitting on all one, and progress is in reverse—a little dying, a little geying, a little spying, a little ryeing, very little buying and a great deal of lying—that's show business. Bootlegging is America's greatest industry; prohibition and profiteering are the real "Gold Dust Twins"; as the income tax has produced a race of accomplished perjurers, so has home-brewing and "keep stilling" made lawbreakers, hypocrites and liars out of all of us; indigo "reformers" are blue-tinged America; they have poisoned the American Eagle with wood alcohol; made a "scrap of paper" out of the Declaration of Independence; taken Hennessy's Three Stars out of the American Flag and substituted more stripes—the insignia of slavery; they've given your Uncle Sam two blackmarks for bad conduct—one under each eye—yet long-haired men and short-haired women are on the housetops "Shouting the Batticry of Freedom"—and you know, the whole country is going to hell.

INSIDE STUFF

ON VAUDEVILLE

Pending arrangements whereby the American Society of Composers, Authors and Publishers will be enabled to collect a tax from the radio companies for the public performance of their copyrighted music, the publishers have agreed that if any branch professional manager deems the "plug" via the ether worth while, the A. S. C. A. P. will grant specific permission for any one performance. Each popular selection, before it is broadcast must be preceded by an announcement to the effect the composition is being radioed by permission of the society and publisher. Such permission covers only one specific performance, further requests to be made individually.

A vaudeville actor receiving a contract to sign from the producer of a Shubert vaudeville unit show, before signing, submitted the form to his attorney, Frederick E. Goldsmith. The attorney made what he deemed necessary corrections and returned it to the actor. The actor took the contract back to the producer, who looked at it and yelled, "Who did this?" "My lawyer did," answered the actor. "Your lawyer is crazy. You go and see my lawyer, who has some sense," said the producer. "Who is your lawyer?" asked the actor. "Frederick E. Goldsmith," answered the producer.

The term "strivers" in a current "Harlem Blues" lyric is unknown in meaning to 90 per cent. of the white folks reading the words. The colored music publishers of the song explain it stands for those of the race who strive to elevate themselves to a higher social plane. As a result, 137th street and Lenox avenue, New York, has gotten to be known as the "strivers block" because of the better class Negroes residing there—a good percentage of whom are songwriters, performers or extra well-to-do hotel and apartment house employees.

Daphne Pollard will become a mother in September. The English comedienne returned to England about two months ago, when she left the bill at the Palace in the middle of the week. The coming event explains the sudden departure. Miss Pollard's American booking called for five weeks more time. She has been married 11 years, her husband being Ellington Bunch, of Kentucky, a newspaperman, who returned with her. The couple were wed shortly after Miss Pollard's first appearance here with Pollard's Expatians, in August last year.

The Orpheum Circuit, if removing sufficient of its big time houses in the west to leave a hole large enough for someone else to venture in with the same policy, may create a situation that the Shuberts are going to take advantage of, according to report. If the Orpheum vacates, the Shuberts will walk in and with their unit show assert they are presenting the only legitimate big time vaudeville in that city or

those cities. Meantime the Keith people may give the matter some attention. While the Keith office is in agreement with the Orpheum not to invade the west (beyond Chicago) with big time vaudeville while the Orpheum is playing that policy, if the Orpheum abandons big time in some cities, the Orpheum might consent that Keith's goes in, even though Keith's might then have the right under the agreement to go in in any event. While the dope is contingent upon the Orpheum pursuing its plan of gradually reducing its western circuit to three-a-day vaudeville of the "State-Lake policy," there seems to be several easterners who believe there is a ready-made big time patronage all over the west that could be corralled without competing big time. These men do not appear to consider the many pop vaudeville shows in that section as against big time as an attraction. All vaudeville managers are of the opinion their bills would be better than bills previously presented by others.

A young singer from New York, of a big time vaudeville team, last week played a roadhouse near Baltimore. Before the week was up her fame had spread. Every Lothario in the city tried to make her acquaintance. She was deluged with invitations to the fashionable country clubs near the city. People of social position extended the invite, and so profuse were they that she mingled with a strictly blue book crowd during her sojourn there. But she left before the week was out—because the manager of the place refused to pay her the salary expected.

TOMMY'S TATTLES

By THOMAS J. GRAY

Will Mr. Landis, Mr. Hays and Mr. Thomas kindly stand together for a group photograph? Thank you.

Prizes will be given the best title to the above picture.
First Prize—An oil painting of your favorite umpire.
Second Prize—An unused rain check good for all picture reviews.
Third Prize—The key to any stage door.

If the coal miners and rail men don't pick out a referee pretty soon next winter will seem colder than ever, no matter how warm it may be.

If the rail strike should get very serious it may keep some of the folk on "the farm" a little longer than usual.

Radiophone hysteria seems to be getting cured by the way many of the instruments work, or refuse to work would be putting it better.

This may be an awful blow to the people who have to think up new excuses for bad business in the theatres.

Two Jersey companies are fighting; they each put on acts at the same time. People who have phones in that wave length say it sounds like getting a "busy" wire on a beehive.

Seems to be a dull season on theatrical baseball games. Is it possible that our stars are getting too old to allow themselves to be billed as ball players?

No matter how old they get, ball players do not mind being billed as Stars.

Magazine started a new indoor sport, picking the "Twelve Greatest in the World." We looked all through the list and didn't see Bert Savoy mentioned once.

New York Sunday paper is picking the "Twelve Greatest Men." It is one of the best ideas to start arguments that have been thought up in a long time.

How about the—
Twelve Greatest Women That Were Sawed in Half.
Twelve Greatest Jazz Bands.
Twelve Greatest Bow Takers.
Twelve Greatest American Plan Boarding Houses.
Twelve Greatest Collect Telegrams.
Twelve Greatest Shouting Arabs.

We know "The Best Bunch of Boys Back Stage" and the "Best Orchestra on the Circuit" have been picked many times. We saw it on the photographs.

It would take a brave lot of men to pick the "Twelve Greatest Chorus Girls."

Especially if they were married men.

Every boat from Europe seems to bring more American actresses with new jewelry. Just enough there to pay the war debt.

Guess a big crowd of jewelers must meet every boat that comes from over there, then they put their jewel pluggers to work.

The difference between a jewel plugger and a song plugger is a whole lot of salary.

Dull week for "Down-in-Dixie" shows. Don't think any more than four or five went into rehearsal.

Eskimo manager is reported on his way here to open up some old ice plant.

That's all you need, a place for a few tables and a dozen or so head waiters.

Broadway is just beginning to realize the meaning of "Every Man for himself."

JUGGLING COLORED SHOW INEXPENSIVE FOR WHITES

"Strut Miss Lizzie" "Split Up"—Colored Folks Left 25% of Show with Salaries Short—How Minskys and Lyons Managed Attraction

"Strut Miss Lizzie," a colored show by and with Craemer and Layton, colored song writers, has been through an amazing experience in its short existence. That it is still playing at the Earl Carroll theatre is only because the cast has clung together despite the "passing" of salary days.

The show reached the boards in June at the National Winter Garden, an east side roof theatre conducted by the Minsky brothers. From the outset it is charged by Henry Craemer, who produced the show, it was subject to "squeeze plays."

Craemer agreed with the Minskys the Winter Garden get the first \$2,500 taken in the east side house. The song writer says he never received a statement for the engagement and no money was turned over to him at the end of the week. Craemer had borrowed \$1,600 on notes from Jack Mills, the publisher of his songs, to defray the preliminary expenses of opening. With no money in sight at the end of the initial week, Craemer then borrowed \$1,500 from Arthur Lyons to pay salaries. As security he turned over the royalty rights of ten published numbers, Lyons to receive the royalties up to the amount of the loan. Lyons is a vaudeville agent who has some arrangement with the Minskys to supply talent for the latter's stock burlesque venture due at the Park in the fall.

In consideration of the loan, Lyons was given 37½ per cent. interest in the profits of the show, and the agreement called for the royalties being paid him in the event his share of the profits do not reach \$1,500.

During the east side stay the Minskys proposed getting a Broadway date for "Strut Miss Lizzie." For doing that Craemer agreed to give the brothers 37½ per cent. of the profits also, so that when the show opened at the Times Square under a three weeks' rental, 75 per cent. (Continued on page 14)

COSTLY "SCANDALS"

White's New Show Has Imposing Cast

George White's new "Scandals," due to open at one of the shore resorts about the middle of August, lines up as the most expensive revue of the series. The cast salary roll in particular is weighty, topped off with Paul Whiteman's band, quoted at \$2,000 weekly.

In addition White has engaged W. C. Fields, Lightner Sisters and Alexander, and Franklin Ardell. Lester Allen, reported released from his contract with White, continued to rehearse with the show this week.

William C. Gillmore is staging "Scandals." White directing the songs and dances. The attraction is expected to again be assigned the Liberty.

CONTEST FOR AUTHORS

Kansas City, July 26. In the hopes of securing a real dramatic hit, one that will be a drawing card on the Chautauqua and Lyceum circuits, the combined managements of these two branches of the amusement world have instituted a contest, open to the writers of the world. Charles F. Horner, director of the Redpath-Horner circuit, and one of the judges of the contest, states that the play chosen in the contest must be clean, strictly American, and lively in plot and action. It will be produced as the feature attraction on the Chautauqua circuits next season and the authors whose plays are approved will receive a prize of \$300 and a royalty of 5 per cent. with a guarantee of not less than \$2,000.

The judging board is announced as follows: Winthrop Ames, New York; George F. Baker, Harvard University; Theodore B. Hinchley, Chicago; Charles F. Horner, Kansas City; Sam Hume, University of California; Paul M. Pearson, Swarthmore, Pa., and Gregory Zilboorg, Russian dramatist.

JUDGMENT FOR \$11,000 AGAINST FAVERSHAM

Action Brought by Mary Opp—Mortgaged Property to Loan Him \$8,000

A default judgment of \$11,169.55 was filed this week against William Faversham by his mother-in-law, Mary Opp, whose cause for action dates back to 1903. Faversham and his wife, Julie Opp, who died April 8, 1921, are alleged to have induced the plaintiff to mortgage a tract of land she owns at 17th street and Rutherford place, New York, for \$8,000, saying they needed the money for certain necessary debts at that time.

Without knowing what she was signing, Mrs. Opp alleged, she made out an executor's deed with the East River Savings Institution as the mortgagee. Her complaint continues that she wants the cloud on her property title lifted so that it can become lucrative once more, having hindered her renting or selling it. She alleges she needs the income, but cannot sell. There is also the danger of a foreclosure.

Although Faversham put in a notice of appearance through his lawyer, Isaac R. Swezey of Huntington, L. I., and was granted an extension of time in which to answer, he failed to do so, judgment going by default.

SHANK'S INJUNCTION

Indianapolis Free Theatres Safe from Interference Until Sept. 11

Indianapolis, July 26. Mayor Lew Shank's free municipal open air theatres in Garfield and Brookside parks are safe from efforts of the city council to put them out of business, until Sept. 11, at least.

Following passage of the ordinance killing the theatres over the mayor's veto, Charles A. Bookwalter, president of the board of park commissioners, filed suit for temporary restraining order and injunction against the chief of police and board of public safety to prevent enforcement of the measure. The court granted the temporary order and set hearing on the injunction for July 20.

On that date attorneys for both sides agreed to a continuance until Sept. 11. The summer season will be over by then.

Jobs of 30 professional actors in the two stock companies which play the theatres were saved by the mayor's temporary victory.

NEW HOUSES' DEADLOCK

No Announcement on Harris-Selwyn Theatres' Staff

Chicago, July 26. Just what will be the make-up of the executive staffs at the Harris and Selwyn theatres continues a deadlock as far as official announcements are concerned.

Earl Stewart, former manager of the Palace, was summoned to the New York offices last week, but returned with no assurance he would be engaged as manager at the Harris.

From the unsettled state of affairs it is gleaned the Harris offices are anxious to have one man act as manager of the two theatres. Just what is holding up this arrangement is not known.

Walter Duggan, recognized manager of the Selwyn, refuses to talk, claiming all information must be supplied by Sam Harris and Arch Selwyn.

"RUBICON" AT OLYMPIC

"The Rubicon" opens at the Olympic, Chicago, Aug. 27, for a run. The original New York cast, with the exception of Estelle Winwood doing the Violet Heming role, will play in Chicago.

EQUITY WILL DECIDE IF 'PLANTATION' STICKS

Actors' Organization Controls 48th St. from Next Week On—Did \$6,000 Last Week

It is up to Equity, which has no colored membership, whether "The Plantation Revue" will remain at the 48th Street theatre after the current week. The Equity Players, Inc., fostered by Equity, takes possession of the house next Tuesday under a year's rental. Up to Wednesday no arrangement had been made between Equity and the Salvin interests which control the attraction, though it is presented by Lew Leslie. The show's backers were inclined to continue, but a reduction in rent was asked of Equity.

The revue, which is an expansion of the "Plantation" cabaret show, played to a little over \$6,000 for its first week at the 48th Street. The show was booked into the Brady house for two weeks, the rent being \$1,500 weekly for the bare walls, although it was first understood the rent was \$1,000 weekly. The show is trying to continue its stay at the latter figure, with Equity not having made up its mind to accept.

The "Plantation Revue" lost money on the initial week. The operating cost of the house about equals the rent, or a total of \$3,000. Extra expense for the opening netted a loss of several hundreds but all theatre claims were promptly paid, regardless of reports to the contrary. If the attraction can play to the same volume of business this week, it will be able to turn a profit. The scale is \$2 top, with nine performances, including a special midnight show Wednesdays. Monday night was \$400 under the same evening last week. This week "two-for-one" tickets were being distributed around Harlem's colored section.

Service was made this week in a bill of complaint filed in the Federal District Court against Florence Mills, Lew Leslie, William A. Vodery and the William A. Brady Theatre Co. by Shuffle Along, Inc. The latter seeks to enjoin the "Plantation Revue" from using song numbers, alleging copyright infringement from the "Shuffle Along" show. The numbers are claimed to have been originated in "Shuffle Along," which recently closed a long run at the 63d Street. Damages are also sought. Sissle and Blake wrote the lyrics and music of the numbers for "Shuffle Along," publication rights for which were assigned to Witmark & Sons. The songs alleged to have been lifted in violation of copyright are "Gypsy Blues," "I'm Craving for That Kind of Love" and "Bandanna Days." Miss Mills, who is featured with "Plantation," was formerly in "Shuffle Along," leaving that attraction during the winter to go in the Plantation cabaret.

The theatre is coupled in the action, as the law defines damages may be awarded against those guilty of infringement and also the theatre wherein the infringements are made. In this case the house claims it has no responsibility, because on a straight rental to the "Plantation Revue" and that the theatre is not interested in the profits of the attraction.

Between the colored shows and cabarets there is some confusion. Down at Atlantic City "Bandanna Days," which played Reisenweber's and was written by Sissle and Blake, is playing a cafe under the name of the "Plantation Revue." This week another cafe there opened a colored revue called "Strut Miss Lizzie," which has nothing to do with the show of that name now at the Earl Carroll theatre. Monday a cafe show called "Shuffle Along Revue" started at Reisenweber's. The show is made up of the leads of the "Shuffle Along" show, which is laying off this week but will open at the Selwyn, Boston, next week. The two Atlantic City cabaret shows and the one at Reisenweber's were produced by Al Mayer, who is a principal owner of "Shuffle Along."

FAVERSHAM'S PLAY

E. Ray Goetz is producing "The Star Sapphire," a comedy by Robert Housum, who wrote "The Gypsy Trail."

William Faversham is mentioned to star in the play, which is being directed by W. C. Gillmore.

ALL-EQUITY TAB. CO. CLOSES IN ALBANY WITHOUT SALARIES

Permitted to Open Without Depositing Guaranteeing Bond—Management Forced Instead to Promise Payment of Back Dues of Cast

20 ALL-AMERICAN PLAYS BY GOLDEN NEXT SEASON

Most Yet Attempted by John Golden in Prospect—227 Players Engaged

In contrast to the plans for foreign plays secured by a number of Broadway managers, John Golden announces an all-American producing program for next season. He will have 20 attractions on the boards, the largest number of plays yet attempted by Golden in one season. This equals if not exceeds the activities of any of the legitimate producers.

There will be a new play by Winchell Smith, who has either written or directed all Golden offerings. This piece, not yet named, will be the attraction at the Little theatre, New York, starting November. There will be two new plays by Frank Craven. Madge Kennedy will be starred in his "Spite Corner," which debuts at Asbury Park August 7. "Chick" Sale, the vaudeville character artist, will be featured in "Early to Bed," the other Craven work.

First of the program to open is to be Arthur Richman's "The Serpent's Tooth," starring Marie Tempest, at Long Branch next Monday. "Easy Come, Easy Go," by Montague Glass; "Happy New Year," by Viola Brothers Shore; "Blister Jones," by John Taintor Foote, and "Thrills," by Vincent Lawrence, will follow in the fall. "Seventh Heaven," the Austin Strong comedy tried out last spring, is due on Broadway in September. "Monica," written by Mrs. Christopher Wyatt, which recently was put on at the resorts, is due into town during October with Grace LaRue and Hale Hamilton.

There will be three companies of "Lightnin'" on tour. Frank Bacon will continue at the head of the original company, Milton Nobles will again head a company, and Thomas Jefferson will lead the third show.

Frank Craven will tour with "The First Year," which enters the Woods, Chicago, for a run. A second "First Year" show will have Gregory Kelly and Ruth Gordon as the leads. "Thank-U" will open at the Cort, Chicago, August 20, and "Three Wise Fools" will tour the coast, with Tom Wise starred.

Two hundred and twenty-seven players have been placed under contract for the season by Golden.

PHILA.'S "MUSIC BOX"

New Edition of Show Opens Oct. 10 in New York

The current "Music Box Revue" is dated to open at the Forrest, Philadelphia, its first out of town engagement, on Oct. 1. The new preparing "Music Box Revue" to succeed the first at the Music Box, New York, is set to start there Oct. 10.

A stage crew will precede the traveling "Revue," making all stands ahead of it, to prepare the stage. An important part of the staging is to arrange for an elevator in an early scene of the production.

COHAN'S COMEDY AT HUDSON

"How Very American," a comedy by Arthur Goodrich, will be the first comedy production to be put on by George M. Cohan. The piece will be readied as soon as "Little Nellie Kelly" is shaped in Boston.

Goodrich is a comparatively new playwright. He wrote "Yes and No" several years ago. As a story writer he has attracted attention with "The Balance of Power" and "The Yard Stick Man."

"How Very American" is designed for the Hudson, New York, in September.

The William Augustin Players closed Saturday at the Majestic, Albany, N. Y., having completed one week at the house as a dramatic tabloid organization. The company, under the management of Augustin, who also played leads, failed to receive salaries in full for the engagement, according to reports. Augustin, who is a member of the Equity, was permitted to open the company without supplying a bond. He had been interested in a company earlier in the season, which also experienced financial difficulties. The second company was permitted to open after it had been made All-Equity. The opening had been held up until Augustin promised Equity he would pay the organization back dues of members of his company each week. After granting this concession he was permitted to open without placing a bond to guarantee salaries and transportation.

Immediately following the closing in Albany Equity notified all dramatic agents in the city that they should not furnish Augustin with any people.

The Augustin Players were originally organized to play a circuit of six towns a week in New York State. The towns proved unprofitable and the company was moved to the Majestic, Albany, a picture house, last week. The Majestic management decided to try stock in addition to its regular feature picture policy. The company presented two bills last week, giving three performances a day of one hour each. Augustin is said to have received a guarantee for the week. The amount is reported as having been too small to meet the salary list. It was taken in order to secure a berth for the company, with the possibility that the combined dramatic and picture policy would catch on. The theatre management decided it would not do and called off the agreement after the initial week.

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OPEN-AIR OPERA IS DOING \$7,000 WEEKLY

Carlin's Park Co. "Hooked Up" at \$5,000 Expense— Buys Off Revue's Time

Baltimore, July 28.

The Ernie Young Revue, booked to follow the De Wolf Hopper Co. into Carlin's Arena, Baltimore, has been bought off, and the light opera group will continue its presentations indefinitely.

The Hopper Co., which inaugurated its season with "The Mikado," and followed with "H. M. S. Pinafore" and "Pirates of Penzance," has been doing a business which aggregates between \$7,000 and \$8,000 weekly. The company is playing at \$1 top and the performances are being given in an open-air auditorium that often threatening weather keeps the crowds away. The company is geared to operate at about \$5,000 weekly. It includes, besides Hopper, Herbert Waterous, Arthur Cunningham, George Dunston, Alice Mackenzie and Winifred Anglin, all well-known exponents of Gilbert and Sullivan.

Saturday night a week ago the receipts for the night were \$1,700. Several other evenings the gate has totaled this much, and on other evenings rain or threatening weather has forced the total down so that the week's gross is not as large as it would have been had the weather remained clear. The rain spell is considered nearly over here, it is said, and the company is in for at least four more weeks. "El Capitán," "Robin Hood," "Iolanthe" and a repeat of "The Mikado" are promised.

"Iolanthe" is the bill this week. Mr. Hopper is the Lord Chancellor. A capacity audience was enthusiastic. It seems light opera has gotten the Baltimore people as grand opera never did.

4TH COLORED SHOW

"O' Joy" May Play Under Canvass on West Side

Another colored show is due for Broadway within two weeks. It has played seaside dates titled "O' Joy," the show being under the direction of Lew Rogers. With no regular theatre to place "Joy," negotiations have started to present it under a tent at the Van Keltom stadium at 57th street and Eighth avenue. The stadium has been showing open air pictures in the evening and is used for athletic purposes in the daytime.

Plans call for the stretching of a big top which will be open on the sides and permit smoking. A stage and dressing rooms will also be installed, the cost of the alterations being about \$8,000. The capacity of the stadium will be about 1,400, and it is planned to charge \$1 top. Tables may be placed in the front section and refreshments served to spectators.

"O' Joy" is one of the colored shows recently offered at the Lafayette, a colored Harlem theatre, under the name of "Some Speed." It is the fourth colored show to try for theatre patronage downtown. "Shuffle Along" was the original. "Strut Miss Lizzie" and "The Plantation Revue" are still trying.

SHOW PEOPLE RETURN

Several show people arrived from abroad this week. W. A. Brady, accompanied by his wife, Grace George, returned after several months on the continent. Edith Day, who has been in London for two years, also returned. She is to appear in the musical version of "The Marriage of Kitty," to be the first attraction at the Fulton in the fall. A surprise arrival was Sam Bernard, who went to Europe bent on a four months' trip and remained but four weeks.

GOODRICH IN "LARCENY"

Edna Goodrich was engaged by A. H. Woods this week to tour in "Lawful Larceny." Miss Goodrich being assigned the role originally handled by Gail Kane. Belle Bennett and Lowell Sherman will also go out with the show.

The original cast will tour in "The Demi-Virgin." Hazel Dawn playing the lead, the others being Kenneth Douglas, Bobby Watson, Ben Anders and Alice Hageman.

THOMAS, AS HEAD OF ALL LEGIT BRINGS IN EQUITY—P. M. A. PACT

Prominent Member of Lambs—Lambs Influential in Equity—May Be Inside Reason for Augustus Thomas' Appointment as Executive Chairman of Producers' Association

Augustus Thomas, playwright, one time legit producer and director, has been appointed to the new executive post of chairman of the board of directors of the Producing Managers' Association. The appointment was made at a meeting Tuesday. The selection of Mr. Thomas was forecast in Variety some weeks ago.

After the meeting it was stated his salary would not be announced. It is known that the resolution amending the by-laws whereby the new office was created set the remuneration at \$25,000 per annum. The appointment is for three years, whereas the officers of the P. M. A. are elected for one year.

Thomas will begin his new duties Aug. 1, at which time the board of directors will hold its first meeting with him in the chair. At a managers' meeting earlier in the month Thomas was elected a member of the association, preparing the way for his appointment. The resolution provides the appointee must be a member. Mr. Thomas was qualified for membership by the fact that he produced several plays some years ago.

Thomas is a power in the Lambs' Club and Lambs are a power in the Actors' Equity Association. That may be the inside factor favoring the selection of Thomas, aside from his natural qualifications admittedly superior to any single individual in theatricals. The appointment extends one year beyond the expiration of the present agreement between the P. M. A. and Equity. That agreement ends in the spring of 1924. The recognition that Mr. Thomas was the outstanding figure in bringing the managers and the actors together after a bitter strike in 1919 virtually eliminated all contenders from the field when his

name was proposed for the new berth as director of the P. M. A.

In matters outside those of the relations between actors and managers, Thomas is conceded a valuable acquisition to the counsels of the P. M. A. His brilliance as a speaker, acquaintance with men in high public offices, his power to present his views forcefully and his intimate knowledge of all angles of the legitimate field ideally fit him for the new chairmanship.

Mr. Thomas is known as a "square shooter." The managers in meetings have at times decided problems as an association, then acted individually on the outside. It is believed Thomas has the mental strength to keep the P. M. A. straight on the lines of agreed procedure.

The appointment of Thomas was unanimous, with no other candidate suggested by the committee designated to submit names. Ben Roeder, John Golden, Arthur Hopkins, George Tyler and Brock Pemberton comprised the chairmanship committee. There were 21 out of 53 members present, though a number of absentees, unable to attend, sent in proxies. Sixteen comprise a quorum.

The appointment of Thomas parallels the selection of Will Hayes to lead the big picture interests and Judge Landis as chief of baseball.

Whatever change in method of procedure of the P. M. A. occurs will be through the operation of the board of directors' meetings, which are expected to take over many of the committee duties, some of which will be assumed by Thomas.

George Nicholas will continue the acting secretary of the P. M. A. Brock Pemberton was appointed in charge of the publicity of the Thomas appointment and may continue to handle that assignment.

RETURNS TO "SPICE"

Adele Rowland Back—Rath Bros. End Engagement

"Spice," at the Winter Garden, only missed Adele Rowland over last Sunday, when there was no performance. Miss Rowland left Saturday and rejoined the production Monday. Notice had been given Miss Rowland following her refusal to accept a rearrangement of her percentage-of-the-gross agreement with the show. The matter of remuneration was mutually agreeable upon her return.

Saturday night, also, the Rath Brothers left "Spice." They had been in it under a Shubert contract, temporarily taken over by the show. It had about five more weeks to run when the Raths agreed to a cancellation. That the Raths are engaged for the new "Music Box Revue" is believed to have had something to do with their suspension of the "Spice" engagement.

Lillian Shaw had been called in for "Spice" and was to have opened Monday, but her engagement was not closed.

Equity Chorus called on "Spice" early this week when a chorus girl in the hand-painted scene walked out of the show through her refusal to have the paint administered each performance. The Chorus Equity representative claimed no chorus girl could be dismissed without two weeks' notice. The show charged any one in the performance refusing to take an assignment by the management automatically dismissed themselves. Two choristers are said to have objected to the painting. Four girls are used in the paint scene, with four understudies always at hand.

RIDING CONTINUES AT GRAND

Harry Ridings will continue to manage the Grand opera house, Chicago. It has been reported that Ridings would leave theatricals. He represented Cohen & Harris in Chicago for a number of years. When the managers separated he remained in charge of Cohen's Grand.

"6 CYLINDER" AT HARRIS

Opening Set for One of Chicago's New Legit Theatres

Chicago, July 26.

The new Sam H. Harris theatre, now nearing completion here, is expected to open Labor Day with "Six Cylinder Love" as the first attraction. It is a Harris success, having so far only played New York.

The Sam H. Harris show "It's a Boy," will open the Harris on 42d street, New York, Sept. 11.

"It's a Boy" was tried out last week at Atlantic City. It is by William Anthony McGuire. Lewis & Gordon are said to hold an interest in the show. The vaudeville agents and producers have an interest in "Six Cylinder Love," also "Welcome Strangers," another Harris production.

GAITES GIVEN DECISION

A decision in the arbitration of Joseph M. Gaites against Arnold Daly, who recently left rehearsals of "The Monster," a drama Gaites is producing, was handed down last week by the committee appointed by the Equity council. It decided Daly must pay Gaites \$500 which the manager advanced the actor on account of salary to be earned. The counter-claim of \$2,000 by Daly for services in consulting with the manager over the cast was not allowed. Neither was Gaites' further claim of \$500, alleged to have been expended for out-door printed matter holding Daly's name.

The committee in its formal decision stated the personal differences between Daly and Frank McCormack had no bearing and was not for the committee to handle.

Though it was not so understood at first, Equity heard both sides of the controversy before a committee of three, consisting of Will Downing, Edwin Gayer and Fritz Williams, the latter acting as umpire. All three were appointed by Equity.

With Wilton Lockaye in the lead, "The Monster" has its premiere at Stamford tonight (Friday).

LIBEL HEARING

"News" Elects to First Defend Itself in Marion Davies' Action

The New York "News" elected to first defend itself in the criminal libel proceedings started by Marion Davies, the Cosmopolitan star, through service of summonses on three New York dailies, "The Evening Telegram" and New York "Herald" are also defendants.

The hearing was continued Monday before Magistrate Simpson at the Tombs Police Court. It was adjourned until Wednesday in the Municipal building, with the same magistrate presiding.

George B. Van Cleave, who preferred the complaint on behalf of his sister-in-law, Marion Davies, was cross-examined at length Monday by counsel for the "News." His examination had not ended when adjournment was taken.

Van Cleave testified the "News" had made statements in its publication of the Hirsh shooting at Freeport, Long Island, unsubstantiated by the facts. These statements, he added, involved Marion Davies, also her sister, Reine Davies. It was on the lawn of Reine Davies' home at Freeport that Mrs. Hazel Hirsh shot her husband, Oscar A. Hirsh, at midnight of the day when Miss Davies had given a lawn party at her home.

The "News" sought to establish its accounts had been no different than those published by other papers. In the cross-examination it tried to make the witness admit there had been a "riotous party" in the Davies home preceding the shooting, all of which Van Cleave, who said he was an advertising writer, denied. Counsel, for the defense had a full list of all guests and callers at the Davies lawn party, and inquired of the witness why, in a statement given out by him, mentioning some of the guests, others had been omitted. Most of those omitted in the Van Cleave statement were newspaper men. The witness stated there was no particular reason for the omissions.

The criminal libel charges against the "Telegram" and "Herald" will be heard following the conclusion of the hearing on the same charge against the "News."

It was brought out during the examination of Van Cleave that Miss Davies' home has a rathskeller with a small imitation bar at one end. Asked if a bartender had officiated in the rathskeller that day, Mr. Van Cleave said there had been none; adding that Reine Davies and himself had prepared a round of cocktails served on the lawn before the guests had moved into the house for dinner.

Wednesday afternoon the cross examination of Van Cleave was continued until adjournment was taken until Thursday at 2.30.

SHOWS ON LONG ISLAND

Strand, Hempstead, Trying Something New

The Strand, Hempstead, L. I., a new house, will have a one-night attraction policy for the coming season. In addition to attractions the house will play pictures and vaudeville the remainder of the week.

The booking of attractions for the Strand is the first case on record where a Long Island town has endeavored to play shows during the regular season.

Some of the Long Island towns have tried the policy during the summer, but have never taken the idea seriously as an all-year proposition.

COLLEGES ON WALKER'S TOUR

Indianapolis, July 26.

Stuart Walker, known here for his summer stock, plans touring in the fall. A season of 26 weeks is reported booked. The itinerary includes several of the middle western colleges. One (the University of Iowa) has its own theatre and selects its own list of attractions.

It is a show play, or was when first presented by Walker in New York about the time of the "Book of Job" is one of the plays to be presented by the Walker run of "Seventeen." The "Book of Job" is taken from the Bible.

"LIGHTNIN'" IN BOSTON FOUR YEARS AFTER

Hub Also Held Out for "The Bat"—Both There in Fall

Boston will see for the first time in the fall two attractions which have the longest runs on Broadway to their credit. They are "Lightnin'," which ran three years at the Gaiety, and "The Bat," which will complete a two years' stay at the Morosco, New York, next month. A week stand company of "Lightnin'" was on tour last season, but Boston was held out for the original cast, headed by Frank Bacon, who is completing a year in Chicago, the John Golden show now being in its 47th week. Boston will, therefore, not see "Lightnin'" until four years from its premiere.

There were six companies of "The Bat" on tour last season. Though all the major stands were played, Boston was saved for the No. 1 company. The show now at the Morosco will open up there Labor Day. "Lightnin'" is expected to reach the Hub somewhat later, but both shows will try for a run. For the coming season six companies of "The Bat" are again to be sent out. "Lightnin'" will have two companies.

J. J. Rosenthal will agent the No. 1 company of "The Bat," leaving for Boston several weeks in advance.

MARILYN AND "SALLY"

Ziegfeld Office Expects Miss Miller to Rejoin Show

At the Ziegfeld offices this week it was stated that there had been no intimation from Marilyn Miller that she had ever thought of leaving "Sally." Miss Miller wired Sam Kingston, general manager for Ziegfeld, on July 17, two days after the show temporarily closed in Boston, saying she would like to have the exact date of the reopening. Her reason, she explained, was that she would like to have five days for rehearsal prior to that event. The show is due to continue in Boston on Labor Day. Miss Miller also expressed herself as much pleased over the six weeks' vacation permitted by the lay-off.

"Sally" closed in Boston to \$29,703. It had not fallen much under \$26,000 for any week of the Boston date. Miss Miller is under contract with Ziegfeld for five years, according to his office.

There was considerable perplexity as to how the cablegram from Ziegfeld to Billie Burke, his wife, reached the dailies. Miss Burke stated positively she had not shown the message from her husband to anyone. The cablegram, supposed to be in reply to one sent Ziegfeld by Miss Burke anent the Marilyn Miller supposed statement, is reputed to have read: "Billie, darling, I am nearly insane. For God's sake cable me what it is all about. I am not afraid of the truth and I swear to God there is nothing to which you can take exception. Wait until I am proven guilty. You and Patricia are all that mean anything to me. Be fair, dearest. Will sail on first boat."

Miss Burke admitted to reporters at York-Harbor, Me., that she had sent a cablegram to her husband, but that it was very personal. She refused to affirm or deny receiving the message as printed. She said she did not believe the accusations against her husband.

WEAVER'S DIVORCE CASE

Chicago, July 26.

The divorce mill has been non-active, but started to grind again this week, bringing to light the suit for divorce entered by Marion Weaver against Edwin Weaver. Mrs. Weaver was in vaudeville and stock under the name of Babe Marion, while Edwin Weaver directs a dramatic stock. Mrs. Weaver places the charges against her husband as adultery and desertion, picking on Evelyn Kincaid, of Weaver's stock company, as co-spendent.

"HUNKY DORY" AT Klaw, Sept. 14

"Hunky Dory," an English production with the original cast intact, is slated for opening at the Klaw, September 4. Macdonald Watson is featured in the cast.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (10th week). Business first week here (moved from Fulton July 17) found better going. Matinee trade Wednesday very good, elimination of afternoon show of "Partners Again" helping. With cut rates gross better than \$6,500.

"Captain Applejack," Cort (31st week). Traveling along at not much better than an even break lately. Last week bad weather of first two nights pulled takings down several hundred more. Gross, \$7,100; intention is to continue into fall.

"Cat and Canary," National (25th week). Weather kicked this mystery play last week; business dropped to \$6,000 or under. No losing week to date claimed. Fall continuance intention.

"Chauve-Souris," Century Roof (26th week). Only \$5 top attraction on Broadway. Playing to amazing business for summer under Morris Gest's guidance.

"Follies," New Amsterdam (8th week). Tough going of first-half of last week had slight effect Ziegfeld revue champ. Tuesday night, when it poured, house went to over capacity. Advance sale took care of most of house and standees chased in by rain. Dipped about \$700, but grossed \$36,100.

"From Morn Till Midnight," Frazee (5th week). Getting more than expected from this drama. Intention to run it month. Low operation permits profit at small gross.

"Go 'Morning Dearie," Globe (39th week). Globe not usually open through summer, but with musical smash still making money Dillingham will continue "Dearie" until road season opens. House to get "The Bunch and Judy" in fall. Off with the others last week; under \$18,000.

"He Who Gets Slapped," Garrick (29th week). Engagement of Russian drama still indefinite. Never figured as summer attraction, but Theatre Guild presenting it at own house, with small overhead.

"Kempy," Belmont (11th week). Comedy hit figured to continue at house until October, when may be moved to another house. All necessary for season's run, but introduced on eve of summer.

"Kiki," Belasco (35th week). Belasco's dramatic smash doing unusual in keeping house lighted through heated period. Leading entire non-musical field without question. On seven-performance basis well over \$13,000 mark weekly.

"Music Box Revue," Music Box (45th week). Two months more scheduled for last season's revue smash, which put new \$1,000,000 theatre over. July going was conceded to drop pace under \$20,000. Last week's bad weather felt bit, yet takings went to \$18,000 (about \$900 under previous weeks).

"Partners Again," Selwyn (13th week). Heat hurt comedy hit, mid-week matinee called off. Agency buy carrying show, which ought to recover after middle of August. Slipped down to \$10,000 last week.

"Plantation Revue," 48th Street (2d week). Colored show which is expansion of cabaret revue did business for first week. Midnight performance idea used. Smut in songs counts as part of draw. Shaded \$6,000. Renting continuance for this week not certain.

"Six Cylinder Love," Sam Harris (49th week). Only three weeks more to complete year's run, which management will probably decide on. Attraction will be used for premiere for new Harris theatre, Chicago. "It's a Boy" will probably be fall offering here. \$5,500 again last week.

"Spice of 1922," Winter Garden (4th week). Jack Lait-Arman Kaliz revue outdrew other musicals other than "Follies." Bad weather break dropped gross bit, but show played to more than \$22,000, nightly takings being over \$3,500.

"Strut Miss Lizzie," Earl Carroll (6th week). Colored show running co-operatively: will try to weather summer. Last week takings little under \$4,500. House guaranteed \$2,500.

"Sue Dear," Times Square (3d week). Second week of musical show dropped about \$1,000 under premier week, gross around \$6,800. Claimed show made money, hooked up inexpensively.

"The Bat," Morosco (101st week). Wardenhals & Kemper plan to keep the mystery play run leader going here until Sept. 2, which will give it two weeks over two-year mark. Boston will be first date out for original cast.

"The Dover Road," Bijou (32d week). Though takings dropped under \$3,500 mark, claimed show played to even break, while anything over operating expense counted profit for house.

"The Goldfish," Astor (14th week). Moves to Shubert next Monday. Takings held up to \$6,500 gait last week, this show being one of very few on list that weather did not hurt. Small cast and probably made money at pace. Astor goes into pictures, with "Prisoner of Zenda."

"Silver Wings," Apollo (11th week). Film.

"Nero," Lyric (10th week). Film.

FRISCO'S SHOWS

"Lincoln" Doing Well—"Lettie Pepper" in Los Angeles

San Francisco, July 26.

"Abraham Lincoln" at the Columbia got \$17,000 the first week and about the same figure on the second week. The show will remain for a third week.

"Abie's Irish Rose" at the Century is averaging about \$9,000 a week during its four weeks' stay.

"Lettie Pepper," with Charlotte Greenwood as the star, which succeeds "Abie" at the Century, is going over with a smash in Los Angeles. The engagement in the Southern California city has been extended to four weeks.

LITTLE THEATRES

Two playlets of the four given as the first public program of the Little Theatre Guild of Atlanta were written by a member of the Guild, Parker Herd. The one-acters were "The End of Summer" and "The Chance of a Lifetime." "Boccaccio's Untold Tale," by Harry Kemp, is a poetic tragedy, also in the bill, and the other was "The Pot Boiler," by Alice Gerstenberg. It is a farce. During August another performance of playlets is due, while later a four-act drama written by another Guild member, Mary Brent Whiteside, is to be produced.

The University of Iowa at Iowa City, through Professor E. C. Mable of the institute's department of speech, will direct eight plays for the next and second season's program of the university's theatre. The pieces selected are standard successes from the legit stage and have been chosen with a view of securing a wide range in subjects. The plays and dates to be presented are "Seven Keys," Oct. 25-26; "Mr. Ping," Nov. 22-23; "Adam and Eva," Dec. 13-14; "Merchant of Venice," Jan. 17-18; "Too Many Cooks," Feb. 14-15; "The Copperhead," March 7-8; "Alice Sit-by-the-Fire," March 21-22; "The Jest," April 11-12. The plays will be interpreted by various societies and classes of the university.

ROAD FOR "GOODNESS SAKE"

Chicago, July 26.

J. H. Trudeau, secretary of the Phoenix Play Co., of Poughkeepsie, N. Y., made a flying trip here Sunday, completing arrangements for a road tour of "For Goodness Sake." The Shuberts have extended the Garrick stay of the current musical play at the Randolph street house until Aug. 26, when plans will take the piece on the neighborhood one-night stands, after which the regular week stands on the Shubert books will be picked up.

"SHORE LEAVE" COMING

Frances Starr in "Shore Leave," under the management of David Belasco, will be the opening attraction at the Lyceum, New York, Aug. 6. The Starr play opened Monday in Asbury Park for three days and will play the last half in Long Branch and next week in Atlantic City.

"Shore Leave" is the initial Belasco production of the season and was given a two weeks' break-in out of town during the spring.

PAGEANT IN AUGUST AWAITED BY SHOWS

"Hotel Mouse" Now Running in Gross Second to "Lightnin'"

Chicago, July 26.

Just where the extraordinary records already laid away for the greatness of the Blackstone engagement of "Lightnin'" will cease even the conservativists don't dare to predict. For the past fortnight "Lightnin'" has strengthened its phenomenal engagement with unbelievable new records, doubly remarkable because of having been gained in the dullest stage of the summer season and after the attraction has been here since Sept. 1. "Lightnin'" will knock to smithereens all established Chicago records.

"The Hotel Mouse" was the runner-up last week in gross to the Blackstone attraction. The Apollo show doesn't seem able to crawl over \$12,000, but at its present gait a profit is enjoyed. Princess Pat, the disguised lady writer of theatrical interviews for the "American," has joined the cast of "The Hotel Mouse," with the inside reason given as her desire to learn the art of make-up and other details which will give her facts for later writings. Thus far no capital has been made of the lady's presence in the cast by her own paper, which, of course, would draw publicity for the attraction.

All "For Goodness Sake" has to do now will be to continue its present business and there will be a profit for the balance of the engagement. Since the new management assumed charge of the attraction the total loss has been only \$3,500, and this amount promises to be wiped out under the present reduced expenses. During August the big crowds headed here for the Pageant will have to go somewhere, and "For Goodness Sake" is prepared to greet the visitors.

"Just Married" is considered the consistent drawer of the town, and perhaps is paying more attention to advertising oddities than all the other shows combined. "Her Temporary Husband" will easily run its summer course at the Cort.

No official word has been received by the Shubert offices here as to the make-up of the initial attractions of the new season. Verification has been made, however, of the many weeks ago news that the Garrick will offer the unit shows. If "The Hotel Mouse" holds up in business around Sept. 1, it will help the Shuberts to adhere to their present plans to hold off Jolson until the latter part of September for the Apollo. Overnight changes in bookings are inclined to be on the horizon, and until they reach here on official form one guess is as good as the next.

Work on the new twin theatres (Selwyn-Harris) is being rushed with the Selwyn far ahead toward completion over the Harris. According to officers of the Long Acre Construction Co., Crosby Gaige is expected here this week with a great probability of the news hounds getting their fill of long awaited facts concerning the opening for both houses.

Last week's estimates:

"Lightnin'" (Blackstone, 47th week). Started off with \$200 stronger Sunday night gross and created new wonderment where this attraction will stop with its records. Led everything in town with \$12,900.

"The Hotel Mouse" (Apollo, 9th week). Gained exactly \$427 over previous week, and is now on the threshold of biggest grosses, due to influx of Pageant of Progress visitors. Renewed billing around town, giving attraction best locations ahead of approaching musical shows. Caught \$11,445.

"Just Married" (La Salle, 13th week). Continued consistent form expected to benefit greatest with Pageant visitors. Few off nights kept attraction from going over \$10,000, but again very good, with \$9,400.

"For Goodness Sake" (Garrick, 7th week). Everything worked out to give attraction first profit, small in total, but extremely satisfactory after several weeks' losses. Impression attraction closed overcome and profit hereafter when hitting \$7,000. Held at \$7,200.

"Her Temporary Husband" (Cort, 4th week). Ashton Stevens returned from vacation and gave William Courtenay front page interview. House quite a Mecca for circus tents in town, due to Wil-

JUGGLING COLORED SHOW

(Continued from page 12)

cent. of the show's profits was to be split between the Minskys and Lyons. Neither was to have any concern with possible losses.

The show opened at the Times Square July 3 under the control of Craemer, whose company was known as the Creole Producing company. One of the Minskys withdrew and the second week the program announced that William Minsky and Arthur Lyons of "Strut Miss Lizzie, Inc.," presented the attraction. Minsky and Lyons told Craemer that they had formed the corporation to protect his interests and that he had 25 per cent. of the new corporation. Craemer never received any stock, he asserts, and, though the show played to \$8,600 the first week, there were no salaries paid, he claims. The Minskys had advanced \$1,200 to pay the first week's rent, which they received back from the first money taken in at the Times Square box office. Craemer says he was busy back stage and was unable to handle the front of the house.

The second week at the Times Square salaries were paid at a cut, but some I. O. U.'s given out the first week were not taken up. That also applied for the third and final week at that house. Craemer avers that he has never received statements for the engagement at the Times Square. The approximate gross for the three weeks at the house was \$20,000. Costumes and scenery were hired and partially paid.

When the show moved to the Earl Carroll two weeks ago and the blow-off occurred, it was found that several weeks of rentals were due. All the money Craemer states he was able to draw himself was \$141, that being in the form of a check sent the tax collector for money he owed on a colored affair uptown some weeks ago.

The rental for the Carroll called for \$3,400 weekly, the house to take that sum from the moneys first drawn. At the end of the first week there it was certain there would be no salaries paid, unless from "Strut Miss Lizzie, Inc." Lyons nor Minsky failed to put in an appearance Saturday, and the show was officially closed.

Monday of last week the players were called together and Craemer suggested they go co-operative, which was done. Earl Carroll agreed to drop his rent to \$2,500. The takings last week were \$4,400, and after sharing expenses were taken care of, about \$900 was split among the company. The first week at the Carroll the gross was \$1,600. The company's share was \$1,200, but expenses and I. O. U.'s taken care of at the box-office left the show \$159 in debt to the house. Under that condition Minsky and Lyons left. The telephone messages from one or the other to the effect that money to pay salaries was being sent never materialized. Minsky denied he ever telephoned.

Another turn followed the departure of Lyons and Minsky. Early last week Earl Carroll was served in a suit alleging breach of contract and mentioning \$25,000 damages. Though Strut Miss Lizzie, Inc., is named as the complainant in the action, it appears Lyons acted it. His secured \$1,500 was in the show, while Minsky had got his advance out of the first moneys drawn at the Times Square. In the complaint it was alleged Carroll did not furnish a statement, that he refused to permit the attraction to remain in the theatre, and that he conspired to take over the show.

It was explained by Kendler & Goldstein, attorneys for Lyons, that the suit was brought so quickly in order "to get action" for their client. The matter reached the press without Carroll being afforded a chance to answer. Carroll stated he would gladly continue the attraction and that the \$3,400 weekly was welcome during the summer. He stated he could not furnish a statement because Minsky and Lyons failed to put in an appearance, but that the statement was ready for them any time. The charge that he attempted to "grab" the show was proven fallacious by the volume of business played. Carroll secured a statement signed by all members of the "Lizzie" show and sworn to before a notary, to the effect that he had never said anything derogatory to Lyons or Minsky, and that he nor any mem-

LEGIT ITEMS

The first of three companies of the "Unloved Wife" to be organized for the road by George Gatts was placed in rehearsal Tuesday. It opens August 7 in Halifax with a route laid in Nova Scotia and Canada. The two additional companies will be placed in rehearsal immediately, one to open in Michigan and the other in the east.

Justice Erlanger, in the New York Supreme Court, decided this week that Max Selitzky was entitled to judgment by default in his suit against the Modern Yiddish Theatre Co., Inc., Stella Wilner, Max R. Wilner, Samuel Davis and Barnet Itkin. He is suing to recover the principal and interest on six notes for \$500 each. The notes were made out to Itkin, but the other defendants ordered them to the present plaintiff.

The will of William (Billy) Baker Rock, filed for probate last week in the Surrogate's court, gives his entire estate to his widow, Helen Eby Rock, of 176 West 72d street, and names her, without bonds, as the executrix. Mr. Rock, survived also by a sister, Mrs. H. C. Mitchell of Pittsburgh, died at the age of 49 at a private sanitarium in Philadelphia.

Mable Grau, widow of Robert Grau, theatrical manager, left an estate not exceeding \$1,500 in personality and no will when she died at her late home, Franklin avenue, New Rochelle, N. Y., May 19 last, according to her daughter and only heir, Eva Florence Davis, of 245 Prospect avenue, Mt. Vernon, N. Y., in her application for letters of administration upon the property, which was granted to her by the Westchester County Surrogate's court. Mrs. Grau, who was 55 years old, died of heart disease. Her husband managed the farewell tour of Adelina Patti. His brother, Maurice Grau, at one time managed the Metropolitan Opera Company. Robert Grau, court documents show, died intestate August 9, 1916, and September 5 of that year his widow was appointed the administratrix of his property. When an order was signed, September 11, 1917, exempting the property from inheritance taxation, it was disclosed that all he had left was \$2,075.02, and this represented cash, on deposit, with the Mt. Vernon Trust Company, savings account, \$1,979.93, and with the same bank, check account, \$95.09.

Louise B. Voight Overstreet, music instructor, with a studio at the Metropolitan opera house, who died March 1, 1918, left liabilities of \$7,798.28 and assets of only \$3,521.16, it was disclosed in the New York Surrogate's Court last week through the signing of an order by Surrogate Foley exempting her property from inheritance taxation.

Maxine Brown of "Sue Dear" contracted a cold when the show reopened at one of the shore resorts prior to its entrance into the Times Square. At the premiere friends were surprised that she was not assigned song numbers in addition to dances.

ber of the Carroll corporation ever attempted to take over the show. What Carroll did tell Craemer and his company was that if they went co-operative he would cut the rent. Edward J. A. Rook, of the legal office of Oeland & Kuhn, represented Carroll in conversations with Kendler & Goldstein. Friday certain small props in the show were replevined by a marshal, acting for a third party to whom the props were assigned by Minsky.

This week Craemer and the other players in "Strut Miss Lizzie" started suit for \$2,500 against Strut Miss Lizzie, Inc., and Lyons and Minsky as individuals. The claim is for back salaries during the time the show played under the direction of Strut Miss Lizzie, Inc., at the Times Square.

Lyons has paid small attention to the breach action against Carroll. He has told friends that it "was good publicity."

It was announced this week by Irvin C. Miller he had written the book for "Hon Bon Buddy, Jr.," an all-colored show, to open in August at the Dunbar, Philadelphia. Maceo Pinkard and Nat Vincent have written the songs.

Another court action may be entered within a short time as a result of the "Strut Miss Lizzie" tangle. Max Scheck who staged the attraction held a contract with one of the Minsky Bros. for 2 per cent. of the gross. He has placed the contract in the hands of his attorneys for collection of amount alleged due him.

bur Williams, company manager, being former circus agent. Little hints that Courtenay's show will play out August, with new show opening Labor Day, although Aug. 20 is still official opening underlined for "Thank-U." Estimated at \$6,200.

CHICAGO'S POOL STILL OPEN; SIX HOUSES OUTSIDE OF IT

Cohan's Grand, Cort, Harris, Selwyn, Olympic and Studebaker Not In—No Compulsion to Join—Studebaker Going Independent

The booking pool of Chicago's legitimate theatres by A. L. Erlanger and the Shuberts, though reported closed recently, is still open to those houses which have not yet agreed to participate. It is understood that at least six of the Loop houses are on an independent basis so far as pooling of receipts is concerned. Several of the group are booked independently. Houses outside the pool are Cohan's Grand, Cort, Harris, Selwyn, Olympic and Studebaker. The latter house is controlled by Shuberts up to Oct. 1; then goes independent.

From the present status of the combination, houses counted in the booking agreement are also expected to subscribe to the pool, with the house in the pooling scheme getting first choice of attractions. There are many angles in the arrangements yet to be ironed out. A showman on the inside of the technical details stated this week the pool was wide open.

The idea behind is the expectation there will be too few attractions for next season to go around, or at least not enough which can be relied on to make money. The theory of reducing the number of attractions is to permit better general attendance. Well known producers were known to have been "knocked down" financially by the numerous failures of last season and it is now claimed the bankrolls will not permit voluminous production next season. That there is no rush of new attractions for the opening of the season is evidenced by the two attractions re-opening on Broadway ("Blossom Time" and "Tangerine") and one in Boston ("Sally").

George M. Cohan stated recently he would not participate in the Chicago pool and his Grand will be on its own. Bookings for that house may come through either the Erlanger or Shubert offices because of the booking contract between the two offices. Formerly the Grand has been Erlanger-booked.

The Olympic is a Kohl & Castle estate house, with something like 49 per cent interest owned by the Erlanger interests. It was stated this week the policy of the house, which would include participation in the pool, was up to the estate controller (Judge Trude).

The new houses being completed by Sam H. Harris and the Selwyns are to be on their own, so far as the pool is concerned. That is the attitude of the respective managers to date. The Cort has always maintained an independent policy and is not likely to change. The Studebaker passes into independent control without mention of the pool to date.

Recently the Woods and Apollo, the two new Woods' Loop houses, were placed in the pool, with guarantees for the profits of both.

That Chicago bookings are not definite to date is given as a sign that the pooling plan is still open. It has been intimated Chicago is overhauled and that if there is a shortage of attractions the houses outside the pool may be without attractions. Managers have the privilege to select the houses they book as a rule. That would apply to the managements of the houses that may select attractions outside the two major legitimate offices. It was stated that there was no compulsion to join the pool.

WINGFIELD'S 25TH

Chicago, July 26.

James Wingfield celebrated his 25 years' connection with Cohan's Grand by returning to his Kenmore avenue residence for the jubilee festivities, after a vacation elsewhere, to find robbers had done a neat job with the household's valuables.

Wingfield's regime at Cohan's Grand has carried with it much success, and his anniversary celebration brought congratulatory greetings from those close to the Cohan camp in the loop.

CINCY'S STAGE HANDS DEMAND 40% INCREASE

Present New Scale to Theatre Managers—Agreed Upon at A. F. of L. Convention

Cincinnati, July 26.

Cincinnati theatrical men were startled today when employees demanded the following increases: Stage carpenters, from \$45 a week to \$55; property men, \$42 to \$55; second hands, \$40 to \$50; assistant electricians, \$35 to \$40; assistant property men, \$20 to \$40; flymen, from \$3.25 to \$4.50 a day; operators on bridge, \$3.25 to \$4.50; operators at front, \$3.25 to \$4.50; operators on stage, \$3 to \$4; grips, \$3 to \$4; cleaners, \$1.50 to \$4.

The stage hands also ask \$1.15 per hour for overtime and double time after midnight, instead of 80 cents an hour for overtime, the present scale. The cleaners want their scale increased from 50 cents an hour to \$1.15 an hour, and double pay for overtime.

Demands were formulated at recent convention in Cincinnati, but not presented at that time.

Managers say the proposed increases would boost the cost of mechanical departments of theatres from 33 to 40 per cent.

MARIA DAVIS' ESTATE SUIT

A new accounting of the estate left by Maria Davis, a retired actress, over whose property there has been much litigation since her death, April 13, 1919, made by her nephew, Benjamin Belasco Dolano, of 79 West 92d street, New York, as administrator, filed last week in the New York Surrogate's Court, shows as follows:

That Miss Davis, in private life Mrs. Maria Belasco, widow of George Belasco, a theatrical advance man, lived at 126 West 84th street. She was a native of England, well known on the American stage, and had appeared in this country for about 20 years, her last work being in "The Auctioneer" with David Warfield.

Because of her failure to leave a will, the nephew had himself appointed administrator of her property and then obtained an order from the Surrogate's Court, returnable May 16, 1919, directing his aunt, Kate Belasco, to appear before the Surrogate and show cause why she should not be compelled to turn over to him jewelry, diamonds and ornaments, valued at \$500; Maple & Co. stock, valued at \$750; and other personal property belonging to the estate, which he said was under her control.

As a \$379.86 unpaid creditor of the estate, Kate Belasco, residing at 1257 George street, Netherwood, N. J., filed a petition in the Surrogate's Court on Dec. 19, 1919, returnable in February, 1920, directing the administrator to show cause why he should not be forced to file an accounting with the clerk of the court. After many adjournments, an accounting was filed July 6, 1920. This was immediately punctured with objections and, to this day, is still judicially unsettled.

In the 1920 accounting the administrator charged himself with \$1,869.87; credited himself with \$598.69, and showed that he held a balance of \$1,271.13 for further distribution, subject, however, first to the deductions of his commissions and the expense of the accounting.

A preliminary hearing for the signing of the decree will come up before Surrogate Cohan on September 19.

Frank Gazzolo Managing Studebaker Chicago, July 26.

When the Studebaker goes under the management of Hanks & Gazzolo, Oct. 1, the active manager will be Frank Gazzolo.

WESTERN ONE-NIGHTERS FIND FUNNY BOOKINGS

Sure-Fires All After New Year's, in Bunches—Nothing of Account Routed

Chicago, July 26.

One-night stand managers of Illinois, Wisconsin and Iowa are in town in goodly numbers wondering where the joined forces of the Shubert and Erlanger booking offices are helping them so far in the preliminary arrangements for the new season. Some bad bookings are already closed, according to the route sheets held by the one-night stand managers.

The booking sheets for September are naked as for holding attractions. O'Brien's Minstrels has the Illinois and Iowa territory for September, but after Jan. 1 the bookings come thick and fast, headed by the greatest array of one-night stand attractions the concerned territory has had in years. The bunching of the attractions is what is worrying the one-night stand managers.

Burlington, Iowa, already has something to worry over, even if the heavy bookings are as far away as the first week of Lent. Listed for Burlington for Ash Wednesday week are "The Circle," "Hairy Ape," "Just Married," Fred Stone's show, and "The Gold Diggers." Similar crowded conditions exist at Peoria.

There's a bare possibility that the booking offices will straighten out this situation now that it has been brought to their attention, but as matters stand the one-night stand managers of outside territory are wondering what's going to become of them this season if the good shows are not separated further apart.

WITNESSES NOT LOCATED

Will of Grace Gayler Clark Denied Probate—Left \$2,800

Grace Gayler Clark, retired actress, one of the founders and for four years president of Century Theatre Co. of this city, left a net estate of \$2,869.32 when she died at her late home, the Pepperday, New Rochelle, N. Y., March 8 last, it is disclosed at the Westchester County Surrogate's Court through the signing of an order exempting the property from inheritance taxation.

Mrs. Clark's last professional appearance was as the mother with Frances Starr in "The Rose of the Rancho." She had played for about five years with James A. Hearn in "Shore Acres," and had also appeared in light opera. Her father, Charles Gayler, was a playwright, and her mother, Grace Christian Gayler, an actress.

Shortly after her death her will, executed Nov. 30, 1891, and witnessed by Edgar S. Halstead and Frances E. Jacobs, members of the theatrical profession and with her company, leaving her entire estate to her husband, William J. Clark, of 346 Main street, New Rochelle, and naming him also as executor, was filed for probate. As the two subscribing witnesses could not be located and no one could be found to identify their handwriting, the document was denied probate, pursuant to sections 142 to 144 of the Surrogate's Act.

During the court hearing to probate the document, it was disclosed that the will was executed by Mrs. Clark while she was on tour and then mailed to her husband.

Because of the refusal of the Surrogate to admit the will to probate, letters of administration upon the estate were later issued to her husband, who is the vice-president of the Westchester Lighting Company.

The gross value of the estate left by Mrs. Clark, who was a native of New York city and for a time lived in Brooklyn, N. Y., amounted to \$8,395.79, and this consisted of cash on deposit, with the Bank of Manhattan, \$45.79; 43 shares of American Telephone and Telegraph Company, \$5,760; wearing apparel, \$250, and jewelry, \$250.

In addition to her husband, Mrs. Clark is survived by two children, Guy Gayler Clark, of Montclair, N. J.; William Kenneth Clark, of 39 Coligny avenue, New Rochelle, as well as a sister, Dr. Gladys Gayler, and a brother, William C. Gayler of Brooklyn, N. Y.

INSIDE STUFF

ON LEGIT

The engagement of Weber and Fields with I. H. Herk is said to be for three years, with a renewal for the revived team of two years beyond, if exercised. Opening in a Shubert show produced by Mr. Herk, Joe Weber and Lew Fields will participate in the profits, besides drawing a guaranteed salary. Their share of the profits is also reported guaranteed. The contract does not specify how the joint services of the two comedians shall be employed, which leaves Weber and Fields a possibility for a production if Herk so elects. With the close business relations of the Shuberts with Herk through the vaudeville end, it is not unlikely if the Shuberts in the future wish to borrow the team for Winter Garden production that they will reach an arrangement to that end with Herk.

Mr. Fields had formed his own unit show that will go out on the Shubert time under his name. He had held himself out of it purposely, having shaped up the show at a weekly running expense of \$5,500. Fields intended to go in on top of that array without charging salary for himself. When the team offer came along, the transition to another unit without disturbing his own was easy for Mr. Fields.

Mr. Weber always the business man as well as a leading German comedian, had heard of Herk only in a general way. A contract for three years at the Weber and Fields salary was something to think about, thought Mr. Weber. He does not believe commercial rating agencies know much about people in the show business, so Joe hid himself to a bank which knows both parties. He received a reference on Herk that caused the signing of the agreement without delay.

"Sue Dear," at the Times Square, had a "Friars' Night" Wednesday. The seat sale at the Friary was at \$1.40 top for reserved seats; \$3.30 is the box office top for the show.

The New York dailies printing the purport of cables exchanged between Flo Ziegfeld and his wife, Billie Burke, suggests Miss Burke has made a demand on her husband in connection with the Ziegfeld-Jack Pickford-Marilyn Miller publicity. The Pickford side persistently intimates a fondness for the women of "The Follies" by Ziegfeld, not excepting Miss Miller in the category evidently, appears to have irritated Miss Burke. Miss Burke, however, has maintained a dignified position in the controversy. Speaking to one reporter, she stated there was nothing she cared to say, and added: "I do not wish to exchange insults with Miss Miller."

Friends of the Pickford-Miller side say that all of the harangue about Jack Pickford is wrong; that he has been maligned, and the informant added, whether for publication or not is unknown, that when Mary Pickford married Douglas Fairbanks Miss Pickford divided a large sum of money between her sister, Lottie, and her brother, Jack. This made Jack independent, as far as money is concerned, they say, referring to statements he is "broke." Miss Miller is reported to have garnered an elaborate and extensive trousseau while in Boston, preparatory to her trip west. Buying 20 pairs of shoes in one store was but a detail of it, according to reports, while gowns by the dozen were strewn about her suite in a Boston hotel, for which Miss Miller paid \$500 weekly. Mrs. Claire Miller-McKowne, wife of Jim McKowne, the vaudeville agent, was with her sister in Boston and has gone to the coast with her. The McKownes' child is with Mrs. McKowne.

Ziegfeld, in the published cable to his wife, said he would return to New York by the next boat (he was in France) and stood ready to swear all the malicious reports about him were wrong.

The controversy reached the mess it was expected to.

When the Greenwich Bank vacates its present Astor theatre building corner at Broadway and 45th street, it will be followed in by a clothing store that has leased the corner at \$40,000 a year. Under an old lease shortly expiring, the bank has paid \$12,000 annually.

"Abraham Lincoln" will lay off in San Francisco for four weeks, dated from Saturday, the company requesting a month's rest. The show has played continuously since last September, and is booked through next season. The Drinkwater drama is now regarded as a road classic. Its business during the season was remarkable, and the coast date has been exceptional. This is "Lincoln's," third week in Frisco. Nearly \$17,000 was grossed for each of the first two weeks. The attraction is due to resume at Los Angeles.

Two box office boys, one who elevated himself beyond that ken, and two ticket brokers, hid themselves off to Fire Island inlet to fish for fish last Sunday. The gang started from Bayshore at 5 a. m., an hour that none ever believed was good to start anything. The gross catch on the day was six, or an average of one and one-sixth fish per fisherman. Leonard Bergman, who was captain of the gang, hooked two. Geo. Bowman got a score of one; so did Tom Norton. Bergman also caught a cold (and two green fly bites). Louis Cohn didn't even catch that, though he pulled in his line hopefully once and found a headless dogfish, with the line tied around the tail. He claims it was a frame. Recently Louis visited Bill McBride at the latter's camp in the Adirondacks. Right off he jumped into a canoe which overturned. He was fully dressed at the time, but there is some discussion as to whether he was still carrying his suit case. He claims that was a job.

"Little Nellie Kelly," with music, lyrics and book by George M. Cohan, will open at the Tremont, Boston, next Monday as scheduled. It will be the first musical piece written in total by Cohan in a number of years. The show will play at \$250 top, the same scale as Cohan's "Mary" and "The O'Brien Girl," which successfully debuted at the Hub. "Nellie Kelly" will be topped at \$3 when it comes to New York. The show will not be presented at the Hudson, New York, though that house will be under the direction of Cohan from Labor Day for the season. The Hudson has not the capacity necessary for a gross that will turn a profit and pay the royalties called for by the attraction. It is expected Cohan will open the Hudson with "How Very American," a comedy which will be his second production of the season.

An advance agent is trying to collect \$13 from a comedian who has starred for several years. The money claimed by the agent was paid out to druggists for the filling of booze prescriptions while the attraction was playing out of town. The star is rehearsing in a new piece, and the agent has been hanging around the front of the rehearsal hall in the hope the comic will come across.

While rehearsing "Shore Leave" at the Lyceum on Thursday of last week David Belasco fell into the orchestra pit, sustaining bruises which necessitated him being taken to his apartment. In aiding a friend up the steps from the orchestra floor to the stage he lost his balance. The manager was well enough to accompany the company to Long Branch Sunday. He reached the age of 63 this week.

Frank Tinney insists on having the white horse used in "Tie Me" in "Daffy-Dill," the new show in which he is to be starred by Arthur Hammerstein. The horse was trained to do tricks before the manager bought him two years ago. Tinney is teaching the nag new stunts down at Long Beach. "Daffy-Dill" opens at Long Branch Aug. 7, playing Atlantic City the following week and arriving at the Apollo Aug. 21.

BED-SIDE CHATS

BY NELLIE REVELL

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

The Jane street fire, which occurred last week, was in the next block to the hospital. Thirty hose streams played on it for days. Sounds of the fire engines, hospital ambulances, and terrified shrieks of people trying to locate relatives, rent the air. Most of the victims were brought into St. Vincent's. Big black clouds of smoke rolled past my window. One explosion after another shook the village. It may make a new chapter in my experiences, but I could have lived and done well without it. It recalled all too vividly the fire 29 years ago this month, in Chicago, at the World's Fair Grounds, in which 26 firemen died. Also the Iroquois theatre, Chicago, fire still fresh in our memory and which was the cause of having all of the theatres closed. I am wondering if now the authorities will close all of the warehouses. Having come from Chicago, where big fires are part of its history, I am perhaps just a little bit more apprehensive than most people about fires. The smell of burning wood always alarms me. But I never knew what suspense or fear was until I realized that a chemical warehouse was burning a few hundred feet away and I was helpless. It made me comprehend more than ever how much one has to be grateful for, if possessing all facilities.

While on the subject of gratitude I would like to say to the actor from Chicago who wrote me that it was easy enough for me to boost agents and managers but I did not have to try to book next week. No, I am sorry to say I am all set for next week and many more weeks to come. And when I did have to book "next week" I did it, or kept still about it, and set to work to find out what was the matter with my act that I had so much trouble booking it. I found out I had been very lucky to book such a mediocre act at all. So, instead of blaming the agents for not forcing managers to play my act, I closed it and entered a field of endeavor not so easy perhaps or as highly paid, but much more suited to my talents. I am grateful to managers and agents just as I am to the actors, billposters, stage-hands, newspaper people and everyone else who is helping me to overcome what seemed like an impervious obstacle. And if you do not care to read my tributes to them, just skip my column and turn to the route lists and see who is working on "the bills you might be on." If you will check yourself up and forget those Bolshevik tendencies you might trace the cause back to yourself the same as I did. You may not have the right material, you may lack talent. In order to be an actor, one has to have something besides an inclination to dodge hard work. And if you show as bad taste in selecting and presenting your act as you did in writing in that way to me, I can understand why you can't book "next week."

The letter referred to in the above paragraph upset me. Not only because it was unfair to me, but because it makes me sad to know of anyone being in such a mental state as this man. It was bordering on anarchy. He sees nothing to be grateful for himself, even though he has health, youth and does work occasionally, and he takes umbrage at my being grateful for the kindness shown me. He said he never met the agents and managers that I write about, but that they must be very much kinder in New York than they are in Chicago. I am a cripple. I may never be otherwise. Expert opinions differ about it. But I'd rather have my disabled spine than have that poor man's outlook on life.

You recall the heat of Saturday afternoon. I don't know when it affected me so much. I was alone and fell to thinking of what I would be doing if I were well. I pictured myself taking a long drive in search of a cool spot, and while I was wondering how long it would be before I could drive again, if ever, Mr. Albee came in, accompanied by his friend, Mr. Mitchell. He, too, felt the heat, had worked hard all week, looked tired, but instead of going to his home in the country, or out on his yacht where he could be cool he came down to see how I was standing the heat. When he saw I was inclined to be lonely or reminiscent, he prolonged his stay and unfolded plans for the future of his pet hobby, the N. V. A. Club, and talked about their plans for my coming-out party. He inquired most minutely about my progress, assured me again that he stands ready to go to any length to accomplish or expedite my recovery or ameliorate my suffering. My room was warm, I could see beads of perspiration on his face. I reminded him that he should go where he would be cool. He said, "Nellie, if you can stand it all the time, surely I can stand it a while." And yet there are people that resent my gratitude for such kindness.

And I am just as grateful to Esther Lindner, who was my secretary when the crash came. Hardly a week lapses without a visit or some reminder of her devotion to me. If she hears a record that recalls some selection I am fond of, she buys it for me. One day she saw the nurse placing a napkin under my chin, that in no way resembled the kind of linen I liked. She said nothing, but the next day her mother came down with a dozen large white damask linen napkins. And while I appreciate every little act of kindness, every thought, word or prayer, I am just as grateful to the motion picture operators, printers and stage hands as I am to the agents and managers, but the young man in Chicago only seemed to resent my gratitude to the agents and managers.

Frank Van Hoven came every day to see me during his Palace engagement. He was a source of great interest. I might even say delight, to the nurses, who gladly availed themselves of his invitations to go to the show. I introduced him to an editor as the man who, like Liza, got across on a cake of ice. The editor said that Liza had to get across because she was pursued by hounds. Frank replied that's why we all have to get across or we will be pursued by hounds. I asked him if he was at all worried by the railroad strike. He said, "No, not in the least, for all of the bootleggers use automobiles anyhow." I gave Frank a new wheeze that he thought fitted in his act. He inquired what he could send me. I requested a tooth brush and a tube of tooth paste. He forgot to send or bring them. But he didn't forget to send the theatre tickets to my nurse. So when Jack Wilson came in Sunday afternoon, I traded him Van Hoven's gags for some tooth paste. If they get on the same bill they can fight it out. But hereafter I send all of Frank's gags to him C. O. D.

My Dear Miss Revell:

Can't we effect a compromise? You have been on your back for three years and I am so badly sun-burned that I can't lay on my back at all. If you are willing to chip in I will go you fifty-fifty and we will buy a trapeze together.

What 'dya say?

Sincerely,

Al Boasberg.

Dear Al: See my agent.

Mrs. Dan Sherman writes me they are holding a cottage at Sherman Lake for me. It doesn't require holding while it's empty, but if I keep on getting fat it will need holding up after I move in.

WORST SEASON OVER

(Continued from page 1)

stay in three weeks. "Six Cylinder Love" will complete a solid year, with the same number of weeks to go. "The Music Box Revue," with seven weeks needed, is sure of a year. "Shuffle Along," a colored piece, ran 60 weeks. During the season "Sally" accomplished a 70-week run, and "The First Year" carried through for 85 weeks.

There are several current offerings that may also bid for a year's run record. "Kiki" has a strong chance, although it has 16 weeks to go. "Good Morning Dearie" is now but 12 weeks away from the mark. "Tangerine," resuming in two weeks, and "Blossom Time," also reopening, may yet achieve a 52-week score on Broadway.

Weather buffeted the list last week. Humidity and rain kicked the box offices down to new low records, business dropping under the low tide mark of July's key-stone week. The effect of a temperature drop was demonstrated sharply last week and this. Thursday, last week, was cool and business on that evening admittedly a life-saver for most shows. Tuesday and Wednesday of this week again afforded breathing spells with corresponding business jumps. Tuesday evening saw capacity in houses which had dropped down.

Grosses for last week revealed that only five attractions out of a total of 20 drew over \$10,000. The "Follies" was off but \$700 and at \$36,100 has no contenders. "Spice of 1922" drew \$22,000; "Music Box Revue," nearly \$19,000; "Good Morning Dearie," at bit under \$18,000, and "Kiki" \$13,000. "Chauve-Souris" remains with the leaders. "Partners Again" on a seven performance basis was around \$10,000, but came back strong this week. "Captain Applejack" and "Kempy" just beat \$7,000. "Sue Dear" went under that mark, as did "Cat and Canary" and "Goldfish," while "Able's Irish Rose" drew about the same gross, with "The Plantation Revue," a new colored show, just over \$6,000.

Five attractions played to less than \$5,000, but no withdrawals were positive for this Saturday. The two colored shows, "Strut Miss Lizzie" and "Plantation" are not certain of continuance.

Next week "Pin Wheel," the Greenwich Village revue, will try again on Broadway, this time at the Little theatre, taken under a rental. "The Ginger Box" is a Tuesday (Aug. 1) premiere at the Greenwich Village theatre, listed to move to the Little in three weeks.

Technically the first new plays on Broadway for the new season will be "Shore Leave," which David Belasco will open at the Lyceum Aug. 7, and also "Whispering Wires" (Shubert), announced for the 49th Street the same night. The unusually early date for a Belasco premiere is believed to have been arranged to afford entrance for David Warfield as "Shylock" some time in the fall. On the same date "Tangerine" will resume at the Casino, and "Blossom Time" will resume at the Ambassador a week later according to present plans. Two new Broadway debuts are already carded for Aug. 15, when "Manhattan" opens up the Playhouse and "Lights Out" relights the Vanderbilt.

"The Goldfish," which originally started at the Elliott, has been playing at the Astor for the past month, moves again Saturday, landing at the Shubert, where it is expected to remain until the new "Greenwich Village Follies" is ready Labor Day. The Astor will go into pictures, with "The Prisoner of Zenda" opening Sunday. The 44th Street, dark for some time, relights Aug. 14 with "The Count of Monte Cristo."

No Changes in Buys or Cuts

The score in the agencies, advance and cut rates, still remains at 8 to 10, with the buys carrying the short end. Early this week there was a general complaint that business was off, with the demand flat for even the big musical hits. In the cut rates the trade was likewise at a standstill, with 10 attractions being offered.

The double quartet of attractions that the advance price agencies are holding as outright buys comprises "Kiki" (Belasco), "Kempy" (Belmont), "Captain Applejack" (Cort), "Good Morning Dearie" (Globe), "Music Box Revue" (Music Box), Ziegfeld "Follies" (New Amsterdam), "Partners Again" (Selwyn) and "Spice of 1922" (Winter Garden).

In the cut rates there were found the following ten attractions: "The

OUT OF TOWN REVIEWS

WHY MEN LEAVE HOME

Atlantic City, July 26.

Butler, who sees with his eyes shut.... Hazel West
Grandma, who has lived and learned.... Jessie Villars
Tom, who promised to love, obey and work.... John McFarlane
Fib, Tom's wife—occasionally.... Florence Shirley
Nina, a wife after Fib's own heart.... Theresa Maxwell Conover
Betty, ditto.... Audrey Hart
Sybil, Fib's niece, who knows more than Fib's grandmother.... Isabel Leighton
Billy, too young to be warned by the fate of others.... Oliver Hall
Artie, Betty's husband—and glad of it.... Herbert Yost
Sam, Nina's husband—and not so glad.... Paul Everton
Doris, a vampire.... Wauna Loraine
Maid, who makes it as easy to change a gown as a husband.... Peggy Lytton

Avery Hopwood has been out collecting. Whether or not he knows it he has made a potpourri of all his various methods in "Why Men Leave Home" at the Apollo Monday. It is not exactly a typical Hopwood play, though the style of dialog is his, and his alone.

This new play deals with the butterfly woman who travels, who lives only for the new gown and the new ideas. It speaks of the home that exists for the husband in ownership only, and deals at length and with much repetition of the absence of children. Mr. Hopwood, seeking to avoid the complexities into which Mr. Woods might have induced him, has seemed to think that much sentiment on the subject of babies might act two ways with the public. Perhaps it will, for there were noticeable efforts to laugh when farce seemed evident, and equal applause when the author turned a twist and brought a preachment or a sob instead.

Mr. Hopwood, in trying his skill at all sorts of classes of playwriting, has forced a good many occasions of right about face. He introduces light comedy and ends in a comedy-drama. He provides a bedroom scene, and after much expectation makes the big scene a domestic tragedy. His climax, though evident in the second act and supposed to be a surprise twist, is really a delicate touch set with just about the right dramatic key.

The story deals with a house party where the wives of three men and a young lady about to be engaged have just returned from Europe following a rather gay social career. They are surprised to find their husbands have not been idly awaiting their coming, but have themselves endeavored to pass away the vacant hours as best possible.

That they have not been idly dependent on the homecoming at first shocks and then startles the women into a realization of their shortcomings. After much cross purpose working has been engineered and carried forth, the results bring a general reunion according to all that playfolk think necessary to please the fickle public.

The cast had Florence Shirley and John McFarlane, both playing with a counterfoil of expression and reality that was a matter of sincere interpretation. The applause of the evening went to Jessie Villars in a grandmother role.

Theresa Maxwell Conover, Audrey Hart, Isabel Leighton, Oliver Hall, Herbert Yost, Paul Everton and Wauna Loraine were other principals, most of whom overplayed in the farcical strain common to most of Hopwood's writings.

Scheuer.

MISTER MAN

Buffalo, June 26.

"Mister Man," comedy, by Marian de Forest, founded on Frank R. Adams' story of same name. Produced at the Majestic, Buffalo, by Jessie Bonstelle Stock for one week, beginning July 17.

That Marian de Forest, dramatic editor of the Buffalo "Express," on whom falls the responsibility for "Mister Man," was also the author of "Little Women" and "Erstwhile Susan" seems to be the easiest explanation and the chief raison d'être for the present piece. But even this as an alibi has its drawbacks. For one needs must question, as scores of Buffalonians did, how a playwright with two Broadway runs to her credit and a producer of at least half a dozen New York successes could wander so far afield as to imagine for a moment that this silly bit of effeminate drivel would pass as a play in this day and age.

"Mister Man" was apparently meant to be a comedy—even a farce comedy. It is said to have originally been fashioned for a certain male star, and upon falling short

Goldfish" (Astor), "The Dover Road" (Bijou), "Strut Miss Lizzie" (Carroll), "The Plantation Revue" (48th Street), "From Morn to Midnight" (Frazee), "He Who Gets Slapped" (Garrick), "Six Cylinder Love" (Harris), "The Bat" (Morosco), "Able's Irish Rose" (Republic) and "Sue Dear" (Times Square).

of requirements, to have been rewritten for male and female leads. In treatment, style and to some extent in outline it brings back "The Cinderella Man." The comparison is without odious intent. If the play proves nothing else, it shows conclusively that Miss de Forest and comedy are not on speaking terms. Not this summer, at least. "Mister Man" offers longer and drearier stretches of sheer conversation unalleviated by any scintilla of wit than any play seen here within memory.

It is the sort of play that one must approach with charity aforethought. To question its naive disregard of the conventions—social, dramatic and otherwise—would be like accusing little Red Riding Hood of gross impropriety. To indict it too severely would be sheer slaughter of the innocents.

Mention should be made of the production and the performance by the Bonstelles, both far above the stock average.

Burton.

OH, JOY!

Long Branch, N. J., July 26.

Another all-colored organization, modeled in some respects after "Shuffle Along," but not one whit as good in either personnel or originality, opened at the Broadway here for three days to fairly good business.

Most of the draw came from the negro colonies and adjacent towns, although a liberal sprinkling of whites was noticeable.

The troupe, which looks exceptionally large, is piloted by Louis T. Rogers, who boasts of a company of 47 people, including an orchestra of characteristic jazz musicians. A so-called musical comedy, in two acts, divided into nine scenes and entitled "Oh! Joy!" is the offering. In reality it is nothing more than a mixture of turgid vaudeville and slap-stick frivolity, which some progressive managers have modernized under the misnomer of revue.

The featured players are S. T. Whitney and J. Homer Tutt, who some seasons back flourished with a show known as "The Smart Set," and which this concoction reminiscently resembles. The pair are credited with the book and lyrics. But it is sufficiently entertaining and seemingly answering the purpose for which it was probably designed. No lavish scenic investment, novelty or unusual theatrical effort. Speed, jingle and pep are the main ingredients. This helped to gloss many of its shortcomings, especially the comedy portion, of which there was a palpable lack. The chorus was composed of the expected fast-stepping, vigorous cavorting lot, although an apparent absence of several dark-skinned beauties deprived the show of any distinctive class. One or two good voices were revealed, prominently that of Thomas Chapelle and the Misses Lee and Sims. The much vaunted ability of Ethel Waters, styled on the program as "The World's Greatest Blues Singer," did not rise to any great heights.

The hit was registered by Andrew Tribble, as Ophelia Johnson. He is a capital comedian, who did a "wench" that was irresistibly funny. He is a typical minstrel. Julian Costello also scored in a singing and Oriental dancing bit, "Valley of the Nile." A hoofing specialty by a young fellow bearing the line cognomen of "Nip" earned deserved applause.

From the second act on to the finish the show assumed ambitious proportions, both from an entertaining and production viewpoint. Here the laughs, in spite of the familiar material and environment, were frequent and almost continuous.

The musical hits did not come from the score, but from an interpolated number, "Georgia Rose." This was freely encored. "What's the Use?" a fair philosophical song, rewarded Mr. Whitney with some brackets.

Although in its present form "Oh! Joy!" is not a Broadway wager, it should find acceptance at least in some of the cities at popular prices. What it needs to make it a strong competitor against the other all-colored aggregations is more typical negro comedy and a better opportunity for Messrs. Whitney and Tutt, who are surely capable of standing out if given even half a chance.

The principals and choristers are programmed as S. T. Whitney, J. Homer Tutt, Amon Davis, Emmett Anthony, Andrew Tribble, Paul Moorefield, Alonzo Fenderson, Julian Costello, Frances Moore, Roscoe Wickham, George Phillips, Dick Conroy, J. J. Jasper, Wilton Dyer, Burde Williams, Nat Cash, Walter Richardson, Marguerite Lee, Margeret Sims, Ethel Williams, Lottie Harris, Bessie Sims, Nellie Brown, Helen Anderson, Elita Davis, Elizabeth Campbell, Daisy Martin, Helen Springer, Violet Williams, Ollie McAlley, Ethel Pope, Madeline Alston, Edith Sims, Helen Warren, Viola Mander, Jewel Thomas, Joyce Robinson, Jane MacCarthy, Peck Craig, Catherine Huckleby, May Fortune, Anita Robinson, Sally Evans, Leroy Bromfield, Chester Jones, Al Lawrence.

REVIEWS OF RECORDING DISCS

(Variety department of critical reviews of the current phonograph records)

POPULAR

SWANEE BLUEBIRD (Fox Trot)—Wiedoff's Orchestra
RUSTIC INN—Same—Pathe No. 20771

The distinguishing side of this disc is Percy Wenrich's fox trot adaptation, cleverly done, too, of Pietro Mascagni's opera, "Cavalleria Rusticana," under the title "Rustic Inn." It makes for a novel dance number and if properly handled may prove as popular as the various "Song of India" arrangements. Otherwise, the foxes are orthodoxly delivered, an expert banjo twanger standing out in spots.

MOON RIVER (Waltz)—Hawaiian Novelty Orchestra
HAWAIIAN NIGHTINGALE—Same—Brunswick No. 2276

If you still waltz, here are two compositions that are up to the minute in style and yet charming and captivating as any old-fashioned three-fourths dance.

The Hawaiian string instruments twang sonorously and dreamily that leads one to vouchsafe that if the general run of dance orchestra, be it in restaurant or dance hall, chose to render a waltz in that fashion the dance would really come back instead of making vain efforts to do so ever so often.

SWANEE RIVER MOON (Waltz)—Lane and Dale's Marimba Band
CALIFORNIA (Fox Trot)—Velvetone Dance Orchestra—Cameo No. 215

The Cameo retails at 50 cents as compared to the others at 75 cents, and the quality in tone and technique of the recordings is all the more surprising. Their recording technician was formerly with the Columbia and other companies and has improved some mechanical effects that bring out each instrument to its fullest to a surprising degree. The "Swanee" selection is a snappy waltz, what with the tinkling showers of marimba notes to punctuate the conventional instrumental effects.

CALIFORNIA (Friend-Conrad), by the Velvetone Dance Orchestra, shows the hand of Arthur Lange, its conductor, in the sterling arrangements.**NOBODY LIED (Fox Trot)**—Broadway Dance Orchestra
YANKEE DOODLE BLUES—Same—Edison No. 51004

Two corking dance blues are coupled on this disc. The first, "Nobody Lied When They Said That I Cried Over You," to use the full title, is a rag ballad co-authored by Karyl Norman, the "Creole Fashion Plate." "Yankee Doodle Blues" is George Gershwin's latest novelty composition. Into both the Broadway Dance Orchestra has injected a "kick" that should make this bunch a favorite dance aggregation with Edison disc buyers.

LOVABLE EYES (Fox Trot)—Club Royal Orchestra
I LOVE HER; SHE LOVES ME—Zez Confrey and Orchestra—Victor No. 18902

Both tunes are from "Make It Snappy," the Lovable Eyes' selection, a dignified melodious composition, expertly handled by Clyde Doerr and his expert musicians.

"I Love Her," played by Zez Confrey and band (new Victor artists), is unique because of Zez's piano pounding. Zez has made music rolls for the best of 'em and sure tickles a cruel ivory. His piano work governs the arrangement throughout, although permitting of a number of effects.

OH! SING-A-LOO—Wallace Brown (Vocal)
SUNSHINE ALLEY—Same—Pathe No. 20764

The chink number, about an Oriental who has accomplished an American metamorphosis by amputating his queue, is neatly handled by Wallace Brown, an unknown disc quantity heretofore. However, he is really a light ballad singer and shows off to better advantage in "Sunshine Alley" (Eugene West), a song of the East Side, which has been adapted by the Grand Street Boys' Association as an official air.

DANCING FOOL (Fox Trot)—Arthur Lange's Orchestra
A BUNCH OF KEYS—Same—Kentucky Favorites—Cameo No. 244

The Cameo has the jump on the market with "Dancing Fool" (Ted Snyder) through prior release because of Henry Waterson's connection with the company (Waterson, Berlin & Snyder are the publishers) and the deferred release date that is probably holding back other recordings does not apply here. "Dancing Fool" is a potential hit for dance purposes at least, although the campaign to "plug" it vocally via slides, etc., is all laid out.

Lange, who also does arranging for the W-B-S firm, has injected a couple or three novel effects in the

orchestration, giving the banjo full sway for forte twanging that gets over with a bang.

"A Bunch of Keys" (Richman-Davis) is another excellent, melodious rag, a peach of a dance tune.

SOME SUNNY DAY—Brox Sisters and Bennie Krueger's Orchestra
SCHOOL HOUSE BLUES—Same—Brunswick No. 2268

The Three Brox Sisters from the "Music Box Revue" have made a novel recording of the popular "Some Sunny Day" in conjunction with Krueger's orchestra, which does the accompanying. Both selections are Irving Berlin compositions, the latter from the "Music Box Revue." The girls get a plaintive note into their harmony that is appealing, the orchestra further adding something with some novel saxo interludes.

OOGIE OOGIE WA WA (Fox Trot)—Casino Dance Orchestra
DEEDLE DEEDLE DUM—Same—Pathe No. 20772

The popular Eskimo song, a lyric number primarily, is equally as catchy a dance tune, real melody coming to the fore as the Casino Orchestra renders it. The "Deedle" tune (Mills-Sherman) has an odd, choppy rhythm, the Casino bunch injecting a "kick" in it that elevates it considerably.

CAN HE LOVE LIKE KELLY CAN?—Irving Clark (Vocal)
ON A SATURDAY NIGHT—Arthur Curtis (Vocal)—Cameo No. 246

The names Irving Clark and Arthur Curtis are new as disc recorders, although one suspicious they are non-de-recordos for some established disc maker who may be signed exclusively with someone else. The voices listen familiar to raise that supposition, but one can't really go accordingly. Anyway, they are excellent vocal recordings, clear and distinct in lyrics. The "Kelly" song (Pete Wendling) becomes profane upon title repetition when the young lady insists that Pat McCann, an unrequited lover, does not match up with the aforesaid Kelly in Romeo proclivities.

"On a Saturday Night" (John W. Bratton) is a "tough" song about a couple on Avenue B patterned after "Francis Dances With Me," "He's the Cat's Meow," "I Certainly Must Be in Love" et al. Good comedy songs both.

POPULAR SONGS OF YESTERDAY (Parts 3 and 4)—International Novelty Orchestra—Victor No. 35716

This is Victor's second release of old time waltz medleys. They surprised even the manufacturer at their prodigious sales. The old folks evidently like them for obvious reasons and the young 'uns find them exceedingly smooth waltzes for dance purposes. This medley includes "Sweet Adeline," "Banks of Wabash," "Shade of Old Apple Tree" and others, the orchestra retting some novel tricks into the arrangements. A street piano effect for one thing is cleverly done, probably through a xylo combination.

SOME SWEET DAY—Walter Scantlan (Vocal)
JUST KEEP ON SMILING—J. Harold Murray (Vocal)—Edison No. 51005

The first song has a long title, "We'll Build a Dear Little, Cute Little Love Nest, Some Sweet Day," the title telling the story. Tulsa Leason, wife of Ray H. Leason, who sponsored the ill-fated National Vaudeville Circuit, collaborated on the number with Harry T. Hanbury, who published it originally before assigning to Waterson, Berlin & Snyder. The theme is obvious.

Scantlan's ingratiating tenor exacts all possible from the lyric.

"Just Keep on Smiling" (Albert von Tilzer) is the "April Showers" theme in another guise, the verse tempo, in fact, hinting strongly of having been patterned after "April Showers."

COO COO (Fox Trot)—Casino Dance Orchestra
NOBODY LIED (Fox Trot)—Nathan Glantz and Orchestra—Pathe No. 20776

"Nobody Lied" is an advance release on the Pathe discs, although the publishers preferred to defer its sale until it reached its height of popularity. Glantz, as always, makes his saxo stuff stand out. "Coo Coo" (Al Jolson) is appropriately accompanied by intermittent cuckooing, the Casino bunch selling the selection for all it's worth.

DEEDLE DEEDLE DUM (Fox Trot)—Six entertainers
SWEET INDIANA HOME—Same—Arthur Lange's Orchestra—Cameo No. 245

The "Deedle" tune, meaningless lyrically, has a certain choppy rhythm, obviously patterned after "Stumbling," that makes it appealing for dance purposes, although

lacking the melody of "Stumbling," "Kitten on the Keys," etc.

However, for the short time it has been on the market, it has come to the fore rapidly, and will pass out just as fast probably. For the time it is on the map, it suffices as a fox trot tune, the Six Entertainers putting much into it to elevate it.

"Sweet Indiana Home" (Walter Donaldson) is a dance favorite that always listens better each time repeated.

LOVEY DOVE (Fox Trot)—Carl Fenton's Orchestra
YOU WON'T BE SORRY—Same—Brunswick No. 2277

These two selections emanate from and originated in cities at opposite sides of the continent. "Lovey Dove" (Sigmund Romberg), from the "Rose of Stamboul" show, probably is not familiar west of the Rockies. On the other hand, "You Won't Be Sorry" (Kerr-Burnett-Marcasie), a Frisco product, has yet to catch the metropolitan fancy like "Whispering," published by the same firm. However, it works both ways, although "Lovey Dove" will probably appeal more on first hearing than the other.

The production song has an odd repeated trio that intrigues on first rendition, the clarinet and banjo piping and picking an echo accompaniment as the saxo wails forth the melody. It shows the rhythm off to excellent advantage. Fepton has also changed the tempo in spots, making each chorus-repeat sound new. The "Sorry" song, a four-fourths ballad, is good meat for the sax to do tricks with.

MEDLEYS ON OLD-TIME SONGS (Part 3 and 4)—Orpheus Trio—Pathe No. 20758

The first record of this medley has proved popular to the extent a follow-up became necessary. Many of the old-time favorites are harmonized with due feeling by the Orpheus Trio, the medley consisting of choruses of "After the Ball," "Shade of Old Apple Tree," "Hot Time in Old Town Tonight," "Break the News to Mother," and others.

Pathe has wisely made vocal renditions of these medleys where the others render them instrumentally in waltz arrangement. The lyric has the double appeal of reviving faded memory and initiating the present generation into their meaning, if only heard once or twice before.

Abel.

STANDARD

HIS LULLABY—Elizabeth Lennox (Vocal)
LAST NIGHT—Same—Brunswick No. 5136

Elizabeth Lennox, by no means a newcomer to the disks, is gifted with a soothing contralto that has done much to establish her as a disk favorite. "His Lullaby" is a typical Carrie Jacobs-Bond "baby" song which the singer delivers with due feeling. The "Last Night" number is a love song pure and simple, and rendered as all orthodox serenades should be.

KISS ME AGAIN—Fredric Fradkin (Instrumental)
ROSES OF PICARDY—Same—Brunswick No. 2279

Fradkin sounds like a violinist who solos in some of the Broadway picture palaces—Rialto, Rivoli, Strand and Capitol—and always whangs 'em. The personality is recallable, although the name is uncertain, though close enough to venture that connection. But whatever his past performances are Fradkin should develop into a sure-fire disk violin soloist. He injects feeling and tone shading into these two selections, a Victor Herbert "Mile Modiste" air and a better class ballad inspired by the late fracas that speaks volumes for his instrumental proficiency.

Abel.

JUDGMENTS

(First name judgment debtor; creditor and amount follow.)

Pace & Handy Music Co., Inc.; N. Y. Tel. Co.; \$67.92.

Clinton Square Amus. Co.; Middle States Publishing Co.; \$631.73

William Faversham; M. Opp; \$11,169.55.

Jesse B. Levy; E. A. Levy; \$100.

Trocadero Amus. Co., Inc.; Central Bldg. Improv. & Inv. Co.; costs; \$145.12.

Talking Motion Pictures, Inc.; United Theat. Equip. Corp.; \$37.72.

Edith Hallor Dillon; also known as Edith Hallor; Schneider-Anderson Co.; \$396.70.

Benjamin R. Kittredge; A. E. Grannis; costs; \$127.69.

Sam Aste; 1493 Broadway Corp.; \$232.16.

Elite Amus. Corp.; Bauman & Co.; \$343.21.

Attachment

Leonce Perrot; Georgette Duchesne; \$2,350.67.

Chicago

Dr. Oscar Ofner; Burton Holmes Travelogue; \$50.

John Doe Fifi; Atlas Educational Film Co.; \$55.67.

Gus Sun Booking Exchange; A. De Luca, et al.; \$195.74.

Ro Hair Film Co.; Aetna Life Ins. Co.; \$14.71.

SPORTS

(Continued from page 7)

Fort Erie track, just across the river from Buffalo. The event will be repeated in August. For the first time in history the meet came in for a heavy panning from Buffalo newspapers. It seems that between the pari-mutuel betting machines and the Ontario tax law the public received a thorough gypping. It is figured by the paper statisticians that with the machine and tax rakeoffs the public got back only a little over half put into the pari-mutuels. It is also estimated that while \$386,000 was spent, the winnings distributed in actual cash were less than \$50,000.

Florence M. North, New York attorney and the only known woman pugilistic manager in the United States, continues to grab publicity that would make such "space nurses" as Dan Morgan and Leo P. Flynn turn green with envy. Miss North's star entry, Charles Pickler, made short work of John Willett in the semi-final at the Collar City A. C. Troy, last week. Pickler was as cool as a cucumber when the bell rang, while his opponent made wild motions indicating that he was about to eat the "fighting chemist" alive. The first round had gone but 50 seconds, however, when Charles shot over a one-two punch and Willett stretched out on the canvass for a long sleep.

Nate Siegel of Boston, welterweight champion of the New England division, A. E. F., polished off Vince Coffey of Kingston, two-time victor over Frankie Laureate, the Troy sensation, in the fourth round of a scheduled 12-round bout of the Knickerbocker A. C. show at the Albany baseball park Tuesday night. A short right hook to the jaw sent Coffey down for the count. The Kingston boxer never had a chance with the New England champion. A big crowd saw the fight despite the fact the card was put off from Monday night because of rain. Following the fight Moe Myers, matchmaker of the Troy club, matched Siegel with Al Cross of Syracuse for the star 12-round bout at his show at the Collar City on Monday night, July 31.

Benny Leonard, the lightweight champion, approached the long-sought-for match with Lew Tendler, the hard-hitting Philadelphia southpaw, supremely confident. The battle was held last (Thursday) night at Boyle's Thirty Acres, Jersey City. The odds quoted early this week were eight to five on Leonard, whereas three to one on Benny were quoted three weeks ago. Some money was bet on Tendler early this week in theatrical circles, but the Harlem boy was clearly the favorite. One of the Quaker's adherents was around selling punch-board chances for fight tickets at 10 cents a punch. Tendler was named first on the board as "the next champion."

Jim Thorpe, famous Indian athlete who recently was traded to the Hartford club of the Eastern league by the Portland team of the Pacific coast wheel, tops the batters in the O'Neil circuit. In 28 games Thorpe has batted for an average of .365. The real leader among the hitters, however, is Eddie Eays, New Haven centerfielder, who has an average of .343 in 75 games. Fifteen players in the league are batting at a .300 clip, five dropping out of that class last week. Cooney of New Haven leads the pitchers with eleven victories and two defeats. Bornhoeft of Bridgeport has turned in the most victories—thirteen.

Eddie Roush, champion holdout, signed a contract on Monday to play with the Cincinnati National League baseball club. It is said the contract which Roush signed with President Garry Herrmann, owner of the Reds, covers only this year and will extend to Oct. 1. Commissioner Landis reinstated Roush last week, but Eddie immediately announced that under no circumstances would he sign a Red contract for less than \$18,000 a year for three years. Whether the club met Roush's figure is not known.

The Massachusetts Boxing Commission this week reinstated Johnny Wilson, middleweight champion, and his manager, Marty Killilea. Wilson and his manager were suspended in the Bay State Jan. 5, following

STOCKS

The Alhambra, Brooklyn, reopens with dramatic stock Labor Day. Harry Andrews has been engaged as director.

A traveling repertoire company under the management of Joe Wright and Harry Meyers, known as the National Stock Company, is being organized through Louis Hallett. The company booked for a route of week stands will include in its repertoire "Smooth As Silk," "The Man of Mystery," "Little Lost Sister," "The Brat," "The Fugitive," and "Her Unborn Child."

A dramatic stock may open at the Bijou, Woonsocket, R. I., Labor Day. It's a Keith house. Leon E. Brown has negotiated for it.

Marion Tanner and Edward Arnold will be the leads of the new Robbins' Players, scheduled to open at the Palace, Watertown, N. Y., July 31. Rona Wallace, Norah Sprague, Helene Ambrose, William Melville, Harold Foster, Hughie Mack, Frank Hettrick, William Leonard will be in the company. The opening play will be "Adam and Eva."

Herbert Heyes, leading man at the Alcazar, San Francisco, is soon to terminate his special starring engagement at that playhouse. Gladys George, the leading woman, leaves this week and will be succeeded by Lea Penman. Lovell Alice Taylor is another member who joined the company this week.

Leona Powers will join the Woodward Players, Detroit, next week as leading woman, leaving a similar engagement this week with the Orpheum Players, Duluth.

The Belasco Players are running "Ladies' Night" for a third week, holding up to the record made by "Getting Gertie's Garter." The second week's receipts were up to the previous figures, close to \$7,000, while this, the third week, has started off with indications of another good week.

Earle Foxe and Terry Duffy are leaving for the coast after the close of the company, which will do "Up in Mabel's Room" for one week. Arthur Leslie Smith, director general of the organization, is also leaving for the West at that time to take up the management of a new coast theatre.

George Henry Trader's new play, "A Turn in the Dark," last week at the Garrick attracted but little business, but considerable interest is being shown in the appearance of Tom Wise in "The Gentlemen From Mississippi." This week should show a considerable profit for this hard working as well as fighting organization which has been conducting its venture on a co-operative basis for the past several weeks.

Without publicity, practically none of the local dailies carrying a line concerning it, S. Z. Poll is remodeling the interior of the theatre here that bears his name and thoroughly modernizing it.

Robert McLaughlin has taken over the Metropolitan, Cleveland, where he will move his stock company from the Ohio about August 15, and operate during the fall and winter. Dorothy Shoemaker will be leading woman.

Following the action of the New York Boxing Board in suspending the two when Wilson refused to meet Harry Greb of Pittsburgh in New York after Killilea had signed for the bout.

"Chic" Cargo, shortstop of the Albany team of the old New York state league and who played in the big league at one time, is to be given a benefit by two capital district semi-pro teams at the Albany baseball park. Cargo, who has been playing semi-pro ball around Albany for the last few seasons, was injured in a game a few weeks ago.

Walter Kelly wafted in from Atlantic City to see the Leonard-Tendler fight. His honor looks brown as a nut and has gained a few pounds since he closed his season.

NEW ACTS

Gladys Riley and Jerry Benson, songs and piano.

Eddie Lambert (Lambert and Fish), six-piece act which Ed Conrad (Ed and Birdie Conrad) will produce and head.

Nat Saunders and Lew Miller, two act.

RAYMOND HITCHCOCK

Monolog
One
Keith's, Washington

Washington, D. C., July 26.

Raymond Hitchcock is not yet "set" for vaudeville. Monday night he was feeling his way, with the result his opening missed. It was fully five minutes before he got started. Utilizing as his introduction his familiar entrance from the back of the house and his intimate chat with the audience, he went into considerable material which he had used before in productions and which went better here when proceedings warmed up a little.

Hitchcock rather fumbled the orchestra opening, doing practically nothing with it. Going upon the stage he made reference to Mr. Albee and Mr. Robbins (the local manager) coming to him with tears in their eyes for him to appear in vaudeville. He finished this with the statement he hoped the audience wouldn't leave with tears in their eyes because he was there.

Hitchcock spent some time with a comparison of the methods of greeting over the English and American telephone. It brought a little laughter. This was followed by a couple of new ones on the old familiar Ford, followed by his prohibition talk, as he did in "The Follies" last season. It was sure-fire. It wasn't until this was reached that any noticeable response came from those out front.

Hitchcock also used his Pilgrim story from "The Follies" and then his "All Dressed Up and No Place to Go." It closed the act to real applause. Coming back he used some little short song, with nothing but a piano accompaniment which didn't mean a thing and practically let him walk off in silence.

"Hitchy-Koo Himself," as he is billed, can do a great deal of developing during the week here. He is in a new field. When his opening and closing are considerable bolstered up, he should prove of value.

Meakin.

OLGA and ALAN PARADO

Songs and Piano
17 Mins.; One
81st St.

A youthful brother and sister combination with the miss supplying the vocal work and her partner the accompaniment and other incidental piano bits. The young people display strength in both departments with Miss Parado taking well in hand some exceptional vocalizing. She is a songstress of the first water, having a voice of charm which aided by her piquancy places a stamp of class upon the turn. Her selections are varied and in several instances selected for their voice displaying assets. An aria in Italian is one of her strongest offerings. It is handled with the touch of a finished artist.

The program mentions the young woman sings G below double C and E above high C. Her range is exceptional for one of her years. Her training apparently has been carefully watched. Alan remains at the piano throughout the entire turn except for a few seconds for a brief announcement as to what his sister's next selection is to be. While not furnishing an accompaniment he is given opportunities for key manipulating that stands up nicely. With each number Miss Parado makes a costume change displaying a daintily selected wardrobe.

The Parados are set for the bigger bills. They will attract strongly in houses drawing the better grade audiences. The turn is refinement from curtain to curtain and has genuine value on the strength of the ability of its two members.

Hart.

DAYTON and PALMER

Talk and Songs
15 Mins.; One
City

French girl and man. Flirtation bit is supposed to have taken place off-stage. They enter cold, he dragging her on and attempting to crosstalk. Outburst of excited French greets him. Finally in broken English she is aiming at a movie engagement. Just the man, he says, and is willing to see how she can register the various emotions. They start with love, which is an excuse for a kissing bit, she explaining she has never smacked before. He decides he better get to work on her before it is too late. The osculatory process convinces him that she has been fibbing. That's a sample of the routine mixed up with some songs.

Another kiss bit takes them off, he tagline, "Boys, there's nothing like the imported stuff." They went neatly in No. 3 and could qualify ditto in the intermediaries.

Abel.

DUFFY and SWEENEY

Comedians
16 Mins.; One
Fifth Ave.

Duffy and Sweeney have reunited after a season apart. Duffy did "Horrors of 1921," a travesty, last season, while Sweeney tried several partners. The pair have retained all of the meat of the former two act and added some strength. Duffy enters in extreme grotesque costume and make-up, carrying a shovel. He introduces himself as "The man who follows the Four Horsemen." Sweeney is costumed likewise and goes to the piano for a fake accompaniment to Duffy's song. Breakaway piano keys conclude this bit. The pair sit on chairs for the low comedy wow of the former act, which consists of Sweeney telling bum gags, followed by Duffy upsetting him by placing his hand against his face and pushing him onto the floor.

The crossfire lying down while with lollypops in their mouths, is also retained, the line about "nothing softer than this except going home to bed and phoning out act to the theatre" being a big guffaw for them.

The extemp song was another big hit. An encore double song, "Everybody's Making It Now," with comedy topical verses accompanied by bass drum and cymbals, made a strong finish.

Duffy and Sweeney will have no trouble stepping into the niche they vacated when splitting. They are as before one of vaudeville's brightest comedy acts. Low comedy and a subtle vein of humor plus delivery stamp them unique and a sure-fire pair for any bill in any spot.

Con.

LEONA HALL'S REVUE (5)

Mixed Minstrels
19 Mins.; Full Stage
23d St.

Leona Hall introduced her turn with a song about her little minstrel show, played in by two girls besides herself and two end men. The latter were in burnt cork, all three girls eschewing that, nor is it necessary.

When Miss Hall took the interlocutor's chair one of the girls led off with a quick tempo Dixie song and a dance. One of the men with two girls followed with a buck dance. Interchanges between the end men brought material that was not old, but most of it has been used ahead of them. An instance is a butcher shop love rhyme. One of Miss Hall's girl aids flashed perfect teeth and a fetching smile, she being quite decorative at all times. She singled with a number which was encored as a trio (girls). The bit was in the spotlight and during the number the men took opportunity to fan themselves.

Precluding the finale Miss Hall singled with fast buck-stepping. She has nicely costumed the turn, the girls all dressing in white satin with short pleated skirts, white stockings and shoes, all immaculate. The act is well suited for featuring this class of three-a-day show and occupied that position here.

Ibec.

COUGHLIN, TAYLOR and CO. (1)

Comedy
12 Mins.; One
23d St.

James Coughlin is out of Columbia burlesque and, judged from the forceful fashion of talking, so is Fred Taylor. Coughlin has been in vaudeville between seasons. There appears to be little difference in the routine now than when he played a season or so ago with Ben Bard, they having a girl aid for a flirtation bit then as now.

Coughlin's eccentric comedy type won't something. Business of his shoe neckties moving by means of a wriggling of his "Adam's apple" drew laughter. That was during Taylor's singing of a "classical rag" number. For the finale Coughlin went into an acrobatic dance, while Taylor warbled. The turn is for three-a-day, next to closing, which is the spot well taken care of here.

Ibec.

ROEDER and DEAN

Rings
7 Mins.; Full Stage
23d St.

Two men with a comedy ring act opening the show. One is a heavily muscled gymnast, the other appearing as a "dame," but fooling no one and probably not intending to. The latter's collisions with supports and wires of the apparatus are his chief contribution, plus a drop from the rings, which is really a comedy fall and used for the curtain. The gymnast is an excellent ring worker.

Ibec.

MARGARET SEVERN and Co. (3)

Dances and Piano
17 Mins.; Full Stage (Cyclorama)
81st St.

The Cansino Brothers, Antonio and Paca, formerly appeared in a dancing trio with a Miss Wilkins as a partner. They are now in support of Margaret Severn, a danseuse who is a capable exponent of toe and other styles of dancing of the higher order. Reuben Beckwith at the piano is an additional member.

Miss Severn opens with a solo bit with Beckwith furnishing an accompaniment at the piano, he following the same lines throughout the routine with the exception of one speciality which proves a pleasing contrast to the dance work. The Severn work in the opening dance, in which she displays the willowy charm of her body, gives the act momentum, which is picked up by the Cansinos with a double tango-bourne dance following their regular Spanish work.

Miss Severn next offers an announced impression of Anna Pavlova's "The Dying Swan." In this some of her best toe work is displayed. A fast castanet dance is the next, by the two boys. In the way of a novelty Miss Severn introduces a Benda masque speciality in which several masques are employed, she furnishing a dance while wearing each. A light comedy touch is worked up in connection with a portion of this work by the use of a comedy head adornment which accomplishes something rarely credited to a dancing act. The finish has the trio in some whirlwind work that supplies the desired punch.

The act is well mounted with an attractive cyclorama, and for dancing purposes can take big time plate.

Hart.

FISHER and HURST

"Hats and Things" (Skit)
20 Mins.; Two and One
23d St.

George Fisher and Honey Hurst, who joined last season, are offering a new skit routine with songs. One number out of the former material has been retained, though Miss Hurst holds to style mostly in the rendition of the blues type of ditty.

She opened with a popular number, very well done. The curtain parted, showing a sort of millinery display, she calling the janitor by phone to request more heat in the "shop." The janitor himself shows up and there is some rather bright dialog. The man ventures he might buy a hat for his wife. Shown a model at \$110 for a tall and slender woman, he says the wife is short and fat and something for 40 or 50 cents will do.

Miss Hurst again obliged with a song, again impressing with a Broadway number. Fisher changed in the meanwhile and there followed a comedy flirtation bit upon her declaration that her first husband had left her \$30,000 and she was looking for a bad man to make him good. The couple duetted with "Someone Like You," retained from last season, and exited to strong returns, winning an encore which was a Romeo song.

Fisher is no longer using dialect, and he does not need it. The present turn is a decided improvement over the former act and can take the No. 4 slot in other houses of this class.

Ibec.

BURNUM?

Double Voice
10 Mins.; One (Special Drop)
23d St.

A piano accompanist explained lyrically the idea of the turn, saying it is full of song, both high and low vocally, and also that he would leave it to the house whether Burnum? was a boy or girl.

For billing purposes the question mark idea is all right, but after entrance there was no doubt about the sex of the warbler. She sings in excellent baritone off stage, entering through her silken tableau curtain, continuing in the same voice. Burnum displayed a well trained soprano, though she carefully avoided the usual vocal calisthenics.

During a change the pianist announced Burnum would sing a number in both voices. She did all of that. She alternated her voices to an extent rarely heard before, for at times she attained the change from one note to the other—that is, one note was in soprano and the next in baritone. That is probably one of the most difficult vocal tricks.

Miss Burnum is possessed of dual voices which seem to be equally strong. On second she earned five bows, rather unusual in the spot at this house. It is not unlikely she will win the better houses in that spot.

Ibec.

"EAST SIDE FOLLIES"

Revue
60 Mins.; One, Two, Three, Four
City

Under this title, the City last Friday evening held a final contest of all the winners and runners-up of a preceding series of "It's Up to You" contests. The winner was awarded a three days' booking at the City, the second \$25, and the third \$10. Each act was announced by special card and is reviewed in the order showing. The Derville Sisters, Joseph Davidson and Daly and Lapere were applauded the best in the order named.

Ella Meyers was first, opening with a popular "blues" in awkward delivery, topping off with some contentions stepping. Mediocre.

Roberts and Gordon, assisted by Joe Miers, three men team, opened ensemble with a concerted waltz. The well built young man who handled the vocalizing is the most possessed of the trio, whipping a song over in excellent style and stepping to an ovation. That boy has possibilities in regular company.

Bessie Ross displayed a flashy soprano that registered. She possesses a natural aptitude for high range vocalizing and might do in a revue, although lacking personality as a single.

Burns and Hughes, a couple with a ballroom dance routine, might win a dance contest prize, although not flashy enough for professional work. They may have possibilities if properly developed.

Daly and Lapere (third prize winners) looked the most mature of the contestants and may have done some professional work at one time or another. The man does some knockabout nutting, both joining on the dual clog stuff. He soloed with some harmonica work. Eccentric dance with fitting small talk clicked, as did a snare drum imitation via pedal work.

The Deep River Jazz Band and Entertainers, six men jazzers and two male alleged comedians, labored hard, particularly the "entertainers." Their efforts are negligible, palpably amateurish and strenuous, one being a short "wop" comic and the other a lank and leany ditto. No contrast to the duo, the get-ups being as grotesque as were their labors. The jazz band is a capable aggregation.

The Derville Sisters, young girls, in periwinkle dresses, did nicely with a sister act routine. One is a bobbed hair miss of nice appearance. With proper wardrobe they are a No. 2 sister team at best for the thrice daily. They were adjudged the prize winners, to work three days at the City the first half of this week.

Paul Darnelle did nicely with soft shoe stepping. His music was mislaid, and although called for "Baltimore Ruzz," the orchestra giving him "Strutters Ball" for a "knock knee" dance. He has possibilities as a whirlwind stepper.

Frano Cordini labored hard but ineffectively with a "wind jammer," his piano accordion routine falling flat.

Joseph Davidson opened whistling two pop songs and then went into a soft shoe dance that included a long-distance shivree that wowed 'em and accounted the most for being adjudged second prize winner. He makes a nice appearance in alpaca suit and has possibilities.

Phil Romano, sub-billed "just a newsboy," has a nice dramatic tenor that he used effectively for ballads.

Should there ever exist a dearth of vaudeville material, these contests may be the places to dig up new faces. Enough material here for an immature vaudeville revue by an experienced stager.

Abel.

SYNCOATED SEVEN

Music, Singing and Dancing
15 Mins.; Full Stage
58th St.

Five men and two women, all colored. They open with the usual jazz orchestra arrangement—trombone, clarinet and two cornets. Deliver swinging rag as only colored players can do it.

All off as girl does a number solo to the accompaniment of the house orchestra. Another specialty worker is a dancing man, first rate stepper in all departments, with most of his stuff familiar, but a novelty twist or two at the finish.

Back to the music with three saxophones and a bassoon, making a fascination combination. Another number by the girl singer and a rippling jazz number enlivened by the dancer for the finish. The turn has only one defect. Instead of making their numbers short and numerous, they play each number through twice, including the chorus and the speed of the act is fatally slowed up. Short selections—as short as they can be made—and frequent change will improve the turn vastly.

Rush.

LALLA SELBINI and BERT

NAGEL
Novelty Animal and Bicycle
10 Mins.; One and Full
Fifth Ave.

Miss Selbini is back after a long while abroad. In her new turn she is assisted by Bert Nagel, an animal actress. Nagel, as a cat, capers about the stage, taking some remarkable falls and leaps from table to table, covering a tremendous distance. She also does a dive through paper hoops held by Miss Selbini.

The turn opens in "one" with a song by the girl to her own violin accompaniment. This introduces the cat impersonator, who gets attention immediately with her loose-jointed contortions.

The turn goes to full stage. Miss Selbini, after a change to shorter skirts, flashes a graceful soft shoe buck dance, followed by bike riding. The cat entertains with some funny pantomime, trying to catch a prop spider, while the girl makes another change to her famous one-piece costume.

Mounted atop a bicycle with a special "dragon fly" body Miss Selbini attired in a one-piece costume with white bodice, makes a pretty picture beneath changing colored lights as she rides about the stage in different poses. At the finish the cat, with illuminated eyes, dashes around her in a circle.

It's a real novelty and should be in demand for the best of the bills. Miss Selbini is a picture in all of her costumes and hasn't lost any of her versatility. Nagel is a strong comedy addition.

Con.

"DADDY" (3)

Farce
18 Mins.; Full Stage
23d St.

Playlet of same title out about two years ago and may still be around. New "Daddy" is different, a farce set in the waiting room of a hospital or maternity home. The idea begins well, but starts missing when the turn is half through.

An expectant father and his single pal are sitting moodily upon a bench waiting for the news—whether it is a boy or a girl. The friend finally gets wise to himself, as it is no party of his. He is about to make a getaway when he spies a good looking nurse rigged up in a satin outfit in place of the linen uniform. When the near daddy slips outside for a smoke he gets into conversation with nurse, who curtly tells him Mrs. Boggs "will, but not yet," become a mother.

The nurse takes the friend for Mr. Boggs and his advances to her are brushed aside. She enters with a doll, supposed to be the newly-arrived baby, and leaves it in his arms. The real daddy enters, but manages to duck out again. After that the nurse brings the good news it's twins and a bit later it is triplets. Daddy expected one child, and a son at that—a fortune teller had guaranteed the sex. All three infants are girls. Nurse brings in the triplets (dolls) upon a pillow and leaves them with sputtering papa, then exits with daddy's friend.

The curtain-line from father is that he wouldn't give one of the babies away for a million, but wouldn't give a nickel for another one.

Edmund Dorsey, George Jinks and Getta Littlefield are the players. The act is overtime. Speeding might help. "Daddy" is for small time at best.

Ibec.

WARDEN and MACK

Talk and Songs
14 Mins.; One
City

Two men combination. Short, round, begoggled comic and straight. Straight enters with Tosti's "Goodbye" and is interrupted by comedian's wise cracks. Material could stand improvement in spots, but got considerable in a late spot at the City.

The team may have been formerly Warden and Burke, although Mack looks like a new straight man. He is an excellent feeder and coos a ballad acceptably.

With improved material the combination can hold its own in fast thrice daily company.

Abel.

"MUSICALETTE" (3)

Musical and Dance
15 Mins.; Two
City

Three nice appearing misses in a musical and dance routine, opening violin-banjo-piano ensemble. A girl solos on the mandolin, playing the instrument on the back of her neck, back to the audience. Piano solo follows. A solo stepper then comes to the fore with some effective high kicking, soloing again later.

The frame-up is sure-fire for the better three-a-day houses.

Abel.

PALACE

The Palace jammed them in just short of capacity Monday night. Only the boxes showed patches, the lower and upper floor seats appearing solidly sold out.

A nicely blended assemblage of nine acts constituted a good variety bill, with comedy predominating. The customers applauded long and loudly, as usual, the "moke" getting most and verifying the opinion of most Palace regulars that the house is one of the "softest" on the circuit for comedy turns.

After George Choo's "Little Cottage" had mildly stirred the risibilities in third position, Kramer and Boyle got the first sock with their two-man talking and singing routine. They landed solidly. Kramer's ad libbing is improving constantly. Boyle is a sterling straight, who makes a prop laugh look like the genuine article. He is all over Kramer with his feeding, dominating him at all times in big league style.

Ted Lewis and Band followed. Lewis has been appearing in a Times Square dance emporium and has a following in this section. He made it an old-home week with his jazz leading of the band. Lewis is a clever fakir and one of the few who rode in on the jazz wave and avoided the beach. The boys are average musicians, the strength of the turn coming from Lewis' personality and bag of tricks.

Jack Rose opened after intermission in his nut specialty, doubling from the Riverside. Rose is assisted by Jimmy Steiger at the piano, who straightens, sings and handles the box while Rose is monologuing, cross-firing and breaking straw hats for wows. One or two portions of Rose's talk dragged a bit, but long jolls between the laughs, and his descent to the pit to lead "Maybe It's All for the Best," with a special getaway verse handled by himself, cinched it for the daffy one. Special numbers would put this chap beyond worry. He moved up on the bill, switching with Van and Schenck, who took the next-to-shut spot to enable them to double from the Orpheum, Brooklyn.

W. C. Fields in "The Family Ford" was an added starter next, subbing for the Four Mortons, off the bill, though programmed. Fields is doing the role recently vacated by Jim Harkins. The Field's quiet delivery and suppressed pantomime suffered a trifle at the start, following Rose, but picked up and landed strongly before the breakdown finish. The idea is almost nationally humorous now and sure-fire for any one who has ever ridden in any kind of a car. The finish, as before, is a trifle abrupt, but suffices.

Van and Schenck did 27 minutes, and left them demanding more. The pair were never in better voice, and built up to mammoth returns with their song cycle. Gus Van's handling of "Far Rockaway" was a near-riot, as was Joe Schenck's piano and vocal solo of "Able Lullaby." The rest of the reper-

ESTHER TRIO
Dancing and Acrobatics
10 Mins.; Full Stage
Fifth Ave.

Male acrobat and ground tumbler, assisted by two women, one rather young. The girls open the act with a double skirt dance in ballet dresses, the steps being reminiscent and the dancing in unison similar to the English ballets. The man in Eton jacket follows and the three exhibit an assortment of acrobatics and ground tumbling, with the male handling most of the latter. One of his flash tricks was a forward and backward hand-walk up a ladder built two high with tables and chairs. While he is performing the girls posture and dance about the stage gracefully. Forward and backward somersaults were novelly introduced by using a rocking chair as a prop. One girl back-bends across the stage.

All three are neat workers, running through the routine with grace and speed. It's an interesting opener for any of the vaudeville bills.

Con.

EVANS, REYNOLDS and KAY
Songs and Dances
10 Mins.; One
American Roof

Two girls, blond and brunette, and a boy. The dark girl and boy open with a flirtation number topped off with a dance. She exits for a costume change and to allow for a double stepping bit by the male member and other girl. He follows with solo soft shoe work, upon the completion of which the blond takes up the burden with a dance specialty. The brunette is given an opportunity vocally with a published number, with more dancing by the boy and a dance finish by all three. The trio was placed No. 2 at the American. They can go along in the same grade of bills in that spot. The boy is the leading worker. He puts real effort into his dancing. As much can not be said of the light-complexioned young woman. The brunette displays animation.

Hart.

toire consisted of old favorites. Several request encores from the house and a speech made it possible for Pedestrianism to close.

The Wilson Aubrey Trio, a three-man comedy bar act, opened the show smoothly, the men getting applause on swings and flying from bar to bar, the flash being a dislocation swing by one member.

Madelon and Paula Miller, two girls, deuced. The Misses Miller dance, play piano and violin and sing. The dances got them most. The pianist in a piano solo showed technique and clever fingering touch. A double acrobatic skirt dance and a waltz clog were the best of the dance contributions.

Con.

RIVERSIDE

"Everybody Step!" was the watchword Monday night. Three of the five acts in the first half hoofed in more or less degrees and all three of the second stanza exercised their pedal extremities—a total of six out of eight acts dancing on one bill. That does not make for much variety, the sameness becoming evident even to the laymen, some of whom remarked about it. One became so fed up on the terps that they will probably stick to one for a long time. Every manner and form of stepping was indulged in—classical, jazz, eccentric, acrobatic, Russian, Oriental and others.

The Riverside was a debut house for three of the turns. Jack Rose admitted having played every other Keith house except this—maybe they're too particular up here, he said—but was forced in as an added starter to sub for Gordon Dooley and Alan Coogan, out through knee injury to one of the team. Rose was No. 4 and proved an exceedingly bright interlude, jazzing things up considerably with his "nutisms." Jimmy Steiger accompanying at the baby grand is now on the rostrum. Formerly he worked in the trench as Rose's sole accompanist. He is more of a straight than an ivory tickler, although he did the feeding formerly also to a lesser degree. The changes in Rose's methods are obvious. He still breaks a half dozen straw hats and still "nuts" and clowns unashamedly and unaffectedly, but there is finesse in his methods now. Rather, should one say technique? His delivery and manner of selling himself are technical to a degree. Sometimes it becomes obviously brazen and bold, such as the repeated repetition of the song title "Maybe It's All for the Best," which they plug and which Steiger or Rose or both have a royalty finger in, but withal there is a delicacy about his antics that is refreshing. He is a buffoon, a "low" comedian throughout, yet he has set up a reserve that suggests gray matter behind the high jinks. Heretofore he strove too heartily and obviously to be the unadulterated monkey food, and, while always clicking pretty, the final impression was not as laudatory as now. He was an unqualified wow from entrance to exit, stopping the show.

Bezazian and White, immediately preceding (No. 3), are also new to this house and the entire big time as well. It is a straight singing and musical mixed combination that has a bit of "class" not found in every sort of frappe of this kind. Instead of billing themselves phonograph singers, as formerly, a thing that has become ordinary of late anyway, and in which they are probably unknown to half the audience, Bezazian is programed as former leading baritone of Venice, Brindisi and New Orleans, although his professional associations by name would be the more impressive. Miss White is recallable as a Columbia disk trumpet artist. She is programed as "famous trumpeter soloist, formerly with Pryor's Band."

The song routine is to the better class. There is a fervor about Bezazian's vocalizing that impresses, his rendition of "Dreams of Long Ago," announced as composed by Enrico Caruso, proving doubly interesting. The audience reacted appropriately, tensing itself to gauge the departed tenor's proficiency as a composer, something for which he was not at all given credit. Caruso wrote a number of better class ballads that would credit any composer. Miss White's instrumental work was delicately muted and gauged to aural appeal. The obligation on the trumpet to Bezazian's "Just a Song at Twilight" was fetching.

The third act to make its first appearance at the Riverside, and its second week stand in a big time house, was "The Come Backs." It played the Bushwick last week. It is the Hockey & Green second edition of their "Minstrel Monarchs," the first of a cycle of "old timers" acts that are now on the boards. "The Come Backs" is a minstrel revival (interlocutor) and James B. Cross (George W. Cunningham, Al Edwards and Eddie Moran, Norcross has passed and the others are all over 60).

George W. Cunningham, an acrobatic stepper, whose head-bridging, nip-ups and general knockabouts would credit a much younger man, is said to be fully 70. A few hundred feet of film precedes the turn. It is a showmanly introduction and a convincing appeal.

The second half was all dancing. Marga Waldron, who was so heart-

ily appreciated at the Palace last week, spotted in exactly the same position (reopening after intermission), did not seem to click so well, possibly because of the dancing preceding. At that she impressed heavily, as did George Halprin with his efforts at the piano. Miss Waldron alternates with her accompanist in dance and piano solos, she doing four numbers and he three. In addition to differentiating each type of number by title a little extra billing has been added, including credits to Porta Povich for the dance creations and arrangements.

Jack Donahue, who danced and gagged, next to closing, got as much either way. His style of working impresses as "different" and original. There is a glibness about his carefully studied repetition of the same phrase, using three or four synonyms until he reaches the exact correct word he wants, that is refreshing, and his stepping is of a similar high par. He does some gagging about golf. His Oriental dance travesty took him off to an ovation.

The burlesque stepping about evened things. Everybody seemed to be Oriental dancing on the bill. The opening act (Jean and White) and Miss Waldron, preceding Donahue, did it, and a big slice of it was yet to come when Princess Radjah wiggled a few.

The Princess gets away with as bold a "cooch" as was ever unleashed on the natives, in and out of family audiences. The opening act and this act were excellent illustrations of what would not be tolerated in burlesque and yet gets a clean bill of health in vaudeville or production. The Princess' p. a. has contrived a neat little program paragraph about the Cleopatra dance, explaining she permits a snake to bite her beautiful and wicked self in remorse of what she did when she made a mark of Antony. This may be a plausible excuse to illustrate a paroxysm of death for vaudeville. The concluding chair dance number, the piece of furniture gripped in Radjah's teeth, was a flashy getaway, holding them in nicely despite the late hour. The act as an audience gripper for a closing turn loses very few. The Oriental dance, of course, has a certain appeal that commands attention, what with the live snake's and the dancer's wiggles.

Jean and White opened. It looks like a mixed dance team, in reality being a man and a female impersonator. It fooled the house completely, the personation being infallible. The duo opens with a waltz double, each soloing alternately. The "girl" did a Spanish and Oriental number, the latter being in the nature of a snake dance, wiggling "her" arms in semblance of the writhing reptile. The arms were so "wavy" and wriggling, resembling the snake close enough to win an individual round of applause in commendation. The concluding "Dance of the Toys" winds up in a position similar to that which Adelaide and Hughes use in their number.

Weyth and Winn twiced with a song-dance-musical routine, the woman impressing strongest as "full of pep" and personality. She is a hard worker and stands out in everything she does. The man is excellent counter-bassist with the straight ballad singing, letting out toward the end with the harmonica and guitar "blues." Abel.

STATE

A bright and breezy layout for the first half of the week. Not especially strong on vigorous comedy, but well varied as to material and all undiluted specialty. The five acts and picture incidentals, "They Like 'Em Rough," with Viola Dana, a two-reel comedy and news reel, make up an entertainment of more than three hours without becoming tiresome.

The Wonder Seal makes a capital opener. The lone animal does a number of novel feats. Every time it completes a trip it gets back on its pedestal and slaps its flippers together in a manner of making applause for itself, a performance that never failed to get a response and a laugh. The stunt of walking on the front fins with the body erect, like a dog walking on its forelegs, has an odd slant, and the finish with the animal playing "My Country, 'Tis of Thee" on a series of horns is a great applause curtain.

Ethel Keller and Her Chums make an engaging trio, two young women and a man. They have a fast routine, with frequent change of material and variation of pace. All three sing agreeably, one of the girls plays the piano, and Miss Keller shakes a sprightly foot in buck and wing and like stepping. Besides which, the tenor does several catchy rag numbers on the saxophone. They don't do much of any one thing, but go from short bit to short bit to another brief specialty, and the frequent shift makes for speed and sustained interest. The jazz singing trio, with Miss Keller's animated stepping, made a first rate finish.

Harry White, in the "swell coon" getup and blackface, got the usual percentage of laughs with his monolog on matrimonial topics after the manner of a dozen single comedians, but it was his topical "Strawberries" song that got him the most, with the orchestra men breaking in for effects from time to time. He

won a genuine encore, for which he used the device of the rhymed hash. He rings in a change on this familiar bit by stringing the lines and meter of familiar verses on a sort of burlesqued story, but it's a poor contrivance at best, and worn pretty threadbare.

Henry B. Toomer and Co., with Franklyn Ardell's former vehicle, "The Wife Saver," came nearer to being the comedy punch of the bill than anyone else. The sketch gets off to a good start with Toomer's patter as an auctioneer and the business with the supposedly deaf and dumb stenographer is rich in amusing twists. Toomer plays the kidding role with a vast amount of unctious and makes his low comedy effective without crude buffoonery or horseplay. The thing could be heavily overdone, but Toomer escapes that pitfall.

Kranz and White go in for ad libbing and make it amusing. The constant play on the pun "I asked the waitress what kind of vegetables they had and she told me cauliflower, so I said geranium," finally worked up into laughs, and the business in the orchestra trench was well received. If the pair had called it, a day five minutes sooner they would have left a better score behind. As it was they overdid it in 22 minutes. This running time included the encore in the orchestra pit and it was that added bit that overstayed. The encore was genuine enough, but the players took advantage of it to overstay.

The straight musical specialty of Dan Caslar and the Beasley Twins took a chance going on last, an acid test for an act of the sort. But they got away with it handsomely by virtue of expert showmanship. Caslar is a conspicuously able musician and made the piano a feature instead of an incidental. The trio has a wealth of material to draw from. In addition to Caslar's work on the ivories, the two personable girls play brilliantly on their violins, dance a little and sing agreeably. No single number is long and they are quickly out of one specialty bit and into another, another illustration of the trick of speed. The numbers run to the lighter standard selections, with an occasional adventure into rag, but it's all done in fast manner, even if there is no evidence of haste. Therein lies the explanation of its effectiveness, even at the end of a sprightly specialty bill. Rusch.

AMERICAN ROOF

One of the best layouts of the summer at the American the first half, with the bill comprised of standard acts, several of which had played the house previously. Tuesday evening business was all that could be desired on the Roof.

Following a comedy picture the vaudeville section secured its start with Helen Miller, a xylophone player. Miss Miller presents the regulation routine of numbers and works rapidly. Her efforts proved acceptable, with Mack and Reading, a man and woman team, assigned No. 2. The male member failed with his comedy efforts, the winings of the act being credited to his partner with her vocal endeavors and dancing. The act needs freshening up, as many of the gags have worn out their usefulness. Received but lightly, the couple made way for a two-man sketch presented by Malloy and Cowell. Based on a crook idea, it hammers home some telling blows and is topped off with a sure-fire recitation. Sketches during the warm weather are a rarity at this house. These two boys, both of whom had appeared there before in the same vehicle, gave the needed punch to the spot.

Jane Green and Jimmy Blyler, one of the features of the bill, appeared No. 4. Miss Green had things her own way with the comedy numbers. The audience would have accepted more and appreciated them. The couple gathered one of the first half hits. Zaza, Adele and Co., a dancing act, closed the early section. The combination displays exceptional improvement and carried the spot with ease. The couple display creative ability in their dance work, with the act kept well away from the general run of turns of this order.

Flo Ring opened after intermission with a song cycle. Miss Ring has got away from the published variety of numbers and builds up her vocal work with attractive costume changes made before the audience. Miss Ring continues to employ a song plugger, who took up an abundance of time at the finish of her regular routine Tuesday evening. He was permitted to sing two numbers in an upper box, the returns for which were of large proportions, outdoing the previous efforts of the single.

The comedy smash of the evening occurred with the Farrell-Taylor Trio, second after intermission. This typical variety offering gathered in returns from start to finish. The strong comedy returns gained by this combination made it difficult for Renard and West, who followed. The latter act was the third in succession to use the same house drop, which also failed to prove an aid. Nat Renard worked diligently with his comedy, landing the gags in rapid fire order. Miss West appeared to advantage in two costumes and displayed a winsomeness in feeding her com-

dian partner, which proved a strong factor in favor of the team. Several verses of a comedy number were demanded of the couple at the finish and let them off to one of the evening's hits.

The closing turn employed a stage card carrying the name Gladiators. The paper outside the theatre carried the name Adroid Brothers. The act generally known as the Gladiators includes two men with a routine of axe wielding. The act closing the American show consisted of two men with a hand-balancing routine. The act held the attention in the late spot.

Hart.

81ST ST.

Business took a brace in the neighborhood houses Monday evening, when rain topped off the torrid day. The 81st Street secured its share of patronage, the upper Broadway house making a corking showing on that occasion. A show that built up strongly as it progressed dismissed all thoughts of the heat from the minds of the patrons, who on several occasions came forth with genuine applause and gave the performance all the earmarks of midseason.

Bob and Tip, featuring an educated canine, opened the bill. The combination is one of several years' standing and a capable opener. The turn started proceedings nicely, with Will and Gladys Ahearn taking things in hand No. 2. Miss Ahearn supplied a flash with her Spanish costume, with her partner easily gaining attention with a quiet line of chatter in conjunction with his rope spinning. Ahearn's Russian steps in the rope and the double dance work at the finish left them off in good style.

"Are You Married?" a fast comedy sketch, was No. 3. The vehicle has several laughs and a number of twists. The principal role is capably placed in the hands of Lew Hunting, with Jeanne Elliott the only woman member. Francis R. Morey, Anthony J. Burger and Roy Applegate give creditable performances in character roles. The audience laughed heartily at the sketch, which has the lightness necessary for the warm weather.

One of the applause hits of the evening was credited to Olga and Alan Parado (New Acts), who followed, with Jack Cahill and Don Romaine, in the next to closing position, walking away with comedy honors. The boys entered with a rush, landed with a bang and had the audience in the palm of their hand all the while.

Margaret Severn and the Cansinos (New Acts) closed the vaudeville section immensely. Hart.

FIFTH AVE.

Business at the Fifth Ave. continues to hold up. Give them any kind of an excuse and they will park back of the ropes. Tuesday night it was just cool enough to coax them in. The bill also deserves plenty of credit, for the eight acts sent them away advertising the show.

Nearly all of the acts were big timers and shot in by the neighborhood bookers, who give them real bills in the summer time, when they can buy them reasonably. Gladys and Venus, two girls in a hand to hand acrobatic routine, set a match under the applause keg and exploded themselves into one of the hits of the season for an opening act. They can repeat at the Palace.

Jay and Milt Britton next passed nicely with piano, violin, saxophone, trombone playing and dancing. One member attempts vocalizing, but doesn't get past the "a." The boys finish with an impression of Ted Lewis playing a "blues." The impression runs for the end book.

Tarzan, the animal impersonator, fooled nearly everyone with his monk impersonation. Much comedy was gleaned from his efforts to get at the drummer in the pit who was working the traps. Judging by the comments, they believed it at this house. The trainer helped shrewdly with his "cueing" and showmanship.

Frances Arms, a talented "single," followed and whanged them heavily. When Frances quit the outfields were leg weary. A radio concert song idea allowed interpolations of characterization including Irish, "back yard tenor's Yodle and burlesque opera. Miss Arms is constantly improving and appears about ready for the fastest company. She is wisely doing but little of the "cackie" stuff. Her forte is character songs. A couple of specials would about cinch her for a big time route.

Jimmy Duffy and Mr. Sweeney (New Acts) followed. The pair have reunited after a season's absence. The old Duffy and Sweeney routine is the structure for the turn with all of the former sure fire stuff and some new comedy business. They found soft going here and should repeat in a spot on any of the big time bills. Duffy and Sweeney are one of the real bright different comedy acts of the present era.

The Stars of Yesterday took their usual ovation at the curtain which followed the specialties of Lizzie Wilson, Corinne, Gus Sullivan, Barney Fagan and Gus Williams. The veterans are a pipe for anywhere as far as applause is concerned, and ran true to form here.

Med Klee held the next to closing assignment against all comers. Klee has a new dressing scheme, appearing in a loud check coat, black tu-

edo vest, flannel trousers and sport shoes. His talk is bright, clean and well handled. Klee has discarded most of his former mannerisms and has developed a worthy single. The talking about the acts on the bill has now become common property. Klee sang two ballads in a tuneful voice and called it a day after a brief speech. He has arrived and learned how since his debut several seasons ago.

Lalla Selbini and Bert Nagel (New Acts) closed, holding the house solidly with their distinct novelty. The feature picture last.

Con.

23rd STREET

Business Monday night was about the average here this summer. High temperatures have hurt and the rear third of the lower floor has been rarely tenanted except sparsely. The bill continues on the basis of six acts, with the film section topped off by a feature. Illustrated songs precede the vaudeville division.

Some relief from the heat brought by the rain made for a responsive audience, with several hits recorded during the evening. Burnum? (New Acts) won the first score from second position. That made the going good for the feature turn. Leona Hall's Revue (New Acts). The billing for two acts suggested the "ready to wear" business. First Fisher and Hurst (New Acts) presented "Hats and Things" and following were the Havel Brothers in "Suits."

The latter turn, next to closing, is now styled Arthur and Morton Havel, and the equal billing is fair enough. Morton, the brother who was in the company of the former Arthur Havel act, has come along fast. This young team ought to climb into a standard act before long. In the opening lyric they mentioned several Chicago writers as having supplied the material, but the routine is somewhat changed over the original and for the better. The house giggled at the torn overcoats worn for the introductory song, perhaps because the coverings were incongruous with the weather. The gag about the revenue man and the bootlegger both being in the same business got a laugh, and the young comics amused with the comedy number anent the various lodges they belonged to.

The Dorans closed with a fast dance routine. Half lights, well regulated, kept the impersonation angle safe to the close. The tip-off to the female impersonation first came with the man's fast hopping about in the third number, also his sporting of low heel shoes. The first number was really deceptive. The Lampinis opened with comedy illusions and dialect chatter. The trunk trick for the close and the only proper illusion was accompanied by much gab in dialect from the man.

1bee.

BROADWAY

Swift and Kelly, the boy and girl who never grow old or monotonous in vaudeville, gave this show its freshest breath of entertainment, and scored solidly. Mary Kelly has a wholesome, sisterly personality, and Tommy Swift is the young street corner type of harmless prevaricator, the pair making a combination as close to home as a Briggs cartoon or an O. Henry story. Easily the outstanding hit of this very good summer show.

The Patrick's opened, very good hand balancing and strong stuff. Went as well as the spot usually permits. Gene Morgan monologued the deuce, shuffling in some neat soft shoe work and some southern comedy; good single. Current of Fun, with four plants in front and an effective drop that takes a great storm effect, is a showmanly, amusing turn. The electrical novelties are interesting and the quartet works like clock stuff. The costuming is good, the laughs registered and the applause was heavy.

Kelly and Pollock, singing and dancing, open straight and well dressed, switch to character. The woman slightly outdistances the man for stage punch, but as a song-bird will never drive Mrs. Castle to drink. Officer Vokes and his gifted dog, "Don," that good, old act once more, always O. K. Frank and Mazie Hughes, in a pretty act, opening in old-fashioned panto dancing, go to eccentrics, a fair closer with no exciting moments.

Lait.

LONDON FILM NOTES

London, July 16.

So successful did First National consider the presentation at the Alhambra of "Man, Woman, Marriage," which Leon Pollock staged, that it is being revived in the big cities where the film is now being shown. Pollock and his entire company of dancers, together with the Alhambra scenery, have left for Newcastle-on-Tyne to "present" the picture there. His next "presentation" here will be in front of Dickens' "Old Curiosity Shop," when the film is screened at the Marlborough.

The screen versions of George R. Sims' poems are keeping the Masters studios busy. These poems are all moderately lurid and were extremely popular years ago at smoking concerts and "penny readings." They

will doubtless make a big appeal to popular audiences.

Artistic is about to start work on another W. W. Jacobs story, which will be directed by Manning Haynes.

A. E. Coleby will sail from Leith, Scotland, in a few days to make the exterior version of Hall Caine's "The Prodigal Son." The company includes Stewart Rome, Edith Bishop, Frank Wilson and Cyril Danc.

It is extremely doubtful whether Sir Arthur Pinero would recognize his play, "The Profligate," as presented in picture form by Moss Empires during the past week. The Whitman Bennett production is a gorgeous affair, superbly mounted and acted, and thoroughly Americanized, even to the inevitable "orgy" and a "flash" of the young bride in complete nakedness ready for her bath. The power of Pinero's play has lost nothing by the expensive ornaments of its screen setting, and it will doubtless be a big

draw. For English audiences, however, the original title is the best, "The Truth About Husbands" will convey little to native audiences. It sounds too much like one of those "catch" titles which are used to cover a weak story, framing some "star," and obviously machine-made to cover the exigencies of block booking.

Screenplays is about to start work on a series of one-reel "Adventures of Sexton Blake." Blake is an impossible detective hero who, as exploited by a big firm of publishers, has long been the popular successor to "Deadwood Dick" in the hearts of British school boys.

Almost every week brings news of the building of "the biggest super-kinema yet erected in Great Britain." The present super story of a super picture house named Shephard's Bush as the lucky district. When completed in about six months' time it will seat 3,500, will have, besides its theatre, a roof garden, reading rooms, cafes, dance

ing and music floors, and a swimming bath. There is, however, no truth in the story that the management will pay the income tax of the audience and provide it with bed and breakfast. The Davis family, who already own most of the best West End kinemas, are behind the scheme.

A Swedish company has been making a film of the farce, "Charley's Aunt," here. This led to Mrs. Brandon Thomas, widow of the author, owner of the copyright, and proprietress of the various touring companies, making an application in the High Court for an injunction to restrain a man named Buur from removing the film from this country. She had in no way authorized the making of the picture, which was nearing completion. A temporary injunction was granted.

George Dewhurst is occupying the floor of the Barker studios at Ealing, where he is making a film version of the popular music hall sketch, "A Sister to Assist 'Er."

This sketch, played by the late Fred Emny, was for years one of the big things in first-class vaudeville. The Dewhurst company includes Mary Brough, Polly Emery, Cecil Morton Yorke and John MacAndrews.

The Stuart Blackton film, "The Glorious Adventure," which features Lady Diana Manners, will be shown in September. Apart from the American and Canadian rights, which are held by Allied Artists, the French rights have been sold to Trarieux & Legrand, and the Belgian and Dutch rights to important renting companies in those countries. Negotiations are now being completed for the sale of the rights in Germany, Italy, Austria, the Scandinavian countries, Central America, South America and the East.

Frank H. Crane started work on his new ideal company on July 17. This is titled "The Great Orphan," and is an adaptation of the well-known novel by L. A. R. Wylie. "The man and Reginald Owen plays op-

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By HENRY R. COHE

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THIS SUMMER AS NO OTHER SONG HAS DONE:

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VINCENT MARQUISE

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ST. LOUIS
STEVE CADY

7th and Chestnut Streets

Paupers of Portman Square." The leading lady is Margaret Bannepositte to her. Owen has left the stage and screen to run a wholesale lace business in Brussels, but has been persuaded to return for this production. Ann Trevor and Joyce Gaymen are also in the cast.

Walter Wanger continues to build up the reputation of Rivoli with big hitherto unseen features and first-class vaudeville acts. His current turns are Minna Tomchinsky, a young Jewish girl violinist who makes her first appearance in London, having arrived here as a Russian refugee with little but her violin in the way of luggage. Another big musical attraction is the engagement of the Royal Southern Singers, the original quartet from the Southern Syncopated Orchestra.

F. E. Adams, the managing director of Provincial Cinematograph Theatres, Ltd., is retiring, the retirement dating from July 31. He will, however, remain on the board of directors, and will act in an advisory capacity to the firm.

IN LONDON

(Continued from page 2)

lic, and several other managers are considering the advisability of this measure. Sir Walter de Prece stated in his opinion prices would have to come down all around if the entertainment world were to continue to exist. This, however, was before the Lord Chancellor definitely refused to modify the entertainment tax, so that the managers still have this war-time taxation as an excuse for their demands. Basil Dean points to the increased cost of production as well as the tax, and considers it a highly dangerous suggestion that a manager should be asked to reduce his prices. He sees a managerial nightmare, in which the theatrical magnate is asked to pay the entire tax himself and the burden of the measure being fixed permanently on the profession. "We have," he says, "to produce at more than double the cost of former time. We have been robbed of the opportunity of increasing the price of the article we have to sell. It is now suggested that we should pay

the whole tax, where formerly we paid only a moiety indirectly, the number of daylight hours has been unnaturally increased, and our profession is quite ruthlessly exploited in the course of charity."

Robert Courtneidge is sending out Israel Zangwill's play, "The Melting Pot," for a short provincial tour with a probable West End run to follow. The leading parts will be played by Rosalie Courtneidge and Henry Raynton. The latter recently made a big success at the Savoy in a series of Shakespearean matinees.

Following "The Goddess," which after two matinees at the Duke of York's has now settled down into quite a decent run at the Ambassadors, and the threat of an Indian repertory company, we are to have an Indian revue at the Little. This is the work of Pandir Shyam Shankar, and is entitled "The Glorious East and West." Among its attractions are a number of native magicians' tricks and a general burning up of Indian women in a playlet

called "The Queen of Chittor." Alexander Aaronsohn is responsible

Inspired by the success of "The Beggar's Opera," H. Bernhardt is about to revive the sequel, "Polly." This was originally produced at Covent Garden in 1729, was immediately suppressed, and was not seen again until 1777, when it was done at the Haymarket. Nigel Playfair will also revive it, to follow "The Beggar's Opera" at the Lyric, Ham-mersmith.

Kimberley and Page are among those artists who do not inveigh against English audiences and say "things" about prejudice. Opening at Finsbury Park Empire last week they took many calls and had to make speeches. Their success has led to bookings up to the time when they sail for home to play a season on the Loew time. They return here next year and have had extremely tempting offers to play South Africa and Australia.

E. D. Nichols, one of the most popular comedians and sketch man-

agers in English vaudeville, died July 14 after a long illness. For months before he finally gave up, his company were on the qui vive for a collapse during the show. Nichols was for many years a partner in a successful "blood and thunder" melodrama management and it was his performance of an absurd detective in one of these shows that led to his becoming a vaudeville "star."

William A. Brady announces he has engaged an all-British company for his production of Galsworthy's "The Skin Game." Among the plays which he intends bringing or sending here are "Drifting," "The Nest," "The Things That Count" and "The Teasers." Among other things he seems to put a good deal of the recent bad business down to the prevailing craze for dancing, which is going one better in the way of originality to most British managers who can't find any fresh excuses. The only production in London which he has been negotiating for is the Drury Lane production of "Decameron Nights," which is, of course, American.

Negotiations are taking place which may end in a second Carl Rosa Opera season at Covent Garden this year. Opera lovers have been better catered for in London this year than for a long time. Not only have there been West End seasons of big success, but the suburbs have also done well.

A. E. Abrahams has bought the freehold of the Aldwych for £100,000. He was previously the holder of the lease. At present the theatre is sublet to Donald Calthrop, his tenancy lasting until next December. A. E. Abrahams is an advertising contractor who, starting in a small way, created the huge Boro Billposting Co., which was recently sold for six figures to a firm of publishers. He is also connected with the Theatre Royal and Borough, Stratford, E., and is popularly supposed to be the financial push behind one of our greatest revue producers.

Maurice Moscovitch, who is not only scheduled to play in a film version of "The Great Lover," but is due to produce a new play at the Apollo, was injured during the recent cloudburst at Marienbad. He was struck on the head, but is not seriously hurt. Rehearsals for the new play are, however, temporarily postponed.

A second company of the "Midnight Follies" will open at the Metropole, Brighton, July 24. This company will include Norah Blaney, Gwenn Farrar and Tubby Edlin.

Leslie Henson and Tom Walls will shortly produce a new melodrama by Leon M. Lion and Frank Dix. This is entitled "In the Balance" and has a murder trial as its chief sensation.

Herman Darewski will be responsible for the musical accompaniment of James Bernard Fagan's adaptation of R. L. Stevenson's "Treasure Island," which Arthur Bourchier will produce at the Strand as a Christmas attraction. Fagan is also responsible for an English version of "La Flamme," which Violet Vanbrugh will produce.

Arrangements are being made for Marie Tempest's return to the West End after an absence of over eight years.

Among the numerous musical play productions scheduled for the forthcoming West End season is "The Girl in the Cage," the book being by Max Pemberton, music by Herman Darewski.

Barbara Gott, until recently a member of the Little's Grand Guignol company, will provide the chief white support for Mrs. Patrick Campbell in the production of "Voodoo" at Blackpool. She will, however, play an old negress.

On the night of their London reappearance at the Victoria Palace the Trux Sisters had to sing 14 numbers, which must be about a record.

A new version of the Indian play "The Goddess" was presented at the Ambassador's July 13. The chief differences from the original are the inclusion of the American dancer Luarka and a new "final curtain." This production seems to be enjoying a good deal of popularity and there is talk of the formation of an Indian repertory theatre.

George Bernard Shaw's "Candida" will be the first full sized play to be done during the present Everyman season.

Ella Shields is back from Australia after a tour which, originally meant for 10 weeks, actually became 24. She will make her London reappearance at the Victoria Palace during August.

Following on the formation of a "co-operative" company for the Aldwych, there has been some talk of the production of a revue on those lines at the Gaiety. This scheme

(Continued on page 30)

BILLS NEXT WEEK (JULY 31)

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 position.
* 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
Elizabeth Brice
Nat Nazzaro Co
White Sis
Harry Holman Co
Blue Demons
Van & Tyson
Gautier's Co
(One to fill)
Keith's Riverside
Eva Shirley
Allan & Howard
Ethel McDonough
Conlin & Glass
Diamond & Bren's
"The Weak Spot"
Jack Hanley
F & A Smith
Moss' Broadway
D D H
L & B Dreyer
Fifth Reg Band
Mullen & Francis
Rule & O'Brien
Great Maurice
Haney & Morgan
Alice De Garmo
Moss' Coliseum
Fridkin & Rhoda
Libonati

Zuhn & Dries
(Others to fill)
2d half (3-6)
Hamilton & Barnes
(Others to fill)
Proctor's 58th St.
W & G Ahearn
Bronson & Edwards
Morley Sis
Seville Co
(One to fill)
2d half
Flashas Songland
Fridkin & Rhoda
Lucky & Harris
(Two to fill)
Proctor's 5th Ave.
2d half (27-30)
Joe Laurie
Toto
Neil & Witt
La Bernicia Co
Caulhoun Taylor Co
Jason & Harrigan
6 Hissans
1st half (31-2)
Wilson Aubrey 3
Royal Gascolines
Clinton & Rooney
Harry Conley Co
Mayme Smith Co
(One to fill)

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Bowers Wiers & C
Frank Monroe Co
(Two to fill)
2d half
Reed & Selman
Quiley 4
Bobby Folson
Carpas Bros
(Two to fill)
Keith's Fordham
Castleton & Mack
Hamilton & Barnes
Quiley 4
Blackstone Co
(Two to fill)
2d half
Libonati
H Kempel Co
Bradbury & Scully
(Others to fill)
Moss' Franklin
Jack Rose
Hart & Rose
Little Yoshi Co
(Two to fill)
2d half
Blackstone Co

2d half (3-6)
Gorman Bros
Tony George Co
Cunningham & B
Eugene & Casey
Juggled
Proctor's 23d St.
2d half (27-30)
Will J Ward
Carroll Girls
Harry Green
(Others to fill)
1st half (31-2)
Tony George Co
Murphy & Lang
Dixie 4
Arnold & Weston
(One to fill)
2d half (3-6)
Letera & Brown
Thornton & King
(Others to fill)
CONY ISLAND
Brighton
W C Fields Co
Mabel Ford Rev

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Wm Edmunds Co
Viliani Bros
Ruloff & Elton
(One to fill)
Keith's Hamilton
Bradbury & Scully
Duffy & Sweeney
Lee Kids
(Others to fill)
2d half
Pierce & Ryan
Lester Allen Co
(Others to fill)
Keith's Jefferson
Ruloff & Elton
Viliani Bros
Bob Anderson
Rodge & Lowell
Lindley's Co
Carpas Bros
2d half
Duffy & Sweeney
J R Johnson Co
Higgins & Bates
Bigelow & Clinton
(Others to fill)
Moss' Regent
Rigelow & Clinton
Higgins & Bates
Hawthorne & Cook
Breen Family
2d half
Alton & Allen
Frank Monroe Co

Johnny Burke
Phil Baker
Elinore & Williams
Miller Girls
(Two to fill)
FAR ROCKAWAY
Columbia
2d half
Bob Anderson
Shorman & O'Ke
Harry Hayden Co
Burt & Rosedale
Ted Lewis Co
BROOKLYN
Keith's Bushwick
Jean & White
Billy Glasgow
Green & Parker
Toto
Stella Mayhew
M Montgomery
O'Neill & Filippi
M McDermott Co
Keith's Orpheum
McCarthy Sis
Harry Brown
Julietta Dika
Lou Tellegen
Ruth Budd
Joe Laurie
"Little Cottage"
The McIntyres

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Lindley's Co
Wild & Hills
(One to fill)
Keith's 81st St.
Al Striker
"Young America"
Shaw Columbus
Marino & Martin
Barrett & Farnum
(One to fill)
Keith's H. O. H.
2d half (27-30)
Montambo & Nap
Sherman & Pierce
Robbie & Nelson
"Pantheon Singers"
Mel Klee
Dancing Dorans
1st half (31-2)
Thornton & King
Flashas Songland
(Others to fill)
2d half (3-6)
Ben Smith
Clinton & Rooney
Leona Hall's Rev
Ward & Mack
(One to fill)
Proctor's 125th St.
2d half (27-30)
Al Shayne
Seville Co
Foxworth & Frels
Tony George Co
(Others to fill)
1st half (31-2)

Keith's Greenpoint
2d half (27-30)
Haney & Morgan
Ruloff & Elton
Thornton & King
J & B Page
"Works & Music"
1st half (31-2)
Bolger Bros
(Others to fill)
2d half (3-6)
Al Shayne
(Others to fill)
Keith's Prospect
2d half (27-30)
Tierney & Donnelly
Royal Gascolines
Fisher & Hurst
Marino & Martin
Henry's Melody 6
1st half (31-2)
Al Shayne
Backbridge & Casey
(Others to fill)
2d half (3-6)
Tarzan
Green & Parker
(Others to fill)
ALBANY, N. Y.
Proctor's
Tyrell & Mack
Thornton & Sa'res
H Burns Co
2d half
Zelda Stanley

ATLANTIC CITY

Dreams
Ona Munson
Van & Schenck
Byrnes & Broderick
Langford & P'drks
Crafts & Haley
Young's Pier
Wilton Sis

WALTER NEWMAN

in "PROFITEERING"
Direction W. S. HENNESSY

BALTIMORE

Moore & Jayne
Du For Boys
Anderson & Yvel
Sever & Casinos
Lawton
Bernard & Garry
Jack Little
(Two to fill)

BOSTON

R Seldon & Bro
Thank You Doctor
Grace Hayes
Lynn & Miller
Welch & Norton
Mestersingers
The Comebacks

CLEVELAND

105th St.
Kluting's Animals
Haney & Morgan
Crows & Santora
"Trip to Hilland"
Lee & Cranston
Beatrice K Eaton

DETROIT

Temple
Juliet
5 Avalons
York & King
Amber Sis
M & Clark
Smith & Strong
(Others to fill)

HOLLYWOOD, MASS.

Pincho & Birmingham
F. L. L. Co
H. L. L. Co
Naydon's Birds
Chief Caulpican
2d half
Tyrell & Mack
Thornton & Squirel
Espe & Dutton
Eric Zardo
F Ardath Co
MT. VERNON, N.Y.
Proctor's
2d half (27-30)

MATTY MORTON

WHITE and BECK
"The Singing Humoresques"

YONKERS, N. Y.

Proctor's
2d half (27-30)
Saltz Moore & K
Morley Sis
Zuhn & Dries
Flashas Songland
Flashes Rev
(One to fill)
1st half (31-2)
Cunningham & B
J R Johnson Co
(Others to fill)
2d half (3-6)
W & G Ahearn
Bronson & Edwards
(Others to fill)

NEWARK, N. J.

Proctor's
2d half (27-30)
Tarzan
Duffy & Sweeney
Arnold Daily Co
Stars Yesterday
H & E Sharrock
(One to fill)
1st half (31-2)
Juggled
Moody & Duncan
Ted Lewis Co
(Others to fill)
2d half (3-6)

POLI CIRCUIT

BRIGHT, CONN.

Pol's
Gray Sisters
King & Norvel
Foster & Semon
Annette
Al K Hall Co
2d half
Shelby Trio
Paul Corvin
Fritz Schoff
Morris & Shaw
Valda Co
2d half
Three Kirkellos
Annette
King & Norvel
Foster & Semon

HARTFORD, CONN.

Capitol
Mora & Reckless 2
Princess Winona
Billy Dale Co
Stanley & Birnes
Rogers & Coleman
7 Military Girls
2d half
Two La Delias
Wm Moore Co
Adams & Morla
Dance Follies

SCRANTON, PA.

Pol's
(Wick's-Barre split)
1st half
The Heynoffs
Hills & Miller
Herman & Shirley
Dotson
Gene Barnes Co

WALTER—

WARD and DOOLEY

"What We Can Do"

NORFOLK

Academy
(Richmond split)
1st half
A & M Havel
Sullivan
E Cavanaugh Co
Moran & Mack
Van Haven

PHILADELPHIA

B. F. Keith's
Josephine & H's
Ruby Royle
Irene Kanklin
Chas Irving
Robbins Family
Melnotte Duo
Demarest & Col'tie
Wardens Bros
Jack Donahue

PORTLAND, ME.

B. F. Keith's
Geo Alexander Co
King & Irwin
P George
Leon Vavara
Ryan Weber & R
Mason & Cole
RICHMOND
Lyric
(Norfolk split)
1st half
Redford & W'chter
Carroll Girls
J C Lewis Co
Leighton & Duball
Geire's Musical 10

SCHENECTADY

Proctor's
Zelda Santly
Anger & Packer
Beth Berri Co
2d half
Roy Snow Co
H Burns Co
(One to fill)

TRENTON, N. J.

Proctor's
Downey & Claridge
Willie Smith
Rose & Moon
Van & Vernon
2d half
Jean & Elsie
Renard & West
Roy & Arthur
Sully & Kennedy
WASHINGTON
B. F. Keith's
The Vanderbilts
Cameron & O'Con'r
(Others to fill)

ORPHEUM CIRCUIT

CHICAGO
Majestic
Creole Hall Plate
Olcott & Ann
Redegus Sis
LaMont 3
Norton & Melnotte
2 Melvins
Tracy & McBride
Sig Frisco
Emma Carus

State Lake

Gilbert Wells
Dobby McLean
J Singer Dolls
Zelayo
McCarthy & Str'n'd
Lew Dockstader

KANSAS CITY

Main Street
Heras & Willis
Mason & Shaw
D C William
Chas William
Ramadell Co

LOS ANGELES

Hill Street
Trixie Friganza
Grace Nelson
Nichols
Lola & Senla
Jackie & Billie
Minstrel Monarchs

HUGH HERBERT

240 CHURCH
KEW GARDENS, N. Y.

ORPHEUM

John Stiel
Sewell Sis
Tilly Beard
3 Danola Sis
Harry Fox
Cook Mortimer & H
Redmond & Wells
Emilie Lea Co
Stan Stanley

LOEW CIRCUIT

Black & White
Baker & Barnett
Peggy Brooks
Howard & Lewis
Wyoming Trio
Bob Nelson
7 Glasgow Maids

ST. GEORGE, MASS.

Palace
Two Ladolles
Adams & Morla
"Dance Follies"
Salles & Robles
Tan Arakia
2d half
O K Legal
Lynn & Lockwood
Billy Dale Co
Rogers & Coleman
7 Military Girls

WATERY, CONN.

Palace
Wm Moore Co
Edna Aug Co
Blackface E Ross

BOSTON

Donahue & Ott
Gene Morgan
Hughes Musical 2
Bob Albright
El Roy Sisters
Gordon's Olympia
(Washington St.)
Toto Hammer
Cooper & Lane
Sandy Shaw
Almont & Dumont
LYNN, MASS.
Olympia
J. S. Bondy Co
Reed & Tucker
Lambert & Fish
2d half
J & E James
Morton & Russell
Chief Caulpican

CHICAGO—KEITH CIRCUIT

CINCINNATI

Palace
Bello & Wood
Villani & Villani
Petticoats

DETROIT

LaFalle Garden
Scott & Christie
Wm Armstrong Co
(Two to fill)

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Hall & Moore

Joe Bennett
7 Family Troupe
DAYTON
B. F. Keith's
Flake & Fallon
Schwartz & Clifrd
3 Whirlwinds
(One to fill)
2d half
The Vanderbilts
Cameron & O'Con'r
(Others to fill)

GRAND RAPIDS

Ramona Park
Seabacks
Fern & Marie
Boyce Ombre
Joe Bernard Co
Billy Clifford
Hickey Bros
"Javenility"

MILWAUKEE

Keno Kayes & M
Kane & Herman
Mildred Harris Co
Frank Wilcox
MINNEAPOLIS
Shires
Bob Murphy
Murray Volk
Pinto & Boyle
Dave Harris Co
Florensis

MINNEAPOLIS

Hennepin
Rassow Midgets
Hugh Johnson
3 White Kuhns
Ned Norworth
McDonald 3
Ted Lorraine
SAN FRANCISCO
Golden Gate
(Sunday opening)
Jack Clifford

75c SERV-US EXPRESS 75c

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Theatrical Rate to 125th St. 75c; Bronx, Brooklyn, \$1.00. Special Lead Rate to Big Act.
FREE STORAGE ONE WEEK. ALWAYS OPEN—AUTO TRUCKS

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2d half
Martin & Moore
"Showoff"
Murray & Garish
Herbert Brooks
Campbell
Orpheum
(Sunday opening)
Crane Wilbur
Murray Kissen Co
Bird Cabaret

Avenue B

Evans Ryn'ds & K
Dreon Sis
Hanson & White
Hanson & Clifton
(One to fill)
2d half
Flo Ring
Rucker & Furris
Milo Mitchell & M
(Two to fill)

BROOKLYN

Metropolitan
Don Valerio Co
Cook & Vernon
Shehan & Morris
Cliff Edwards
(One to fill)
2d half
Wyoming Trio
Adams & Thp's
Krag & White
(Two to fill)

MR. GEORGE CHOOS

PRESENTS

EDDIE VOGT

Playing Still Circuit in England.

GERTRUDE—MAY

MOODY and DUNCAN

OPERA and JAZZ, INC.
Direction: HARRY WESKE

Montgomery & McL
Panzer & Sylva
Bent & Clara
"Take It Easy"
Lewis & Brown
Lee Tracy Co
Walsh Reed & W
Cooper & Simon
2d half
LaForge & Mafid
Shehan & Morris
Lind & Kelgard
"Songs & Scenes"
C Tock & Yen Wah
Francis & Hume
Cliff Edwards
(Two to fill)
Victoria
Rekoma 2d half
Kranz & White

WILK'S-BRE, PA.

Pol's
(Scranton split)
1st half
Anthony & Adams
Dierthy & Waters
Rice & Werner
La Bernicia Co
W'CRSTR, MASS.
Pol's
B A Rolfe's Revue

Gordon's Olympia

(Washington St.)
Toto Hammer
Cooper & Lane
Sandy Shaw
Almont & Dumont
LYNN, MASS.
Olympia
J. S. Bondy Co
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Hennepin
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(Washington St.)
Toto Hammer
Cooper & Lane
Sandy Shaw
Almont & Dumont
LYNN, MASS.
Olympia
J. S. Bondy Co
Reed & Tucker
Lambert & Fish

WILL and GLADYS AHERN in "A SPINNING ROMANCE"

THIS WEEK (JULY 24) B. F. KEITH'S 81ST STREET, NEW YORK

Direction LEWIS & GORDON

STANDING ALONE IN AN ORIGINAL RUSSIAN DANCE WHILE SPINNING A ROPE

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

A snappy arrangement of the current bill at the Rialto ran off to a spontaneous crowd. The result was entirely satisfactory, with an almost even tenure of applause prevailing throughout. Van and Emerson, two men, followed the picture, with some graceful, dexterous hand-to-hand balancing. They work in gym outfits. Ethel Vaughn frisked No. 2 but never seemed to ignite properly. The engine trouble was located in the material and songs employed, which analyzed as being rather shop worn and muchly used. Miss Vaughn tried to radiate her pep, but it ceased when it touched the border lights. Alf Ripon returned with his ventriloquist chatter curry-combed over to keep it in best trim. Ripon savored the offering with a few song numbers, which fit into the going though not in the catalogue of modern numbers. Bobby and Earle, man and woman, have a fresh talking and singing skit, which is a delicious bit of entertainment. It has consistency, value, polish, and two performers who handle it tactfully. The going was smooth and easy until the finale, when the duo dance, somewhat taking the edge off the previous pleasant taste left by them. The last few minutes of the act could be bolstered up to a corking finale.

The Tripoli Trio, three men in native costume, could easily have stopped the show in No. 5 spot. As it was they obliged whenever the applause permitted, not aiming to force approbation. The lead tenor could sing all day as far as the audience was concerned and still not tire. He does not hog the stage, either, but permits the second tenor to strike a pleasant chord and slip in a few solos. The third member of the team plays the accordion and plays it as well as the lead tenor sings. They do not confine themselves to operatic, nor classical, but dip into every kind of song, from ragtime to ballads, and from light classical opera to heavy roles of the grand opera type. They encored twice and then begged off.

Edward Clark and Co. made a comeback after a long term from vaudeville. Clark proved the contention of talent always being talent, regardless of how idle it may lie. In just a three-character routine he stood the crowds on their ears, making them appreciate his protean ability to the highest degree. Miss Clarisse Clark accompanied at the piano, alternating between the piano and 'cello, doing solos as well as accompaniment.

Like the crack of the whip Wilson and Kelly sprang in with a gusto of comedy upon the heels of Clark's rather dramatic work. Wilson and Kelly are two men who have not shown themselves around here until now, and they bring with them a dash of slapstick and double comedy, burlesque, melodrama, and dancing, and sentimental singing, accompanied by a trombone, mule-played by one of them. To serve all this and serve it well is a trick in itself, but without much effort Wilson and Kelly accomplish it. "Yachting," a five people act of three men and two women, finished the bill with instrumental work on brass. The aggregation excellently handle their various instruments and measure up to a high standard. Loop.

Gus Edwards and the circus are in town. The circus drew them to the lake front, while Edwards drew them to the Majestic. From indications at the Majestic Monday afternoon it looks as though Edwards and his crew will play to a record-breaking business for this house. Edwards is here with what he

calls his 15th Annual Song Revue. He was here with one just six months ago and played all of the houses for return engagements. He has practically the same principals, with a possibility of a few less girls. However, if they are less, no one missed those left behind, as the 11 girls in the various ensembles and specialties registered with all of their endeavors and looked and appeared most delightful to the eye. Little Sandy, of course, is one of the crew, first doing his own specialty in the "deuce" spot and then coming on in the Edwards' big act. Chester Fredericks, a youth who shakes a wicked hoot, shook them over-time Monday afternoon, and in conjunction with Sandy shone way above the other members of the Edwards gang. Frederick scored heavily with an imitation of Tom Smith, who appeared on the bill ahead of the Edwards turn.

Edwards worked as hard as a Trojan, and never can it be said that the patrons were not given all they wanted in entertainment from Gus and his genial crew, for they took encore after encore and held the stage for more than an hour, until the patrons were satisfied that they had all they wanted and more than they were entitled to.

Kane, Morey and Moore started with their balancing turn and gave the show a good start. Jack Norton, aided by Frank Dufrane and Lucille Haley, has a breezy comedy skit, "Recuperation," by Hugh Herbert. At this time of the year the

Majestic audiences are not keen for comedy talking sketches, but this smart and snappy product proved an exception to the rule.

Next were Ray Ferns and Maree, with singing and dancing, which smacked of freshness and novelty. Following them were Harry Langdon and his female aides. The Langdons are appearing in the old Langdon turn, with a few modifications and revisions. This act was only shown herabouts by Langdon a few months ago, and the old one played the house several times. The new version, in three scenes, registers well, but not as one would expect it to, with its abundance of comedy situations. That is probably due to the fact that it is reminiscent of the old vehicle.

Next to closing was Tom Smith, with his grotesque songs, comedy and dancing. He had a hard tussle at the start, due to the abundance of comedy preceding him, but after he warmed up a bit had everything his own way to the finish.

To properly define the Indiana on a Friday night, when professional tryouts are given an opportunity there, is to state it is the domain for the inception of the smaller of the small-time performers, and is the barrier for those who think they can act and cannot. Each week seven acts are shown, with one or two "regulars," so as to give the bill just a bit of semblance of vaudeville.

The manager of this house is besieged every day by a horde of stage aspirants who want a chance. Finally on Wednesday he sends a

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notice to five or six calling them to the guillotine for Friday. Some come, others get stage fright, with a result volunteers are called for from the audience, and the full bill is given. This event has proved quite profitable. The house each Friday evening is packed to the rafters. They applaud when an act is good, remain mute if it is not, and if it is really bad, in unison call for its withdrawal. Last Friday night there were none, according to the audience, really bad, so all went through their entire turn.

Opening the show was Will Karbe, a youth who had plenty of faith in his ability to balance himself on a kitchen table and do a little floor acrobatics. Karbe was as hard as he was a willing worker, and showed a routine of conventional feats that are commonplace in the smaller houses, where he may land some of these days when there is a shortage.

Then came singing, talking and

dancing by a mixed team, Norton and Carter. They make a good appearance, have personality, but it seemed as though their vocal organs were paralyzed when time for them to sing. They just could not force volume and tone through their throats, with the result they were on the verge of being given the "gate" when they decided to dance, and this they could do, going through a pleasing novelty routine.

Then the single woman who sings. Loretta Rollo, a petite and trim little miss with a mighty shrill voice that she used to chant several

(Continued on page 26)



Francis X. Hennessy

IRISH PIPER—SCOTCH PIPER

Violinist (Musician), Irish Step

and Scotch Highland Dancer. Play

parts. Vaudeville. Would join Musical Act Burlesque, Irish comedian, or Lady Singer. Partner. (Outliner preferred.)

AGENTS. Keep My Address. Variety. New York.

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NOW TRY THE BEST

"THE 13th CHAIR" "PETE" Soterios

Next Door to Colonial Theatre.

30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—

BOOSTERS FOR STEAKS

Harry Fox, Beatrice Curtis, Jesse Block, Francine Dunlop, Jack Lewis, Harry Sigmond and Evans and Leever.

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FRED MANN'S

RAINBO GARDENS

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Continous Dancing—Vaudeville.

Frank Westphal and Rainbo Orchestra. Amateur Theatre. Six Every Friday.

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CHICAGO

PHONE DEARBORN 1776

TRIPOLI TRIO with THE BOY CARUSO

FROM RAGTIME TO GRAND OPERA

Novelty Singing and Instrumentalists with plenty of comedy injected

THIS WEEK (July 24), RIALTO, CHICAGO

**ARMAN
KALIZ**

Presents

“SPICE

Staged by Allan K. Foster

Music by Jas. Hanley, J. Fre

**VALESKA
SURATT**

**Acknowledges the Splendid Co-operation
of Her Author-Manager, JACK LAIT**

**MIDGIE
MILLER**

HASOUTRA

D'ANDREA AND WALTERS

**BREAKING ALL
KNOWN RECORDS**

AT WINTER GARDEN

OF 1922''

By
**JACK
LAIT**

oots Lyrics by **Jack Stanley** and **McElbert Moore**

GEORGIE PRICE

JAMES C. WATTS

GATTISON JONES

JACK TRAINOR

SAM HEARN

HELEN O'SHEA | FLORENCE BROWNE

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WORLD'S GREATEST REVUE**

MANAGERS--BOOKERS--PRODUCERS YOUR ATTENTION PLEASE!

(GIRLIE)

(SOLOMONOFF)

LOLA AND SENIA IN

Terpsichorean Tid-Bits

NOW TOURING ON THE ORPHEUM CIRCUIT



The above TOE BALANCE was originated by LOLA GIRLIE in 1914. Those trying to imitate the above may write to MISS LOLA for further instructions necessary to accomplish it correctly.

SAN FRANCISCO "BULLETIN" said:

"From a standpoint of beauty, grace and all the necessities of a good dancing act, Lola and Senia would shine in any company."

NEXT WEEK (JULY 31), HILL STREET, LOS ANGELES

Direction MARTY FORKINS, 1562 Broadway, New York

CORRESPONDENCE

(Continued from page 23)

popular melodies. Loretta, it appears, will have to do a little cultivating before the bookers will be hot on her trail. Following were Peggy and Arthur Dale, with comedy song and talk. They worked fast and cleared the barrier nicely. Then another mixed team, Crystal and Anderson, with more singing and talking, that registered in a similar manner.

Next to closing were Ainsley and Parillo, two men, straight and He-

brew, with comedy talk and song. The Jewish comedy used was of a very broad nature. Both men appear to have had enough stage experience to know the merits of their material, but seemed to have been deaf with respect to what they chose to dispense. They have both retentive memories, and from what they offered appeared to have dug deep into the well of recollection for their antiquated and moss-covered burlesque bits and gags. After going through 12 minutes of what should be obsolete patter the team concluded their offering with a parody. Closing the show were Hart and

Frances, two men doing juggling. They were quickly recognized as the "regular" act of the bill when in business-like fashion they showed a lot of feats in hoop-rolling and tossing and club juggling.

Harry Hirsh, treasurer of the Garrick, had his home burglarized one night last week and lost his entire wardrobe.

Ernie Young has always prided himself on his "Ziegfeld" picked chorus and their behavior while at the Marigold Gardens. However,



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four of his chorus girls got him some unsolicited press news when they strutted about the beach wearing shorter than short bathing suits. The girls—Bobbie Kingston, Bobbie Madrachl, Ruth Smith and Maxine Morley—were hailed into court and penalized. The girls' counsel pleaded exercise as the cause, while it was brought out the girls were parading the beach and did not go in the water.

The Barbee's Loop theatre, a movie house, playing only sensational of the birth type of pictures, has been hovering close to the ruinous rocks of trouble. The theatre has been scraping through a few minor mixups, and the latest dagger in its side is the replevin the Atlas Educational Film Co. got against the theatre and Charles E. Gorton to the extent of \$300.

Announcements have been sent out by Charles Bohler, who has the contract for and is producing the Municipal Pier Pageant of Progress Show, that it will be known as "Push Along." It is composed and written by Wirt Denison.

A. W. Duthridge of the Fabric Studio here has left for New York, representing his firm. The purpose of the trip is to bring back ideas for new drops and colors.

PITTSBURGH

By COLEMAN HARRISON
PICTURES—Grand, "Yellow Men and Gold" and "Ladder Jinx"; Olympic, "Top of New York"; Liberty, "Deuce of Spades"; Regent and State, "Shackles of Gold"; Cameraphone, "North of Rio Grande"; Blackstone, "Behold My Wife."

The Davis closed Saturday for five weeks, after which it will reopen with Keith's two-day. Interior being entirely renovated and stage will be equipped with new drops and sets. Business last few weeks on decline.

The Blackstone is changing its picture program every third day. The Grand is featuring Edward Horton, principal in "The Ladder

Jinx" on the program there this week. He was once a leading man of the Davis Stock Co. here.

Despite the announced animosity of local officials toward carnivals, one or two pitched tents and operated for a few nights. Some natives of Harnmarville, about ten miles from town, have let out a cry about a carnival and "cooch show" there a few nights last week, which "took" some of the townsfolk. The authorities here are reported to have been unaware of the carnivals.

The Crystal Amusement Co. has started building operations on its proposed theatre in Braddock. The policy will be pictures, and the house will be the largest in that district. A lot adjoining the one originally intended as the site was purchased a few weeks ago for a consideration of \$25,000.

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Wants to know what is wrong with this Billing and OFFERS A BOX OF CORONA-CORONAS TO ANY BOOKER WHO TELLS HIM

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ALF. T. WILTON**

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2:27 BOB MURPHY AND— 8:27
2:45 KERR & WESTON 8:45
3:05 JACK OSTERMAN 9:05
3:30 STELLA MAYHEW 9:30
3:50 LIONEL ATWILL 9:50
By courtesy of DAVID BELASCO
4:10 MORAN & MACK 10:10
4:20 KLUTING'S ANIMALS 10:20
SMOKING ON MEZZANINE FLOOR

**FOR QUICK
ACTION
WEST
MY PAL
BILLY JACKSON**

Loop End Bldg.
CHICAGO

KANSAS CITY

By WILL R. HUGHES

ELECTRIC CITY—"Follies,"
MAINT STREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"Fair Lady,"
Royal; "Our Leading Citizen," New-
man; "Head Over Heels," Liberty;
"The Crimson Challenge," Twelfth
Street.

It commences to look as though the amusement loving public of this city will have to wait until late in the fall for any thing except vaudeville and burlesque. If the announced intentions of the Shuberts are carried out and the legitimate attractions sent to the Century there will have to be some tall hustling done to get the house ready for an opening in the next two months. The entire insides of the house have been torn out, only the four walls standing, and at this writing the contract for the remodeling has not been let.

Joseph Donegan, of the Hotel Edwards, is still confined to his bed at St. Joseph's Hospital where he

has been for a couple of months. While his condition has improved he is still in a serious condition.

J. Thomas Kellar, who has been officiating at the Newman theatre since the Grand closed, will go to the Empress when that house opens next month, as house manager for the Drama Players.

Joseph B. Glick, resident manager for the Shuberts, has returned from New York today and things are expected to pick up at once around the two houses that will house Shubert attractions. It is the understanding that Mr. Glick will have direct charge of the present Shubert, where the Shubert vaudeville is announced to go, and the old Century, probably to be renamed, where the legit attractions will be given. Billy Miller, former treasurer of the Shubert, will go to the legitimate house as assistant manager and treasurer, but no names have been given out as to the manager of the vaudeville house. Mr. Glick was compelled to cut his vacation short on account of the great amount of work to be done here getting the two houses ready for the coming season.

While it was given out unofficially that the stage hands union of this city would not ask for any increase over the 1921-22 wage scale for the coming season, the contracts recently submitted to the managers contain slight changes, from those of last year, that give the working men material increases in salary. The most material change is that

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HARRY PADDEN

Broadway Theatre Bldg., New York

which cuts off the extra two hours, allowed in last year's contracts, on production days. Under this clause two hours were allowed on the opening day of each show, and in the case of a vaudeville house playing a split week it amounted to four extra hours, without extra pay. In the new contracts the two hour clause is omitted and eight hours will constitute a day's work, with a provision of a dollar an hour for all over time, for each man. Another change provides that all burlesque houses must have an assistant flyman, at \$50 a week, for every week. As the Gayety, Columbia wheel, is the only burlesque house here, this means \$50 more a week for stage crew. Under the last year contract an assistant flyman was only called for on extra heavy productions, being used only about a third of the time. The wage scale, however, remains the same as last year: Carpenter \$55, assistant \$50; electrician \$55, assistant \$50; property man \$55, assistant \$50; flyman \$55, assistant \$50.

The musicians union has also submitted its contracts for the managerial signatures. The contracts are the same as those of last year as to salaries, working conditions, etc., the only difference being that the musicians gave the managers until July 25 to sign, before declaring a 10 per cent. increase as a penalty, while last year they set June 30 as the penalty date.

The managers have held a meeting relative to the two contracts and the agreements with both unions will probably be signed without argument; in fact some of the managers have already signed the papers. It is understanding that contracts with the billposters union and that of the operators will also be signed by the principal managers and that when the coming season opens all parties will be setting pretty for the year.

DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "Wedding Bells."
NEW GARRICK—"The Crossroads of New York." Film.
LYCEUM—"The Men from Zanibar." Film.
NEW LYRIC—"A Voice in the Dark." Film.
ZELDA—"Love's Masquerade." Film.
STRAND—"Rough Shod." Film.
Continuation of cool weather

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swells the patronage at the local playhouses, while extensive publicity and strong attractions are doing much. Shows of all kinds have prospered during the last week.

The Garrick turned away business for over two hours Saturday night when "The Crossroads of New York" opened with Jerry Valliere and Her Three Piano Girls in a new musical specialty. The show continued until 11:40 p. m. The artists in the act are Miss Valliere, Genevieve Herbert, Kathryn Gardiner and Mrs. Merna Newell Hermann. Martha Hedman and the Orpheum Players did capacity business last week in "Lydia Vane," the new play written by Miss Hedman and Capt. Henry Arthur House, her husband.

The Star, West End, has been closed for repairs and improvements. The playhouse will be opened the latter part of August.

When Harry Fox visited Duluth he described the city as "a street in the U. S. A." This thoroughfare, known as Superior street, is the Rialto of this district. It has been improved at a cost of about \$250,000, consisting of new paving and sidewalks, making it one of the finest streets in the country. The improvement has helped to increase business at the show houses.

Walter Eberhardt, former Duluth newspaperman, who is now in the publicity department of First National in New York, is visiting here and doing a little missionary work for First National.

Beginning the latter part of July, the Lyric will give free Saturday forenoon shows to all children in Duluth.

WASHINGTON, D. C.

By HARDIE MEAKIN

Keith's will evidently do a banner week with Raymond Hitchcock making his vaudeville debut (New Acts), and with Frank Van Hoven and Ivan Bankoff on the same bill. Opening Monday night disclosed excellent gathering.

Poll's and National have men working getting ready for regular opening.

The Belasco Players are in "Ladies' Night," third week. Garrick has Tom Wise as a visiting star in "A Gentleman from Mississippi."

Picture houses: Columbia, "Borderland"; Palace, "Her Own Money"; Rialto, "Her Night of Nights"; Metropolitan, "Smudge."

Lawrence Beatus was suddenly called to Memphis, due to the death of his mother. Mark Gates, of the Columbia, the other Loew house here, is taking care of Columbia and Palace.

Washington has another outdoor attraction in the form of a houseboat all painted up like a checkerboard and called the "White Owl," for dancing. It is anchored at Haines Point in the Potomac.

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PANTAGES THEATRE BUILDING

The current Orpheum bill provides class, but proves light on comedy. Harry Fox with Beatrice Curtis, headlining, scored a popular success next to closing. Fox received a fine reception on his entrance. With fly material aided by his intimate style and Miss Curtis' captivating appearance and speaking voice, they gathered the premier honors.

Emilie Lea in "Rehearsing for Vaudeville," with Clarence Rock and Sam Kaufman, a neat dance offering brightened by a little comedy, stood out prominently. Miss

Lea's clever back kicks landed an applause hit. Grace Fisher, with Paul Reese at the piano, put her songs over delightfully, leaving an impression. Billy Beard with an excellent personality landed his monolog and comedy numbers for a laughing hit. Beard stopped the show, notwithstanding an old gag was occasionally injected into the routine. Keno, Keys and Melrose did their acrobatics and head balancing to good returns. The mugging by the large chap secured laughs.

Edith Tallaferra and Co. in "Under the Same Old Moon" in the second week repeated satisfactorily in No. 3. Lloyd Nevada with black and white mysteries provided a novelty in the opening spot. Queen City Melodists proceeded slowly with their musical offering closing the show with many walking out. The juveniles do not reach the standard.

The Golden Gate held a well-balanced, even-running bill, including novelties. Jacky and Billy, cockatoos, did nicely as an opener. Grace Nelson displayed an excellent voice and gorgeous gowns, but failed to reap the reward she deserved. Robert Parley, at the piano, could have eliminated the talking number to advantage.

Sheila Terry and Co. in "May and December," with William Goodall and Ray Sedley, hit the high mark of favor, holding up until the finish. The act provides a flash with Miss Terry's looks and work scoring heavily. The dancing of the juvenile found favor. Jimmy Savo assisted by Joan Franza took the comedy hit. Alexandria secured laughs with the comedy opening and hokum with the xylophone. The

instrument was later used for solo work to good returns. Niobe made a great closer. The stunts in the tank created interest.

With Loew's Warfield's lower floor half filled and a few seats occupied in the balcony the small Monday afternoon audience proved undemonstrative toward the rather pretentious bill that lacked a comedy punch.

"Around the Clock," with Eddie Heffernan, Frances Williams, Mae Wynn, Gertrude Gessner, Dorla Salle and Nadine Parker, held the feature. With elaborate drapes, neatly costumed girls and lively song and dance specialties, it closed the show effectively. The tall blonde girl possesses oodles of personality and displayed sufficient ability with a jazz number and dancing to appear as a single. Fred Grey and Co. in "The New Bellhop" disclosed an attractive miss deserving of equal billing with Grey. Her efforts comprise the greater portion of the turn. Carl and Inez did well with their door-step conversation, song and steel guitar playing by the girl. A few acrobatic twists are injected by the man to good returns. Jack Reddy put over character numbers, long drawn out in spots, which registered. The talk also won favor. Russell and Hayes opened with an ordinary routine of acrobatics.

Clifford Brooke has been engaged by Oliver Morosco to stage "Mike Angelo," the new vehicle in which Leo Carrillo is to star and which will be presented at Morosco's Century about Sept. 1. This will be the premiere of the play, which is written by Edward Locke. Morosco and Carrillo already have begun engaging a cast and preparations for the production are going ahead.

Crane Wilbur, who has been filling a summer stock engagement at the Fulton Playhouse in Oakland, opens on the Orpheum Circuit here with Suzanne Caubert in a sketch, "Right or Wrong," July 30.

Relly Reilly, pianist with L. Wolfe Gilbert, stricken recently with a mental breakdown, is at Mulligan's Park Sanitarium and reported to be recovering.

Louise Dresser and Jack Gardner are coming into Morosco's Casino in the near future. Rehearsals for a revival of "Linger Longer Letty," to follow "Canary Cottage," are now under way. At the conclusion of "Linger Longer Letty" the big new revue already announced is to be staged.

Nat Holt, manager of Loew's State, Los Angeles, has resigned to go with Ackerman & Harris as their southern representative.

Olin Finney, former musical comedy actor and officer in the aviation corps, arrested on charges preferred by his wife, said to be a millionaire of Philadelphia, was freed here last week in the police courts because of lack of evidence. Mrs. Finney charged her husband with undue familiarity with another woman.

Belasco Productions, Inc., of which Edward Belasco, brother of David, is president, has secured the rights to "Dancing Feet," a story by Anna Blake Mesquida, a San Francisco author, and will begin filming it shortly. Miss Mesquida won a \$1,000 prize in a scenario contest conducted by J. Parker Read last year. Victor B. Fisher is associated with Belasco in the production plans.

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BALTIMORE

By ROBERT F. SISK

CENTURY—"Man Unconquer-
able."

BLUE MOUSE—"The Sheik."

New—"Delicious Little Devil,"
second week.

RIVOLI—"One Clear Call."

WIZARD—"Her Night of Nights."

PICTURE GARDEN—"I Am the
Law."

PARKWAY—"A Homespun
Vamp."

HIPPOTRONE—"The Heart of a
Fool" and pop vaudeville.

GARDEN—"Bobbed Hair" and
pop vaudeville.

MARYLAND—Keith vaudeville.

CARLIN'S—De Wolf Hopper in
revival of "Iolanthe."

The Strand, a large movie theatre
on Howard street, which succumbed
to the poor summer business, and
which closed rather than run at a

loss, is reopening this week with
Alla Nazimova in "The Doll's
House" at the first attraction.

The Rivoli is open this week after
having been closed for three weeks
to permit the installation of a \$50,-
000 organ.

Robert Garland, critic of "The
American," is to have his one-act
sketch, "The Importance of Being a
Roughneck," produced with the
first bill of the Threshold Players in
New York.

John Oldmixon Lambdin, critic of
the "Evening Sun," will leave for
his vacation Aug. 1.

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Hart Annie
Hayden Miss Co
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Mason Dorothy
Maxine James

Repe Geo
Reynolds Earl
Rice Josephine

Shirwood Jeanette
Slack Wilbert
Smith Emma
Smythe Mrs L
Stallman Adele
Sterling Babe
Stevens Betty
Stuart Wilma
Stevens Millie
Stevens Sisters

Tait Norman
Taylor Laura
Thursby Dave
Tierney Eddie
Turnbull Elaine

Vaughn Olive
Vernon Irene

Walls Mrs A

Ardell & Tracy
Allen Eddie
Antenore Millie

Bonnat Renee
Burke Joe
Braase Stella
Barnes Stuart
Barclay J
Burns Kid

Carus Emma
Chief Little Elk

Dooley Bill
Drew Lowell B
Day George

Francis Victor
Freehand Bros
Fernandez Jose A

Gordon & Delmar
Gibson Hardy

Haw Harry
Hendrickson Jas
Hyland Leo
Helvey Neal
Haig Roy Mrs

Jackson Evelyn

Kalaluke George
Kennedy James L
Kennedy Molly
Khaym

Leopold Abe
Lee Mildred
LePaine Babe
LaBeige Alex

McClure Frank
Manning Charles
Moody & Duncan

Owens Marie
Owens Mary L

Palmer Bee
Polly & Oz
Paige Amy
Phillips Jess

Rankin Walter A
Rely Joe
Robins Bob
Raye Sylvester
Ray O'Leite
Ray Dave O
Roman Helen
Rull Bernice

Summers C B
Sherman Dorothy

Verga Gladys
Vert Hazel

Whitehead Joe
Wright Armand V
Wastika & Ustudy
Wright & Earl
Weinstein Henry W
Weston Patricia

CHICAGO OFFICE

It for Me?" a farce-comedy by Emile Nytray. Aug. 7, "Bristol Glass," by Booth Tarkington.

The Allen, recently taken over by Loew, will close Saturday for three or four weeks. S. Barrett McCormick, managing director under the Allen regime, leaves Saturday for Chicago, where he will be in charge of a new film palace.

The Colonial will reopen Aug. 12.

DENVER

The theatres in Denver are up against several distracting attractions this week. The Sells Floto circus, called "Denver's own" because it was at one time owned by Tammam & Bonfils, proprietors of the "Post," and because it winters here, played Monday and Tuesday. Another card that will get a big play is the Frontier Day celebration at Cheyenne. This opened Tuesday for four days. There has been much advertising in the papers and lots of ballyhoo. These wild west shows always draw big crowds from Denver. Last Saturday there was a band of Sioux Indians in town on their way to Cheyenne. They were dressed in their most elaborate costumes and created quite as much excitement as they did 70 or 80 years ago, when they used to come to the little frontier town with a most sinister meaning in their war paint. Now they are as great a curiosity to the younger generation in Denver as they would be draped around the Times building in New York.

The general trend of business is on the upgrade in Denver film theatres. Releases are not very good, but all the first-run houses are getting a good play. The America, which, with the Colorado, is operated by Bishop & Cass with Goldwyn affiliations, has had a big week with revivals. A change of pictures every day of hits of the past season has proved a good money-getter. The idea is after the "Revival Week," recently put over by Paramount all over the country and at the Princess here.

Revivals are very popular in pictures as well as the stock theatres. The Elitch company, under the direction of Rollo Lloyd, is offering "The Two Orphans" this week and played the opening-night audience very much. The park has put on a big advertising campaign, and several performances, especially the mid-week matinee, were almost entirely sold out before the week began.

Leon Miller has gone over very nicely as leading man for the "The Players" at the Denham. He

CLEVELAND

By J. WILSON ROY

OHIO—McLaughlin Repertoire Co. in "My Lady Friends."
KEITH'S 105TH ST.—Vaudeville.
STAR—Burlesque, "Gimme Girls."
LUNA PARK—Musical revue.
FILMS—State, "His Back Against the Wall"; Allen, "Always the Woman"; Park, "A Poor Relation"; Mall, "The Crossroads of New York"; Alhambra, "Star Dust"; Heights, "Three Live Ghosts"; Standard, "The Troupers."

Two premieres are scheduled for the Ohio. Next Monday, "What's in

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had a tough spot to follow George Barnes, who gained decided popularity during his three years with the Wilkes people, but Miller has been equal to the task. He is a good-looking young man, dresses well and is better than the average actor. He has a good chance this week in "Experience," and was enthusiastically received by the large audience Sunday afternoon.

The Orpheum has announced that it will open for the season with Orpheum Circuit vaudeville Aug. 15. Louis Hellborn will begin his second season as resident manager, having succeeded Max Fabish. The house is well conducted and gets a big play all year.

The Empress, playing Pantages vaudeville and pictures, will open July 31. It was to have opened July 24, but a hot spell made Louis Levand, the manager, postponed for one week.

DETROIT

By JACOB SMITH

Detroit "News" has purchased the "Daily Journal," which leaves the afternoon field covered by the "News" and "Times," the Hearst paper. The "Times" announces its Sunday edition will start Aug. 6.

The Michigan Motion Picture Exhibitors' Association will hold its first annual summer picnic at Gull Lake Aug. 1. W. S. Butterfield is chairman of the arrangements.

Harry Scott, former manager for First National, will take over the management of the Pathe exchange Aug. 6. No successor at First National has yet been appointed.

The Colonial will continue to book Shubert vaudeville out of the Chicago office.

Work is progressing on the new

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Betty Blythe will appear in person at the Capitol next week.

ST. LOUIS

By JOHN S. ROSS

"Miss Springtime," a musical piece by Emmerich Kalman, is the final production of the 1922 Municipal Opera season at the outdoor theatre in Forest Park.

Eva Fallon, ingenue, is not in "Miss Springtime." It is said she refused to play the role of Katski Schmidt, an old maid aunt. The role was given to Fannie Block.

Reaching a settlement on a strike that began May 1, musicians of the picture theatres returned to work last Saturday with the same pay and working conditions as before the strike. The United Theatre Managers' Association failed to win its point, that of fixing the number of men to be employed.

The fashion pageant to be held at the outdoor theatre in Forest Park, August 2-16, has Joe Jackson billed for appearance.

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BILLS NEXT WEEK

(Continued from Page 22)

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Alexander

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VANCOUVER, B.C.
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Charlie Murray
Springtime Fris
Ferry Conway Co

PORTLAND, ORE.
Pantages
"Last Rehearsal"
Fred Rogers
Parish & Peru
Dan Des Artistique

TRAVEL
(Open week)
O'Hanlon & Z'ni
Bob Bender Tr
Jim Thornton
Pettit Family
Coclea & Verdi

SAN FRANCISCO
Pantages
(Sunday opening)
Judson Cole
Mile Rhea Co
Britt Wood
"Love Nest"
Schell's Ma'nettes

OAKLAND, CAL.
Pantages
(Sunday opening)
Lockett & Laddie
Bryant & Haig
Carl McCullough
B. Bouncer's Circus
Marion Gibney
McLellan & Carson

LOS ANGELES
Pantages
Lipinski's Dogs
Jones & Crumley
Pantages Opera Co
Emily Darrell Co
Rulowa Ballet

SAN DIEGO, CAL.
Savoy
"Oh Boy"
Emile & Willie
Callahan & Bliss

IN LONDON

(Continued from page 21)
has now been abandoned. Robert
Evelyn's production of "The Last
Waltz" will occupy the theatre from
October onward.

The star comedian in "Angel
Face" will be George Gregory, a
musical comedy player who is a big
draw in the provinces. The leading
lady will be Winifred Barnes.

Margaret Cooper is now in the
Metropole "Midnight Follies," also
Morris Harvel. It is London's only
cabaret show.

Although there is no immediate
sign of either "Pot Luck" at the
Vaudeville or "A to Z" at the Prince
of Wales' finishing, yet Andre
Charlot is preparing a new revue
production. As yet without a title.
It has been written by Dion Tither-
edge and Ronald Jeans, and among
the players will be Cicely Deben-
ham, Clarice Mayne, A. W. Bask-
comb and Roy Royston.

Robert Michaelis and Phyllis le
Grand, both old Daly's favorites, are
about to leave for New York, there
to appear for Charles Dillingham in
a version of "The Marriage of
Kitty," with music by Victor Her-
bert. Edith Day is also leaving to
play the lead in the production, and
Pat Somerset, too, will be in the
cast. The piece will be produced at
the Globe by Edward Royce, who
for years was the Edwardian pro-
ducer at the Gaiety.

The packing and dressing of the-
atres is a common device to make
things look better than they are,
but the enterprising manager who
resorts to it may find himself lost
with his own petard. This has hap-
pened to J. H. Benrimo, whose ses-
sion at the Kingsway has terminated
with the withdrawal of "The Span-
ish Lovers." In order to make the
front of the house a little less de-
pressing to the players and the few
people who had paid, he gave the
mother of one of his "stars" carte
blanche in the distribution of seats.
The last nights were announced and
public interest revived, but the
management found itself faced with
a procession of enthusiastic dead-
heads who occupied seats for which,
later on, the ordinary public were
prepared to pay.

Robert B. Smith, one of the au-
thors of "Angel Face," has arrived
here for the purpose of assisting
Norman J. Norman in his produc-
tion.

Sir Alfred Butt and Edward Lau-
rillard have joined forces and will
produce a new revue August 21 at
Liverpool. The show is tentatively
titled "The Smith Family" and will
have its London production Septem-
ber 4 at the Empire. It will be
produced by Charles Ross in con-

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junction with Stanley Logan, who
has written the book. Harry Tate
will be the principal comedian.

An order has been made against
the comedian Will Evans on the
application of his wife for the restitu-
tion of conjugal rights. Evelyn
Evans said they were married in
1897 and their married life was very
happy until 1920, when defendant
went off with another woman. In
February of this year, she wrote,
begging him to return, but he re-
plied he had thoroughly made up
his mind not to do so.

For once, in a way, the London
County Council has listened to pub-
lic opinion, and, ousting the "kill-
joys," has decided to allow Sunday
games in the parks and open spaces.

Present labor troubles have led
to a plan for the amalgamation of
the musicians' union and the Na-
tional Association of Theatrical
Employees. Should this occur, the
men behind the curtain and those
in the orchestra pit will have an
exceptionally strong organization
with which to press their demands.
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tion of players.

Clarice and Mayne, Cicely Deben-
ham, Joseph Coyne, A. W. Bask-
comb and Roy Royston have been
engaged by Andre Charlot for
autumn productions, but for which
particular shows has not yet been
settled. Nor have Andre Charlot
and Paul Murray decided at which
theatre to produce the French
musical play, "Dede."

The exodus of English players for
New York will be further added to
by the departure of Midge Saun-
ders, at present playing in "Tons of
Money" at the Shaftesbury, who
will play her original part in Charles
Dillingham's New York production
of the farce, "Arthur. Margaretson
will also leave London shortly, hav-
ing been engaged by J. J. Shubert
to take the leading part in a new
musical production at the Winter
Garden, New York.

Dorothy Dickson will remain at
the Winter Garden after the run of
"Sally" to play the leading part in
"The Cabaret Girl," which follows
it when a successor is needed. "The
Cabaret Girl" will not be played in
London under its original title. The
"book" will be by George Grossmith
and P. G. Wodehouse. Leslie Hen-

son and George Grossmith will be
in the ca .

The Everyman, Hampstead, re-
opens July 17 for a short summer
season. The opening program will
be a "triple bill," comprising "Daly
Bread," by Jules Renard; "In the
Zone," by Eugene O'Neill, and "Sup-
pressed Desires," by Susan Glaspell.
All revivals.

Marie Lohr will produce "Retour"
under the title of "The Return," at
the Globe, Aug. 28. Dion Boucault's
season finishing there on the pre-
vious Saturday. Boucault and
Irene Vanbrugh leave shortly after
for their extended tour of Australia
under the J. C. Williamson banner.
During his tour Boucault will pro-
duce several new plays, including
one by Sir Arthur Wing Pinero.

The company which Basil Dean
has engaged to take with him to
America for the production of "Loy-
alties," under Charles Dillingham's
management, includes Charles
Quartermaine, James Dale, Victor
Tandy, Wilfred Seagrims, Lewis Gil-
bert, Deering Wells, Jeanette Sher-
win and Diana Bourne.

Norman J. Norman has engaged
Winifred Barnes to play the leading
role in his production of "Angel
Face." The piece will have a pro-
vincial run before coming to Lon-
don. Miss Barnes has not been seen
in West End musical comedy for
some time, but she appeared as
Ariel in Viola Tree's production of
"The Tempest" at the Aldwych.
Tyler Brooke will be brought over
from New York for the same show,
it is reported.

Two of the Six Brothers Luck-
Ernest Bee and Thomas John Pratt
—have been acquitted on a charge
of conspiring to defraud a book-
maker by means of a forged tele-
gram. They were discharged. On
hearing the "Not guilty" verdict of
the jury Pratt collapsed in the dock.

Ernest C. Rolls, who will live in
the memory of the profession for
many reasons, and more particular-

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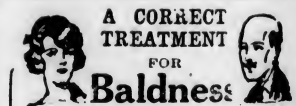
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land, Middle Hope, Dorothy Vigors,
Flora Courtney. Following the
Blackpool production the company
will play Douglas (Isle of Man) and
then proceed on the Moss tour.

Robert Courtneidge is turning his
attention to India and the Far East.
He has sent a company out with the
following repertoire: "The Bat,"
"Bulldog Drummond," "Ambrose
Applejohn's Adventure," "The
Faithful Heart," "Carnival,"
"Clothes and the Woman," "The
Bird of Paradise," "The Man from
Toronto" and "Old Jig." The com-



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"Judson Cole made his first appearance before an English audience at the Empire, Finsbury Park. His act was well received."
—THE MAGICIAN, London, England.

pany includes W. E. Holloway, Claude Allister, George Zucco, Fred Permain, Fred Morgan, Joseph F. Graham, Dorothy Fletcher, Florence Leclercq, Leslie Graham and Cherry Hardy.

Alexander Aaronsohn and Julius Darewski have decided to produce the new musical play, "Listening In," at the Apollo, July 31. The book is by Worton David, with music by Herman Darewski. The cast includes Herran Darewski.

As romantic a story as was ever written by novelist or playwright is revealed by the tragic suicide of Major M. G. Danke in a big country town. In childhood he was sent to the school of some philanthropic society. There he met a young woman, the daughter of a famous artist, who lived in a large mansion next to the school. She was musical and the boy studied hard to become a musician. The boy left school and enlisted, still carrying on his musical studies. His time up, he became the bandmaster to his old school and met the girl again. By this time she was becoming well-known as a poetess and composer. Despite the difference in their social position they became betrothed and were married, the bride exchanging the mansion for the cottage. The war broke out and he enlisted again, later obtaining a commission in the Royal Artillery. He fought in France, Italy and Russia, retiring with the rank of major. He became interested in the entertainment world, the slump came, and unable to face poverty he took his life.

H. W. Wieland, the oldest agent in the country, died in London at well over 80. He was the husband of Zaeo, gymnast, whose unconventional costume created a big sensation when she appeared at the Westminster Aquarium nearly a quarter of a century ago. He ran a continental circus which was "commanded" by practically all the crowned heads of Europe, and was for some years general manager for Barnum and Bailey. Later he managed the Crystal Palace, and later still the Alexandra Palace. One of his notable achievements was the booking of Mrs. Langtry for her first American tour at what was then considered an enormous salary.

The box recently owned by the Duke of Buccleuch at the Albert Hall, together with its lease of 900 years, is being offered for sale. These boxes, together with a number of stalls, were leased to original subscribers when the hall was built in 1872, the leases being for a term of 999 years; £200 got a seat. £10,000 a box such as is now being offered. There are 1,341 proprietary seats in the house, 695 of which are stalls. The ownerships go on from father to son, are sold, or given away by their owners. On the occasion of a big gala show many are sublet, and many of the leases have been bought up by dealers.

Nigel Playfair, the producer of "The Beggar's Opera" at the Lyric, Hammersmith, has secured an operetta by Dame Ethel Smyth for early production. She is also responsible for the libretto. Her best known opera is "The Wreckers," and she is also famed as a militant suffragette and the composer of their battle march "The March of the Women." She has recently conducted a newspaper tirade against the neglect of British composers and herself on particular by British bands. Her new operetta will be presented in conjunction with "The Boon's Mate," for the music of which she is also responsible.

Archie Parnell, for many years booking manager for the Variety

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A Cycle of Smiles and Thrills
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LESTER CHARLES
CALVIN & O'CONNOR
"IN THE DARK"
BOOKED SOLID
Dir.: HANLON & TISHMAN

controlling organization, but who has been unfortunately out of harness for the past two years owing to ill health, has joined Daniel Meyer, Ltd.

Sir George Tallis, the Australian manager, is here on business for J. C. Williamson, Ltd. When he returns he will have a large number of British productions and will have arranged Antipodean visits for a number of native "stars." Oscar Asche with his full company return with him about the middle of the month, and will take the complete production of "Gaiety." Asche is a native born Australian. During his stay he will produce "Chu Chin Chow" and a number of Shakespearean plays. Another engagement is that of Lady Forbes Robertson who, in all probability, opens in "Woman to Woman." Irene Vanbrugh and Dion Boucicault will also go out later. On the musical side he has acquired all the George Edwards, Ltd., productions from James White for five years, including the "Lady of the Rose" and "Whirlwind to Happiness." He has also secured "Sally" which he will do at Christmas. Australia is also suffering from reaction and the big spending days are over as they are in London, but the cost of running a show has been doubled.

Low Herman, American "girl act" producer, is here and will produce a new show in his own special line for Moss Empires. This will be staged in nine scenes and is entitled "A Whirl of Girls." The opening date is July 24 at Nottingham. If it goes over he will produce a series of acts.

Alexander Aaronson, who is London's latest theatrical speculator, and is already running Arthur Boucher in "The Risk" at the Strand, and has since taken over the Apollo, has now acquired the remainder of Joseph Benson's lease of the Little Theatre. There, in conjunction with Jose Levy, who has apparently given up all thoughts of starting his Grand Guignol series again, he will present English versions of French plays.

Herbert Jay is about to produce another of the long list of plays which are announced as destined for London's West End after a provincial "tryout." Few, however, arrive in the West End. "The Limpet" will be done at Eastbourne, the cast including Sybil Arundale, Edward Combermere, Stanley Turnbull and Hubert Harben.

Dr. Walford Bodie, who in his way is Britain's greatest showman, is reopening in London after many years' absence. The occasion of his last visit was the scene of great demonstrations on the part of medical students who wrecked his surgical and medical stores in the Blackfriars Bridge road and were quite equal to treating the theatre at which he was appearing, the Canterbury, in the same way. The trouble arose from his use of the initial letters "M. D." and his pretense to the possession of certain medical degrees from some remote alleged American college. Eventually the law stepped in, and after a trial which was much funnier than anything he's ever done on the stage the letters "M. D." disappeared. He explained to the court they actually meant "Merry Devil." In those days he was a sort of second "Sequel" and was in perpetual trouble with the medical students throughout the country owing to his claim of possessing phenomenal healing powers. Since then he has quieted down considerably.

Tubby Edlin, whose unexpected appearance in a front cloth during

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John Keefe
"The Corn-Fed Boob"
A New Act in Preparation

the big gala performance at the Hippodrome was one of the successes of the night, will join Andre Charlot and Paul Murray at the Vaudeville when a new revue is staged there. Meantime he will appear in "Mr. Budd of Kennington, S. E.," a new play by H. F. Maltby which Frank Curzon and Herbert Jay will produce at Brighton during August.

Norman J. Norman will produce the American musical play, "Angel Face," in the provinces prior to bringing it to the West End. The company will be British.

After being away from England for 16 years, Max Malini, the magician, is back in London. The intervening years have been spent in entertaining Eastern royalties and notabilities. He stayed in Japan for 10 years. He is now arranging a London appearance, but not on the music hall stage. He has, so he says, never been on a stage.

For a long time past many of the big suburban vaudeville houses have been playing programs vastly different to those for which they were built during the boom years. Melodrama, farce and revue form the basis of many of their attractions. The present cry against high vaudeville salaries is likely to extend the change. It is more profitable to stage a good dramatic show on a "cert." or percentage than to face the cost of a big vaudeville program with the items of which most theatregoers are tired. This week at the Kilburn Empire, "Minstrels of 1922," Ilford Hippodrome, "Bulldog Drummond"; Islington Empire, "Paddy the Next Best Thing"; Shoreditch Olympia, "A Royal Divorce."

Al Woods has sailed for home minus the rights of any English plays, having Somerset Maugham's "East of Suez," which he had previously acquired, but with a trunkload of German goods. He says English playwrights have faded out and it requires a detective to find one. The titles of some of his acquisitions at least possess the true Woods atmosphere: "The Bad Girl," "The Bathing Girl," "The Woman in the Mask," being examples. Charles Dillingham also returned a few weeks ago with only two British plays to his credit, but both good ones, "Loyalties" and "Tons of Money."

The "Co-optinist" finish at the Palace July 22 and will tour the provinces.

Mrs. Patrick Campbell will produce "Voodoo," known in New York as "Taboo," at Blackpool, July 20. She will be supported almost entirely by negroes who are now on their way here.

Robert Courtneidge is said to be contemplating the production of another play founded on a novel by the late Gertrude Page.

The all-Indian play, "The Goddess," produced for a few matinees at the Duke of York's, and is now at the Ambassadors, is about to lose its claim to being "all Indian" by the inclusion in the cast of an American dancer, Laurka.

Very few managers are making arrangements far ahead and all are unusually reticent about their plans. Business bucked up considerably with the cold rainy spell, but weather experts prophesy a return to the tropics during the coming week, and if this comes off, the pull of the river and the playing fields will hold good until September. Apart from this the theatrical world is threatened by a series of industrial troubles, the existence of which will by no means encourage speculation. First there is the

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threatened lockout of musicians, financing the production. Plaintiff then the trouble with the touring contracted with defendant to producers who are being threatened to see his play at the Ambassadors, with the loss of their £3 minimum he to pay her £50. Owing to a coal as set forth in the touring contract, strike the play was not produced, and the vaudeville "cut" contro-Defendant said she spent six weeks in preparation and spent £53 of her own money. Unable to present the

In the Marlybone County Court play at the Ambassadors, she had Thomas Jamieson Stilling Boyd, a former three matinees at the Philharmonic, sued Kitty Gordon Aston, beach Hall, Kensington. Giving otherwise Kate Willoughby, for the judgment for plaintiff. His Honor return of the MSS. of his play, "The said it was no defense having Tame Cat," five guineas damages entered into a contract to say that for breach of contract, and the re-carrying out of it was beyond turn of £25 deposit paid in her control.

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—Harriette Underhill, N. Y. Tribune.

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PARIS

Paris, July 13.
A new system of turning scenery, for rapid changes, invented by Charles Granval, is being tested at the Comedie Francaise, and if feasible will be used for the revival of "Hamlet" next season.

Estimates are being asked for the building of a municipal theatre at Casablanca, Morocco.

"La Belle Polonoise" the German operetta by Jean Gilbert, at the Cigale for a summer trial under the management of Marcel Leonard, was formerly given in Paris under the title of "Menages Polonais." The present version is trivial and poorly produced.

The annual trials at the Conservatoire of drama and music terminated in July have this year proved unsatisfactory. The few candidates from the tragedy class were particularly poor and no first prizes have been accorded.

Vilbert and Mme. Edmee Favart will hold the leads in the revival of the operetta "Manzelle Nitouche" at the Theatre-Antoine in September. There is no truth in the report of Antoine resuming control of the theatre bearing his name. The lease is at present held by Baron Henri de Rothschild.

Flo Ziegfeld is taking the cure at Aix les Bains, accompanied by J. Leonard Replogle and other friends. Ziegfeld talks of producing a show in Paris, if he can find a suitable theatre. He is tempting a new cabaret dancer Germaine Roy, whom he saw as a partner of Jean Col at Monte Carlo, to sign for New York, but so far the girl flatly refuses.

A gymnast aged 36 known as Derby (Van Chaepeael being his real name) performing in the road circus Houcke, at Amiens, was the victim of an accident last week. The leather of the apparatus, by which he remained suspended by his teeth from a high trapeze, broke and he fell on to a board flooring being prepared for the ensuing cycling act, fracturing several ribs.

"Le Rancon," by M. Jouvin, is due at the Gymnase within a few days.

Paris Theatres.—Opera, Opera Comique, Comedie Francaise (repetoire); "Peg o' My Heart" (Antoine), "Span of Life" (Gaites), "Mr. Dumollet" (vaudeville); "La Femme Masquee" (Gymnase), "Lyons Mail" (Porte St. Martin), "Secret de Polichinelle" (Renaissance), "La Famille Benoiton" (Ambigu), "La Bouche" (Daunou), "Phi-Phi" (bouffes), "Waltz Dream" (Ba-Ta-Clan), "Belle Polonoise" (Cigale), "La Mascotte" (Mogador), "Une Femme couchee" (Nouveaudes), "La Femme de mon ami" (Athene), "La Perle de Chicago" (Arts), "Seconde Nuit

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MONTREAL

By JOHN M. GARDINER

IMPERIAL—Vaudeville.
LOEW'S—Vaudeville.
DOMINION PARK—Open air attractions.
PICTURES—Capitol, Capitol Opera Co. Feature, "The Good Provider." Allen, Allen Concert Co. Feature, "The Woman He Married." Strand, feature, "Afraid to Fight."

The Montreal theatrical season of 1922-23 will open at His Majesty's Monday, Aug. 28, when Marc Klaw's musical comedy production, "Hunky Dory," will be presented here for the first time.

A special dispatch to Montreal announces the death of Mrs. Edward Cotes, well known newspaper correspondent, at Ashland, Surrey. In



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her early days in journalism she wrote under the nom de plume of Sarah Grafton.

The British censor has banned incidents in Victorian plays, according to a cable received here. The dispatch says:

How much time must elapse before the life of an English monarch becomes history and fair game for the dramatist?

This point has been raised by the action of the Lord Chamberlain, who is also censor of the English stage, in refusing a license to a play dealing with incidents in the life of Queen Victoria when she was a young bride.

"We do not wish to cause any possible offense or pain to living people," is the official reason for banning the play. But the author and producer say it contains nothing that has not been told in Creevy's Memoirs or "The Queen's Journal," and more recently in Lytton Strachey's books, and within a few weeks the play will be published in book form.

The censor, however, is adamant, and it is being whispered about that the royal family has a deep-seated objection to the characterization of their immediate ancestor in a stage play.

Montreal next week is to have an addition to the inhabitants of her Zoological Garden. Or, rather, two of the present inhabitants, who have been living in retirement as befitting their tender years, are to make their debut next week. These are the two young lions presented by Mayor Martin to the city zoo.



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SYRACUSE, N. Y.

By CHESTER B. BAHN

George Davis of Boston, Mass., carnival employee with a carnival organization playing East Rome under the auspices of the Loyal Order of Moose, was injured when he was whirled around the pole sustaining the seaplane attraction, 40 feet from the ground. His sleeve caught in the machinery while Davis was seeking to fill the oil cups.

Oscar R. Whitehead, former picture actor, imprisoned in the Mattawan state asylum for the criminal insane, has lost a habeas corpus suit brought to gain his freedom. Whitehead's arrest resulted from the kidnapping of his 12-year-old niece seven years ago.

Although vaudeville has been discontinued at the Palace, Watertown, the city will not be without its amateur vaudeville nights at the Olympic Monday and Friday.

Oscar L. Weigel, long connected with Norwich theatres, was appointed manager of the Strand there this week.

"The Passing Show" at the Avon.

Watertown, week Sept. 6, Jefferson county fair. There will be no midway at the fair.

BASTABLE—Professional Players, Inc., in "The Mikado," second week. First time in history of local stock, musical or otherwise, production has held over. Jefferson de Angellis, Marta Wittkowska and Detmar Poppin starring. "Pinafore" next week. Fourth week of Players, sponsored by local theatregoers and society folk, designed to produce comedy opera with casts combining recognized Syracuse stars. Any profit will go to charity. The Syracuse Opera Association, which pioneered the light opera field here, signed a pact with the Players this week as a result of which the association's talent will be used in future productions.

B. F. KEITH'S—Pop vaudeville. **STRAND**—"Delicious Little Devil" and "Nanook of the North." **ROBBINS-ECKE**—"Get-Rich-Quick Wallingford." **EMPIRE**—"A Woman of No Importance." **SAVOY**—"Hall the Woman." **SYSTEM**—"The Forbidden City." **REGENT**—"Turn to the Right." **RIVOLI**—"The World's Champion."

Thomas A. Crough, who quit as manager of the Crescent here during the late winter to become treasurer of Keith's 105th St. house in Cleveland, was married in the Ohio city last week to Hilda Sampler of Cleveland. The bride was formerly secretary to William Brown, manager of the Cleveland house and formerly assistant manager of B. F. Keith's here.

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THE KICK-BACK

First F. B. O. release starring Harry Carey. Usual western type. Story by Carey, adapted by George Edwards-Hall. Directed by Val Paul. Released by F. B. O. at the Capitol, New York.

Harry Carey.....Harry Carey
White Horse Harry.....Henry B. Walthall
Chalky Kyles.....Charles J. LeMayne
Paul Harris.....Vester Pegg
Ramon Pinello.....James O'Neill
Conchita Pinello.....Mignonne
Nellie.....Ethel Grey Terry

While it may be flattering to Harry Carey as a star to have the first of his productions to be released through the F. B. O. (Robertson-Cole) shown at the Capitol, New York, it does not look like good business on the part of the distributors of the picture to place it there. It is putting Carey, who has always been a consistent movie maker in a certain type of houses, into competition with the best in films, and even while that best is none too good at present, Carey in this present production does not profit by the comparison. He has made better pictures than the current offering, in the past with Universal.

"The Kick Back" is one of those pictures that undoubtedly make good with the Carey fans in the popular priced houses where they have a daily change of program, but it hardly "thrusts" the picture for Broadway and the week run houses. That was reflected in the Capitol's business the first day of the week when the picture was shown.

The story is a western with Carey as the cowboy hero. He is about to marry one of the waitresses in the only restaurant in a little cow town. He owns a ranch and the only water hole for miles around. Others have their eye on the girl and the ranch and they frame him, so that he'll get into trouble with the Mexican authorities when he goes out to perform a job for the schemers, bringing horses across the border for them. The papers that they supply him are forged and the Mexicans are tipped off in advance. The result is that he is captured after he has killed one of the Mexes and sentenced to be shot. He escapes and returns to his home, to discover, meantime his ranch has been located on by others and his girl's mind poisoned against him. He goes out after one of the schemers and beats him up, with a feud declared which results in a shooting affray a few hours later. Harry gets his man but the law gets Harry and there is going to be a lynching in the town when the Rangers arrive and save him.

The next shot shows the happy ending. A man who has committed murder on two sides of the border evidently goes free because he gets married.

It's a thin story at the best and while the direction is fairly good at times it cannot save the tale or the continuity.

There is one thing the picture discloses, a girl who looks as though she is going to make her mark in pictures. Programmed simply as Mignonne, she looks like a find in the role of a little Mexican girl.

Fred.

MYSTERIES OF INDIA

Paramount feature presented by the Hamilton Theatre Corporation; distributed through Famous-Players. Directed by J. May.

Princess Savitri.....Erna Morena
Prince Ayaz.....Conrad Veidt
The Yogi.....Bernhard Gotzke
Myra.....Lia de Putty
Carl Berglund.....Olaf Foss
Laura Valmy.....Mia May
Robert Allen.....Paul Richter

The "Mysteries of the World" series was generally supposed to have ended delving into foreign mystery-melo-dramatic films. But with the release of this one it seems somebody is a bear for punishment and wants the film fans in on it. This picture, understood to have been made in Germany, holds many a similarity to its named predecessor, including lavish settings, improbable escapes from situation after situation, mediocre direction, surmounted by a scenario emphatic in placing the leading cast members under perilous difficulties and extracting them through the means of a religious fanatic embodied with supernatural power.

Photography predominates as the most worthy asset. There are numerous callings for trick stuff (none of which hasn't been seen before) with the camera and showing occasional scenic exteriors of note with the best of the magi "shots" happening when the girl walks through a den of tigers, supposedly protected by him of the highpowered eyes. The cats are within a yard or two and then back away. Beyond that, the film simply grinds along to its finish minus any qualities making an audience care much just what happens. It incidentally chased a few patrons out of the initial afternoon show at the Rialto.

The story revolves around a pledge of friendship entered into by two Englishmen and the Prince of Eshnapur, while attending college. The picture's start has the Prince as a jealous husband of a wife, infatuated with one of the bonded trio. Robert Allen, now stationed in India. The remaining member is an architect living in Switzerland. Action starts when the head of the realm discovers the affair between his wife and friend, whereupon he decides to bury his wife alive, meanwhile calling forth the Yogi who buried himself before a temple and has been in a religious trance for

weeks, to aid him in seeking something new in revenge. The most suitable choice is the burying of the wife alive, hence sending for the third member of the triumvirate who is to build a massive tomb as his donation towards upholding the pledge.

The "catch" comes with the designer also being tied with a financee who traces his mysterious departure from Switzerland to Eshnapur, where the Prince grabs her as a hostage when the boy friend refuses to build and carry out the prescribed happy burial thought. At the same time, members of the palace are chasing the odd angle of the threesome with orders to bring him in alive so that he won't miss any of the festivities to come.

The Yogi evidently sees no percentage in continuing under contract to a guy with such intentions. He switches his Conan Doyle influence to the opposition, and has sufficient to protect the engaged couple from harm, but makes no effort to save Allen when he is shown the way out through the tiger emporium. Which also takes both characters out of the picture and allows for not a bad brief bit of camera work in the attack of the animal upon the man.

The finale arrives when the architect and his fiancée frame to save the wife and get away over the mountains, where the inevitable pass-and-only-way-out is encountered. This scene has the man carrying the wife of the Prince over a rope bridge, with the other woman cutting the strands after they cross and just as the pursuers arrive. Whereupon the Princess casts one look at her master, decides there's been enough excitement on her account and takes a dive over the cliff.

The final dimming out had the Prince reduced to a beggar, either because of the incident or the price his former pal quoted on the tomb, which is finally built. The engaged couple coming down the steps stop to look the bedraggled figure that was once a Prince, shaking their heads while registering an "it's tough" expression. Mayhaps a fitting climax.

Whatever chance the picture will have is not enhanced by the title, which suggests a travelogue or something on that order. Watching it will certainly not improve the impression.

With the scarcity of features this summer and the mid-season's heat, it may have been thought feasible just at this time, to insert this foreigner into the Rialto, on the presumption that the smaller towns which in a way stood for "The Mysteries of the World" in its several dull parts, will take this one, whole, in five reels and pay for it on the further presumption it didn't cost much in the first place to bring over.

Skig.

HURRICANE'S GAL

Allen Holubar feature, with Dorothy Phillips starred. Adapted from Harvey Gates' story by Holubar, who directed. At the New York Strand, July 23.

Lola.....Dorothy Phillips
Steele O'Connor.....Robert Ellis
Chris Borg.....Wallace Berry
Cap'n Danny.....James O. Harrow
Phyllis Fairfield.....Gertrude Astor
Sing.....William Fong
Lieut. Grant.....Jack Donovan
Mrs. Fairfield.....Frances Raymond

Deep-sea melodrama with a whirlwind finish after a rather quiet start. Allen Holubar has packed an amazing amount of screen thrills into the second half of the picture, which promises to be a notable summer release on the First National list. Its only defect is that one common to adapted novels—it has two stories. From the opening to the fight with the revenue cutter is a pretty complete story. From the beginning of the action in San Francisco to the end is another.

But things move so swiftly toward the end that one forgets the story in absorption in the incidents. Some are rather hard to swallow, such as the swift conquest of the hard-boiled girl sailor by the stow-away and her sudden transition later to the ownership of a San Francisco gambling palace, but one hasn't time to object to these liberties with plausibilities. There's too much that's interesting happening on the screen.

The story opens on the three-masted schooner "Tahiti Belle," from Hong Kong to San Francisco. Capt. Dongy in command, under the owner, Lola, daughter of the deceased Hurricane, a one-time smuggler and hero of a thousand crimes on the high seas. Steele O'Connor, who later turns out to be a secret service man tracking smugglers, is a stow-away, and is almost drowned in a leaky compartment of the ship. On his release he is turned over to the brutal mate and well battered about until he fights back and knocks a few of the tough crew, including the mate, for a goal. At the same time Lola grows to love the stranger. All this deep stuff is interesting and includes a great deal of scenic beauty, in addition to the familiar rough-and-ready fighting associated with screen sailing ships.

Reaching San Francisco with a contraband cargo, the "Tahiti Belle" tries to slip through, but is checked by a waiting revenue cutter. A gorgeous fight ensues, in which Steele lines up on the revenue men's side and discloses himself as a secret service man. Somebody throws a firebrand into one of the hatches, and the ship burns to water (probably a model was used

for the purpose, but the trick was nicely turned).

Lola escapes and takes refuge in her San Francisco gambling place, another legacy from the late Hurricane, there to plot vengeance against the traitorous Steele, who, it transpires, is engaged to a society queen. Lying in port is the "Samoa Belle," sister ship to the "Tahiti Belle," and the property of Lola. She schemes to kidnap the society queen and take her to the South Seas in revenge.

Here's where the picture goes into high. The "Samoa Belle" gets to sea with Steele's fiancée before the revenue man learns of the plot. He puts a real navy destroyer on the trail, while he gives a chase in a navy hydroplane. Just out of port the same brutal mate (vividly played by Wallace Berry) decides to seize the two women and sail away to a desert isle in the China Sea, there to establish a kingdom. The women are trussed up and locked in separate cabins, and the mate goes below to attack Lola just as the black smoke of the destroyer and the roar of the aeroplane get into the picture.

The crew gives battle to the plane with anti-aircraft guns. A seeker of screen thrills will get an eyeful when the plane turns over half a mile in the air and then plunges into the sea. This bit has a powerful kick and apparently is on the level as far as the plane plunge is concerned. The crew concentrates its fire on Steele in the water, but is distracted by the arrival of the destroyer, unquestionably a sure-enough government craft.

The destroyer comes alongside the "Samoa," with gobs and lawless smugglers fighting hand to hand in a highly realistic combat. The war-craft edges in until the gobs can leap aboard the schooner. Rough and tumble all over the decks, an exceedingly spectacular screen battle. These are the high lights, and they make a whale of a finish to an exciting picture. The swift chain of events starts with a storm at sea after the "Samoa Belle" has put to sea. This is perhaps the first time a deep-sea storm has been adequately screened. It may have been studio tank trickery, but the illusion of a terrifying storm at sea was complete and it delivered one of the biggest thrills of the thrillsome picture.

The production, particularly in its second half, stands out like a lighthouse among the summer releases.

Rush.

BORDERLAND

A Paramount five-reel feature with Agnes Ayres starred. Story by Beulah Marie Dix; directed by Paul Powell. Presented by Adolph Zukor at the Rivoli, New York.

Spirit.....Agnes Ayres
Dora Becket.....Milton Sills
Edith Wayne.....Fred Huntley
James.....Bertram Grassby
William Becket.....Casson Ferguson
Francis Vincent.....Ruby Lafayette
Clyde Meredith.....Sylvia Ashton
Ellen.....Frankie Lee
Mrs. Conlon.....Mary Jane Irving
Jimmy.....

A more or less imaginative story that professes to wander into the spirit realms, smacks somewhat of miracle stuff and preaches a sermon. Even with all of its touches of "the other world" there is enough of the materialistic in it to hold attention. But, as with all pictures where the author and director try to carry on three different themes at one time, the action is draggy and this production is no exception to the rule. It is a picture the exhibitor can put over with freaky exploitation, but not in hot weather. It makes an audience think, and the majority of picture house audiences don't want to think; they are more apt to want to forget, especially on the nights when the mercury is headed for the top.

Some money was expended, and the picture is done flashily, but still without heavy sets.

Beulah Marie Dix provided the story, which opens with a peek into the region supposed to separate this world sphere from the Pearly Gates. The region where those that have transgressed the laws of God are punished, and here a poor lost soul is shown wandering in a search, the fulfillment of which is to mark atonement for worldly sins. Back on earth the great-granddaughter of the wraith is passing through an experience that about parallels a tragedy occurring 70 years earlier. The spirit is permitted to return to the world to prevent a recurrence, and her success in this purges her of her sins and she is permitted to pass on to the higher sphere.

The modern touch is furnished by a quartet of players. Naturally, Miss Ayres, as she plays three roles, is one; Milton Sills plays opposite, and the others are the young son of the couple and the heavy, played by Casson Ferguson. The star takes the role of a silly young wife who craves outside admiration, which leads her into an affair with her husband's cousin. They plan to elope and she sends the young son to boarding school. On the night the runaway is set for she makes a rendezvous at her former family home. While there the spirit is shown returning to earth, and in an effort to deliver the message of warning a miracle is performed. An old servant who has been a paralytic for years is made to walk and recite to the erring wife the details that occurred

years before under similar circumstances. This has the effect of awakening the woman to a realization of her duty toward her son, and she starts to the school where he is arriving just in time to save him from a fall that would have meant his death. The father also, long-some for the boy, arrives at the school, and a reconciliation follows. It's a lot of improbable hook, but dressed up in a way that a certain class of picture house patronage will like, but it is hardly a knock-out picture for full-week runs.

Fred.

DEUCE OF SPADES

Charles Ray production (First National). Scenario made by Richard Andros from the story "Weight of the Last Straw" by the late Charles E. Van Loan. Ray director. Five Reeler.

Amos.....Charles Ray
Sally.....Marjorie Maurice
Jenkins.....Lincoln Plumer
Bouncer.....Dick Sutherland
Greasy Joe.....J. P. Lockney

The picture is an amusing comedy in the familiar Charles Ray style with wild western settings, except that the usual rough riding is absent and the emphasis is put on the comedy role of the star. It's a good Ray part, strengthened by a multitude of well done Bred Harte types. Averages well in the Ray list for natural, wholesome comedy, centering on the bungling of a boob youth from the east surrounded by mining camp card sharps.

Amos sells out his Boston restaurant and goes to Montana seeking adventure and business opportunity. He stops in a hash house in Little Butte for a meal and is held up and robbed by the discouraged production, who at gun's point makes him sign a bill of sale "to make it legal." Amos makes the best of it and with the aid of Sally the waitress reforms the hash house along Boston lines.

There are several very amusing passages in which Amos tries to

marry off Sally to sundry tough characters, unconscious that he loves her himself. In a year Amos has saved enough to make a visit to Boston, but at his first stopping place he is fleeced by a couple of card sharps on the simple "deuce of spades" game—wherein the dealer's confederate persuades him to bet that the dealer cannot pick the deuce out of the cut and shuffled deck.

Broke, he must go back to Little Butte, but the news of his fall has preceded him. When he gets to his restaurant the local jokers have plastered and festooned the place with deuces of spades and the whole town is laughing at him. He visits the Butte dance hall and is solemnly greeted although the jokers are bawling with haw haws. Accompanied by suppressed laughter, Amos looks 45s he can get and goes to practicing shooting at a deuce of spades. He can't hit the card from ten yards, but he sticks his finger through the pasteboard and the locals are impressed by the evidence of his marksmanship.

Thus encouraged by an atmosphere of respect that results from his trick, Amos is ready when the same two sharpers who robbed him appear in his restaurant. He holds them up at the point of his new five-shooters, makes them eat sandwiches made out of slices of bread with a deuce of spades between them and forces the return of his bankroll. Thus having established himself in the community as a person not to be trifled with, Amos takes courage and wins the beautiful Sally.

Arthur S. Kane sponsors the production. It is full of the small touches that help. There are numerous amusing character bits and atmospheric angles that contribute greatly to the total effect. Besides which the story is rich in capital comedy material, which has been preserved.

Rush.

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- 1 SEPTEMBER 10: "QUEEN OF THE MOULIN ROUGE." Ray C. Smallwood's Pyramid production of Paul Potter's great play featuring Martha Mansfield, Joe Striker and Henry Harmon. Art direction by Ben Carre. A tremendous melodrama.
- 2 SEPTEMBER 17: "TIMOTHY'S QUEST." A Dirigo Films, Inc. production of Kate Douglas Wiggin's world-known story. Directed by Sidney Olcott. Production Manager Charles M. Seay. Scenario by Katherine Stuart. A combination of "Daddy Longlegs" and "Rebecca of Sunnybrook Farm." A heart story. All-star cast.
- 3 SEPTEMBER 24: "FOOLS OF FORTUNE." An A. B. Davis production written and titled by W. C. Tuttle and Directed by Louis Wm. Chaudet. The biggest laugh melo-comedy drama of the past two years. Marguerite de la Motte, Russell Simpson, Tully Marshall, Frank Brownlee and Jack Dill in the cast.
- 4 OCTOBER 1: "THE WOMAN HE LOVED." A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast including Marguerite de la Motte, William V. Mong and eight other well-known players.
- 5 OCTOBER 8: "WHEN THE DESERT CALLS." A bigger, stronger, better known drama than "The Sheik." A Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. A tremendous romance of the desert.
- 6 OCTOBER 15: "THE PILLAGERS." A story of the far north bigger than "The Spoilers" with an all-star cast of seven big principals. An A. B. Davis production directed by Louis Wm. Chaudet and edited and titled by W. C. Tuttle, the author of "Fools of Fortune." Romance and melodrama.
- 7 OCTOBER 22: "THE HOUSE OF SOLOMON." Starring William H. Strauss supported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. This is the greatest Jewish comedy-drama ever made. It is a combination of the pathos and beauty of Peter Grimm and the humor and philosophy of Abe Potash. Produced and presented by Carl Krusada from the story by Val Cleveland.
- 8 OCTOBER 29: "FLAPPER LOVE." From Eugene Walter's newest play, "The Flapper," to be presented this fall on the New York stage. An all-star cast including Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger, who made the Marion Davies success, "The Bride's Play."
- 9 NOVEMBER 5: "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. This is the man who produced "When Dawn Came," a screen production that set the entire country talking. With an all-star cast of six big names.
- 10 NOVEMBER 12: "THE DEERSLAYER." Another of James Fenimore Cooper's Leatherstocking Tales. Produced at Glacier National Park by Sacramento Pictures Corporation with entire tribes of Crow and Blackfoot Indians giving the picture the reality it deserves. A story of romance and adventure.
- 11 NOVEMBER 19: "MILES BREWSTER AND THE SUPER-SEX." A Frank R. Adams production personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan and the Saturday Evening Post.
- 12 NOVEMBER 26: "AT THE CROSSROADS." starring Seena Owen. This is Harriet Comstock's tremendous new domestic novel that is one of the best sellers today in the forty leading cities of America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.
- 13 DECEMBER 3: "THE GREAT CITY." A tremendous melodrama of New York's night life; its dance palaces, its bright lights. A cast of big names and a big director. Produced at the Whitman Bennett studios under the personal supervision of Whitman Bennett.

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In Canada: Canadian Releasing Corporation, Limited

FORGET ME NOT

A Louis Burston production in five reels released by Metro. Story by Henry R. Symonds, script by John B. Clymer, directed by W. E. Van Dyke. Presented at the Criterion, New York, for a run.

The Mother.....Irene Hunt
The Father.....William Machin
The Girl.....Beatrice Burnham
The Boy.....Garth Hughes
The Musician.....Otto Lederer
The Other Girl.....Myrtle Lind
The Dog.....Queenie

A corking sob special which, if it is properly handled, may develop into a strong box office weep drama as "Over the Hill" did. It has that particular type of heart appeal sure to please the women, and the chances are the Metro's tie-up in New York with the orphan asylums will help to put over the production. The picture looks strong enough to go into any of the week stand houses and get money if exploited to its full strength by the exhibitor.

The cast is fairly strong, with Beatrice Love and Garth Hughes as the youthful stars of the picture. The two play the roles of orphans who are sweethearts while inmates of an asylum. They are parted when taken to different homes, but in time are reunited.

At the opening of the story the asylum is shown with Miss Love as one of the older inmates acting as a little mother to the other par-

entless kiddies. The two youngsters and she are the last two youngsters left after a drive to find homes for the youngsters.

He is finally adopted by the mother of the girl, and by the latter being passed up by all the child seekers because she is a cripple. Finally a supposed blind musician, who each day would give the kiddies a concert from the other side of the wall of the asylum, dis-

covers her alone and sobbing and hears her story, which causes him to adopt her. In time she develops into a talented violinist under his tuition and on the night of her initial concert is discovered by the boy.

There is a tremendous quantity of pathos throughout the picture and that will be its greatest appeal.

Fred.

TROOPER O'NEIL

A William Fox five-reel northwestern without snow, with Charles Jones starring. From the story by George Goodchild; script by William K. Howard; directed by C. R. Wallace and Scott Dunlap.

Trooper O'Neil.....Charles Jones
Marie.....Beatrice Burnham
Pierre.....Francis McDonald
Black Flood.....Claude Payton
Rodd.....Sidney Jordan
Paul.....Jack Rollins
Jules LeStrange.....Karl Formis

Here is a northwestern mystery screen play that is a corker for suspense. In that regard it is different from the rank and file of northwestern tales in film form; also distinctive because it hasn't a lot of

snow scenes. It has the Fox star, Charles Jones, as its principal player, with dainty Beatrice Burnham supporting him. The direction was capably handled by C. R. Wallace and Scott Dunlap. The picture looks good enough to play any of the houses that are running features from one to three days.

There are touches where the detail is slightly overlooked, but the incidents will not be caught by the average film audiences. Also Jones at times is prone to overact, but otherwise he looks like a corking bet for outdoor stuff.

The story is of a trooper of the Canadian Northwest Mounted who is sent out to investigate a murder. A rookie accompanies him. He visits the scene of the crime and makes his deductions, which are to the effect that the person who did the killing was wounded in the right side. Later when he has fallen in love with a girl of the neighborhood and embraces her, he discovers that she is wounded in exactly that spot. He arrests her. While taking her to jail the real culprit makes a dying confession and clears her. Prior, there was in the minds of the audience a doubt as to who really committed the crime. They had four people whom they might suspect, and the picture had them guessing.

That is where the direction counted most. Putting a mystery of this sort over on the film isn't an easy matter.

The opening of the picture has a corking fight in the mountains in which the star and Claude Payton, as the heavy, mix in great style. A couple of other fights also help out. The picture for the greater part is shot in exteriors with the photography fairly good.

Fred.

THE HARDEST WAY

Society play of feature length made in France by Fannie Ward and marketed in this country by the Joan Film Sales Co. The supporting company appears to be made up of American and French players, including Red McDougall and M. Signoret. Story by Henry Kistenmaeckers. Half of double feature bill at Loew's New York, July 21.

Here is a first-rate exposition of the reason few films of French manufacture reach the American public. It has as its star an American actress of great experience and considerable drawing power, but the picture isn't there. It has breaks that no American director could allow to happen; its action moves haltingly and slowly, and worse than anything else, the story is dull and uninteresting.

The footage is padded out with every known device to eat up celluloid. Action is repeated without apology or reason, and the story development at times moves back-

ward or forward erratically. As an example, just one of the big dramatic passages is approaching, the heroine goes from the steamship saloon to her stateroom, changes her wraps, goes up to the moonlit deck and spends 50 feet or more in looking over the water. Then she returns to her stateroom to change her wraps again and returns to the saloon. The action is mere crude padding. It has no relation to the story and might as well have been cut out in toto. The rest of the picture is filled with the same sort of stuff. There has been no effort to economize interest or footage, and before three reels have been projected the audience is weary.

The photography is technically splendid. So are the sets. But the French makers have not learned that these elements alone do not make a picture for the American market. It takes two reels of stalling and laborious planting to get the tale started at all, and even then nothing happens that could be called vigorous screen action. The picture is just aimless wandering.

The director and author, by way of illustration, couldn't be satisfied with introducing the hero as an American in Paris, but had to explain in detail that he was a banker and had a war record which is disclosed in numerous fade-backs. Everybody else has to be introduced with similar elaboration, and it becomes tiresome.

Ellen Olcott (Miss Ward), beloved by the hero, Jack, is the daughter of an American shipping magnate, and his social intimates are two French ship owners. Along about the middle of reel two it is disclosed that Father Olcott has ruined himself by a passion for gambling. He starts back for America on one of his own ships, apparently a luxuri-

ous passenger liner, although there are no passengers except Olcott, Ellen and one of the French ship-owners. Father and the Frenchman play for high stakes on the trip until father runs out of funds and gives his guest a check for \$30,000, worthless because father knows he is bankrupt.

When the Frenchman goes to bed father enters his stateroom armed with an automatic, determined to recover the check, but is prevented by Ellen. The French ship owner finds Ellen in his cabin, and, mistaking her purpose, tries to make dishonorable love to her. Father meanwhile has returned to his own stateroom and committed suicide with a hypodermic needle, although why a bankrupt for millions should be so disturbed over a \$30,000 debt does not appear.

The girl orders the ship back to Havre while the Frenchman, basing his action on the girl's appearance in his cabin, determines to disclose the affair to her fiancé, Jack. Ellen cannot clear herself, because her father had left a letter begging her not to reveal his guilty intentions against his guest. Back in Paris, Ellen goes to the Frenchman's home to plead with him not to tell her lover of the incident, and the Frenchman again tries to urge his dishonorable suit. There is a struggle, and a falling statue knocks him unconscious. The girl thinks she has killed him and is terrified with the prospect of arrest. In the end her innocence, both of the cabin affair and the injury of the Frenchman, are cleared up, one by the unintentional reading of the dead father's letter and the other by the recovery of the injured man and his admission that the blow that almost laid him low was accidental.

Rush.

MOONEY VIEWS CONDITIONS

Paul Mooney, general sales manager of the Louis B. Mayer productions, returned to New York this week after a trip through the "bad belt" in the middle west. Mooney visited Cleveland, Cincinnati, St. Louis, Kansas City, Des Moines, Omaha and Chicago in two weeks. The outlook in those towns, which are the key cities of the middle west territory, is for a revival of business generally in the fall, says Mr. Mooney.

According to bankers in the territory the savings accounts have been on the increase during the summer and the crops are said to be bumper ones along the corn belt. The answer to conditions in the exhibiting field, according to Mooney, is found in the fact that no one of the exhibitors with a good theatre is in the market to dispose of his property.

An odd cause for action is involved in the \$15,000 damage claim for injuries filed in the New York Supreme Court by Clementine Simpson against the Fox Film Corp. The plaintiff alleges that on May 22, 1922, Fox was the lessee of the Lyric, New York. That at 8.25 that evening motion pictures of the exterior were taken, a powerful light and a hose or a cable stretched across the sidewalk being used for that purpose. Her alleged injuries were caused by tripping on the hose or cable through the strong light, which was focused on her, temporarily blinding her.

INSIDE STUFF

ON PICTURES

On Broadway, between 51st and 52d street, are two stores, each giving free demonstrations of radio or other talking performances.

Arthur James has retired as editor of the "Moving Picture World." It was at first reported he would settle in the Hays office, but this has not materialized. Bob Welsh replaces James on the "World." He was formerly managing editor of the "Motion Picture News," and from there became advertising director of the Wid Gunning film enterprise.

An independent promoter of personal appearances for picture stars has been feeling out the exhibitors in the Middle West territory on the advisability of a tour on the part of Fatty Arbuckle. In the event that he can secure some 20 or more exhibitors in the cities in Ohio, Kansas, Missouri and Illinois, it is possible that the comedian will make a trip through that section of the country together with one of his late pictures.

A picture star wanted to play poker. Mrs. Star is deadly against her husband playing cards outside his own home. The star informed his spouse he was going for a night's fishing. Breaking up the poker game at his club, the star started for home around 4 a. m., but could find no fish market open. It was 7.30 before the fish man arrived, but when he reached home the picture evader had a whale of a lot of fish.

Two investigations into the alleged grafting in the orchestra organization of one of the largest Broadway picture houses are in progress. One is in the hands of the Federal income tax authorities, and the other through the local of the musicians' union. According to one version, the contractor was discovered to have had a substitute player indorse the check of another musician, and taken a cut from the salary paid by the house as his commission. When faced with this he is said to have alleged the orchestra leader was obtaining \$10 a week from each of the men in the orchestra and splitting it with the managing director of the house. This was discovered to be simply a defense on the part of the dismissed employee, according to the house management, who called in the executives of the local union and insisted on a full investigation. The Federal authorities are said to have obtained an inkling of the row and checked up the income tax returns of a number of the musicians to discover if anyone was getting either a cut from the musicians' salaries or the musicians were falsifying their returns, whereupon a fuller investigation, which is now in progress, was ordered.

Considerable of an inter-office row is on in Paramount over the title, "The Mysteries of India," bestowed on the big foreign feature pre-released at the Rialto, New York, this week. The picture is of eight reels. When shown to New York exhibitors they were unanimous in stating that the title was too much of a "serial" nature. They fought the New York exchange heads on booking the picture with the title if had, and stated that they would change it for their own houses in the event that it was not changed by the distributor. The next result was a change of title which would make a difference of anywhere from \$100,000 to \$200,000 one the bookings. With this in mind the New York exchange executives tried to get the home office to change the title late last week, but without success. One of the new titles suggested for the production was "Above All Law," which phrase occurs in one of the spoken titles. Several of the exhibitors said they were going to use that title whether the company liked it or not, and that they would subordinate the "Mysteries of India" title.



ONCE in a season we get a picture as fine as this. For simplicity of theme, originality of development and flawless presentation it comes close to a classic. A triple action plot, full of novelty.

—New York American.

"One of the most interesting pictures of the year."

—New York Tribune.

"One of the really splendid things we have seen in motion pictures. What a joy it is to come upon anything so fine!"—New York World.

A beautiful drama of passion and sacrifice. Milton Sills heads the fine supporting cast.

ADOLPH ZUKOR PRESENTS

Agnes Ayres

"BORDERLAND"

Story by Beulah Marie Dix Directed by Paul Powell

Three column press ad above. Mats or electros at exchanges

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
New York, N.Y.

CAPITOL, IN BROADWAY SLUMP STANDS OUT WITH \$34,000 WEEK

Chaplin Revival, "Shoulder Arms," Given Credit—Times Square Picture Houses' Best Business Early in Week—Week-end as at Legit Theatres—Houses Playing Specials Had Bad Spell

General slump along Broadway last week in the picture theatres as against the business of the previous week. But one exception, the Capitol, where the receipts jumped \$3,000 over those of the week before and under most peculiar circumstances. The Capitol's feature attraction was the war-time Chaplin comedy, "Shoulder Arms," originally given its pre-release showing on Broadway in October, 1918. The picture had not played a single date in the New York territory in 20 months, according to the local First National exchange, yet with a slump in business on in the other houses, the comedy attracted a gross of \$34,000.

The managements of the various picture houses in the Times square section are discovering the public is varying in the days that it attends those theatres. This summer has brought to the picture theatres the same condition as prevailing at the legitimate houses. The first few days of the week bring the big business, and the week-ends are off, with Fridays and Saturdays the low ebb in receipts.

At the Strand last week where the remade "A Fool There Was," the William Fox second special here, was the attraction, business was not on a par with that attracted by Fox's "Fast Mail." "The Fast Mail" production gave the Strand the best week's business it had had in over two months.

At the Rivoli and Rialto the receipts were below those obtained the previous week, but the Central, with "The Storm" in its third week, almost held its own. This is the final week of the picture on Broadway, with "Human Hearts" scheduled to come in there Sunday.

Houses playing specials were off last week. The R.-C. feature, "In the Name of the Law," dropped below \$6,000 at the Cohan, and the two Fox pictures on 42d street, "Nero" at Lyric and "Silver Wings" at Apollo, dropped down in receipts.

This week Metro staged a terrific exploitation campaign in behalf of "Forget Me Not," the Louis Burston feature which opened at the Criterion Sunday, following "The Five Dollar Baby" at that house. All of the Fifth avenue bus lines are carrying banners for the attraction, and in addition a tie-up was effected with the various orphanages around the city. Special morning performances with orphans as guests, and another tie-up with a chain of candy stores whereby tickets are being sold there and a quantity of candy donated for the kiddies, according to the amount of seats sold.

Estimate for last week:
Apollo—"Silver Wings" (Fox Special) (Seats 1,200; scale \$1.65) (11th week). Business took a drop last week because of general slump. Gross little better than \$2,100.

Cameo—"Sherlock Holmes" (Independent) (Seats 550; scale \$5-75) (6th week). Picture held in because of special arrangement between producers and house management. Business not unusual during last two weeks, with gross around \$2,200.

Capitol—"Shoulder Arms" (First National) (Seats 5,300; scale, mats. 35-55-85; eves. 55-85-\$1.10). This Chaplin comedy, first released in 1918, proved top business getter of street. Show surrounding fairly good and gross went \$3,000 better than previous week with new picture. Total slightly better than \$34,000.

Central—"The Storm" (Universal Special) (Seats 960; scale 55-75) (4th week). Final week on Broadway. Last week grossed \$6,500. "Human Hearts," another U production, goes in Sunday for four weeks until the U lease expires and house revert to Shuberts.

Cohan—"In the Name of the Law" (Robertson-Cole-F. B. O.) (Seats 1,111; scale 40-50-85-\$1) (3d week). Business dropped over

\$1,000 under opening week. Gross last week just over \$5,000.

Criterion—"Five Dollar Baby" (Metro) (Seats 886; scale 55-99). Last week fourth and final week with business pretty badly shot, gross not going to \$3,000. "Forget Me Not" opened Sunday and looks as though going to prove business getter.

Lyric—"Nero" (Fox Special) (Seats 1,400; scale \$1.65) (10th week). Picture to remain until Aug. 31, followed Sept. 1 by "A Little Child Shall Lead Them." Business last week below that which picture has been doing last few weeks, with gross slightly above \$3,000. Heavy advertising campaign with special stunts in various sections of Sunday papers did not seem to have effect of pulling extra business.

WEATHER CHANGE IN PHILLY BRACES UP BIZ.

Lack of Good Features Felt
with Break—Building
Up Stanton

Philadelphia, July 26.
Better business was reported last week and the general opinion is the weather caused the break. The Stanley did not improve as much as some of the smaller houses. Constance Talmadge in "The Primitive Lover" was the attraction. The picture was not liked as well as "Polly of the Follies."

The Aldine, still quivering on the edge of a rumored change of management, hit a better pace with "The Isle of Zorda," given some good boosting by the local Pathe office. Pathe has been in control of the Aldine for several weeks. Wholesale cutting by the censor board took away most of the sex thrills of this Verne romance, but the crowds came probably out of curiosity.

The Kariton had a weak program feature, about strong enough for the Regent or Capitol, in "Mr. Barnes of New York." The Palace went way up with "Man Unconquerable," another program picture of no very great strength, originally booked for the Kariton. With a strong feature, the Palace would have done big business. The Victoria had "Strange Idols," styled by one critic "the worst ever." The Arcadia didn't boom so much, probably because the smart draw of this house is away for the summer.

This week the Stanley has "The Dictator" and looks, with any kind of weather, to clean up in fine style. The Stanley is also advertising Holt in "While Satan Sleeps" and Keaton in "The Blacksmith" as the bill for the following week.

The Aldine has "Lady Godiva," another Pathe released film. It may pull the curiosity seekers. The Kariton has another program picture of doubtful pulling power, "Her Social Value," with Katherine MacDonald. The Arcadia has "Come on Over" and the Palace "Our Leading Citizen" and "Nanook of the North," the double bill which scored so heavily at the Stanley recently.

The Stanton, closed for the summer, is plastered with signs adver-

Rialto—"If You Believe It It's So" (Paramount) (Seats 1,960; scale 50-85-99). Thomas Meighan. Moved down from Rivoli, where it got over \$18,000 week before, and did \$14,700 for second week on street. Below normal at Rialto.

Rivoli—"Man Unconquerable" (Paramount) (Seats 2,210; scale 50-85-99). Business off almost \$3,000 as against previous week. The fact picture failed to draw to extent expected did not get it second week on Broadway. Gross \$15,200.

Strand—"A Fool There Was" (Fox Special) (Seats 2,989; scale 30-50-85). After having best week in two months with "The Fast Mail," business did not hold up last week with "A Fool There Was," house getting just under \$17,000.

HEAT AT CAPITAL

Washington, D. C., July 26.
Warm weather really hit with the last three days of the past week, making inroads into the business of the local houses. The Columbia got the greatest attention with the personal appearance of the child star, Miriam Battista.

Estimates for last week:
Loew's Columbia—(Capacity 1,200; scale 35c. mats., 35-50c. nights). "The Man from Home," of good entertaining value. Real business getter personal appearance of little Miss Battista. About \$8,000.

Loew's Palace—(Capacity 2,500; scale 20-35c. mats., 35-50c. nights). Mary Miles Minter in "South of Suva," first half; "The Spanish Jade" second half. Looks as if "The Spanish Jade" outdid the Minter picture, although the week appeared little off. About \$10,000.

Moore's Rialto—(Capacity 1,900; scale 30c. mornings, 40c. afternoons and 50c. nights). Business evidently considerably off. "Free Air," by Sinclair Lewis, created some interest but failed to boost business. Looks to have slipped even from the previous week to about \$6,500.

Grandall's Metropolitan—(Capacity 1,700; scale 20-35c. mats., 35-50c. nights). Anita Stewart in "The Woman He Married." Looked around \$9,000.

tizing "Blood and Sand" as opening the house Sept. 5. It is evident the company is making a strong play for this drooping house which will soon have the new Fox theatre as a next-door rival.

Estimates last week:
Stanley—"The Primitive Lover" (First National). Not heavy winner as star is not in great favor here now. Lack of supporting feature also felt; \$24,500; not much profit for this big house. (Capacity 4,000; scale, 35-50 cents matinees; 50-75 cents evenings.)

Aldine—"Isle of Zorda." Boomed as sensational, and attracted curiosity seekers, but disappointed most. Censors rendered it mild. Good weather put mark up to nearly \$7,000. (Capacity, 1,500; scale, 50 cents straight.)

Kariton—"Mr. Barnes of New York" (Goldwyn). Not "strong" enough for this house and would have fallen woefully with recent hot weather conditions, but was saved by general rousing of interest in pictures. Grazed \$4,000. (Capacity 1,000; scale, 50 cents straight.)

PITTSBURGH STILL DULL

"Sisters" Last Week Gingered Up
Grand—Did \$12,700

Pittsburgh, July 26.
Pittsburgh's slumping summer season continued dull last week, though it kept pace with returns of the last three weeks. "Sisters," the feature at the Grand and the Cameraphone, was helped along by the story running serially in one of the dailies. "Spanish Jade," at the Olympic, was attended with an extra draw in some Filipino musicians. The Regent, not in the "big three" class made the most decided gain of the summer with "The Good Provider."

Estimates for last week:
Grand—"Sisters." Seats, 2,500; scale, 25, 40, 55. Seena Owen. Several stifling days made good attendance out of the question, but a few nights toward latter part of week helped. Pictures praised by critics, particularly for photography. About \$12,700.

Olympic—"Spanish Jade." Seats, 1,100; scale, 25 and 40. David Powell. Attendance here jumped over past few weeks, presence of Filipino melodists aiding. About \$7,200.

Liberty—"Domestic Relations." Seats, 1,200; scale, 25, 40, 55. Katherine MacDonald. Local girl always good for healthy draw, especially in neighborhood where reared. Another picture. "Mr. Dadd Mann's Island" taken among local scenes and with local talent, added feature. About \$7,100.

GOOD TRADE LAST WEEK IN LOOP'S FILM PLACES

Chicago Registers \$30,000—
Last Two Weeks of
J. L. & S.

Chicago, July 26.
The Loop closed last week with good business, but not what it had been. The big three houses harbored some attractions which stood up on their own merits. At the Chicago, "The Storm" finished close to \$30,000. There were 80 24-sheets scattered throughout the city three weeks in advance, besides Balaban & Katz's own publicity. "Orphans of the Storm" was held over at the Roosevelt.

"The Storm" film followed a vaudeville act, a condensed version of the forest fire scene, which played at the Majestic not long ago.

The Randolph entering into its last two weeks under the Jones, Linick & Schafer management, played "Always the Woman." It did not please audience or critics, finishing to fair gross.

The weather man was not particular as to how he treated the movie patrons, as a heavy rain storm injured Saturday night's business and the previous days of the week were stifling in heat.

Estimates for last week:
"The Storm" (Universal), Chicago. Seats 4,200. Morning, 39; mats., 55; nights, 65. Recovered from slump which hit house hard. Close to \$30,000. Specialties rounded good show.

"Orphans of the Storm" (D. W. Griffith), Roosevelt (3d week). Seats 1,275. Mats., 39; evenings, 50; holidays, 60. Strong competition, but touched \$14,000, little below previous week. Will finish fourth week and then make room for Harold Lloyd's "Grandma's Boy."

"Always the Woman" (Goldwyn). Randolph. Seats 825. Mats., 39; nights, 50. Betty Compson. Picture made two years ago, first time released. Business not up to the average, with gross about \$4,000. Management did not ballyhoo that "A Game Lady," a Henry Lehrman comedy, was showing, featuring Virginia Rappe.

BIG BARGAIN BILL

FALLS DOWN IN K. C.

Downtown Section at Stand-
still Though Weather Is
Favorable

Kansas City, July 26.
"If they don't want to see your show, you can't get 'em in," is the reasoning of one manager during a discussion regarding the apparent apathy of the picture show patrons, in this city, this summer. Indifference, unconcern, etc., are the words to explain the local condition. The most rabid of the fans are passing up pictures, at least for a while. It is not the weather keeping them away. There has not been a day so far this July when the mercury reached past 86 degrees.

In an attempt to attract some of the automobile trade, the Newman is using billboard space calling attention that the feature picture starts at 10 p. m.

Last week was a disappointment to all the downtown interests. As the days continued cool and the nights inclined to be chilly, it was thought business would pick up, but it did not.

Strongly boosted in advance, "One Clear Call," at the Newman, failed to come up to the box office expectations. No reference was made in any of the advance stuff regarding the Ku Klux Klan scenes and incidents, as this subject is a delicate one here and very much under the ban. "Star Dust," at the Royal, was rather an old one for this city. It was originally booked for several months ago, when Hope Hampton, the star, was to have appeared in person, but she was unable to appear and the picture was held up. This time, instead of the personal appearance of the star, the theatre gave coupons good for an autographed picture of Miss Hampton, when mailed to her home address. The Harding brothers made a strong bid for business at the Liberty with "Yellow Men and Gold" and "Nanook of the North." The feature, while new here, was rather an old release, having been seen in about all the other cities before reaching Kansas City, and was not up to the standard demanded by the Liberty regulars. In the residential district most of the leading houses, shooting for 10-15-25 and giving pictures just as good as the downtown houses, but a little older, are reporting better business conditions than those in the high rent district. Women and children go to these houses who would not take the time and pay carfare to come downtown.

Liberty—"Yellow Men and Gold" (Goldwyn); (seats 2,000; scale \$5-50). Richard Dix, Goldwyn's new-comer, featured jointly with Helen Chadwick, but Rosemary Theby, another local favorite, found favor with most of fair sex. "Nanook of the North" (Pathe), added feature, and came in for biggest part of press notices, on account of its novelty. The "Non-Skid Kid," featuring "Sunshine Sammy," the little negro juvenile, completed summer bargain bill. In spite of quantity of amusement, business failed miserably. About \$8,000.

Newman—"One Clear Call" (First National), (seats 1,980; scale, mats. 35; nights, 50-75). Milton Sills, Claire Windsor and Henry B. Walthall. Prolog, "On the Levee," musical novelty by Southern Harmony Four, assisted by six negroes, pleased. Feature not liked by many, who did not hesitate to say so. Critics played it up strong, especially cast. Business about \$8,500.

Royal—"Star Dust" (seats 900; scale, 35-50). Hope Hampton in a picturization of one of Fannie Hurst's books. "A Pair of Kings," a Semon comedy, and vocal selections by Edythe Decker were extra measure. Kind of picture that would ordinarily fill this house twice daily and, with star and part made to order for mob squad, but failed to come out in numbers. Gross around \$4,000.

Twelfth Street—"The Man Unconquerable" (Paramount), (seats 1,100; scale, 25). "Two Men," a two-reel western thriller; "The Skipper's Last Resort," Toonerville comedy, and news film completed kind of bill suited to this house. Around \$2,900; not bad for capacity and prices.

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DETROIT PREDICTS GOOD FALL; PROSPECTS BEST IN 10 YEARS

Summer Film Business in Auto City Held Up by Cool Evenings—Boat Excursions Biggest Opposition—\$18,000 at Capitol Last Week

Detroit, July 26.

The week ending last Saturday was the warmest of the summer season. Despite that fact the first-run theatres enjoyed business above expectations. The evenings were quite cool, and they have been that right along, so, taking the business into consideration for June and July, Detroit exhibitors are not complaining. It is better than last year, but not up to the summer business of 1919 and 1920.

Detroit is a great city for night boat riding. It is estimated no less than 20,000 people patronize these excursions every evening. No less than 25,000 people take in the day excursions, which do not bring them back to the city before 8 or 9:30 at night, too late to become interested in theatre-attending.

The outlook for the fall is very bright, because crops are reported to be the best in 10 years. Farmers are going to have money, factories are working, and only a serious coal shortage this fall can prevent good theatre business.

The first-run houses are practically caught up on all good pictures of the season just closing, and these houses are actually experiencing trouble in securing good first-run pictures that have box-office value. It has resulted in bookings of the small film producers who have never before had pictures in the first-run houses.

Estimates for last week: Capitol—"Beauty's Worth," Marion Davies (Cosmopolitan); Bathing Girl Revue in conjunction with a bathing girl contest sponsored by Detroit "Times." Bathing girl stunt responsible for regular winter business at Capitol. About \$18,000.

Madison—"Top of New York," May McAvoy (Paramount). Average summer business. About \$7,500. Adams—"Always the Woman," Betty Compson. Business not very good and picture disappointing. Around \$4,000.

Broadway-Strand—"The Man Unconquerable," Jack Holt (Paramount). Last Paramount of season at this theatre. No further Paramounts until suit with Famous Players is settled. Below average summer business. Around \$3,000.

Fox-Washington—"Fatal Marriage," Wallace Reid (Film Booking Office). Business satisfactory. Around \$4,000.

YOKEL'S CLAIM

Sues Walter E. Greene on Legion Bookings

Alex Yokel, through his attorney, Nathan Burkan, has started suit against Walter E. Greene, president of the American Releasing Corporation, alleging commissions to the extent of \$65,000 are due him for mass bookings on the film production, "Cardigan," with the American Legion. Yokel alleged he realized the patriotic appeal of the picture and proposed to the film distributors he could sell the production rights to the Legion.

The defendant states that after he had worked on the matter for a time he was discharged by F. B. Warren, who then proceeded to close the deal with the Legion.

Yokel is basing his action on a gross on the picture of \$1,000,000, asking the courts to award him five per cent of that amount, according to a contract agreement which he alleges he had with Fred Warren of the American Releasing.

Wednesday, Mr. Warren stated Yokel had been employed by them to sell "Cardigan" to the American Legion, but that he was given a certain time in which to consummate the deal, the picture being withdrawn from regular booking for that period. When Yokel was unsuccessful within the time limit given, he was instructed to drop the matter. Later, one of the local exchange men in the Minneapolis territory sold the picture for that state to the State Legion body, and from this initial deal a country-wide contract was closed.

Wallace Worsley will direct Clara Kimball Young in the Metro adaptation of "Enter Madame."

KEEPING DOWN LOSSES

Boston Exhibitors Agreeable to Hobble Along

Boston, July 26.

In the midst of the summer season, with most of the city's population either at the beach or in the country, business at the picture houses in town hit the low ebb and is expected to stay just about this way for a month or so.

If the losses of the houses can be kept down to a normal figure this will satisfy those behind the houses and it looks as though they all will pull by with a slight deficit.

So far the picture houses have the town to themselves, although at the end of this week the legitimate field will be opened up again with the entrance into town of "Shuffle Along" and "Little Nelly Kelly."

Estimates for last week: Loew's State—(Scale 25-50c.; capacity 4,000). Agnes Ayres in "Borderland" and Crawford Kent in "Silas Marner" for this week. Did fair business last week with "Her Night of Nights" and "Our Leading Citizen."

Modern—(Scale 25-40c.; capacity 800). "Gas, Oil and Water" feature this week, with "Golden Dreams" underlined. About \$4,000 last week with "A Woman of No Importance."

Beacon—Capacity and attraction same as Modern, and gross about same.

BUFFALO EVEN

Holding to Fair Summer Takings Despite Local Conditions

Buffalo, July 26.

Business last week held up to and in spots bettered its average level for the past month, with theatre men unanimous in expressing satisfaction with takings under existing adverse conditions. Third week of trolley strike found transportation facilities slightly improved with the difference reflected in slightly increased grosses for downtown theatres. Weather was uneven, several cool nights helping takings materially.

Offerings at local houses represent typical summer bills. Loew's continues the leader in advertising, its picture and vaudeville cards backing up the publicity. Rest of houses sing-song. Entire theatrical colony looking longingly across the August desert for signs of the September oasis.

Last week's estimates:

Hippodrome—"Beauty's Worth," second half; "Our Leading Citizen," first half. Capacity, 2,400. Scale, mats., 20-25; nights, 30-50. Picked up somewhat over week previous. Ade picture well liked. Announcement made this week of film features for coming fall and winter gives indication of house's future policy. Booking the biggest features on market and getting first call on cream. Did \$5,500 last week.

Loew's—"The Heart Specialist" and vaudeville. Capacity, 2,400; scale, mats., 20; nights, 30-40. First Mary Miles Minter film here in some time. Well spoken of. No mention of star's private affairs. Vaudeville also looked good. Business showed rise over past week; \$7,800, which leaves something over.

Lafayette Square—"Determination" and vaudeville. Capacity, 3,400; scale, mats., 20-25; nights, 30-50. Still turning in excellent business. Some drop-off as everywhere else. Last week's vaudeville ran strong and deserved all it got. Picture just picture. Minor, at organ, introducing new stunt of community singing. Merely song plugging but disguised and bolstered up by organist's showmanship. Around \$9,000.

Mack Sennett who has been in the east for several months left for the Coast Sunday. Work will immediately be started on several features which he is to release through First National. He and Thomas Ince came on to arrange a readjustment of the contract with First National.

PICTURE OPERATORS REJECT SALARY CUT

Trouble Possible by September—Asks 5% Increase

The rejection of the proposal of a 10 per cent. cut in the present scale, by the Moving Picture Machine Operators Local 306 and the counter-proposal to the Theatre Owners Chamber of Commerce that an increase of 5 per cent. be granted over the scale under which the men are now working, has the appearance of tending toward trouble Sept. 1, when the present contract between the two organizations lapses. The operators presented their answer to the T. O. C. C. Monday and the matter was generally discussed at the meeting held Tuesday afternoon, without any action being taken. It was to be placed before the board of directors of the T. O. C. C. at a meeting which was held yesterday (Thursday) and at a special meeting of the entire membership of the chamber which is called for today action will be taken on the questions involved.

One of the demands of Local 306 is that the organization of operators in Brooklyn, unaffiliated with the A. F. of L., be dissolved or its membership made part of their organization. They demand that this can be brought about by the exhibitors if the latter will refuse to employ the men in the Brooklyn organization and have naught but 306 men in their theatres.

So far there have been a number of battles staged in Brooklyn at houses where the unaffiliated operators are working. Three houses have been the scenes of acts of destructiveness. One house was damaged to the extent of \$8,000 to its furnishings and screen, another had \$5,000 worth of damage committed on the premises, and at another house \$2,000 worth of damage was committed. In addition, the usual stink bomb tactics have been employed and in addition mustard gas is being used to make the theatres untenable for audiences. The exhibitors have also been attacked.

While the exhibitors will not say that this series of lawless acts is the work of the union organization, they intimate it is quite possible that those of the union might be able to give information as to who did the damage. Local 306, according to the exhibitors, now has a war chest of \$110,000, and the membership of the union has been assessed 15 per cent. of its salary to further increase the fund by Sept. 1, when a general battle may be expected.

The T. O. C. C., according to one of the executives of the organization, intends to remain firm on one of the questions in the controversy, and that is in regard to the unaffiliated operators' union. They will insist on the right to employ these men if they so see fit, and no matter what settlement is made on the question of the age scale, they will not agree to dissolution of the Brooklyn organization.

FIRST NATIONAL-GOLDWYN DEAL CLOSING THIS WEEK

Executive Offices Admit Closing, but Hold Back Details—Announcement of Features to Be Sent Out Following Final Signatures

The deal between Associated First National and Goldwyn is being closed this week. It was believed that the contract would be signed last Friday, but a further hitch in the negotiations occurred which put the closing of the deal over until this week. First National has been holding back on its announcement of productions for the coming season until there should either be a definite closing or breaking off of the Goldwyn negotiations. With the contract closed it is certain that the First National announcement will be forthcoming within 10 days or two weeks.

The policy of "Wait and Watch" which the organization has been laying down in its ads for the past two months was caused by the failure of the Goldwyn deal to be closed at the time that it was expected to be.

Because of this situation Famous Players got the jump on the entire field with its announcement of productions for the first six months of the season. Throughout the country exhibitors with First National sub-franchises held off of booking with Famous Players until such time as they should ascertain what their

HAYS' ATTACK ON HOY CALLED SHREWD POLITICS

Independents Outside Hays' Organization Write Letters—"Hays Isn't Going to Run the Business," Letter Says

FRISCO'S GOOD WEEK

Appealing Film Attractions Improve Business

San Francisco, July 26.

The downtown picture houses had a week of real prosperity because of the appealing nature of their attractions. But the Tivoli, Imperial and Frolic were able to score but fair in the box office race.

California—"The Crossroads of New York" (First National). (Seats 2,780; scale 50-75-90.) Katherine McGuire and George O'Hara. Excellent box office attraction. Best gross in many weeks, over \$20,000.

Granada—"The Top of New York" (Paramount). (Seats 3,100; scale, 50-75-90.) May McAvoy, Mary Jane Irving and Walter McGrail. Dance act extra attraction. Dorothy Devore in "Mile-a-Minute Mary" and Paul Ash's musicians. Good program. Gross \$15,000.

Imperial—"Beauty's Worth" (Cosmopolitan-Paramount). (Seats 1,425; scale, 35-50-75.) Marion Davies. Played to \$5,500.

Strand—"Grandma's Boy" (Pathe). (Seats 1,700; scale 40-55.) Harold Lloyd. Reduced prices drew heavily. About \$19,000.

Tivoli—"The Beautiful Liar," Katherine McDonald. "Courage," Naomi Childers, Sam de Grasse and Lionel Belmore. (Seats 1,800; scale, 25-40.) Only fair business; \$6,000 on week.

Frolic—"Trimmed" (Universal). (Seats 1,000; scale 10-30.) Hot Gibson. Business dropped some to \$3,500.

VIRGINIA CENSURING AUG. 1

Richmond, Va., July 26.

The picture censorship law became effective in Virginia Aug. 1. Every picture exhibited in the state on and after that date must have the approval of the Virginia State Board of Censors.

Licenses are required for each picture introduced for the first time in the state. Permits are issued for pictures previously exhibited to be shown again. The law is thus made retroactive. Pictures of a religious and educational nature are exempt from censorship.

Shrewd politics are seen in the move on the part of Will H. Hays in announcing the Motion Picture Producers and Distributors, of which he is the head, will have naught further to do with the Hoy System. Independent producers on the outside of the M. P. P. & D. are of the belief that it is a move to drive them into joining the Hays organization, so that they may possibly obtain the service of a credit system that that organization may build up. They are up in arms against being forced into anything. They also see in the move an attempt to further curry favor with the exhibiting body of the country.

It is not believed that Hays issued the order against the Hoy System without inside pressure. Probably the underwriters of the Hays organization, on finding all of the independents who were in the former N. A. M. P. I. did not flock to the Hays banner when the books were opened for general membership, were discouraged and that they now find the burden of carrying the organization which they created too expensive without the aid of outside membership. To get that outside membership, whip it into line and compel it to join, is believed to be the inside politics behind the attack on Hoy.

They know that the small producers and distributors cannot exist without some sort of credit reporting system and collection organization, and with Hoy out they will force the smaller distributors to fall into line and take membership in the Hays organization to save the business life.

One of the larger of the independent distributing organizations during the week sent out a letter to its district and resident managers of exchanges setting forth their status in the matter.

The bulletin said: "An effort is being made by certain interests to wreck the Hoy System. This effort apparently starts with the Will Hays organization, which, we assume, and we think correctly, wants to arrange some form of similar system of its own to be carried out under an agreement by its members with exhibitors, probably on the theory that the independent companies not associated with the Hays organization will then be forced to take out membership in the Hays organization to obtain credit protection."

"Our company has membership in the Hoy System in most of the large cities."

"It is our belief that the Hoy System is going to get together with the exhibitors through the Film Clubs, and if there are any material points of difference between the two sides of the question, these can probably be straightened out. At any rate, we want to notify all of our offices to continue our membership and support of the Hoy System until final developments have been reached. If Hoy is going to be put out of business other ways will have to be found for arranging film credit negotiations. If Hoy is going to stay in business he is going to have our continued support and membership in all cities."

"It is by no means our thought to admit at this time Mr. Hays, who represents less than 25 per cent. of the distributors and producers in the business, is going to 'run the film business,' because he isn't, and he will have a lot of trouble on his hands if he thinks he is."

This attitude on the part of the independents in one case is generally reflected by other organizations outside of the Hays organization.

and there still are 21 years to go under the contract.

In the Famous Players ranks it is believed the organization will be able to combat the late announcement of the First National with a number of pictures they are going to release during September and October. They are pinning their faith on three productions—"Blood and Sand," released Sept. 11; "Manslaughter," released Sept. 25, and "The Old Homestead," released Oct. 9—to prove a knockout for the exhibitor at the box office.

SHOWMEN CHARGE SCHEME TO CLOSE HUNDREDS OF THEATRES

Reported Move Is On to Frame New Theatre Fire Code in New York State in Way to Scrap Theatres with Wooden Balconies—Code Not Issued

Up-state New York theatre men who operate houses of old-time construction scent a scheme to put them out of business in the framing of the new statewide theatre building code, passed by the legislature during its closing hours last spring.

They say that political pressure is being brought on an attempt is being made to influence the formulators of the new code to insert a provision that all theatres with a seating capacity of over 300, the wooden balconies shall be taken out and steel girder frame work, reinforced concrete, be substituted.

One of the lodest specialists in theatre architecture declared this week such a provision would practically eliminate four out of five of the theatres in the state, particularly outside New York. It might be possible, he declared, to alter some of the houses to comply, but the cost would be enormous. In other cases it was his opinion the theatre would practically have to be wrecked and rebuilt.

The up-state theatre men express the belief politicians have been approached to include the drastic regulation in the interest of certain theatrical managers who own new and all fireproof theatres and who would like to see their business rivals, whose houses are of older construction, put out of business.

Under such a provision a number of New York theatres would be closed for repairs, although their construction complied with all the fire laws in force when they were erected. Until 1900 the building of semi-fireproof theatres was permitted under the law. The upper portions of the balconies, where there would be standing room, were fireproof, but the sloping rows of seats were supported by wooden joists parallel with the footlights. The same was true of the galleries, while the roof was supported by timber trusses. Architects regarded this type of construction as an adequate safeguard, since the congestion of a hurried exit would occur at the back of the balconies and on the stairways where the construction was entirely fireproof.

Although the law became operative in March last, the code has not yet been put in the hands of architects and theatre proprietors. They will be distributed by the Secretary of State when the codification has been completed. The law did not lay down a specific set of regulations, but made it mandatory upon the state department of buildings to formulate such a system of rules in consultation with the architectural bureau of the state and fixed the process of this code.

The law was inspired by the disaster in the Knickerbocker, Washington, D. C. Its intent was plainly drastic and after being signed by Governor Miller, a preliminary inspection was made by one of the state building officials who reported a large number of houses did not meet the requirements of the statute.

A group of New York city architects who specialize in theatre building has been holding conferences in Manhattan for several weeks at various intervals to go over the law and the proposals of the experts engaged in framing the code. It was stated that these meetings were designed merely to study the new proposals for the enlightenment of the architects and to make comment upon them for the benefit of the codifiers. As far as known the architects have not taken any stand on the question of all-fireproof balconies.

\$20,000 for "Adam and Eva"

The Cosmopolitan has purchased of Comstock & Gest the film rights to the firm's stage play, "Adam and Eva."

It is reported the picture concern paid \$20,000 for the rights, with the International Story Co. acting as the broker.

N. Y. CENSORS CHECK UP LICENSED PRINTS

Demand All Exhibitors Report Their Programs in Detail

An order was sent out from the offices of the Picture Commission in New York a few days ago, calling upon every exhibitor in the state to make a report in detail of his current program. The letter of instruction specified that all future programs were to be reported in like manner.

Although nothing was said in explanation of the ukase, it was reported in the trade that a releasing company had been creating in the number of prints it had in circulation and the number of prints for which the legal license fee had been paid. Trade gossip did not specify the offender.

The distributor, it was said, had presented its picture for examination and received a clean bill of health on the subject. Thereafter it made requisition for 10 or so seals and license numbers to be attached. The seals and license numbers, it was reported, had been reproduced for more than a score of prints. Reports of unauthorized prints came to the censors. They had no way of knowing how wide-spread the practice of duplicating seals and numbers was, and so started a state-wide checkup to uncover the facts. A print of the same number appears in two places at once, or more

than the recorded number of prints of a licensed subject are playing. The commission will know that "ringers" are being used and probably will summon the distributor for an explanation.

First National received a suspended sentence in the court of Special Sessions Tuesday on a charge of having exhibited two prints of "Smilin' Through" at the Strand, New York, and the Strand, Brooklyn, without having taken out duplicate licenses.

At the same session fines were imposed for the first time upon several other producers for failure to make the eliminations ordered by the censors. Arrow Exchange was fined \$250 for exhibiting for re-releasing "Stay Down East" without making the cuts directed by the censors. Sentence was suspended in a like charge in connection with the exhibition of "Nan of the North."

Eik Photoplays, 729 Seventh avenue, New York, was fined \$100 for releasing without cutting a picture called "The Hula Hula Dance."

Officials of the First National averred in their defense that the exhibition of the unlicensed print was due to a mistake of an employee, who had since been discharged. In imposing the sentence Justice Freschi declared the court would deal severely with violators of the state censorship rules. He declared the censorship commission was a good institution and announced his intention to co-operate with it in the enforcement of the law.

U. S. PITTSBURGH THEATRE

Pittsburgh, July 26.

The theatre being constructed on the site of the former Savoy, which recently passed from the ownership of Rowland & Clark, will be known as the Cameo.

It will be in operation as one of the first-class picture houses on the Rialto some time in September under lease by Universal for 25 years.

CURWOOD GETS INJUNCTION AGAINST "I AM THE LAW"

Judge Knox in U. S. Court Rules That Screen Adapters Have Definite Duties Toward Authors—Won't Believe Writer Sold Merely Use of Name

The prolonged legal tangle arising from the proposed distribution of "I Am the Law" by the Affiliated Distributors, Inc., William Nigh, Edwin Carewe Pictures Corporation, Charles C. Burr, Edwin Carewe, Albert Warner and Harry Warner, has progressed one lap in the Federal Courts.

Justice Knox late last week decided that James Oliver Curwood, the author, is entitled to protection by injunction against the present use of the name and his authorship thereof, in connection with the picture.

Curwood is advertised as author of this, his latest story, which in reality was published under the title, "The Poetic Justice of Uko San," in Outing in 1910.

The International Film Co., Inc., also has a suit pending on the ground "I Am the Law" is a plagiarized version of its "Valley of Silent Men" (yet unreleased).

Curwood's allegations are that although he sold the screen rights to "Uko San" for \$1,000, "I Am the Law" is really an adaptation of a former picture of his, "The River's End," and the forthcoming "Valley of Silent Men," which ran as a serial in a magazine.

The question of damages sought by Curwood against the defendants, together with the allegation "I Am the Law" infringes on his other stories, has been reserved for further consideration by Judge Knox.

The defendant's contention that Curwood only sold the use of his name for \$1,000 in connection with a story to be elaborated by them

is dismissed by Judge Knox to the effect: "... It does not seem probable that Curwood would risk his standing, prestige and reputation as an author by the sale of his name for attachment to any picture that a purchaser might see fit to produce, and all this for \$1,000. He is yet a young man—he has achieved success—he has reason to hope for much more, and upon the evidence before me I am wholly unable to believe that he would jeopardize it all, and sell his birthright for a proverbial mess of pottage. . . ."

Judge Knox has something interesting to say on what rights an author has in disposing of screen rights to a story that may bound future litigations of such type: "And now, as to what is acquired when one procures the rights to elaborate upon an original story. Upon this, much need not be said. I take it that while scenery, action and characters may be added to an original story, and even supplant subordinate portions thereof, there is an obligation upon the elaborator to retain and give appropriate expression to the theme, thought and main action of that which was originally written. The unqualified grant of this right is, I should say, fraught with danger to a writer of standing, particularly when he inserts no provisions for his approval of such elaboration as may be made. Nevertheless, elaboration of a story means something other than that the same should be discarded and its title and authorship applied to a wholly dissimilar tale. . . ."

Nathan Burkan represented Curwood.

ELSIE'S BROTHER

Rumor by Way of Binghamton Regarding Ferguson Family

Binghamton, N. Y., July 26.

The Buckley-Ferguson Productions, Inc., has been formed to produce and distribute films.

E. G. W. Ferguson, one of the incorporators, is a brother of Elsie Ferguson. He is of New York, a director, scenario writer, actor and critic. A rumor says the Fergusons, brother and sister, may be found together in the same and perhaps this company before long.

The company's plan is to center its first production around a niece of Elsie's, who is to pose as "Baby Elsie Ferguson."

Leo J. Buckley, the photographer, and former Lieut.-Governor Harry C. Walker of this city are also interested in the corporation.

Elsie Ferguson, after a trip abroad, returned Tuesday on the "Majestic" to New York.

MORE LANE COMEDIES

Reginald Warde Has 10 Short Subjects for Native Market

Hard upon the heels of the announcement that Lupino Lane, the English comedian, would do a series of short comedy subjects under the auspices of William Fox, the trade learned that 10 short comedies made in England and never offered in this market were in course of preparation for American release.

The group is held by Reginald Warde, American representative of Ideal studios of England, although they were not made by Ideal. They are being re-edited and titled for this side, and will be ready for booking probably before the Fox series comes upon the market.

Laurette Taylor starts on the filming of "Peg o' My Heart" next week in Hollywood. She will be accompanied by her husband, Hartley Manners. Metro sponsors the production.

NEW ENGLAND SEWED UP BY THREE DISTRIBUTORS

Paramount, First National and Metro in Booking Arrangement—Metro in Famous Theatres for First Time in That Section

Boston, July 26.

The picture situation in the New England territory is virtually sewed up to an extent where the product of but three releasing companies will be able to get any rental contracts. The companies are Paramount, First National and Metro.

The condition was brought about last week when William P. Gray and Nathan Gordon, who control the Gray chain of houses in Maine and New Hampshire, signed a contract whereby they enter into a booking arrangement with the Black string of houses, which Famous Players has taken control of within the last two months. The agreement is for 10 years.

In addition to the theatres either leased or owned by the Gray circuit, it controls the bookings of a number of others, a total of approximately 60 houses that the agreement will affect, with a tie-in with the Famous Players theatres in the territory, which number about 45, additionally.

The possibility of an arrangement of this sort being reached between Gordon and Gray on one side and the Famous Players was reported in Variety three weeks ago.

Gordon and Gray have in Maine the Colonial and Opera house, Augusta; Pastime and Cumberland, Brunswick; Strand, Opera house and Coliseum, Gardiner; Empire, Strand, Music Hall and Mystic,

Lewiston; Dreamland, Livermore Falls; Rex, Norway; Opera house and Majestic, Rumford, and Bijou, Wilton. New Hampshire: Albert and Princess, Berlin; Colonial, Olympic, Scenic and Portsmouth, Portsmouth; Opera house, Gorham, and Majestic, Burlington.

Nathan Gordon alone has two houses in Boston and 11 others in Massachusetts and Connecticut. Whether or not these are included in the booking agreement is not now known. Gordon also holds the First National franchise in the New England territory.

That the Metro pictures are to play the Famous Players houses marks an epoch in New England film history. It will be the first time the productions of this company will have a look-in on the Famous Players theatres. Under the Black regime Metro never played those theatres.

In Bangor, where the Famous Players control the Opera house, the parties to the new agreement tried to arrange for a pooling of interests with Charles Stern, who has the Bijou and Music hall there. Stern refused to enter into any agreement. There are three houses in the Famous list that are going to try to dispose of—the Quincy, Quincy, Mass.; Rialto, Lawrence, Mass., and Princess, Brattleboro, Vt. The Lawrence theatre was formerly the Opera house, and is three flights up.

EXHIBITORS-PRODUCERS CONTRACT

The uniform contract under negotiation between exhibitor bodies and the Producers and Distributors of America is ready for publication except for minor details of phraseology. The two parties to the agreement are in accord. Some delay was caused by a disagreement over two points, the more important being the so-called "replacement charge" levied against any exhibitor who loses by theft or fire or who damages the print in his custody. The Producers and Distributors at first insisted the old rate of eight cents a foot should be continued while the exhibitors held out for a division of the loss, the exhibitor paying four cents a foot and the producer and distributor making up the other four cents. The debate on the point hinged principally upon the item of stolen film. Exhibitors sought to make the point that stolen films cost the exhibitor division a large sum of money, and the showmen stood ready to co-operate with the Hays organization to prevent losses in this direction.

Stolen prints have cost the producers millions of dollars, not through the value of the film, but from the fact that copyrighted productions were "duped" and sold by the wholesale abroad. The widespread practice cut into the foreign rights value of American productions, and exhibitors argued that this loss was thrown over on their shoulders in higher rentals.

It is understood that among the first problems to be taken up by Mr. Hays upon his return from the coast will be the organization of a vigilance system to prevent thefts, and a campaign in Washington to legislate through Congress, or negotiate through the Department of State, for an international understanding for the protection of American film copyright in countries where there is no convention in force. Mr. Hays' experience as postmaster-general has put him in intimate touch with the situation in international copyright, and it is proposed to frame a system resembling the world-wide postal convention.

In the absence of an international agreement on picture rights, it has frequently been possible for film thieves to dupe and exhibit valuable pictures in foreign countries before the screenings in the United States, but the process was so slow and so much money was tied up in idle production that it proved too costly to be adopted generally.

Friday, July 28, 1923

EXHIBITORS' OWN MUSIC DEPARTMENT; STAND AGAINST WEEKLY FEE

**Motion Picture Theatre Owners Issue Circular—
Free Music—No Tax or License Promised—The-
atres Will Boost Compositions Used**

The Motion Picture Theatre owners of America state they are now actively engaged in creating a music department and have music issued to theatre owners free from tax or license.

An excerpt from their circular reads: "Theatre owners have been imposed upon and thousands of dollars improperly exacted. The same process has been imposed on musical organizations of different kinds, and the proprietors of hotels and restaurants where music is a part of the daily routine.

"We propose, through the M. P. T. O. A., to establish what might be termed a clearing house for musical compositions. We will invite all composers in the nation to use our national organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nationwide in character.

"We will establish a music department in connection with the M. P. T. O. A. We can arrange with the music stores to sell these compositions. We can advertise the compositions in our theatres, giving them the widest publicity and bring these musical selections to

the personal attention in demonstrated form of millions of people daily. In this way we will give a nationwide stimulant to independent composers' efforts, and revive good, inspiring music in the United States in a manner hitherto unheard of.

"The M. P. T. O. A. are opposed to the methods and processes employed by representatives of the American Society of Authors, Composers and Publishers, as we consider same entirely unfair and prejudicial to the rights of theatre owners and all users of musical compositions, and we propose to use every legitimate effort to circumvent these methods and give the American people as free a use of good taste as is possible."

In refutation, the American Society has compiled a sample set of figures. They estimate that music is 40 per cent. of a modern film program. A theatre like the Capitol, New York, the largest in the world, does a big weekly business on an average. It pays the orchestra \$2,000 weekly, roughly estimated, and pays the A. S. C. A. & P. \$5.85 music tax weekly for the privilege of performing the catalogs of the 40-odd important member-p publishers.

CAPITOL REJECTS \$400,000 ANNUALLY, GUARANTEED

**Plan to Have Shubert Vaudeville at Strand, Broad-
way, Called Off Through Competing House's
Refusal—\$200,000 Rent and Profit Guaranteed.**

The Capitol, New York, rejecting a proposal of \$400,000, guaranteed, or the lease of that house by the Strand (Broadway) management, definitely placed the Strand outside the pale of Shubert vaudeville for next season.

The offer to the Capitol included an annual rental of \$200,000, with 50 per cent of the net profit, the guarantee containing an agreement that the Capitol's share of the profit should not be less than \$200,000 in any one year.

The offer made on behalf of the Strand contemplated the removal of the Strand's present picture policy to the Capitol, with the Strand thereafter to house the Shubert unit vaudeville attractions. The management of the Strand and Capitol are interlocked between the Shuberts and the director (Affiliated Theatres Corporation) of the Shubert vaudeville.

The reason assigned for the rejection of the offer by the Capitol is that its own earning capacity is virtually unlimited, through the character of the picture program it may be presenting. The Capitol's box office record is said to be \$64,000 gross for the week, taken in during the showing of the first Poll Negri picture there. A gross of around or over \$50,000 is not unusual at that house. Its weekly overhead, with expense of show figured in, is said to be about \$22,000.

The Capitol plays the Goldwyn features and the Strand has the pre-release call upon the First National's, though the Strand recently made an agreement to take the first runs for New York of the several Fox specials, probably adding this expense upon the regular weekly cost of its franchised films.

This week Moe Mark of the Strand denied any negotiations with the Capitol by the Strand interests, also that "The Shuberts haven't money enough to buy the Strand,"

and that the theatre is not for sale or lease.

"The Strand doesn't owe a cent," said Mr. Mark, "and it has a cash surplus of over \$1,000,000."

INDICTMENTS DISMISSED

**District Attorney Will Appeal in
Knickerbocker Theatre Decision**

Washington, D. C., July 26.

Justice Siddons, presiding in Criminal Court No. 2, today sustained the demurrers filed and argued by counsel for Reginald W. Geare, John W. Ford, Julian R. Downman, Richard G. Fletcher and Donald W. Wallace and dismissed the indictment charging these five with manslaughter in connection with the death of 97 persons when the roof of the Knickerbocker theatre collapsed Jan. 28, last.

District Attorney Peyton C. Gordon immediately noted an appeal to the District Court of Appeals, which will pass upon Justice Siddons' opinion. Should the Appellate tribunal sustain the lower court, the entire proceedings will have to be reinstituted from the beginning, but should the Court of Appeals reverse the decision of Justice Siddons, then the case would go to the District Supreme Court for trial.

In speaking of his opinion, Justice Siddons said that he had given the questions raised the best consideration of which he was capable and stated that "the case presented is one involving the investigation of that unparalleled local disaster known by all as the 'Knickerbocker theatre disaster,' a disaster that brought death to 97 men, women, youth and children, permanent injuries to others and poignant grief and lasting sorrow to many persons, horror to all, and aroused a feeling of indignation that such an occurrence should happen in the nation's capital, and demands a rigid inves-

GISH GIRLS SET

**Both to Produce Under Inspiration
Pictures**

Both the Gish sisters will be associated with Inspiration Pictures for the immediate future under agreements already signed.

Lillian Gish, with her own producing unit, will not produce under the sponsorship of D. W. Griffith as at first planned, but will become an independent unit in the group attached to the Inspiration brand, controlled by Charles H. Duell.

Duell is now making a new picture with Richard Barthelmess and Dorothy will head the supporting company. This reverses things. Barthelmess got his start in Griffith pictures in which the Gish girls were starred. It is understood that the part as leading woman for Barthelmess is but a preliminary to the formation of a separate producing unit for the younger Gish girl.

When the story first was published that Griffith would transfer his booking activities to Europe, the trade scoffed, but those close to Griffith declare that is his serious intention. That future plan is said to be the reason for the new association of the Gish girls. It is possible that Griffith will not undertake the foreign enterprise until a year from this autumn, but his mind is said to be unalterably fixed on going abroad then for a long time.

NEW COLOR PROCESS

**Demonstrated at Cameo—Boston In-
ventor Backed by Millions**

A demonstration was given at the Cameo, New York, this week of a new color process in pictures, invented by Dr. Daniel F. Comstock, former professor of physics at Massachusetts Institute of Technology, and said to be backed by a Boston syndicate with several millions at its command. William Travers Jerome, former district attorney of New York county and now practicing law, is manager of the syndicate.

The process is being exploited by the Technicolor M. P. Co. of Boston, which says through its representatives that it has no stock for sale. Wide claims are made for the new process, which it is claimed registers all color values accurately, including the blue tones which have been represented in most cases by a greenish hue. The colors do not "fringe," it is declared, and the film can be projected with a standard machine without modification.

The description of the process suggests that it parallels the process exploited some years ago by "Doc" Willat.

Paul Ash Renews Contract

San Francisco, July 26.

Paul Ash, orchestra leader at the Granada, has renewed his contract with the theatre at an increase in salary. The new contract is to run a year.

tigation of the cause or causes of the disaster universal."

The justice commended the district attorney for his work and the promptness with which the indictments were returned and in covering all the points held that "only one of the grounds of the demurrers filed on behalf of the defendants need be considered," and this ground is stated in the demurrers filed by the defendant Ford as follows:

"The indictment is defective and insufficient in that the material and essential facts forming the basis of the alleged offense are not set out with reasonable certainty, and the said indictment is too vague, indefinite and uncertain."

Another ground cited by Justice Siddons is that which had been advanced by counsel for defendant Downman, declaring that "while this is a joint indictment against five defendants, the indictment fails to allege any joint act which was in itself criminal."

The justice in summing up referred to the loss in the disaster of a friend of 25 years' standing

FASCINATION' ALLEGED

"DUPED" BY METRO

**Starts Action in Federal Court
—Restraining Order Is
Applied for**

Metro has filed a bill of complaint in the Southern District of New York Federal Court against Miguel Gonzales, Carrera Medina and "John Doe" and "Richard Roe" (last two names fictitious and unknown to plaintiff) to restrain them from circulating and distributing a pirated copy of "Fascination," the Mae Murray feature produced by Robert Z. Leonard which Metro is releasing. The plaintiff, through J. Robert Rubin, asks protection from the Latin countries where the defendants are known, based on the Pan-American Convention of 1911, which provides for reciprocal copyright protection between North and South American countries.

The defendants are alleged to have the infringing copy in their possession in Havana, Cuba, Metro asking they be enjoined from releasing and also for an accounting.

Although the print actually costs about \$400, Arthur Loew, one of the vice-presidents of the Metro corporation, swears it will deprive the plaintiff of a lucrative field unless the print is seized and impounded pending adjudication of the issues.

SOUND EFFECTS OF "STORM" BY RADIO

**Synchronized by Newark, N.
J., Broadcasting Station
with Theatre Show**

An experiment in broadcasting wireless was tried when the WOL station in Newark, N. J., last Monday evening sent out the sound effects of the film "The Storm," synchronized with the screening of the feature at the Central in that city. WOR is one of the strongest disseminators in the east, and is maintained by the town's principal department store as an advertising adjunct and a selling agent for its radio equipment department.

The experiment was widely advertised in Newark. Wireless apparatus was installed in the house with a 200-foot aerial on the roof and a big amplifier. A time schedule was made out and the screening so timed by stopwatch that the sound effects came through the air at the exact instant the forest fire episode on the film started.

The announcement of the novelty said:

"Station WOR, Newark, will broadcast as a radio experiment the sound of a forest fire which will be synchronized with the fire scenes in 'The Storm' at the Central theatre Monday evening, July 24.

"From station WOR Albert Britt, editor of 'Outing' Magazine, will broadcast an educational lecture on forest fires and radio as used in the prevention of fires. The linking up of 'The Storm' is done in an effort to bring to the attention of the public this serious topic. Motorists and campers who leave fires in the woods or by the roadside are causing the loss of millions of dollars and many lives."

\$100,000 ADDITIONAL RENTALS IN GLEICHMAN-FAMOUS SUIT

**Phil Gleichman Obtains Temporary Injunction
Against Famous Players—Stops Kunsky from
Playing Paramount Film Pending Outcome**

Detroit, July 26.

An injunction restraining the Famous Players-Lasky Corporation from furnishing any of the new Paramount pictures to John H. Kunsky was granted Thursday (July 20) to Phil Gleichman of the Broadway-Strand, which has been showing Paramount first-run exclusively for three seasons. The injunction was temporary, the hearing to be held today (July 26) before Judge Ira Jayne of the Circuit Court, who granted the injunction.

The bill of complaint and affidavits attached, containing some 50 pages, is based on a franchise entered into Sept. 29, 1919, between Famous Players and Gleichman. It was to run for five years. Gleichman charges Famous is endeavoring to break the contract to sell its pictures to Kunsky at a much higher rental, aggregating in a year about \$100,000 in excess of what it would secure from him. The ground on which Famous seeks to break the agreement with Gleichman is that he has been behind in his film rentals during the summer, but Gleichman declares the credit was granted with the full understanding of Famous' distribution department.

Gleichman's bill of complaint contains documents such as the original agreement and correspondence between himself and Messrs. Kent and Zukor of Famous.

Testimony by Mr. Gleichman regarding a theatre deal which Paramount was interested in a few months ago and in which it was going to finance it for Gleichman, indicated that up to a few months ago, prior to the time its dealings with the Kunsky enterprises on next season's product, Famous was very friendly with him.

"I am not suing for money—all I want is that Famous shall live up to its contract and supply me with Paramount pictures every week,"

said Mr. Gleichman to a Variety representative. "I have a great deal of admiration for Adolph Zukor, and I am sorry that it was necessary for me to go into court, but the trouble is that Mr. Zukor has apparently left the entire affair in the hands of Sidney Kent, who is out to break the contract which his company has with me in black and white, thinking that I will sit idly by and say nothing while they supply my competitor at much higher rentals."

The contract Famous has with the Broadway-Strand does not specify the "choice" of the Paramount pictures, although this has practically been the situation in the past three years. Some of the pictures were booked to Kunsky but not many, whereas the Broadway-Strand has played 52 weeks of Paramount until recently when a block of eight pictures were sold to Kunsky, with the consent of Gleichman.

The Broadway-Strand showed its last Paramount picture last week and this week has "Foolish Wives"; for the next two weeks it has booked "In the Name of the Law." Nothing further is booked as Gleichman expects Paramount will start supplying him at that time, otherwise he will arrange for outside productions.

Mr. Keough, Paramount attorney, arrived in Detroit for the trial and will be assisted by local attorneys. Mr. Gleichman is represented by Robert M. Brownson, who is conversant with film matters.

Commenting on the lawsuit, John H. Kunsky, enjoined from showing any further Paramount pictures pending the final outcome of the suit, remarked: "I am a disinterested party and in no way involved in any controversy between Mr. Gleichman and the Famous Players. I booked 52 Paramount pictures and expect to be taken care of unless Mr. Gleichman is able to convince the court his agreement has been violated."

ERNEST R. BALL'S LATEST and GREATEST "WALTZ" BALLAD

For the Sake of AULD LANG SYNE

AS A
SOLO

AN
ABSOLUTE
KNOCKOUT!

AS A
DUET

SMOOTH AND
FLOWING
AS OIL!

AS A
TRIO

SIMPLY
WONDERFUL!

AS A
QUARTET

JUST
STARTLING!

Moderato with much expression

The if pain will come back to mor row, But I
mem 'ries us long er thrill you. And your

want to for - get to - night So for old time's
heart has for - got - ten all, Then be - cause I

sake, Won't you still the ache And bring back loves sun-shine so bright.
care, Give me just one share Of hap - pi - ness I can re - call.

With much tenderness Auld Lang Syne
For the sake of "Auld Lang Syne" Take me in your

arms a - gain While my heart pre - tends We're the same old

friends, And for - gets for a while its pain On - ly kiss me, and

I'll re - mem - ber Once a - gain for a mo - ment you're

you're mine *cresc.*
mine If once more you'll be What you were to

me For the sake of Auld Lang Syne. For the Syne.

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GEORGE GRAFF, JR.

AUTHOR OF "TILL THE SANDS of the DESERT
GROW COLD"—"WHEN IRISH EYES
ARE SMILING"—"MOTHER of PEARL" ETC

and **ANNELU BURNS**

AUTHOR OF "I'LL FORGET YOU" ETC

with Music by

The World-Famous
Composer

ERNEST R.

BALL

WRITER OF ALL SONGS
MENTIONED ABOVE AND
A FEW OTHERS INCLUDING

"LET the REST of the WORLD GO BY
DOWN the TRAIL to HOME, SWEET HOME
"MOTHER MACHREE"—"IN the GARDEN of
MY HEART"—"GOOD BYE, GOOD LUCK" ETC

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